

Teaching Portfolio

Caroline Imani Charles, Ph.D. Candidate

Department of English

College of Arts & Sciences

Syracuse University

ccharles@syr.edu

Table of Contents

Part 1: Personal Statement	3
Part 2: Teaching Philosophy	4
Part 3: Curriculum Vitae	6
Part 4: Teaching Experience and Reflections	10
Part 5: Teaching Materials	15
<i>Independent Course Syllabi</i>	16
<i>Lecture Course Syllabi</i>	37
<i>Lesson Plans & Powerpoints</i>	82
Part 6: Evidence of Teaching Effectiveness	113
<i>Course Evaluations</i>	114
Part 7: Report of Classroom Observers	164
<i>Kathryn Kent's Observations</i>	165
<i>Antonio Tiongson's Observations</i>	167
<i>Student Emails</i>	169
Part 8: Additional Materials	171
<i>Field Exam Paper</i>	172
<i>Research PowerPoint Presentation</i>	203

Caroline Imani Charles

Ph.D. Candidate
Department of English
Syracuse University
ccharles@syr.edu

February 7, 2022

Teaching Mentor Selection Committee
The Graduate School
304 Lyman Hall
Syracuse University
Syracuse, NY 13210

Dear Members of the Teaching Mentor Selection Committee,

I am writing to you to present to you my teaching portfolio of which I've assembled for the Teaching Mentor position. After graduating from Williams College with a BA in English in 2018, I accepted my first Teaching Assistantship in the English Department here at Syracuse University in fall of the same year. In fall 2019 and spring 2020, I was honored with the African American Studies Fellowship award. That year, I had the opportunity to be an external fellow for the department and to present my research at the African American Studies Fellows forum. Last spring, I was honored to receive an Outstanding Teaching Assistant Award. I am currently a fourth year English graduate PhD student who has completed their coursework. In fall 2021, I passed my qualification exams with distinction. My dissertation prospectus will be completed by the end of spring 2022. My research interests lie within the fields of African-American Film Studies, Black Studies, and Black Visual Studies.

Across my teaching journey, I have been incredibly fortunate to have received so much support from experienced faculty both here at Syracuse University and at my undergrad institution, Williams College. As a part of my nominating materials, Antonio Tiongson has provided a letter describing my work with him as a teaching assistant and as my Future Professoriate Program mentor. Kathryn Kent has provided her observations of my previous teaching assistant work with Williams College's Summer Humanities and Social Sciences Program.

Assembling this Teaching Portfolio has been invaluable not only as preparation for my future professional endeavors, but also because it has given me the opportunity to personally reflect on the ways in which my teaching style and effectiveness have evolved over my years in higher education. Having spent the time preparing this portfolio and reflecting on my own teaching assistant practices, I now have an understanding of why I teach and what it is I have to offer as a Black woman instructor with diverse research interests in the English discipline. This teaching portfolio demonstrates my commitment to teaching students how to become strong writers, critical thinkers, and interpreters such that they might better orient their understanding of an ever changing, so often unjust, social reality. This teaching portfolio demonstrates my commitment to cultivating a classroom space where all students can develop these skills.

I would be excited to be a Teaching Mentor and participate in 2022's Teaching Assistant Orientation Program. Thank you for your consideration, and I am exceedingly grateful for the opportunity to present the results of my hard work with you.

Sincerely,



Caroline Imani Charles

Teaching Philosophy

English and Textual Studies at Syracuse University is a unique English major in that it invites students to explore a diverse variety of media and cultural practices, all of which are considered texts. This means that in this department, teaching English is not just about reading novels, but about teaching students how to become better “readers” of all kinds of culture. I’ve been a teaching assistant for classes where I’ve guided students in examining films, hip hop songs, and even video games. In these courses, students learn the value of texts in shaping the world and our understanding of it. In gaining an appreciation for texts, students of English can become strong writers, critical thinkers, and masters of interpretation. As an English teaching assistant and associate, I do this by instructing students on what it means to dig in and close read passages in novels or sequences in films. I work closely with students to aid them in formulating strong critical arguments about the media which they read, watch, and to which they listen. I direct students in the most efficient ways to accomplish their own independent research on the stories about which they are most passionate.

The English discipline is one that needs urgently to confront its intrinsic relationship to societal oppressions, which includes, but is not limited to, the content of which it has traditionally considered canon. As someone whose research centers the function of race inside filmic and literary texts, it is paramount that a consciousness around systemic racism and other inequities be at the forefront of my classroom goals. To me, part of instructing students on how to be strong writers, thinkers, and interpreters, *is* challenging them to recognize and articulate the context behind inequities: The inequities that reside inside and around the texts we discuss in class, inside the English discipline, inside academic and other institutions, and beyond. I see skills such as close reading, critical thinking, and analysis as not simply tools needed to succeed in a humanities classroom, or even just skills required to succeed on any given career path. These skills are invaluable in orienting students in their understanding of the larger structures that organize and shape our world and its institutions. To develop these skills in the English classroom is to create a toolkit for reckoning with these realities.

As a teaching assistant for the English department’s large lecture courses, I’ve been responsible for running weekly discussion sections in which students come together to reflect on the week’s readings and content. Discussion sections are perhaps the most important part of an English lecture course because it gives students the opportunity to test out the kind of close reading analysis that they are required to demonstrate in their assignments. To do this, I have students write weekly posts or reflections prior to class, so that they have thoughts ready to bring to the discussion. I often prepare clips or passages to close read from the class materials based on the professor’s weekly theme and goals. Break-out groups, think-pair-share, and free writing are all pedagogical strategies that I use to get the conversation going among the students. As a teaching associate, I’ve adapted a similar model in my own independent courses.

In my seminars, it is my overall goal to create an accessible space in which all students, and *especially* the University’s most vulnerable, underrepresented students, feel comfortable and

compelled to share their thoughts and ideas about the week's materials. As a graduate TA, I have developed strategies for cultivating that space. Of course, this includes having ground rules for discussion that I ask the students to follow. However, maintaining this space also requires active and thoughtful preparation on my part. For example, I often synthesize the student's weekly discussion posts or reflection papers, coming up with questions that reflect the student's interest in the class materials for the week. The goal is to let the students know that their thoughts, opinions, and queries are highly valued in our discussion.

. These past couple years have required all of us to make major adjustments to our teaching practices. In the current conditions of COVID-19, the heightened visibility of inequity, particularly of racial injustice, have demonstrated to me the importance of flexibility and adaptability in my own pedagogy. The classroom should be a place in which students should be able to make connections with the events happening in the world around them, not a place in which those struggles go away. So, wherever possible, together we find ways in which to connect the texts we're discussing that week to what we see going on in our daily lives. It's important to me that the students I teach know that I am aware of the circumstances in which I'm asking them to come to class and complete their assignments, so in this current climate I've emphasized the importance of open communication with students more than I have ever before. For example, weekly "check-ins" have become a regular aspect of my virtual discussion section pedagogy. When class is online, zoom can add a layer of difficulty wherein it can be a struggle to register students' morale and overall understanding of the material. So, directly checking in with students—opening up for questions and comments, leaving time for free-writing, giving anonymous polls and surveys—is necessary. In the last few semesters, I've made myself even more available for both virtual and in-person office hours. I want it to be clear to students that they can ask me any questions that they have about the class and its content.

I strongly believe that my work as a teaching assistant for large English lecture courses has prepared me well for developing syllabi for and executing discussions in my own independently taught courses. The experiences and skills that I have cultivated under professors in Syracuse's English department, as well as my undergraduate professors from Williams College, have been invaluable. I'm excited to continue applying these skills and to keep learning from my students.

Caroline Imani Charles

Graduate PhD Student
Department of English
College of Arts and Sciences
Syracuse University

617 Bradford Parkway
Syracuse, NY 13224
ccharles@syr.edu
(718) 406-7001

EDUCATION

Syracuse University, Syracuse, NY 2018-Present
Graduate PhD Student in English

Williams College, Williamstown, MA 2014-2018
B.A., English
Honors Thesis: *Luke Cage: Conscious Racial Representation in Superhero Storytelling*

Williams-Exeter Programme at Oxford, Oxford, UK 2016-2017

RESEARCH INTERESTS

Film and Media Studies, Black Studies, and Visual Archives

PUBLIC SCHOLARSHIP

“Curating the Civil Rights Archive in I Am Not Your Negro and Dreams are Colder Than Death”
Broadly Textual. 2021. [Online](#).

“March Through Time: Fortnite’s Passive Engagement with the Photographic Archive of Civil Rights” *Broadly Textual*. 2021. [Online](#).

FELLOWSHIPS & AWARDS

Syracuse University African American Studies Graduate Fellowship 2019-2020
\$25,290

- Participated in the department’s annual **African American Studies Fellows Forum** (November 8, 2019) and presented my research before African American Studies students and faculty.

- My presentation was titled, “Rethinking Representation: Black Visuality, The Cinematic, and Contemporary Media Forms.”

Oral Examination Study Fellowship Summer 2021
\$1,500

Syracuse University Outstanding Teaching Assistant Award 2021

English Department Mary Marshall Award Nominee 2021

TEACHING EXPERIENCE

PROFESSIONAL DEVELOPMENT

Syracuse University Future Professoriate Program Fall 2021-Present

COURSES TAUGHT

Teaching Associate, Syracuse University Spring 2022
Course: ENG 182: Race and Literary Texts
Responsibilities: Designed course syllabus and am currently leading biweekly seminars around the topic of race in literature— 25 students.

Teaching Associate, Syracuse University Fall 2021
Course: ENG/WGS 192: Gender and Literary Texts
Responsibilities: Designed course syllabus and led biweekly seminars around the topic of gender in literature— 28 students.

COURSES TAUGHT AS TEACHING ASSISTANT

Teaching Assistant, Syracuse University Spring 2021
Course: ENG 119: Topics in U.S. Literature—Hip Hop and Race
Responsibilities: Led weekly, 55min online recitation sections to discuss the course readings and lecture material. I met with students during virtual office hours, and I was responsible for grading student participation, papers, midterms, and final exams—40 students.

Teaching Assistant, Syracuse University Fall 2020
Course: ENG 154: Interpretation of Film

Responsibilities: Led two weekly, 55min online recitation sections to discuss and closely analyze the course readings, films, and lecture material. I met with students during virtual office hours and was responsible for grading student participation, papers, and final exams—40 students.

Teaching Assistant, Syracuse University

Spring 2019

Course: ENG 146: Interpretation of New Media

Responsibilities: Led two weekly, 55min recitation sections to discuss and closely analyze the course readings, various media, and lecture material. I met with students during office hours and was responsible for grading student participation, quizzes, papers, midterms, and final exams—40 students.

Teaching Assistant, Syracuse University

Fall 2018

Course: ENG 171: World Cinema

Responsibilities: Led two weekly, 55min recitation sections to discuss and closely analyze the courses readings, films, and lecture material. I met with students during office hours and was responsible for grading student participation, quizzes, and papers—40 students.

SUMMER TEACHING

Summer Humanities and Social Sciences Program, Williams College

Summers 2016,
2017, & 2019

Role: Resident Mentor/Teaching Assistant

Courses: Cultures of Childhood in the US (2016 & 2019), Anti-Colonial Movements in Africa (2019), The Economics of Public Policy (2017), The 14th Amendment and the Meanings of Liberty and Equality, 1868-1908 and beyond (2016 & 2017)

Responsibilities:

- Each year, I introduced 24 incoming freshmen from low income, first generation, and minority backgrounds to student life and academic studies at Williams College.
- In Summer 2019, I returned as Head Resident Mentor and led a seminar concerning Children's media.

SERVICE & OUTREACH

**Williams College English Department
Graduate School Information Session**

September 28, 2021

- Participated as a graduate student panelist via Zoom

- Discussed graduate student life and teaching responsibilities with undergraduate students considering graduate school

119 Euclid Committee

Spring 2021

- Worked with the **Black Graduate Student Association** and alongside Syracuse University's Office of Diversity and Inclusion to create a new space on campus specifically for Black students.

English Graduate Organization

Fall 2018-present

EMPLOYMENT

Outreach Fellow at Williamstown Elementary School, with the Center for Learning in Action

2015-2018

- Worked to develop Kindergarten-6th Grade students' reading comprehension as a **Reading Buddy** (Spring 2015)
- Aided 5th and 6th Graders in completing assignments as an **After School Tutor** (Spring 2015)
- Worked inside 2nd and 3rd Grade Classrooms as a **Classroom Helper** (Fall 2015-Spring 2018)

CNY Latino Newspaper

2015-2016

- Worked as a summer intern with a bilingual media company located in Syracuse, NY.
- Aided in data organization, research, and digital article input.
- Continued to aid the company with digital input remotely for a year after my summer position.

Mercy Works SYNERGY Program

Summer 2015

- Professional development program for high achieving college students that attended high school in the Syracuse, NY area.
- Participated in workshops on goal setting, networking, programming, financial fitness, and mental health.
- The program facilitated my placement at CNY Latino Newspaper.

Teaching Experience & Reflections

SYRACUSE UNIVERSITY
Teaching Associate
ENG 182: Race and Literary Texts
Spring 2022

I am currently teaching a course on Race and Literary Texts this semester. This class is meant to teach students the fundamentals of race and Blackness, visibility and invisibility, as well as give students a solid foundation for English courses at Syracuse University. Much like my previous Gender and Literary Texts course, I've integrated a variety of texts into the syllabus including novels, photo books, comic books, films, and television shows.

So far, I have been thoroughly enjoying teaching the course, especially because it lies so close to my own research interests. I've been using the class as an opportunity to share some of my research and this is something with which my students have been receptive. While I've felt that my experience last semester independently teaching Gender and Literary Texts has been instrumental in my success thus far, I've tried to use this course as an opportunity to experiment with other teaching styles, such as mini-lectures and in-class worksheets.

SYRACUSE UNIVERSITY
Teaching Associate
ENG/WGS 192: Gender and Literary Texts
Fall 2021

Gender and Literary Texts was my first experience independently teaching an undergraduate course. This course is meant to teach students the fundamentals of gender, intersectionality, and feminism as well as give students a solid foundation for both English and Women and Gender Studies courses at Syracuse University. The course integrated novels, comic books, filmic, and television texts into our discussion of gender.

While the transition to teaching on my own was initially overwhelming, especially in having to manage COVID-19 protocols in my return to in-person teaching, I believe that I received invaluable guidance and mentorship from my Future Professoriate Program mentor, Antonio Tiongson. This first experience with independent teaching was instructive in how to design a course syllabus, how to write and devise

assignments, and how to effectively manage student concerns. I felt that I successfully applied the skills I cultivated as a lecture-course TA to executing my own discussion seminars.

SYRACUSE UNIVERSITY
Teaching Assistant
ENG 119: Hip Hop and the Politics and Poetics of Race
Spring 2021

In Spring 2021, I was a teaching assistant for a large English lecture course titled Hip Hop and the Politics and Poetics of Race. The course is meant to teach students the meanings of hip hop across culture, its historical and socioeconomic context, and the way in which it is inextricably tied to race. Under the supervision of Professor Antonio Tiongson, I was responsible for leading two weekly, 55 minute discussion sections at the end of every week, in which I helped students develop an understanding for the readings and lecture material, as well as encouraged them to discuss their opinions on the class content. I also met with students during office hours to discuss their writing. I graded the students' personal reflection papers, write-ups, midterms, and finals. I evaluated the students' levels of engagement during Professor Tiongson's lectures, as well as their participation in my own Friday discussion sections.

After having had one semester of online teaching, I felt much more comfortable with the virtual classroom setting. My students were receptive to our weekly check-ins and reflections in the online format. Given the class's content and focus on hip hop and race, it was easy to tie in contemporaneous conversations about inequity and injustice to the class material. As a class that came closer to my own research interests, it was one that was very influential in helping me devise my own independent course syllabi.

SYRACUSE UNIVERSITY
Teaching Assistant
ENG 154: Interpretation of Film
Fall 2020

Interpretation of Film is the English department's introductory film studies course. The large lecture course is designed to teach students the basic elements of film, introduce them to various methods of film analysis, and prepare them to take upper division courses in Film and Screen Studies. As a teaching assistant under the guidance of Professor Will Scheibel, I was responsible for leading two weekly, 55min online recitation sections to discuss and closely analyze the course readings, films, and lecture

materials. I met with students during virtual office hours to discuss the content of their papers. I was responsible for evaluating student participation, grading papers, and marking final exams.

Teaching this course was tough not only because of the online, synchronous format for discussion sections, but also because I was teaching it online after having been on a fellowship the previous year. Adjusting to teaching classes via zoom was not a quick process, and it's been challenging for a whole host of reasons. This course certainly taught me the importance of adapting my pedagogy to my students' needs as well as to the current atmosphere. However, I do think that teaching a film course over zoom while adjusting for COVID-19 had some advantages. For one, it was still possible to talk about particular scenes and shots given the ability to share-screen. Zoom break-out rooms make it possible to execute strategies like think-pair-share. Given that Professor Scheibel's lectures were asynchronous, I was largely the students' only point of contact for this course. As I discussed in my teaching philosophy, I did much emphasizing on the importance of communication, and I spent a lot of time talking with students about their writing in virtual office hours. While it was a challenge, the class was certainly rewarding for just how much I was able to view improvements in the students' writing, and for the strategies I was able to develop for online learning.

WILLIAMS COLLEGE
Teaching Assistant
Summer Humanities and Social Sciences Program
Summers 2019, 2017, & 2016

Williams College's Summer Humanities and Social Sciences Program (SHSS) is a bridge program designed for students of underprivileged and underrepresented backgrounds to prepare them for academics and student life at the college. I worked as a Resident Mentor and Teaching Assistant for this program while I was still an undergraduate student in Summer's 2016 and 2017. During those two summers, I TA'd for courses titled: Cultures of Childhood in the U.S, The Economics of Public Policy, The 14th Amendment and the Meanings of Liberty and Equality, 1868-1908 and beyond. I was responsible for assisting students in understanding readings, writing papers, and completing problem sets.

When I returned as a graduate student and as the program's Head Resident Mentor in Summer 2019, I was a teaching assistant for a course titled Anti-Colonial Movements in Africa, and again for Cultures of Childhood in the U.S with Professor Kathryn Kent. While independently teaching a course isn't something SHSS's teaching assistants usually do, as a graduate student TA I had the opportunity to lead a class discussion on "Children's Media and Consumer Citizenship." I devised a lesson plan that involved two readings from prominent children's media and animation scholars, group conversation, sharing, and close analysis of Nick Jr's election campaign commercials. The Summer Humanities

students were enthusiastic to talk about the way in which children's media's construction and representation of citizenship had previously influenced their views on race, gender, and sexuality.

Working as a teaching assistant for SHSS was the best experience I had as an undergraduate student at Williams. It was in Summers 2016 and 2017 where I first learned the importance of holding office hours and talking one-on-one with students about their writing. I remember working closely with my students, now peers, on how to develop research questions and theses. I was honored to have the opportunity to come back as a graduate student in Summer 2019 to continue being a part of the program that had taught me so much about working with students. Returning to SHSS after my first year of independent teaching at Syracuse was extremely rewarding. Doing so immediately allowed me to discover how much I had grown as an instructor, as I was equipped to do more than office hours meetings. I had the skills to design lessons and lead discussions in the liberal arts classroom. My students from Summer 2019 still contact me about how excited they were to talk about children's media in the discussion I led that summer. As someone who had once been in their exact position, I was glad that I could be a role model for those hoping to attend graduate school one day.

SYRACUSE UNIVERSITY
Teaching Assistant
ETS 146: Interpretation of New Media
Spring 2019

Interpretation of New Media is a large lecture, introductory media studies course meant to prepare students for taking upper division courses on the film and screen studies track. Under the guidance of Professor Chris Hanson, I was responsible for running two weekly, 55min recitation sections to discuss and closely analyze the course readings, various media, and lecture material. I met with students during office hours, and I evaluated student participation, quizzes, papers, midterms, and final exams.

This was a very fun class for me to teach, as I had taken a number of media studies courses as an undergraduate. My discussion sections for this course were certainly a couple of the most robust recitations that I've had the opportunity to lead so far. Much of the course content was composed of readings, films, TV shows and topics with which the students immediately felt they could relate. They were excited to talk about media given that they interact with it on a daily basis. My challenge was to get the students to think more critically about these media objects. To encourage this kind of analysis during our discussions sections, I had the students shape their weekly blackboard posts around a question. This worked well, and drawing from these questions allowed me to cultivate an environment in which students felt comfortable speaking, and even posing critical questions concerning media to their peers.

SYRACUSE UNIVERSITY

Teaching Assistant

ETS 171: World Cinema

Fall 2018

World Cinema is a historical film studies course meant to give students an introduction to various international cinemas and their contexts. The large lecture course is designed to prepare students to take upper division courses in film and screen studies. As a teaching assistant under the guidance of Professor Roger Hallas, I was responsible for leading two weekly, 55 minute recitation sections to discuss and closely analyze the course readings, films, and lecture material. I met with students during office hours to discuss the content of their papers. I was responsible for evaluating student participation, grading papers, and marking final exams.

This course was the first time I was ever required to run a weekly discussion section as a teaching assistant. As a young graduate student coming into a Teaching Assistantship straight out of my undergraduate education, learning to run a discussion section in my first semester of graduate school was somewhat difficult. However, under Professor Hallas's guidance, I learned how to execute strategies that I could use in the classroom, such as think-pair-share, break-out groups, and others during our film discussions of which I would come to use frequently in my pedagogy.

Teaching Materials

The following pages include syllabi I've developed for my independent courses (ENG182 and ENG192) and the syllabi of the large lecture courses for which I've led weekly discussion sections. I've also included sample lesson plans and powerpoints that I've created for classroom use.

The lecture-course syllabi enclosed were developed by their respective instructors, however I used them, their listed readings, and their weekly themes to devise my end of the week lesson plans.

The lesson plan I've included on "*Black Panther* and Cinematography" and its accompanying powerpoint I both developed for Week 3 of Interpretation of Film. The lesson was meant to teach the students about the basic elements of cinematography and close reading. This lesson plan format is representative of one that I would create for a 55 min film discussion.

I've also included the lesson plan for the class I taught on Children's Media and Consumer Citizenship at Williams College.

My final powerpoint is one I built as a reference for the first lesson in my course on Gender and Literary Texts.

ENG 182: Race & Literary Texts

Spring 2022

Instructor: Caroline Charles

Email: Ccharles@syr.edu

Class Sessions: T/TH 3:30-4:50, Marshall Square Mall 206C

Office Hours: Thursdays 1:00-3:00pm and by appointment (virtual or in-person!)

Office Location: HL 436

Mailbox: 401 HL

Course Description:

In *The Souls of Black Folk*, W.E.B Du Bois claims that Black Americans are gifted with a “second sight,” calling on a *visual* metaphor to describe Black subjectivity. Not only Du Bois, but a number of Black intellectuals such as Frantz Fanon, James Baldwin, and bell hooks have taken up seeing, looking, viewing, and (in)visibility as central concerns in Black life. This course will explore how “the visual” has shaped meanings of blackness through a range of texts such as novels, short stories, poems, graphic novels, films, and television shows. We will question: What is blackness? How is blackness shaped by intersections of gender, sexuality, and class? What does blackness do and how has visibility shaped its varied meanings? Also, how has blackness been shaped or reshaped inside visual mediums such as film, photography, and television? Our course objective will be to complicate both what it means to see and to be “seen.” This course fulfills the writing intensive requirement of the Liberal Arts Core. The purpose of the writing-intensive course is to familiarize students with the thought processes, structures, and styles associated with writing in the liberal arts.

Required Texts:

Roy DeCarava and Langston Hughes, *The Sweet Flypaper of Life*

Kyle Baker, *Nat Turner*

Claudia Rankine, *Citizen*

These texts will be available through the SU Bookstore. All other readings will be made available on Blackboard.

Keep in mind that you may have to **rent or stream films or television shows** for this course. Most of this content will be available via services, such as Kanopy and Swank Digital Campus, provided through the library website. However, a few texts may require access to Netflix or other streaming services. You are expected to complete the assigned reading or screening for the day it is listed on the syllabus .

Course Objectives:

- To develop definitions of race and Blackness and to formulate a conceptual framework for understanding and analyzing literary texts as complex representations of these concepts.
- To understand visibility as a central concern in Black literature, thought, and social life.
- To recognize the ways in which race intersects with and is partially constituted by gender, class, sexuality, ability, time, and region.
- To develop critical, theoretical, and historical foundations in English & Textual Studies, along with skills that will prepare you for advanced courses in English & Textual Studies.
- To cultivate and improve skills in critical thinking, reading, and writing. This course fulfills the **writing intensive requirement of the Liberal Arts Core**. The purpose of such courses is to familiarize students with the thought processes, structures, and styles associated with writing in the liberal arts.

Assignments:

Participation & Engagement (30%): Doing well in this course highly depends on participation in class discussions. Students are expected to attend class and come prepared to discuss the assigned material for the day. Thoughtful participation in this course means coming to class with assigned readings, coming prepared with questions or points to discuss, listening attentively to peers, and attending office hours when needed. Students who come unprepared, are disruptive, or inattentive will lose participation points. I will give thorough feedback on student participation midway through the semester.

Blackboard Posts (10%): Students will be expected to post **ten 200-300 word Blackboard posts** throughout the semester. These posts should pose a **discussion question** for the class inspired by the week's readings. After posting on Blackboard, students should be prepared to be called upon to share their questions during class discussion. Blackboard posts will be due **Mondays by 8pm**.

Reflection Papers (15%): Students will be responsible for writing **two** short papers during the semester in which they critically and personally reflect on texts or topics discussed in class. These reflection papers are different from critical papers in that students will not be asked to put forth an argument. However, students will be asked to synthesize multiple texts and demonstrate a thorough understanding of the class materials. Reflection papers will be due via Turn-it-in on February 18th and April 8th. (750-1000 words)

Critical Paper 1 (20%): At the midpoint of the semester, students will be asked to write a 1200-1500 word analytical essay that addresses one of the texts we've read/watched during the semester. This paper will be due March 11th. Instructions for the paper will be given in advance.

Critical Paper 2 (25%): Toward the end of the semester, students will be asked to write a final critical paper of 1500-2000 words that addresses texts or concepts we have visited during the semester. This paper will be due May 11th. Instructions for the paper will be given in advance.

(Reading Quizzes): I reserve the right to give the class reading/viewing quizzes in the event that students are coming to class unprepared to discuss the assigned material. If needed, these quizzes will factor into the students overall participation score.

Classroom Norms:

Students are expected to follow these norms to help maintain an engaging, healthy, respectful and equitable learning environment:

- You are expected to pay attention and be respectful to other members of the class. Disrespect toward other members of the class will not be tolerated. Disagreements are welcome, but should be framed in ways that invite dialogue.
- At times, we will be dealing with complex and potentially difficult subject matter in this course. You will be expected to engage with challenging material.
- We will approach the subject matter in the class through a framework of critical generosity.
- Turn off cell phones and put them away before coming to class. The instructor will be the designated recipient for Orange Alerts.
- Laptops, tablets, and e-readers are not allowed in class. The Office of Disability Services can provide documentation if a laptop is necessary for you.
- Bring copies of the text under discussion to class every day (this includes printing off readings from Blackboard).
- Repeated instances of late arrivals and/or early departures from class will count as absences. Students who enter once class is in session should take the nearest seat available. Students should not make a habit of leaving in the middle of class. Do not sleep, engage in side conversations, or do homework for other classes.
- You are expected to follow the proper public health guidelines as defined by Syracuse University.

Attendance Policy

Attendance for the course is mandatory and will be taken at every session. Students are allowed **three unexcused absences** without penalty. For each unexcused absence beyond the third, students will lose a third of a letter grade off their final course grade (e.g., from a B+ to a B).

Notes from class will not be distributed, so if you miss class you are responsible for consulting with another student about what you missed. There may be excusable reasons for you to miss class, but these will not be excused without proper documentation and communication. You are responsible for providing me with documentation as soon as possible. Please be aware of the following parameters around excused absences:

- Religious requests should be submitted through MySlice
- Activities sponsored by Syracuse University should be confirmed with documentation issued by the University
- Illnesses should be documented with an official note from your healthcare provider
- Medical or family affairs should be documented through the Office of the Dean of Student Affairs

Absences may be able to be excused for other reasons, but it is your responsibility to discuss them with me as soon as they arise. Documentation will not be accepted for any absence after the last day of class. **If you miss more than seven classes you will automatically fail the course.**

General Policies

Academic Integrity: Syracuse University's Academic Integrity Policy reflects the high value that we, as a university community, place on honesty in academic work. The policy defines our expectations for academic honesty and holds students accountable for the integrity of all work they submit. Students should understand that it is their responsibility to learn about course-specific expectations, as well as about university-wide academic integrity expectations. The policy governs appropriate citation and use of sources, the integrity of work submitted in exams and assignments, and the veracity of signatures on attendance sheets and other verification of participation in class activities. The policy also prohibits students from submitting the same work in more than one class without receiving written authorization in advance from both instructors. Under the policy, students found in violation are subject to grade sanctions determined by the course instructor and non-grade sanctions determined by the School or College where the course is offered as described in the Violation and Sanction Classification Rubric. Syracuse University students are required to read an online summary of the

University's academic integrity expectations and provide an electronic signature agreeing to abide by them twice a year during pre-term check-in on MySlice.

The Violation and Sanction Classification Rubric establishes recommended guidelines for the determination of grade penalties by faculty and instructors, while also giving them discretion to select the grade penalty they believe most suitable, including course failure, regardless of violation level. Any established violation in this course may result in course failure regardless of violation level.

Honor Code: I expect all students to uphold the Syracuse University Code of Ethical Conduct and the Code of Student Conduct. Additional information can be found at <https://policies.syr.edu/policies/employment-workplace-rules-benefits-and-governmental-notices/code-of-ethical-conduct/> and at <https://policies.syr.edu/policies/academic-rules-student-responsibilities-and-services/code-of-student-conduct>

Grades/Papers: While grades are not negotiated with students, you are welcome and encouraged to meet with me throughout the semester to discuss ways to improve your work. You will not have the opportunity to rewrite papers, retake exams, or complete extra credit. Extensions will not be given on assignments without an excusable reason, but papers will be accepted up to a week late. A third of a letter grade will be deducted for each day an assignment is late (i.e. from A- to B+). For extensive help on drafts and the writing mechanics of papers, you are encouraged to contact The Writing Center: <http://wc.syr.edu>

This course uses the following grading criteria:

- “A” is reserved for superior work. The student’s class participation demonstrates a sustained critical engagement with the course material, thus enhancing the class’s understanding of our course texts. Papers articulate original, thoughtful, and well-argued insights which build on our understanding of the texts beyond our class discussions.
- “B” is reserved for good work. The student’s class participation is regular and demonstrates a solid understanding of the course material and the issues raised by it. The student occasionally offers original critical insights. Papers are well written and articulate a clear understanding of the material tackled through competent critical analysis.
- “C” is reserved for satisfactory work. The student’s class participation is less regular or less extensive. Papers demonstrate a reasonable understanding of the course material.

- Grades below “C” are reserved for students who produce unsatisfactory written work, consistently miss class, and fail to participate in class discussions.

The Writing Center: The writing Center is a free service open to all Syracuse University students. It is a place where students and faculty can find support for their writing. Staffed by writing specialists, the Center can offer you help with developing, organizing, revising or editing your work. For more information about the Writing Center’s hours of operation and contacts, visit <http://wc.syr.edu/>.

Use of Class Materials and Recordings: Original class materials (handouts, assignments, tests, etc.) and recordings of class sessions are the intellectual property of the course instructor. You may download these materials for your use in this class. However, you may not provide these materials to other parties (e.g., web sites, social media, other students) without permission. Doing so is a violation of intellectual property law and of the student code of conduct.

Chosen Names and Personal Pronouns: Everyone has the right to be addressed by the name and pronouns that correspond to their gender identity, including non-binary pronouns, for example: they/them/theirs, etc. Rosters do not list gender or pronouns so you may be asked to indicate the pronouns you use so that I don’t make assumptions based on your name and/or appearance/self-presentation (you are not obligated to do so). If you use a chosen name, please let me know. Chosen names and pronouns are to be respected at all times in the classroom. Mistakes in addressing one another may happen, so I encourage an environment of openness to correction and learning. I will not, however, tolerate repeated comments which disrespect or antagonize students who have indicated pronouns or a chosen name. Chosen names and personal pronouns may evolve over time, so if at any point during the semester you would like to be addressed differently, please let me know.

Course Content Note: Some course material includes language and topics that some people might find objectionable or may elicit challenging emotions and bodily reactions. These responses are natural parts of intellectual growth. The class materials (such as readings and films) and our consideration of them may include subjects and experiences of trauma, violence, and other topics that some might find triggering. If, however, your emotional response becomes acute psychological distress, please do not hesitate to communicate with me. I invite you to contact me if you have concerns in this regard.

Disability Accommodations: If you believe you need accommodations for a disability, please contact the Office of Disability Services (ODS), <http://disabilityservices.syr.edu>, located at 804 University Avenue, room 309, or call (315) 443-4498 for an appointment to discuss your needs and the process for requesting accommodations. ODS is responsible for coordinating disability-related

accommodations and will issue students with documented disabilities “Accommodation Authorization Letters” as appropriate. Since accommodations may require early planning and generally are not provided retroactively, please contact ODS as soon as possible.

Religious Observance: SU’s religious observances policy, found at http://supolicies.syr.edu/emp_ben/religious_observance.htm, recognizes the diversity of faiths represented among the campus community and protects the rights of students, faculty, and staff to observe religious holy days according to their tradition. Under the policy, students are provided an opportunity to make up any examination, study, or work requirements that may be missed due to a religious observance provided they notify their instructors before the end of the second week of classes. For fall and spring semesters, an online notification process is available through MySlice/Student Services/Enrollment/My Religious Observances from the first day of class until the end of the second week of class

Student Athletes: Student athletes are obligated to meet both their academic and athletic commitments; however, there are times when required travel schedules do conflict with class schedules and other academic commitments. If you are a student athlete, I should receive a letter from the Student- Athlete Support Services within the Department of Athletics, verifying your status and providing a specific travel schedule. I strongly encourage all student athletes enrolled in this course to meet with me and talk early in the semester about how course requirements can be met given required absence(s).

Student Mental Health: Mental health and overall well-being are significant predictors of academic success. As such it is essential that during your college experience you develop the skills and resources effectively to navigate stress, anxiety, depression, and other mental health concerns. Please familiarize yourself with the range of resources the Barnes Center provides (<https://ese.syr.edu/bewell/>) and seek out these resources if needed. Always feel free to communicate with me if your mental health is affecting your performance.

Other Accommodations: Overall, my goal is to create learning environments that are usable, equitable, inclusive, and welcoming. If there are any aspects of this course that result in barriers to your inclusion or achievement, I invite and highly encourage any student to meet with me to discuss additional strategies beyond accommodations that may be helpful to your success and learning. I’m very big on communication! Be sure to let me know sooner than later if you have any concerns about the course that can be addressed.

Course Schedule:

Week 1: Race & Racial Formation

Tuesday, January 25

- Introductions, Syllabus, & Course Requirements

Thursday, January 27

- Trica Keaton, "Race," *Keywords for African American Studies*, p.163-167 [BB]
- Paula M.L. Moya and Hazel Rose Markus, "Doing Race: An Introduction," p.1-25 only [BB]

Week 2: Race and Blackness

Tuesday, February 1

- Michael Omi & Howard Winant, "Chapter 4: The Theory of Racial Formation," from *Racial Formation in the United States*, pp. 105-136 [BB]

Thursday, February 3

- E. Patrick Johnson "Black," *Keywords for American Cultural Studies*, p.27-31 [BB]
- Zora Neale Hurston, "How It Feels to be Colored Me," p.1-4 [BB]
- Elizabeth Alexander, "Today's News" [BB]

Week 3: Double Consciousness, Double-Sight

Tuesday, February 8

- W.E.B DuBois, "Of Our Spiritual Strivings," *The Souls of Black Folk*, p.11-23 [BB]
- Ralph Ellison, *Invisible Man* "Prologue" only, p.3-12 [BB]

Thursday February 10

- Richard Wright, excerpt from *The Man Who Lived Underground*, p.57-92 [BB]

Week 4: James Baldwin & *I Am Not Your Negro*

Tuesday February 15

- James Baldwin, "My Dungeon Shook: Letter to My Nephew on the One Hundredth Anniversary of the Emancipation," p.1-3 [BB]
- James Baldwin, excerpt from *The Devil Finds Work*, p.3-35 [BB]

Thursday February 17

- Watch *I Am Not Your Negro* (Raoul Peck, 2016, 93 minutes) (Available via Kanopy)

Reflection Paper #1 Due Friday, February 18th by 5pm

Week 5: Slavery & Surveillance

Tuesday February 22

- Listen to Episode 1 of the 1619 Podcast, “The Fight for a True Democracy”
<https://www.nytimes.com/2020/01/23/podcasts/1619-podcast.html>
- Nikole Hannah-Jones, excerpt from *The 1619 Project* [BB]

Thursday February 24

- Simone Browne, “Introduction,” *Dark Matters: On the Surveillance of Blackness* pp.1-29 [BB]
- Look at artwork from Hank Willis Thomas’s *Branded* [BB]

Week 6: Slavery & Nat Turner

Tuesday March 1

- Thomas R. Gray and Nat Turner, “The Confessions of Nat Turner,” pp.1-27 [BB]

Thursday March 3

- Kyle Baker, *Nat Turner*, p.1-105

Week 7: Slavery on Film

Tuesday March 8

- Kyle Baker, *Nat Turner*, p.105-end
- [Optional] Rudyard J. Alcocer, “The Broken Mirror of Memory: Reflections on the Power of Slavery Films,” from *Celluloid Chains*, pp.ix-xxxi only [BB]

Thursday March 10

- Watch *12 Years a Slave* (Steve McQueen, 2013, 134 minutes) (available via Amazon Prime)

Critical Paper #1 due by Friday March 11th by 5pm

Week 8: SPRING BREAK

Tuesday March 15 NO CLASS

Thursday March 17 NO CLASS

Week 9: Blackness and Photography

Tuesday March 22

- bell hooks, "In Our Glory: Photography and Black Life," *Picturing Us: African American Identity in Photography* pp.43-53 [BB]
- Shawn Michelle Smith, "Looking Forward and Looking Back: Rashid Johnson and Frederick Douglass on Photography" *Photographic Returns: Racial Justice and the Time of Photography* pp.16-33 [BB]

Thursday March 24

- Roy DeCarava and Langston Hughes, *The Sweet Flypaper of Life*
- [Optional] Sonia Weiner, "Narrating Photography in *The Sweet Flypaper of Life*" pp.155-176 [BB]

Week 10: Intersectionality & Citizen

Tuesday March 29

- Audre Lorde, "Eye to Eye: Black Women, Hatred, and Anger" p.1-17 [BB]
- Mendi Lewis Obadike, "Determined Invisibility" [BB]
- Watch Kimberly Crenshaw's Ted Talk, "The Urgency of Intersectionality"
https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality?language=en

Thursday March 31

- Claudia Rankine, *Citizen: An American Lyric*, sections I, II, & III

Week 11: Citizen and Black Women Spectators

Tuesday April 5

- Claudia Rankine, *Citizen: An American Lyric*, sections IV, V, VI, & VII

Thursday April 7

- Watch *Illusions* (Julie Dash, 1983, 36 minutes) (Available via Kanopy)
- bell hooks, "The Oppositional Gaze: Black Female Spectators," pp.115-131 [BB]

Reflection Paper #2 due Friday April 8th by 5pm

Week 12: Black Queer Film

Tuesday April 12

- Siobhan Somerville, “Queer” *Keywords for American Cultural Studies* [BB]
- Leer, David Van, “Visible Silence: Spectatorship in Black Gay and Lesbian Film” [BB]

Thursday April 14

- Watch *The Watermelon Woman* (Cheryl Dunye, 1996, 85 minutes) (Available via Kanopy)

Week 13: Television and Recognition

Tuesday April 19 — *Withdrawal Deadline*

- Herman Gray, “The Politics of Representation in Network Television” pp.71-92 [BB]
- Herman Gray, “Subject(ed) to Recognition” pp.771-798 [BB]

Thursday April 21

- Class Choice Television Show

Week 14: “Post-Race?”

Tuesday April 26

- Roopali Mukherjee, “Post-Race,” *Keywords for African American Studies* [BB]
- Keeanga-Yamhata Taylor, “Introduction: Black Awakening in Obama’s America” *#Black Lives Matter to Liberation*, pp.1-19 [BB]

Thursday April 28

- Watch *Get Out* (Jordan Peele, 2017, 103 minutes) (Available via Swank Digital Campus)

Week 15: Wrap Up

Tuesday May 3

- Course Reflections, Course Evaluations, Questions for Further Thought

Critical Paper #2 Due Wednesday May 11th by 5pm

ENG/WGS 192: GENDER & LITERARY TEXTS

Fall 2021

Instructor: Caroline Charles

Email: Ccharles@syr.edu

Office Hours: TBA

Mailbox: 401 Hall of Languages

Classroom: Shaffer Art Building 203

Course Description

What is gender? What does it mean to say that gender is a social construction? How can we better understand gender in relation to other socially constructed categories such as race, class, and sexuality? How do media and literary texts participate in our understanding of gender and other social categories? This course will explore textual representations of gender and its cultural, historical, and social implications. We will interrogate how a wide array of American literary texts—novels, short stories, poems, films, television shows, comic books, and video games—construct, challenge, and interrogate gender and its various meanings. We will approach these texts by borrowing from methodologies across a range of disciplines such as American Studies, Women and Gender Studies, Film Studies, Cultural Studies, and Media Studies. Potential authors include: Toni Morrison, bell hooks, Alison Bechdel, Julie Otsuka. Potential film and television texts include *Moonlight*, *Jane the Virgin*, and *Twilight*. This course fulfills the writing intensive requirement of the Liberal Arts Core. The purpose of the writing-intensive course is to familiarize students with the thought processes, structures, and styles associated with writing in the liberal arts.

Required Texts:

Toni Morrison, *The Bluest Eye*

Julie Otsuka, *The Buddha in the Attic*

Alison Bechdel, *Fun Home: A Family Tragicomic*

Zitkala-Ša, *Native Indian Stories*

These texts will be available at the SU Bookstore. All other readings will be made available on Blackboard.

Keep in mind that you may have to rent or **stream films or television shows** for this course. Most of this content will be available via services, such as Kanopy and Swank Digital Campus, provided through the library website. However, a few texts may require access to Netflix or other streaming services. You are expected to complete the assigned reading or screening for the day it is listed on the syllabus.

Course Objectives:

- To develop definitions of gender and feminism, and to formulate a conceptual framework for understanding and analyzing literary texts as complex representations of gender and sexuality.
- To recognize the ways in which gender intersects with, and is partially constituted by race, class, sexuality, ability, time, and region.
- To develop critical, theoretical, and historical foundations in English & Textual Studies, along with skills that will prepare you for advanced courses in English & Textual Studies.
- To cultivate and improve skills in critical thinking, reading, and writing. This course fulfills the **writing intensive requirement of the Liberal Arts Core**. The purpose of such courses is to familiarize students with the thought processes, structures, and styles associated with writing in the liberal arts.

Assignments:

Participation (15%): Doing well in this course highly depends on your participation in class discussions. Students are expected to attend class and come prepared to discuss the assigned material for the day. Thoughtful participation in class means coming to class with assigned readings, coming prepared with points to discuss, and listening attentively to their peers. Students who come unprepared, are disruptive, or inattentive will lose participation points. I will give thorough feedback on student participation midway through the semester.

Blackboard Posts (10%): Students will be expected to post **ten 200-300 word Blackboard posts** throughout the semester. These posts will respond to, question, and or further explore the readings for the week. Blackboard posts will be due by Wednesday at 8pm to ensure that the class facilitator has time to prepare questions.

Class Facilitation (10%): Once during the semester, students will be responsible for leading class discussion of the week's texts. For this facilitation, you will prepare **3** questions for the class to discuss based on the discussion on Blackboard and the reading / viewing. Please email me your 3 questions by 12pm Thursday, the day of your facilitation. Facilitations will occur on Thursdays, and you will sign up for a slot at the start of the semester.

Close Readings (20%): Students will be responsible for writing **two** close analyses due September 29th and November 8th by 5pm. If students so choose, close readings can be expanded and incorporated into critical paper assignments. (500-750 words)

Critical Paper 1 (20%): At the midpoint of the semester, students will be asked to write a 1200-1500 word analytical essay that addresses one of the texts we've read during the semester. This paper will be due October 18th by 5pm. Instructions for the paper will be given in advance.

Critical Paper 2 (25%): Toward the end of the semester, students will be asked to write a final critical paper of 1500-2000 words that addresses the texts or concepts we have visited during the semester. This paper will be due December 16th by 5pm. Instructions for the paper will be given in advance.

(Reading Quizzes): I reserve the right to give the class reading/viewing quizzes in the event that students are coming to class unprepared to discuss the assigned material. If needed, these quizzes will factor into the students overall participation grade in the course.

Classroom Norms:

Students are expected to follow these norms to help maintain an engaging, healthy, respectful and equitable learning environment:

- You are expected to pay attention and be respectful to other members of the class. Disrespect toward other members of the class will not be tolerated. Disagreements are welcome, but should be framed in ways that invite dialogue.
- At times, we will be dealing with complex and potentially difficult subject matter in this course. You will be expected to engage with challenging material.
- We will approach the subject matter in the class through a framework of critical generosity.
- Turn off cell phones and put them away before coming to class. The instructor will be the designated recipient for Orange Alerts.
- Laptops, tablets, and e-readers are not allowed in class. The Office of Disability Services can provide documentation if a laptop is necessary for you.
- Bring copies of the text under discussion to class every day (this includes printing off readings from Blackboard).
- Repeated instances of late arrivals and/or early departures from class will count as absences. Students who enter once class is in session should take the nearest seat available. Students should not make a habit of leaving in the middle of class. Do not sleep, engage in side conversations, or do homework for other classes.
- You are expected to follow the proper public health guidelines as defined by Syracuse University.

Attendance Policy

Attendance for the course is mandatory and will be taken at every session. Students are allowed to miss **three classes** without penalty. For each unexcused absence beyond the third, students will lose a third of a letter grade off their final course grade (e.g., from a B+ to a B).

Notes from class will not be distributed, so if you miss class you are responsible for consulting with another student about what you missed. There may be excusable reasons for you to miss class, but these will not be excused without proper documentation and communication. You are responsible for providing me with documentation as soon as possible. Please be aware of the following parameters around excused absences:

- Religious requests should be submitted through MySlice
- Activities sponsored by Syracuse University should be confirmed with documentation issued by the University
- Illnesses should be documented with an official note from your healthcare provider
- Medical or family affairs should be documented through the Office of the Dean of Student Affairs

Absences may be able to be excused for other reasons, but it is your responsibility to discuss them with me as soon as they arise. Documentation will not be accepted for any absence after the last day of class. **If you miss more than seven classes, unexcused or excused, you will fail the class.**

General Policies

Academic Integrity: Syracuse University's Academic Integrity Policy reflects the high value that we, as a university community, place on honesty in academic work. The policy defines our expectations for academic honesty and holds students accountable for the integrity of all work they submit. Students should understand that it is their responsibility to learn about course-specific expectations, as well as about university-wide academic integrity expectations. The policy governs appropriate citation and use of sources, the integrity of work submitted in exams and assignments, and the veracity of signatures on attendance sheets and other verification of participation in class activities. The policy also prohibits students from submitting the same work in more than one class without receiving written authorization in advance from both instructors. Under the policy, students found in violation are subject to grade sanctions determined by the course instructor and non-grade sanctions determined by the School or College where the course is offered as described in the Violation and Sanction Classification Rubric. Syracuse University students are required to read an online summary of the University's academic integrity expectations and provide an electronic signature agreeing to abide by them twice a year during pre-term check-in on MySlice.

The Violation and Sanction Classification Rubric establishes recommended guidelines for the determination of grade penalties by faculty and instructors, while also giving them discretion to select the grade penalty they believe most suitable, including course failure, regardless of violation level. Any established violation in this course may result in course failure regardless of violation level.

Disability Accommodations: If you believe you need accommodations for a disability, please contact the Office of Disability Services (ODS), <http://disabilityservices.syr.edu>, located at 804 University Avenue, room 309, or call (315) 443-4498 for an appointment to discuss your needs and the process for requesting accommodations. ODS is responsible for coordinating disability-related accommodations and will issue students with documented disabilities "Accommodation Authorization Letters" as appropriate. Since accommodations may require early planning and generally are not provided retroactively, please contact ODS as soon as possible.

Religious Observance: SU's religious observances policy, found at http://supolicies.syr.edu/emp_ben/religious_observance.htm, recognizes the diversity of faiths represented among the campus community and protects the rights of students, faculty, and staff to observe religious holy days according to their tradition. Under the policy, students are provided an opportunity to make up any examination, study, or work requirements that may be missed due to a religious observance provided they notify their instructors before the end of the second week of classes. For fall and spring semesters, an online notification process is available through MySlice/Student Services/Enrollment/My Religious Observances from the first day of class until the end of the second week of class.

Student Athletes: Student athletes are obligated to meet both their academic and athletic commitments; however, there are times when required travel schedules do conflict with class schedules and other academic commitments. If you are a student athlete, I should receive a letter from the Student- Athlete Support Services within the Department of Athletics, verifying your status and providing a specific travel schedule. I strongly encourage all student athletes enrolled in this course to meet with me and talk early in the semester about how course requirements can be met given required absence(s).

Other Accommodations: My goal is to create learning environments that are usable, equitable, inclusive and welcoming. If there are any aspects of this course that result in barriers to your inclusion or achievement, I invite any student to meet with me to discuss additional strategies beyond accommodations that may be helpful to your success and learning.

Grades/Papers: While grades are not negotiated with students, you are welcome and encouraged to meet with me throughout the semester to discuss ways to improve your work. You will not have the opportunity to rewrite papers, retake exams, or complete extra credit. Extensions will not be given on assignments without an excusable reason, but papers will be accepted up to a week late. A third of a letter grade will be deducted for each day an assignment is late (i.e. from A- to B+). For extensive help on drafts and the writing mechanics of papers, you are encouraged to contact The Writing Center: <http://wc.syr.edu>

Course Schedule:

[UNIT 1: Theoretical Foundations—What is Gender? Intersectionality?]

Week 1: Understanding Gender & Defining Feminism

Tuesday, August 31

- Introductions, Syllabus, Course Requirements

Thursday, September 2

- Halberstam, “Gender,” Keywords for American Cultural Studies [BB]
- bell hooks, excerpt from *Feminism is for Everybody*, [BB]
- Charlotte Perkins Gilman, “The Yellow Wallpaper,” pp. 647-656 [BB]

Week 2: Defining Intersectionality

Tuesday, September 7

- Kimberle Crenshaw, “Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color,” pp. 541-571 [BB]
- The Combahee River Collective Statement pp. 15-27 [BB]
- June Jordan, “Poem about My Rights”
<https://www.poetryfoundation.org/poems/48762/poem-about-my-rights>

Thursday, September 9

- Toni Cade Bambara, “The Lesson,” p.1-7 [BB]
- Eric Lott, “Class,” *Keywords for American Studies* [BB]
- Toni Morrison, *The Bluest Eye*, pp.1-58

Week 3: Intersectionality Cont.

Tuesday, September 14

- Toni Morrison, *The Bluest Eye*, pp.58-131
- Roderick Ferguson, “Race,” Keywords for American Cultural Studies [BB]

Thursday, September 16

- Toni Morrison, *The Bluest Eye* pp.133-end
- Jennifer Nash, “Rethinking Intersectionality” p.1-13 [BB]

[UNIT 2: Gender, Citizenship, and Belonging]

Week 4: Gender and Migration

Tuesday, September 21

- Julie Otsuka, *The Buddha in the Attic*, pp.1-55

Thursday, September 23

- Julie Otsuka, *The Buddha in the Attic*, pp. 55-129
- Mitsuye Yamada “Invisibility is an Unnatural Disaster: Reflections of an Asian American Woman” [BB]

*** Close Reading #1 due Monday, September 29 by 5pm***

Week 5: Gender and Indigeneity

Tuesday, September 28

- Zitkala-Ša, *American Indian Stories*, pp.7-81
- J. Kēhaulani Kauanui, “Indigenous,” Keywords for American Cultural Studies [BB]

Thursday, September 30

- Zitkala-Ša, *American Indian Stories* pp. 81-127
- Laura L. Terrance, “Resisting colonial education: Zitkala-Sa and Native Feminist archival refusal,” pp. 621-622 [BB]

Week 6: Gender and Indigeneity Cont.

Tuesday, October 5

- *American Indian Stories* pp. 127-end
- Layli Long Soldier, “38” from *Whereas*, <https://onbeing.org/poetry/38/>

Thursday, October 7

- In Class Paper Writing Workshop

Week 7: Gender and Mothering

Tuesday, October 12

- **In Class Screening:** *Real Women Have Curves* (Patricia Cardoso, 2002, 93 minutes)

Thursday, October 14

- *Jane the Virgin*, “Pilot,” Season 1, Episode 1 (2014, 42 minutes) (available via Netflix)
- Deborah Paradez, “All About my (Absent) Mother: Young Latina Aspirations in *Real Women Have Curves* and *Ugly Betty*,” 129-48. [BB]
- Jennifer Ayala, “Confianza, Consejos, and Contradictions: Gender and Sexuality Lessons between Latina Adolescent Daughters and Mothers,” 29-43. [BB]

****Critical Paper Assignment #1 due Monday, October 18th by 5pm****

[UNIT 3: Gender, Sexuality, and other Visual Media]

Week 8: Gender and Film: The Gaze

Tuesday, October 19:

- Watch *Monsoon Wedding* (Mira Nair, 2001, 116 minutes) (available via Swank Digital Campus)
- Patricia White, “Feminism and Film,” pp.115-129 [BB]

Thursday, October 21

- Amardeep Singh, “Mira Nair and Transnational Feminism,” pp. 21-24 [BB]
- Amardeep Singh, “A Tale of Two ‘Chunaris’”: The Critique of Bollywood in *Monsoon Wedding* (2001) pp.81-104 [BB]

Week 9 : “Queer” and Comics

Tuesday, October 26

- Alison Bechdel, *Fun Home*, pp. 1-75
- Scott McCloud, Excerpt from *Understanding Comics* [BB]

Thursday, October 28

- Alison Bechdel, *Fun Home*, pp.75-120
- Siobhan Somerville, “Queer” *Keywords for American Cultural Studies* [BB]

Week 10: Comics cont. & Masculinities

Tuesday November 2

- Alison Bechdel, *Fun Home* pp.120-end

Thursday November 4

- Watch *Moonlight* (Barry Jenkins, 2016, 111 minutes) (available via Kanopy)
- Quaylan Allen, “Tell Your Own Story: Manhood, Masculinity, and Racial Socialization Among Black Fathers and Their Sons,” 1831-1848. [BB]

Close Reading #2 due Monday, November 8 at 5pm

Week 11: Gender Binaries, Trans Identity, and Media Representation

Tuesday November 9:

- Watch *Behind Every Good Man* (Nikolai Ursin, 1967, 9 minutes)
<https://archive.org/details/UCLABehindEveryGoodMan>
- Noah Tsika, “‘I Have My Choice’: Behind Every Good Man and the Black Queer Subject in American Nontheatrical Film,” pp.194-216 [BB]

Thursday November 11:

- TBA
- Jay Clarkson, “The Limitations of the Discourse of Norms: Gay Visibility and Degrees of Transgression” [BB]
- Kay Siebler, “Transgender Transition: Sex/Gender Binaries in the Digital Age” [BB]

[UNIT 4: Gender, Popular Culture, and Participatory Media]

Week 12: Romance & Gendered Audiences

Tuesday November 16:

- Read a Romance Novel or Comic!
- Janice Radway, “Women Read the Romance: The Interaction of Text and Context” [BB]

Thursday November 18

- Watch *Twilight* (Catherine Hardwicke, 2008, 126 minutes) (available via Netflix)
- Anne Helen Peterson, “That Teenage Feeling: Twilight, Fantasy, and Feminist Readers” [BB]

- Victoria E. Collins and Dianne C. Carmody “Deadly Love: Images of Dating Violence in the ‘Twilight Saga’” [BB]

(Friday Nov 19— Withdrawal Deadline)

Week 13: THANKSGIVING BREAK

Tuesday November 23 **NO CLASS**

Thursday November 25 **NO CLASS**

Week 14: Gender, Video Games, and Class Choice

Tuesday November 30

- Watch 2 episodes of *Feminist Frequency*’s “Tropes vs. Women in Video Games”
https://www.youtube.com/playlist?list=PLn4ob_5_ttEaA_vc8F3fjzE62esf9yP61
- Play *Hair Nab* (Momo Pixel, 2017) <https://hairnab.com/>
- Excerpt From *Woke Gaming* [BB]

Thursday December 2

- *TBA* (Class Choice Text)

Week 15: Wrap Up

Tuesday December 7

- Conducting Research for Final Paper
- Course Reflections, Course Evaluations, Questions for Further Thought

Thursday December 9

- Final Paper Meetings

***** Critical Paper Assignment #2 Due December 16th by 5pm*****

World Cinema

From Beginnings to the Present

ETS 171, Spring 2018

Lectures: Monday and Wednesday, 5.15-6.10pm, 207 Hall of Languages (HL)

Film Screening: Monday, 7-9.45pm, 101 Newhouse I

Discussion Sections:

ETS 171-2 Discussion Friday 9:30-10:25am; 101 Hall of Languages (Charles)

ETS 171-3 Discussion Friday 9:30-10:25am; 105 Bowne (Staples-Vangel)

ETS 171-4 Discussion Friday 10:35-11:30am; 101 Hall of Languages (Charles)

ETS 171-5 Discussion Friday 10:35-11:30am; 108 Bowne (Staples-Vangel)

INSTRUCTOR

Prof. Roger Hallas

Email: rhallas@syrr.edu Mailbox: HL 401: Office hours: HL 433, Wednesday, 1.30-3pm or by appointment.

TEACHING ASSISTANTS

Mailboxes: HL401; Office: HL400; Office hours TBA

Caroline Charles email: ccharles@syrr.edu Sections 2 & 4

Simon Vangel-Staples email: sastaple@syrr.edu Sections 3 & 5

COURSE DESCRIPTION

Cinema has often been called a universal language and it is certainly made all over the globe. But world cinema has a richness and complexity that defies a single model, despite the cultural dominance and economic power of Hollywood cinema. This course examines how the international history of film has been shaped by the larger historical processes of modernity, colonialism, postmodernism and globalization. We will explore the diverse pleasures, politics and aesthetics of cinema from around the world, including German Expressionism, post-revolutionary Soviet cinema, French New Wave, Bollywood, postcolonial African cinema, Japanese anime, Iranian neorealism, contemporary indigenous cinema and transnational blockbusters. We will trace how aesthetics, technologies and economies of cinema have mutually influenced filmmaking traditions in diverse regions of the world. Moreover, we will investigate how cinema contributes to our understandings of the world, our places within it, and our relations to other parts of it. In sum, we will discover how world cinema is always both local and global.

COURSE RATIONALE

This course is designed so that you may achieve the following goals:

- To understand the diversity of film forms within world cinema
- To understand the international dimensions to the development of cinema
- To understand the historical processes of modernity, postcolonialism and globalization
- To analyze and interpret film texts closely in their historical contexts
- To gain familiarity with a variety of methodologies in the field of film studies
- To develop skills in writing well-structured and aptly supported interpretative arguments

This course fulfills both the **writing intensive requirement** and the **Critical Reflections requirement** of the Liberal Arts Core in the College of Arts and Sciences.

ASSESSMENT

Your performance in this class will be assessed in the following six areas:

- **Participation (14%):** Your participation grade will reflect the level to which you consistently contribute to your discussion section. Substantive comments and thoughtful questions help stimulate conversation and build community in the classroom, which are necessary in order for us to work through the material we are reading and viewing together. Each week's participation is worth 1% of your final grade.
- **Blackboard Posts (16%):** In addition to oral participation during your discussion section, you will also participate outside of class on Blackboard, a web-based course management system available here: <https://blackboard.syr.edu> . Each Tuesday by 5 p.m., your TA will post a question to your section's Blackboard page that will ask you to draw from the reading that week and help guide your attention to the material we view that evening. You should take notes during the screening, as you will then have until Thursday at 5 p.m. to post a response of at least 250 words. Make-ups are not allowed and late responses will not be counted. Each post is worth a maximum of 2% (of your final grade) and you need to respond satisfactorily to a total of 8 questions in order to receive full credit for your Blackboard participation. You may receive additional credit if you post every week (each extra post is worth an additional 1%).
- **Reading Quizzes (10%):** Randomly during the semester, TAs will give you a short quiz at the beginning of discussion section to assess your comprehension of the course reading. There will be six quizzes, each with three short questions. We will count your best two answers in each quiz and your best five performances amongst the quizzes. Thus, each correct answer will count 1% toward your final grade. If you are late to discussion section and miss the quiz, you will not be permitted to retake it. If you have an excused absence, you will be permitted to take a make-up quiz, but it is your responsibility to request one from your TA.
- **Paper 1 (15%):** For your first paper, you will analyze one film screened in part 1 in relation to the historical contexts of modernity. **Word Count: 1,000 | Due Thursday, Oct. 4 by 10pm.**
- **Paper 2 (20%):** For your second paper, you will compare the themes of space, gender or race in a postcolonial context in two of the films screened in part 2. **Word Count: 1,200 | Due Thursday, Nov. 1 by 10 pm.**
- **Paper 3 (25%):** For your third and final paper, you will select one film to analyze in the context of globalization. **Word Count: 1,400 | Due Thursday, Dec. 13 by 10 pm.**

Regular attendance at lectures, film screenings and discussion sections is required for all students registered in this course (attendance is taken during all sessions). You must complete all three paper assignments in order to pass this course.

COURSE ACCOMMODATIONS

Religious Holiday Observances: Syracuse University recognizes the diverse faith traditions represented within the campus and supports the rights of students to observe these traditions. You will therefore have the opportunity to make up any examination, study, or work requirement that is missed because of an absence due to religious observance, provided that we have been notified no later than the end of Week 2 via MySlice. All absences due to religious observance are excused.

Student Athletes: Student athletes are obligated to meet both their academic and athletic commitments; however, there are times when required travel schedules do conflict with class schedules and other academic commitments. If you are a student athlete, your TA should receive a letter from the Student-Athlete Support Services within the Department of Athletics, verifying your status and providing me with a specific travel schedule. We strongly encourage all student athletes enrolled in this course to meet with their TAs and talk early in the semester about how course requirements can be met given required absence(s).

Students with Disabilities: If you believe that you need accommodations for a disability, please contact the Office of Disability Services (ODS), located in Room 309 of 804 University Avenue, or call (315) 443-4498 or TDD: (315) 443-1371 for an appointment to discuss your needs and the process for requesting accommodations. ODS is responsible for coordinating disability-related accommodations and will issue you with documented Disabilities Accommodation Authorization Letters, as appropriate. Since accommodations may require early planning and generally are not provided retroactively, please contact ODS as soon as possible. Visit the ODS website at <http://disabilityservices.syr.edu>

Other Accommodations: If you have any other needs that may affect your work in this course, you are expected to let your TA know about those issues by the end of Week 2 (or as soon as issues arise) in order for us to make the appropriate accommodations. Potential concerns may include: economic constraints, language barriers, health or family problems, unconventional learning styles, complex schedules, sensitivities to certain content of films, etc.

GENERAL POLICIES

Academic Integrity: Syracuse University's Academic Integrity Policy respects the high value that we, as a university community, place on honesty in academic work. The policy defines our expectations for academic honesty and holds students accountable for the integrity of all work they submit. Students should understand that it is their responsibility to learn about course-specific expectations, as well as about university-wide academic integrity expectations. The policy governs appropriate citation and use of sources, the integrity of work submitted in exams and assignments, and the veracity of signatures on attendance sheets and other verification of participation in class activities. The policy also prohibits students from submitting the same work in more than one class without receiving written authorization in advance from both instructors. Under the policy, students found in violation are subject to grade sanctions determined by the course instructor and non-grade sanctions determined by the School or College where the course is offered as described in the Violation and Sanction Classification Rubric. Any established violation in this course may result in course failure regardless of violation level. For more information see: <http://class.syr.edu/academic-integrity/policy/>

Plagiarism is a serious offense which leads to disciplinary action. Plagiarism is any work that repeats verbatim or rephrases someone else's ideas or arguments without acknowledging the source. Cite all reading and research sources with footnotes or endnotes in your paper. If you have questions or problems regarding your papers, please come see your TA during office hours or make an appointment. Keep a hard copy of all assignments and research notes until the final grade is posted. This course will use the Turn-It-In plagiarism detection and prevention program. The ease of using the Internet has made it very easy for students to "cut and paste" material into papers that they are writing without proper citation. You will submit all papers that you write in this class to Turnitin, a service that identifies "matched text." We will then interpret the originality report, based on your writing capability and writing style. In this class, you will also

be given the opportunity to submit your own papers to Turnitin before the assignment deadline to check that all sources you have used are properly acknowledged and cited. Note that all submitted papers will be included as source documents in the Turnitin.com reference database, solely for the purpose of detecting plagiarism of such papers. Papers submitted for this class may also be used for instructional use in future courses and TA training. In such cases, the individual student's permission will be sought.

Late Papers: Extensions will not be given on papers unless there is an excusable reason that prevents you from meeting the deadline, but we will accept your papers late. Papers will be considered late if you fail to submit them by the due date, and grades will be dropped a third of a letter per day late (e.g., from an A to an A- within the first twenty-four hours, to a B+ within the second twenty-four hours, and so on). No exemptions are given for weekends. Please note that in order to expedite the grading, late papers may not receive written feedback.

Rough Drafts: As per the critical writing goals of the course, your grade on your papers will in part reflect the quality and clarity of your writing. For help with writing mechanics in partial or completed drafts, you are encouraged to contact The Writing Center, located On the Quad at 101 H.B. Crouse Hall. Hours are 9:00 a.m. to 9:00 p.m. Monday through Thursday and 9:00 a.m. to 5:00 p.m. on Friday. You can schedule an appointment by calling (315) 443-5289 or e-mailing writingcenter@listserv.syr.edu. More information is available on the website: <http://wc.syr.edu>.

You should first direct questions about papers to your TA, as s/he will be your grader for the course, but you should also feel free to follow-up with me. We will not read entire rough drafts or "pre-grade" your papers, but we will be glad to read outlines and sections of your papers to provide feedback on your ideas— preferably in person— while your work is in progress.

Grades: Although we do not negotiate grades with students, you are encouraged to see us throughout the semester to discuss ways to improve your work. You will not have the opportunity to rewrite your papers or undertake any make-up work once your final grade has been assigned in this course, so please plan ahead. No incompletes will be given in this class except under extreme circumstances; such instances will require formal documentation of those circumstances and my approval. Again, as your TA will be your grader, any questions about grades should first be directed to her/him.

This course uses the following grading criteria:

- "A" is reserved for superior work. The student's class participation demonstrates a sustained critical engagement with the material of course, thus enhancing the discussion section's understanding of both primary and secondary texts. Papers articulate original and well-argued ideas that take our understanding of the material beyond class discussion and lecture.
- "B" is reserved for good work. The student's class participation is regular and demonstrates a solid understanding of the course material and the issues raised by it. The student occasionally offers original critical insights. Papers are well written and articulate a clear understanding of the material tackled through competent critical analysis.

- “C” is reserved for satisfactory work. The student’s class participation is less regular or less extensive. Papers demonstrate a reasonable understanding of the course material.
- Grades below “C” are reserved for students who produce unsatisfactory written work, consistently miss classes and/or screenings, and fail to participate in class discussion.

Grade ranges: A 94-100; A- 90-93; B+ 87-89; B 84-86; B- 80-83; C+ 77-79; C 74-76; C- 70-73; D+ 67-69; D 64-6; D- 60-63; F Below 60.

ATTENDANCE POLICY

Attendance is mandatory at lectures, screenings, and discussion sections. If you have a regular scheduling conflict, then unfortunately you either have to resolve it or drop this course. Your TA will keep track of attendance by taking roll at the beginning of your discussion section and circulating an attendance sheet for you to sign at the beginning of lectures and screenings. It is your responsibility to make sure you sign the color attendance sheet for your TA and to let her or him know after class if you did not receive it (having another student sign in for you is considered academic dishonesty).

After 4 unexcused absences, your overall grade will be deducted by a third of a letter (e.g., from a B+ to a B) for each additional absence. Students with more than 10 unexcused absences will automatically fail the course.

If you wish to change your discussion section in the first week, the only way you may do so is via drop/add on MySlice (but be aware that there may not be any more slots left in the section you want to move into). You may only attend the discussion section in which you are registered. If you miss a discussion section, you may not attend one at a different time in its place. We do not distribute notes from class, so you are also responsible for consulting with another student for any material covered during your absence (although you are encouraged to come see us if you would like further explanation or clarification). There may be excusable reasons for you to miss class, but you will not be excused without the proper documentation that verifies the nature of your absence. You are responsible for providing your TA with this documentation as soon as possible. If you have been excused from a screening, you should consult your TA about accessing the films or film excerpts you missed.

Please be aware of the following parameters around excused absences:

- Religious observance requests must be submitted through MySlice.
- Syracuse University-sponsored activities must be confirmed with documentation issued by the university, such as a letter and travel schedule from Student-Athlete Support Services within the Department of Athletics.
- Illnesses must be documented with an official note from your healthcare provider. The note should specify that you were advised not to attend class (simply acknowledging that you were seen at a doctor’s office will not be sufficient). If an illness requires you to work with the Office of Disability Services, a Disabilities Accommodation Authorization Letter is also acceptable.

- Medical or family emergencies will need to be documented through the Office of the Dean of Student Affairs.

CLASSROOM NORMS

The English Department has set certain classroom norms to prevent distractions and interruptions from the learning experience in which both you and your peers should be actively engaged. We expect you to follow these norms. Non-compliance will adversely affect your participation grade:

- Late arrivals and early departures from class that are unexcused will be counted as absences for students who make them a habit. Students who enter or leave the room once class is in session should always take the first available seat closest to the door and not walk in front of the instructor, the screen or other students.
- Leaving the room during class time is not allowed except in cases of extreme emergency or unusual circumstances. Personal needs should be attended to between classes. However, if there is an unexpected reason that requires you to leave the room, please do so discretely and send an e-mail of explanation to your TA.
- Cell phones should be silenced and put away prior to the start of class time. Do not take them out, for any reason, until class is dismissed. Your TA will be the recipient for Orange Alert messages.
- Laptops, tablets, and e-readers are not allowed during lectures or screenings. The Office of Disability Services can provide you with documentation if a laptop is necessary for you. You may bring a laptop or tablet to discussion section, but it can only be used for viewing course readings in PDF. If you abuse this opportunity by using your device for other things, your TA may revoke your permission to use it in section.
- Be prepared when you come to class. Preparation includes both completing the assigned reading for the day. During class time, you should not be conducting private conversations, finishing assignments, or engaging in any activities unrelated to the course; this behavior not only suggests you are unprepared for class, but it is also unprofessional and disruptive to other students in the course.
- Disrespect towards members of the class or instructors will not be tolerated. You should always listen attentively and never silence or demean other voices. Disagreements are welcome, but should be framed in ways that invite further dialogue.

SCREENINGS

- Attendance at screenings is mandatory.
- You will need to take notes at the screenings for specific reference in class discussion, papers and the final exam. Do not try to write a transcription of the film. Instead, keep brief notes of the characters' names, settings, events in the plot, notable quotations, but above all the formal qualities or details of the film (e.g. editing, cinematography, sound etc), so that you develop the habit of thinking about film with specificity. As a starting point, keep track of repeated elements, of surprises, key scenes and your initial emotional and intellectual responses to them. You may use a pen with a light or the light on your cell-phone to take notes, but please try to minimize any possible distraction to fellow students in the auditorium during the screening.
- Important information (cast lists, dates, production info) about the films is available at <http://www.imdb.com/>

- Films will be on reserve at Bird Library's first floor circulation desk throughout the semester. If you miss the Monday night screening, it is your responsibility to screen the feature film individually.
- Treat the screenings as an element of your research for the course and not merely as an opportunity for entertainment—although hopefully you will also enjoy watching the films.
- The instructors reserve the right to remove any student from the screening or lecture who exhibits disruptive or distracting behaviors such as eating, heckling, whistling, talking to others, texting, emailing, websurfing etc.
- Screenings are not dismissed until the lights have been turned on.

REQUIRED READING

This is no textbook for this course. All required readings are available in electronic format through the main Blackboard site for this course under the menu labeled "Reading." Remember that it is your responsibility to obtain these required texts, read them properly before the date listed on the syllabus and bring them to your discussion section. Each week averages about 50 pages of reading.

READING AND SCREENING SCHEDULE

PART 1: CINEMA AND MODERNITY

INTRODUCTION: WHAT IS WORLD CINEMA?

8/27 First class

No reading

Screening

The Arrival of a Train at La Ciotat (Lumiere Brothers, France, 1895, 3 minutes)

A Trip to the Moon (Georges Méliès, France, 1902, 16 minutes)

From Leadville to Aspen: A Hold-Up in the Rockies (USA, 1906, 9 minutes)

Snowpiercer (Bong Joon-ho, USA/France/Korea/Czech Republic, 2013, 126 minutes)

8/29 Reading

James Chapman, *Cinemas of the World* (London: Reaktion Books, 2003), 33-50.

Tony Rayns, "Blockage on the Line," *Sight and Sound* 24, no. 1 (January 2014): 38-40.

EARLY DEVELOPMENT OF NARRATIVE CINEMA

9/3 Labor Day: no class or screening

But please screen *The Lonedale Operator* (D.W. Griffith, USA, 1911, 17 minutes) online before Wednesday's lecture: <https://www.youtube.com/watch?v=9iGos7nDTLs>

9/5 Reading

Glyn Davis, Kay Dickinson, Lisa Patti and Amy Villarejo, *Film Studies: A Global Introduction* (New York: Routledge, 2015), 236-256.

CINEMA AND MODERNITY

9/10 Reading

Ben Singer, *Melodrama and Modernity: Early Sensational Cinema and Its Contexts* (New York: Columbia University Press, 2001), 17-35.

Screening

Metropolis (Fritz Lang, Germany, 1927, 148 minutes)

9/12 Reading

Anton Kaes, "Cinema and Modernity: On Fritz Lang's *Metropolis*," in *High and Low Cultures: German Attempts at Mediation*, ed. Reinhold Grimm and Jost Hermand (Madison, Wis.: University of Wisconsin Press, 1994), 19-35.

CINEMA AND MODERNISM

9/17 Reading

András Balint Kovács, *Screening Modernism* (Chicago: University of Chicago Press, 2007), 7-32.

Screening

Ballet mécanique (Ferdinand Léger and Dudley Murphy, France, 1924, 19 minutes)

Un chien andalou (Luis Buñuel and Salvador Dalí, France, 1929, 15 minutes)

Battleship Potemkin (Sergei Eisenstein, Soviet Union, 1925, 80 minutes)

9/19 Reading

Marilyn Fabe, "The Art of Montage: Sergei Eisenstein's *Battleship Potemkin*," in *Closely Watched Trains: An Introduction to the Art of Narrative Film Technique* (Berkeley: University of California Press, 2014), 19-36

Elza Adamowicz, *Un Chien Andalou* (London: I.B. Tauris, 2010), 31-39, 54-61.

FILM GENRES, STARS AND SOCIAL CRITICISM

9/24 Reading

Geoffrey Nowell-Smith, "The Heyday of the Silents," in *The Oxford History of World Cinema*, ed. Geoffrey Nowell-Smith (Oxford: Oxford University Press, 1996), 192-204.

Rick Altman, "Cinema and Genre," in *The Oxford History of World Cinema*, ed. Geoffrey Nowell-Smith (Oxford: Oxford University Press, 1996), 276-285.

Screening

The Goddess (Wu Yonggang, China, 1934, 72 minutes)

Modern Times (Charlie Chaplin, USA, 1936, 83 minutes)

9/26 Reading

Charles J. Maland, "The Depression, Technology, and the Tramp," in *Film Analysis: A Norton Reader*, ed. Jeffrey Geiger and R. L. Rutsky (New York: Norton, 2005), 239-258.

Kristine Harris, "The Goddess: Fallen Woman of Shanghai," in *Chinese Cinema in Focus*, ed. Chris Berry (Basingstoke: Palgrave Macmillan, 2008), 128-134.

9/27-9/29 Extra Credit Opportunity

Syracuse University Human Rights Film Festival <http://suhrrf.syr.edu/>

FILM NOIR AND POSTWAR CRISIS

10/1 Reading

Steve Neale, *Genre and Hollywood* (London: Routledge, 2000), 151-175.

Screening

Criss Cross (Robert Siodmak, USA, 1949, 88 minutes)

The Hitch Hiker (Ida Lupino, USA, 1953, 71 minutes)

10/3 Reading

David Greven, "Ida Lupino's American Psycho: *The Hitch-Hiker*" *Bright Lights Film Journal*, available at <https://brightlightsfilm.com/wp-content/cache/all/ida-lupinos-american-psycho-hitch-hiker-1953/>

R. Barton Palmer, *Hollywood's Dark Cinema: The American Film Noir* (New York: Twayne, 1994), 61-70.

10/4 PAPER 1 DUE ON BLACKBOARD BY 10PM

PART 2: CINEMA AND THE POSTCOLONIAL

TECHNOLOGICAL INNOVATION AND THE COLONIAL IMAGINARY

10/8 Reading

Steve Neale, "Colour and Film Aesthetics," in *The Film Cultures Reader*, ed. Graeme Turner (New York: Routledge, 2002), 85-94.

John Belton, *Widescreen Cinema* (Cambridge, MA: Harvard University Press, 1992), 85-99.

Screening

A Road in India (Hans Nieter, UK, 1938, 10 minutes)

Black Narcissus (Michael Powell and Emeric Pressburger, UK, 1947, 100 minutes)

10/10 Reading

Ella Shohat and Robert Stam, "The Imperial Imaginary," in *The Film Cultures Reader*, ed. Graeme Turner (New York: Routledge, 2002), 366-378.

Kelly Davidson and John Hill, "Under Control?: *Black Narcissus* and the Imagining of India," *Film Studies* (Summer 2005): 1-12.

NEO-REALISM AND POSTCOLONIAL CINEMA

10/15 Reading

Cesare Zavattini, "Some Ideas on the Cinema," in *Critical Visions in Film Theory*, ed. Timothy Corrigan, Patricia White and Meta Mazaj (Boston: Bedford St. Martin's, 2011), 915-924.

Screening

Now! (Santiago Alvarez, Cuba, 1965, 5 minutes)

Borom Sarret (Ousmane Sembene, Senegal, 1963, 18 minutes)

The Battle of Algiers (Gilles Pontecorvo, Italy/Algeria, 1966, 121 minutes)

10/17 Reading

Paul Haspel, "Algeria Revisited: Opposing Commanders as Warring Doubles in *The Battle of Algiers*," *Journal of Film and Video* 58, no. 3 (2006): 33-42.

Nicholas Harrison, "Pontecorvo's 'Documentary' Aesthetics: *The Battle of Algiers* and the Battle of Algiers," *interventions* 9, no. 3 (2007): 389-404.

NEW WAVE CINEMA AND POSTCOLONIAL FRANCE

10/22 Reading

Jean Douchet, *French New Wave*, trans. Robert Bonnono (New York: DAP, 1999), 120-127, 204-205.

David Bordwell, "The Art Cinema as a Mode of Film Practice," in *The European Cinema Reader*, ed. Catherine Fowler (London: Routledge, 2002), 94-102.

10/22 Screening

Cléo from 5 to 7 (Agnès Varda, France, 1962, 90 minutes)

Black Girl (Ousmane Sembene, Senegal, 1966, 59 minutes)

10/24 Reading

Richard Neupert, *A History of the French New Wave Cinema* (Madison: University of Wisconsin Press, 2007), 330-344.

Marsha Landy, "Politics and Style in *Black Girl*," *Jump Cut* 27 (1982): 23-25.

FRAMING THE POSTCOLONIAL NATION IN POPULAR HINDI FILM

10/29 Reading

Rachel Dwyer and Divia Patel, *Cinema India: The Visual Culture of Hindi Film* (London: Reaktion Books, 2002), 13-41.

Screening

Deewaar (Yash Chopra, India, 1975, 176 minutes)

10/31 Reading

Omar Ahmed, *Studying Indian Cinema* (London: Auteur, 2015), 145-163.

11/1 PAPER 2 DUE ON BLACKBOARD BY 10PM

PART 3: CINEMA IN THE ERA OF GLOBALIZATION

JAPANESE ANIME AND CULTURAL OTHERNESS

11/5 Reading

Susan J. Napier, *Anime from Akira to Princess Mononoke: Experiencing Contemporary Japanese Animation*. (New York: Palgrave, 2001), 3-34.

Screening

Akira (Katsuhiro Otomo, Japan, 1988, 124 minutes)

11/7 Reading

Christopher Bolton, *Interpreting Anime* (Minneapolis: University of Minnesota Press, 2018), 23-58.

NEW IRANIAN CINEMA AND INTERNATIONAL FILM FESTIVALS

11/12 Reading

Hamid Reza-Sadr, "Contemporary Iranian Cinema and Its Major Themes," in *Life and Art: The New Iranian Cinema*, ed. Rose Issa and Sheila Whitaker (London: Faber, 1999), 26-43.

Bill Nichols, "Discovering Form, Inferring Meaning: New Cinemas and the Film Festival Circuit." *Film Quarterly*, vol. 47, no. 3 (Spring 1994), 16-27.

11/12 Screening

A Moment of Innocence (Mohsen Makhmalbaf, Iran, 1996, 78 minutes)

The Day I Became a Woman (Marziyeh Meshkini, Iran, 2000, 80 minutes)

11/13 Extra Credit Opportunity (7pm, Joyce Hergenhahn Auditorium, Newhouse 3)

Witkin and Witkin (Trisha Ziff, Mexico, 2017, 93 minutes)

11/14 Reading

Hamid Dabashi, *Makhmalbaf at Large: The Making of a Rebel Filmmaker* (London: I.B. Tauris, 2002), 112-131.
Shirin Neshat, "The Day I Became a Woman: Critical Essay," booklet accompanying DVD released by Olive Films, 2005.

11/19-23: THANKSGIVING WEEK

INDIGENOUS CINEMA AND VISUAL SOVEREIGNTY

11/26 Reading

Houston Wood, *Native Features: Indigenous Films from Around the World* (London: Bloomsbury, 2008), 71-104.

Screening

Nice Coloured Girls (Tracey Moffatt, Australia, 1987, 16 minutes)

Ten Canoes (Rolf de Heer and Peter Djigirr, Australia, 2006, 90 minutes)

11/28 Reading

Therese Davis, "Remembering Our Ancestors: Cross-Cultural Collaboration and the Mediation of Aboriginal Culture and History in *Ten Canoes* (Rolf de Heer, 2006)," *Studies in Australasian Cinema* 1, no. 1 (2006): 5-14.

Thomas Caldwell, "Yolngu Storytelling in *Ten Canoes*," *Screen Education* 54 (2009): 105-109.

MIGRATION AND TRANSNATIONAL CINEMA

12/3 Reading

Elizabeth Ezra and Terry Rowden, "What is Transnational Cinema?" in *Transnational Cinema: The Film Reader*, ed. Elizabeth Ezra and Terry Rowden (London: Routledge, 2006), 1-12.

Yosefa Loshitzky, *Screening Strangers: Migration and Diaspora in Contemporary European Cinema* (Bloomington: Indiana University Press, 2010), 1-9.

Screening

Biutiful (Alejandro González Iñárritu, Mexico/Spain, 2010, 148 minutes)

12/5 Reading

María del Mar Azcona, "We Are All Uxbal": Narrative Complexity in the Urban Borderlands in *Biutiful*," *Journal of Film and Video* 67, no. 1 (2015): 3-13.

12/13 PAPER 3 DUE ON BLACKBOARD BY 10PM

N.B. THERE IS NO FINAL EXAM IN THIS COURSE

ETS 146-M001 (32068): Interpretation of New Media Spring 2019

Class: 11:40-12:35pm, Monday and Wednesday, 214 Hall of Languages (HL)

Screenings: 7:00-9:45pm, Monday, Huntington Beard Crouse (HBC) Kittredge Auditorium (HBC 032)

Discussion Sections:

Section M002 (32069): 10:35am-11:30pm, Friday, 214 HL (Charles)

Section M003 (32070): 11:40am-12:35pm, Friday, 214 HL (Charles)

Section M004 (42467): 11:40am-12:35pm, Friday, Bowne 110 (El-Eid)

Section M005 (42468): 12:45-1:40pm, Friday, Shaffer Art Building 203 (El-Eid)

Instructor: Prof. Christopher Hanson (cphanson@syrr.edu)

Office: 413 HL, Mailbox: 401 HL

Office Hours: 8:30-10:30am, Monday, and by appointment

Teaching Assistants:

Caroline Charles (ccharles@syrr.edu)

Office: 400 HL, Mailbox: 401 HL

Office Hours: 1:30-3:30pm, Wednesday, and by appointment

Sections M002, M003

Natalie El-Eid (ngeleid@syrr.edu)

Office: 400 HL, Mailbox: 401 HL

Office Hours: Wednesday 12:45pm-2:45pm, & by appointment

Sections M004, M005

We will do our best to respond to your email within 24 business hours (i.e. Mon-Fri)

Course Description:

While print, films, interactive texts, and other modes of expression have traditionally been construed as separate entities, now we may also read and experience these diverse forms through a screen-based device such as a computer or mobile device. This course studies the growing number of forms in which a given cultural text is expressed and how our understanding of that text is shaped by its medium. We will examine the means by which “new” screen media are defined as well as the textual, cultural, and social implications of their deployment. While the boundaries between “old” media were clearly demarcated, digital media merge forms and practices with new technologies of production, delivery, and display. We will explore the commonalities across a range of screen-based forms, while also assessing the unique aspects that truly differentiate a given medium from another. This course will examine the function of medium specificity and its application to both “old” and “new” textual forms to map the ways in which our modes of reading shift from text to text and from screen to screen.

Course Objectives

This course is designed so that you may achieve the following goals:

- Analyze emerging screen-based forms and their precursors in relation to their historical

contexts

- Recognize and understand the role a text's medium plays in shaping its meaning
- Interrogate key concepts and theories of screen media and their associated cultural and social practices
- Provide a critical and theoretical foundation for more specialized courses in screen studies
- Formulate and engage in sustained interpretive and conceptual analyses of screen media
- Develop analytical and critical skills in both dialogue and prose
- Evaluate theoretical approaches to screen media by identifying and questioning assumptions

Please note that this course is designated as a "Writing Intensive" course. The writing assignments in this class are designed to follow specified guidelines in order to fulfill associated requirements and to familiarize students with the thought processes, structures, and styles associated with writing in the liberal arts.

Required Book

(M&S) Michael O'Shaughnessy and Jane Stadler, *Media and Society*, Sixth Edition (South Melbourne, Vic.: Oxford University Press, 2016) — **Please be sure to obtain the 6th edition of this book.**

Recommended Book

(TABG) Alan McKee, *Textual Analysis: A Beginner's Guide* (London; Thousand Oaks, CA: Sage Publications, 2003) — This book is an excellent resource for this course, particularly when writing your papers.

The textbooks (listed as M&S & TABG in Assignments) are available at the SU Bookstore and are on closed reserve at the library. Additional readings will be posted on Blackboard. Please complete all readings by the class period for which they are assigned—assignment dates listed are due dates for the completion of readings and other assignments. Remember that it is your responsibility to obtain these required readings, complete them, and bring a hard copy to discussion section. Also note that some readings or screenings may change, so be sure to regularly check the Announcements page of the course Blackboard site.

Other Required Materials

A small flashlight or a pen with a built-in light is required for taking notes during screenings. You may not use your phone or other digital device as a light source or for note taking.

Assessment

Discussion Section Participation (including Blackboard posts and other work)	20%
Five Quizzes	10%
First Part of Paper Assignment #1 (due Week 3, 400-650 words)	5%
Final Draft of Paper Assignment #1 (due Week 7, 1000-1250 words)	10%
Midterm Exam (Week 8, in-class exam and take-home essay, 500-750 words)	15%
Paper Assignment #2 (due Week 14, 1500-1750 words)	20%
Final Exam	20%

Other Information

All written assignments and exams must be completed in order to pass this course. No incompletes will be given in this class except under extreme circumstances; such instances will require formal documentation of those circumstances and the instructor's approval. If you anticipate having difficulty completing any assignment, please e-mail your Teaching Assistant ahead of time. Unexcused lateness of assignments will negatively affect your grade. If you miss a class, you are responsible for work assigned and for finding out what you missed in class. If you are late to a class meeting or screening, it is your responsibility to notify the instructor immediately afterwards so that you are not marked absent. The use of phones, laptops, tablets, and other electronic devices is strictly prohibited during lectures, screenings, and discussion sections without prior instructor approval; if you are observed using your phone or another unapproved electronic device during any course meeting, you will be marked absent for that meeting. You are not allowed to use your own work from another course in this class; doing so will result in a failing grade for the assignment.

If you have a question or concern about a grade you receive on an assignment, you may contact your Teaching Assistant after you have read their comments on the assignment and 48 hours after you have received your graded assignment. Be sure to have specific questions regarding the comments in your communication.

Grading Criteria

This course uses the following grading criteria:

- “A” is reserved for superior work. The student's class participation demonstrates a sustained critical engagement with the material of course, thus enhancing other students' understanding of both primary and secondary texts. Papers articulate original and well argued ideas that take our understanding of the material beyond class discussion and lecture.
- “B” is reserved for good work. The student's class participation is regular and demonstrates a solid understanding of the course material and the issues raised by it. The student occasionally offers original critical insights. Papers are well written and articulate a clear understanding of the material tackled through competent critical analysis.
- “C” is reserved for satisfactory work. The student's class participation is less regular or less extensive. Papers demonstrate a reasonable understanding of the course material.
- Grades below “C” are reserved for students who produce unsatisfactory written work, consistently miss classes and/or screenings, and fail to participate in class discussion.

Exams

Both the midterm and final exam will be comprised of short answer and essay questions. For the midterm, the short answer section and short essay of the exam will be administered during the scheduled exam time, and a take-home essay of 500-750 words will also be required. The final is an in-class exam and will be administered in our designated exam room and time period during finals week. Do not schedule any travel that conflicts with either the midterm or final exam. These exams will be offered at the times designated on this syllabus only.

Papers

There are two paper assignments required for this course in addition to the take-home essay

portion of the midterm. As specified in the assignment prompt to be handed out, the First Part of Paper Assignment #1 (min. of 400-650 words consisting of an introduction, a thesis, and a body paragraph) is to be submitted on the specified date on week 3 in the course schedule. This assignment constitutes 5% of your course grade, and will be returned to you with written feedback, which will aid in your revision process. Additionally, mini-workshops and exercises will take place during section and/or lecture time to help you develop your writing skills. The Final Draft of Paper Assignment #1 should demonstrate thorough revision and development; this assignment is due during week 7 and accounts for 10% of your course grade. In combination, The First Part and Final Draft of Paper Assignment #1 are worth 15% of your course grade. Paper Assignment #2 is due on week 14 and is worth 20% of your grade. Only the final draft of this second paper assignment is to be turned in. The recommended course textbook *Textual Analysis: A Beginner's Guide* by Alan McKee can be an excellent resource when writing your papers.

Quizzes

Five unannounced quizzes will motivate you to keep current with the reading and course material and will be administered during discussion section. Your lowest quiz grade will be dropped and the remainder will count for 10% of your course grade. If you miss a quiz due to an unexcused absence or because you are late to class, you will receive a zero for the quiz.

Format for Written Assignments

Please use 12 pt. Times (New Roman) font and double-spacing. Your margins should be no greater than 1 inch. Put your name, my name and your Teaching Assistant's name, the class number, the assignment number, a word count, and the date on the first page. Pages should be numbered. Film, television show, and media titles should be italicized or underlined. Include the media content year(s) of production in parentheses following your first mention of its title, then just the title each time after. Example: *eXistenZ* (1999), and subsequently just *eXistenZ*. For citations, follow either MLA or Chicago formatting rules, but please be consistent in your paper and include a bibliography if using short citation style. Papers that do not meet these formatting and citation requirements will be penalized.

Blackboard

- Everyone in the course is required to post to Blackboard (blackboard.syr.edu) at least once per week, with a minimum of 150 words in your post, to the weekly course blog in your discussion section.
- Your post must be made by 5pm on Thursday before your discussion section.
- These posts should engage with the week's assigned readings, lecture, and screening, and can continue the discussion from the classroom and vice versa.
- You can start a discussion thread or respond to someone else's, and you may post as often as you wish. In fact, the more you use the course blog, the better your participation grade will be, especially if you are shy or reticent about talking in the classroom. However, even those who regularly contribute to discussion in the classroom are also required to post to Blackboard.
- You may miss one Blackboard post without penalty, however subsequent missed posts will reduce your participation grade by 5%.
- Posts made up to 24 hours after the weekly deadline will receive partial credit, provided

they respond to another student's post or discussion thread; posts over 24 hours late will receive no credit.

- Please make sure that you check the Announcements board on the course site and in your discussion section on a regular basis for updates to assigned readings, screenings, and other course information.

Screenings

- Attendance at screenings is mandatory, and attendance will be taken.
- Please plan to stay 5-10 minutes after the conclusion of each screening for a brief post-screening discussion. This will never extend past the registrar-designated screening time.
- The use of phones, laptops, tablets, or other electronic devices during screenings is prohibited.
- The instructors reserve the right to remove any student from the screening or lecture who exhibits disruptive or distracting behaviors such as talking to others, using a phone or other digital device, texting, emailing, and checking social media or other digital content.
- The screenings are not for entertainment, but serve as the primary material to be critically examined by the course.
- You will need to take notes at the screenings for specific reference in class discussion, papers, and the final exam. Do not try to write a transcription of the screening. Instead, keep brief notes of the characters' names, settings, events in the plot, notable quotations, but above all the formal qualities or details of the screening (e.g. editing, cinematography, sound and so forth), so that you develop the habit of thinking about media forms with specificity. As a starting point, keep track of repeated elements, of surprises, key scenes and your initial emotional and intellectual responses to them.
- You may use the required small flashlight or a pen with a small light to take notes, but please try to minimize any possible distraction to fellow students in the auditorium during the screening.
- You may not use your phone or other digital device as a light source or for note taking.
- Important information (cast lists, dates, production information) about the films is available at <http://www.bfi.org.uk/filmtvinfo/ftvdb/>.
- Screenings and films (but not in-class clips) will be available at the Video, Limited Access and Music department of Bird Library (3rd floor desk). If you miss a screening, it is your responsibility to view the material on your own.

Discussion Sections

- Attendance will be taken at your discussion section.
- To pass this course you must regularly attend the discussion section in which you are registered. If you fail to do so, you risk failing the whole course.
- You are permitted one unexcused absence from your discussion section. Each subsequent unexcused absence will reduce your participation grade by 5%.
- Students with more than three unexcused absences will fail the whole course.
- Before your first discussion section, you are required to email your Teaching Assistant with your preferred name, preferred gender pronoun (e.g. she/her/hers), favorite screen media text (a film, television program, or game), and reason(s) for taking this course.
- It is your responsibility as a student to notify your Teaching Assistant if you have to miss a class session or discussion section due to a religious holiday or obligation. You must do

this by the end of second week of class, per the University religious observances policy listed in this document.

- All other forms of absence can only be excused with formal documentation. If you know that you will be missing any classes or discussion sections due to extracurricular activities sponsored by the university, please e-mail Prof. Hanson and your Teaching Assistant in the first week of the course.
- Students can only attend the discussion section in which they are registered. If you miss a discussion section, you may not attend one at a different time in its place. It is also your responsibility to find out what you missed.
- If you wish to change your discussion section in the first week, the only way you may do so is via drop/add on MySlice (but be aware that there may not be any more slots left in the section you want to move into or the course may reach its cap as you are trying to drop/add).
- Your participation grade includes assessment of your in-class contributions to discussion sections and your weekly posting on Blackboard.
- Assignments will be collected at the start of your discussion section on the day that they are due.
- Additional work may be assigned in your discussion section.

General Classroom Norms

A classroom is a space in which you are expected to be “in the moment” of its particular experience and you should treat it with respect and seriousness as you would any such academic space. Therefore, please:

- 1) Turn off your cell phone prior to the start of class, screening, or your discussion section and do not take it out, for any reason, after that.
- 2) Do not use a laptop or any other electronic device during class meetings, screenings, or discussion sections.
- 3) Do not leave class while it is in session except in *extreme* and *unusual* circumstances. In general, you should take care of personal needs between classes. However, if you are suddenly taken ill, you may, of course, discreetly leave, and should send a note of explanation to the instructor later.
- 4) Come prepared and on time with the proper books and other materials for the class. Doing homework for other classes, engaging in any activities unrelated to this class, or conducting private conversations, is always inappropriate.
- 5) Respect class members as you participate in class discussion. This does not mean that you have to agree with what is being said by the professor or your peers, but rather that you should offer your position or question in such a way that it invites further engagement from others, not silences others with derision or categorical dismissal.
- 6) Audio or video recordings of class content, including that of other students, guest speakers in the class, screening material, and instructor(s), without explicit written permission of the instructor(s) and all relevant parties is prohibited.

Statement on Disability Accommodations

If you believe that you need accommodations for a disability, please contact the Office of Disability Services (ODS) located at 804 University Avenue, third floor or go to the ODS website at disabilityservices.syr.edu and click current students tab to register on-line. You may

also call 315.443.4498 to speak to someone regarding specific access needs. ODS is responsible for coordinating disability-related accommodations and will issue 'Accommodation Letters' to students as appropriate. Since accommodations may require early planning and are not provided retroactively, please contact ODS as soon as possible.

You are also welcome to contact me privately to discuss your academic needs, although I cannot arrange for disability-related accommodations.

Syracuse University values diversity and inclusion; we are committed to a climate of mutual respect and full participation. My goal as your instructor is to create a learning environments that are useable, equitable, inclusive and welcoming. If there are aspects of the instruction or design of this course that result in barriers to your inclusion or accurate assessment or achievement, I invite you to meet with me to discuss additional strategies beyond accommodations that may be helpful to your success.

Statement on Academic Integrity

Syracuse University's Academic Integrity Policy reflects the high value that we, as a university community, place on honesty in academic work. The policy defines our expectations for academic honesty and holds students accountable for the integrity of all work they submit. Students should understand that it is their responsibility to learn about course-specific expectations, as well as about university-wide academic integrity expectations. The policy governs appropriate citation and use of sources, the integrity of work submitted in exams and assignments, and the veracity of signatures on attendance sheets and other verification of participation in class activities. The policy also prohibits students from submitting the same work in more than one class without receiving written authorization in advance from both instructors. Under the policy, students found in violation are subject to grade sanctions determined by the course instructor and non-grade sanctions determined by the School or College where the course is offered as described in the Violation and Sanction Classification Rubric. Syracuse University students are required to read an online summary of the University's academic integrity expectations and provide an electronic signature agreeing to abide by them twice a year during pre-term check-in on MySlice.

The Violation and Sanction Classification Rubric establishes recommended guidelines for the determination of grade penalties by faculty and instructors, while also giving them discretion to select the grade penalty they believe most suitable, including course failure, regardless of violation level. Any established violation in this course may result in course failure regardless of violation level.

Plagiarism is a serious offense that leads to failure of the assignment and other further disciplinary action, including automatic course failure. Plagiarism is using other people's words and ideas and presenting them as one's own, whether the material is taken from a book, a friend, or the internet; it is any work that repeats verbatim or rephrases someone else's ideas or arguments without acknowledging the source. Cite all reading and research sources with footnotes or endnotes in your paper. If you have questions or problems regarding your papers, please come see me during office hours or make an appointment. Keep a hard copy of all of your assignments and research notes until the final grade is posted. All papers in this course will be

submitted to the Turnitin anti-plagiarism program.

Other Forms of Academic Dishonesty:

Other violations of academic honesty include, but are not limited to, the following behaviors:

- Handing in to a class a paper written by someone else
- Handing in as an original work for a class a paper one has already submitted to another course
- Handing in the same paper simultaneously to two courses without the full knowledge and explicit consent of all the faculty members involved
- Having someone else rewrite or clean up a rough draft and submitting those revisions as one's own work

For more information, see:

The Academic Integrity Policy: <http://academicintegrity.syr.edu/academic-integrity-policy/>

Twenty Questions and Answers about the Academic Integrity

Policy: <http://academicintegrity.syr.edu/faculty-resources/>

What does academic integrity mean?: <http://academicintegrity.syr.edu/what-does-academic-integrity-mean/>

This class will be using Turnitin, a plagiarism prevention system. The ease of using the Internet has made it very easy for students to “cut and paste” material into papers that they are writing without proper citation. You will submit all papers that you write in this class to Turnitin, a service that identifies “matched text.” I will then interpret the originality report, based on your writing capability and writing style. Note that all submitted papers will be included as source documents in the Turnitin.com reference database, solely for the purpose of detecting plagiarism of such papers.

Statement on Religious Observance Policy

Students must notify instructors via MySlice by the end of the second week of this semester if they will be absent during the semester in order to observe a religious holiday.

SU's religious observances policy, found at

http://supolicies.syr.edu/emp_ben/religious_observance.htm, recognizes the diversity of faiths represented among the campus community and protects the rights of students, faculty, and staff to observe religious holy days according to their tradition. Under the policy, students are provided an opportunity to make up any examination, study, or work requirements that may be missed due to a religious observance provided they notify their instructors no later than the end of the second week of classes. For fall and spring semesters, an online notification process is available through MySlice/Student Services/Enrollment/My Religious Observances from the first day of class until the end of the second week of class.

In addition to completing the MySlice form listed above by the end of the second week, you should also e-mail the instructor and your Teaching Assistant at least one week prior to the observance of each holiday in order to make arrangements to complete make up any examination, study, or work requirements that may be missed due to a religious observance.

Orange SUccess

This class will participate in the Orange SUccess Early Alert Program. The program is designed to promote student success through coordination and communication among students, instructors, advisors, and campus support service departments. If I observe that you are experiencing difficulties in the course (in attendance, test scores, or participation, for example), I will send an email to your syr.edu email account through the Orange SUccess Early Alert program. My message will tell you about my concerns and ask you to meet with an academic advisor. Your advisor or TA will work with you to create strategies for a Success Plan to address any difficulties you are having in the course. In addition, if I observe that you are doing well in my course, you will also receive a kudos from me acknowledging your efforts.

Orange SUccess may involve taking advantage of various campus support services, such as academic tutoring or advising. If I recommend that you use campus support services, your advisor will redirect you to that support service department so they will be better prepared to assist you. Since the “Early Alert” program provides essential notices by email, a course requirement is that you check your syr.edu account frequently and respond quickly if you receive an email through the Orange SUccess Early Alert Program. You will be contacted directly by the appropriate department, if you do not respond to any such request.

Educational Use of Student Work

Your instructors may use academic work that you complete this semester for educational purposes in this course during this semester. Your registration and continued enrollment constitute your permission. Before using your work for these purposes, your instructors will either get your written permission or render the work anonymous by removing all your personal identification.

Course Schedule

Screening: *Sunrise: A Song of Two Humans* (F.W. Murnau, 1927, 95min)

Week 1: Course Introduction, “Interpretation,” “New,” “Media”

M 1/14

First day - No reading

W 1/16

M&S: Introduction: The Media-world & Guided Tour (xiii-xvii), 1. Defining the Media (4-10)

F 1/18

Before your first discussion section, you are required to email your Teaching Assistant with your preferred name, preferred gender pronoun (e.g. she/her/hers), favorite screen media text (a film, television program, or game), and reason(s) for taking this course.

M&S: 2. Media Studies (11-30)

Week 2: Semiotics & Media Literacy

Screening: No screening

M 1/21 No screening or class - Martin Luther King, Jr. Day

M&S: 8. Semiology (122-132)

W 1/23

M&S: 9. Reading Images and Advertisements (133-148)

Paper Assignment #1 Handed out in Lecture

F 1/25

M&S: 10. Semiotic Analysis of an Advertisement (149-155)

Last Day to Register via MySlice for Semester Absences for Religious Observances

Week 3: Medium, Media, Message

Screening: *Rashomon* (Akira Kurosawa, 1950, 88min)

M 1/28

M&S: 3. What Do the Media Do to Us? Media and Society (31-55)

W 1/30

M&S: 5. Mediation and Representation (68-86)

First Part of Paper Assignment #1 due by Friday 2/1 9:00am via Turnitin Link in your Discussion Section's Blackboard Site; Printed Copy due on Friday 2/1 at Start of your Discussion Section

F 2/1

"The Medium is the Message" by Marshall McLuhan (Blackboard)

2/4: Academic Drop Deadline

Week 4: Ideology & Hegemony

Screening: *Starship Troopers* (Paul Verhoeven, 1997, 129min)

2/4: Academic Drop Deadline

M 2/4

M&S: 11. Discourse and Ideology (159-175)

W 2/6

M&S: 12. Dominant Ideology and Hegemony (176-192)

F 2/8

TABG: 1. What is Textual Analysis? (1-33) (also on Blackboard)

Week 5: Text, "Text," & Encoding/Decoding

Screening: *Helvetica* (Gary Hustwit, 2007, 80min)

M 2/11

M&S: 4. What's in a Name? Language and the Social Construction of Reality (56-67)

W 2/13

M&S: 19. Why Stories? (287-308)

F 2/15

"Encoding/Decoding" by Stuart Hall (Blackboard)

Week 6: Painting, Photography, Genre, & Convention

Screening: *Standard Operating Procedure* (Errol Morris, 2008, 116min)

M 2/18

M&S: 6. Texts, Meanings, and Audiences (87-99)

W 2/20

14. Genres, Codes, and Conventions (210-222)

F 2/22

“Ontology of the Photographic Image” by André Bazin (Blackboard)

Week 7: Cinema, Narrative, Structure, & Montage

Screening: *Man with a Movie Camera* (Dziga Vertov, 1929, 68min), *Mothlight* (Stan Brakhage, 1963, 4min)

M 2/25

Screen on your own: The opening few minutes (as described in M&S Chapter 15) of *American Beauty* — available on course reserves at Bird library and via commercial online streaming and download services

M&S: 15. The Language of Film: *American Beauty* (223-233)

W 2/27

M&S: 16. Narrative Structure and Binary Oppositions (234-255)

Final Draft of Paper Assignment #1 due by Friday 3/1 9:00am via Turnitin Link in your Discussion Section's Blackboard Site; Printed Copy due on Friday 3/1 at Start of your Discussion Section

F 3/1

Excerpt from “Kinoks: A Revolution” by Dziga Vertov (Blackboard)

Midterm Take Home Essay Prompt Handed Out in Discussion Section

Week 8: Midterm & Broadcast Media

Screening: Clips of Live Television

M 3/4 In-class Midterm Exam

No reading

W 3/6

M&S: 18. Documentary and Reality TV (270-286)

Midterm Take Home Essay Due on Blackboard by Friday 3/8 9:00am via Turnitin Link in your Discussion Section's Blackboard Site; Printed Copy due on Friday 3/8 at Start of your Discussion Section

F 3/8

No reading: Work on Midterm Take Home Essay

SU Spring Break 3/11-3/15

Week 9: Identity, Representation, & the Screen

Screening: *The Pillow Book* (Peter Greenaway, 1996, 126min)

M 3/18

M&S: 20. Feminism, Postfeminism, and Ideologies of Femininity (312-329)

W 3/20

M&S: 21. Ideologies and Discourses of Masculinity (330-352)

F 3/22

M&S: 22. Ethnicity, Ideology, and the Media (353-373)

Week 10: Medium Specificity, Remediation, & the Archive

Screening: *La Jetée* (Chris Marker, 1962, 28 min), *We Live in Public* (Ondi Timoner, 2009, 89min)

M 3/25

“The Specificity Thesis” by Noël Carroll (Blackboard)

W 3/27

“The Web Means the End of Forgetting” by Jeffrey Rosen (Blackboard)

F 3/29

“As We May Think” by Vannevar Bush (Blackboard)

Paper Assignment #2 Handed out in Discussion Section

Week 11: Remix, Resistance, & Convergence

Screening: *RiP!: A Remix Manifesto* (Brett Gaylor, 2008, 86min)

M 4/1

“Remixing and Remixability” by Lev Manovich (Blackboard)

W 4/3

M&S: 13. Culture Jamming and Counter-hegemony (193-207)

F 4/5

“Cultural Logic of Media Convergence” by Henry Jenkins (Blackboard)

Week 12: Interactivity, Digital Media & Digital Games

Screening: *Source Code* (Duncan Jones, 2011, 93min)

M 4/8

M&S: 7. New Media and Technological Development (100-118)

W 4/10

Excerpt from *Being Digital* by Nicholas Negroponte (Blackboard)

F 4/12

“Man-Computer Symbiosis” by J.C.R. Licklider (Blackboard)

4/16: Withdrawal Deadline

Week 13: Digital Games & Immersion

Screening: *eXistenZ* (David Cronenberg, 1999, 97min)

M 4/15

M&S: 17. Digital Television and Interactive Narratives (256-269)

4/16: *Withdrawal Deadline*

W 4/17

“The Video Game as a Medium” by Mark J.P. Wolf (Blackboard)

F 4/19

Excerpt from *Hamlet on the Holodeck* by Janet Murray (Blackboard)

Week 14: The Network, Postmodernism, & Globalization

Screening: *Sleep Dealer* (Alex Rivera, 2008, 90min)

M 4/22

M&S: 24. Postmodernism (396-412)

W 4/24

“Nomadic Culture and Cultural Resistance” by the Critical Art Ensemble (Blackboard)

Paper Assignment #2 due by Friday 4/26 9:00am via Turnitin Link in your Discussion Section's Blackboard Site; Printed Copy due at Start of your Discussion Section on 4/26

F 4/26

M&S: 25. Globalisation & Conclusion (413-426)

Week 15: Course Conclusion

Screening: *Black Mirror* S1E3 “The Entire History of You” (Brian Welsh/Channel 4, 2011, 44min)

M 4/29

“Mobile and Open: A Manifesto” by Howard Rheingold (Blackboard)

Final Exam: Thursday 5/2/19 3:00-5:00pm, in 214 HL

ETS-154: INTERPRETATION OF FILM

Syracuse University | Department of English

Fall 2020 | Prof. Scheibel

Film was the dominant medium of the last century and yet we have only begun to understand it, especially in the post-celluloid period of digital and convergent screen cultures. What is the “language” of cinema? What are the elements of style through which films communicate? What are the audiovisual literacy skills necessary to “read” those elements within an aesthetic system? In this course, we will approach these broad but fundamental questions to the interpretation of films as texts. Based in close analysis, the course begins with the formal compositions of cinema, introducing you to techniques of mise-en-scène, cinematography, editing, and sound. We will then move to contexts that organize cinematic meaning, such as narrative, genre, stardom, and marketing. Further, we will consider film authorship through issues of identity, difference, representation, globalization, and cinema’s relationship to other media. The course includes films from a range of traditions, including studio filmmaking in the Classical Hollywood era, independent and international art-house cinemas, documentary, the avant-garde, and the Hollywood blockbuster.

As a result of the uncertainties of the Fall 2020 semester, this syllabus is subject to change.

CLASS FORMAT

This class has been designated O6 for Online Exception Scheduling: an initially scheduled in-person class converted to a class offering taught, synchronously (Online), with students and instructors physically separated but interacting and exchanging class content online in real-time during scheduled class sessions, having exclusively technically mediated face to face interaction.

Monday/Wednesday lectures will be asynchronous. Lectures will be prerecorded and available for you to download on Blackboard by the dates scheduled in the course calendar (pages 7-10). You will find them in a folder on the course-wide Blackboard page under CONTENT on the left-hand navigation bar.

Weekly film screenings will also be asynchronous. Each week, I will post a link to an announcement on Blackboard that will give you streaming access.

Discussion sections will be synchronous and held over Zoom (see page 2 for discussion section times). By enrolling in this course, you are consenting to the recording of discussion sections for the purposes of sharing with students as necessary.

PROFESSOR CONTACT INFO.

Name: Will Scheibel*

E-mail: lscheibe@syr.edu

Mailbox: 401 Hall of Languages

Office Hours: held over Zoom by appointment only (availabilities Monday through Friday, between 9:00 a.m. and 5:00 p.m./Eastern Time Zone)

*The professor is the owner of the content for this course. Students may not reuse or share it without permission or except as otherwise allowed under U.S. copyright law.

TEACHING ASSISTANTS (TAs) AND DISCUSSION SECTIONS

Caroline Charles

E-mail: ccharles@syr.edu

Office Hours/Format: held over Zoom by appointment only

Discussion Sections: held over Zoom on Thursdays/Eastern Time Zone (M003/3:30-4:25 p.m. and M004/5:00-5:55 p.m.)

Sue-jin Green

E-mail: sugreen@syr.edu

Office Hours/Format: held over Zoom by appointment only

Discussion Sections: held over Zoom on Fridays/Eastern Time Zone (M005/9:30-10:25 a.m. and M006/10:35-11:30 a.m.)

If you wish to change your discussion section in the first week, the only way you may do so is via drop/add on MySlice, but please be aware that there may not be any more slots left in the section you want to move into.

MAIL

Mailboxes for all instructors in the Department of English are located in 401 Hall of Languages. Any mail you wish to send should be addressed to me or your TA at:

Department of English
100 University Place
401 Hall of Languages
Syracuse University
Syracuse, NY 13244

REQUIRED MATERIALS

The following e-book is be available on the course-wide Blackboard page and provided through Orange Instant Access (OIA):

Corrigan, Timothy and Patricia White. *The Film Experience*. 5th ed. Bedford St. Martin's, 2018.

You are automatically enrolled in OIA, so all you need to do to access your e-book is log in on Blackboard and look under CONTENT from the left-hand navigation bar. Please note that you will have until September 14, 2020, 11:59PM CST to decide if you would like to remain enrolled in OIA. If not, you have been provided instructions on opting out by the bookstore. After September 14, 2020, 11:59PM CST, the cost of your e-book (\$44.25) will be charged to your SU Bursar account. You are still responsible for obtaining the textbook elsewhere if you opt out. A hardcopy is available at the Syracuse University Bookstore.

Additional assigned readings are available on the course-wide Blackboard page as PDF documents, also under CONTENT. You are expected to have completed all reading assignments by the dates they are scheduled to be covered in class (see Course Calendar, pages 7-10).

COURSE GOALS

- To understand the relationship between the style and meanings of cinema, and to gain an audiovisual literacy through close analysis of films as texts.
- To explore different contexts of filmmaking—institutional, authorial, and cultural—that condition ways we interpret films.
- To develop critical, theoretical, and historical foundations in film studies, along with a formal vocabulary that will prepare you for more specialized courses in the Film & Screen Studies track.
- To improve analytical writing skills. This course fulfills the writing intensive requirement of the Liberal Arts Core. The purpose of such courses is to familiarize students with the thought processes, structures, and styles associated with writing in the liberal arts.

VIRTUAL CLASSROOM NORMS

- We will do our best to accommodate your needs during this unusual and difficult semester. However, in order for us to make these accommodations, we will expect you to communicate with us as soon as issues arise that affect your attendance, participation, and ability to complete your work on time.
- You can enter your Zoom-based discussion section by clicking the ZOOM link on the left-hand navigation bar of your discussion section's Blackboard page that your TA manages. Class will begin promptly at the scheduled time and your TA will take attendance during the first few minutes, so if you enter the meeting late, your attendance may not be counted. You are expected to stay in the meeting for the entire period.
- To simulate the experience of a face-to-face discussion, we ask that you all enable your cameras, but please feel free to select a virtual background or add your own background image.
- To reduce audio echo/feedback, we ask that you mute your microphone when you are not speaking. Please use the "raise hand" feature to participate orally or comment using the chat feature.
- Be prepared when you meet for your discussion section. Preparation includes completing the assigned readings, watching the assigned film(s), and listening to the lectures for the week. During your discussion section, you should not be conducting private conversations, finishing assignments, or engaging in any activities unrelated to the course; this behavior not only suggests you are unprepared, but it is also unprofessional and disruptive.
- Please listen when your peers speak and be collegial when you respond. Disagreements are fine as long as they aren't aggressive; they can actually help stimulate a productive discussion. Discrimination, however, will not be tolerated.

ATTENDANCE POLICY

Attendance is mandatory during the virtual discussion sections. If you have a scheduling conflict, then unfortunately you either have to resolve it or drop this course. After 3 unexcused absences, your overall course grade will be deducted by a third of a letter (e.g., from a B+ to a B) for each additional absence.

There may be excusable reasons for you to miss class, but you will not be excused without the proper documentation that verifies the nature of your absence. Documentation will not be accepted for any absence after the last day of class. You are responsible for providing your TA with this documentation as soon as possible. Please be aware of the following parameters around excused absences:

- Religious observance requests must be submitted through MySlice.
- Syracuse University-sponsored activities must be confirmed with documentation issued by the university, such as a letter and travel schedule from Student-Athlete Support Services within the Department of Athletics.
- Illnesses must be documented with an official note from your healthcare provider. The note should specify that you were advised not to attend class (simply acknowledging that you were seen at a doctor's office will not be sufficient). If an illness requires you to work with the Office of Disability Services, a Disabilities Accommodation Authorization Letter is also acceptable.
- Medical or family emergencies will need to be documented through the Office of the Dean of Student Affairs.

COURSE ACCOMMODATIONS

Religious Holiday Observances: Syracuse University recognizes the diverse faith traditions represented within the campus and supports the rights of students to observe these traditions. You will therefore have the opportunity to make up any examination, study, or work requirement that is missed because of an absence due to religious observance, provided that we have been notified no later than the end of Week 2 via MySlice. All absences due to religious observance are excused.

Student Athletes: Student athletes are obligated to meet both their academic and athletic commitments; however, there are times when required travel schedules do conflict with class schedules and other academic commitments. If you are a student athlete, your TA should receive a letter from the Student-Athlete Support Services within the Department of Athletics, verifying your status and providing a specific travel schedule. I strongly encourage all student athletes enrolled in this course to meet with their TAs and talk early in the semester about how course requirements can be met given required absence(s).

Students with Disabilities: If you believe that you need accommodations for a disability, please contact the Center for Disability Resources (CDR) located at 804 University Avenue, third floor, or go to the CDR website at disabilityservices.syr.edu and click current students tab to register on-line. You may also call 315.443.4498 to speak to someone regarding specific access needs. CDR is responsible for coordinating disability-related accommodations and will issue "Accommodation Letters" to students as appropriate. Since accommodations may require early planning and are not provided retroactively, please contact CDR as soon as possible.

Other Accommodations: If you have any other needs that may affect your work in this course, you are expected to let your TA know about those issues by the end of Week 2 (or as soon as issues arise) in order for us to make the appropriate accommodations. Potential concerns may include the following:

economic constraints; language barriers; health or family problems; unconventional learning styles; complex schedules; sensitivities to certain content of films; etc.

GENERAL POLICIES

Academic Integrity: Syracuse University's Academic Integrity Policy reflects the high value that we, as a university community, place on honesty in academic work. The policy defines our expectations for academic honesty and holds students accountable for the integrity of all work they submit. Students should understand that it is their responsibility to learn about course-specific expectations, as well as about university-wide academic integrity expectations. The policy governs appropriate citation and use of sources, the integrity of work submitted in exams and assignments, and the veracity of signatures on attendance sheets and other verification of participation in class activities. The policy also prohibits students from submitting the same work in more than one class without receiving written authorization in advance from both instructors. Under the policy, students found in violation are subject to grade sanctions determined by the course instructor and non-grade sanctions determined by the School or College where the course is offered as described in the Violation and Sanction Classification Rubric. Syracuse University students are required to read an online summary of the University's academic integrity expectations and provide an electronic signature agreeing to abide by them twice a year during pre-term check-in on MySlice.

The Violation and Sanction Classification Rubric establishes recommended guidelines for the determination of grade penalties by faculty and instructors, while also giving them discretion to select the grade penalty they believe most suitable, including course failure, regardless of violation level. Any established violation in this course may result in course failure regardless of violation level.

All papers will be submitted to Turnitin.com, a plagiarism detection and prevention program, to check that all sources you have used are properly acknowledged and cited. Turnitin compares submitted documents against documents on the Internet and against student papers submitted to Turnitin at Syracuse University and at other colleges and universities. By remaining enrolled in this course, you consent to allow your submitted assignments to become part of the Turnitin reference database solely for the purpose of detecting plagiarism of such papers. It is your responsibility to review your integrity report after submitting your paper to ensure you have cited your sources correctly.

Grades: Although we do not negotiate grades with students, you are encouraged to see us throughout the semester to discuss ways to improve your work. You will not have the opportunity to rewrite your papers, retake your exam, or complete extra credit, so please plan ahead. No incompletes will be given in this class except under extreme circumstances; such instances will require formal documentation of those circumstances and my approval. As the TAs are the graders for this course, any questions about grades should first be directed to them.

Late Papers: Extensions will not be given on papers unless there is an excusable reason that prevents you from meeting the deadline, but we will accept your papers up to a week late. Papers will be considered late if you fail to submit them by the due date, and grades will be dropped a third of a letter per day late (e.g., from a B+ to a B within the first twenty-four hours, to a B- within the second twenty-four hours, and so on). No exemptions are given for weekends. Please note that in order to expedite the grading, late papers may not receive written feedback.

Rough Drafts: As per the critical writing goals of the course, your grade on your papers will in part reflect the quality and clarity of your writing. For help with writing mechanics in partial or completed drafts, you are encouraged to contact The Writing Center, located On the Quad at 101 H.B. Crouse Hall. Hours are 9:00 a.m. to 9:00 p.m. Monday through Thursday and 9:00 a.m. to 5:00 p.m. on Friday. You can schedule an appointment by calling (315) 443-5289 or e-mailing writingcenter@listserv.syr.edu. More information is available on the website: <http://wc.syr.edu>.

Again, the TAs are the graders for this course, so you should first direct questions about papers to them, but also please feel free to follow-up with me. We will not read entire rough drafts or “pre-grade” your papers, but we will be glad to read outlines and sections of your papers to provide feedback on your ideas while your work is in progress.

COURSE REQUIREMENTS

Participation (15%): Your participation grade will reflect the level to which you consistently contribute to your discussion section. Substantive comments and thoughtful questions help stimulate conversation and build community in our virtual classroom, which are necessary in order for us to work through the material we are reading and viewing together.

Blackboard Posts (10%): In addition to oral participation during your discussion section, you will also participate outside of class on Blackboard, a web-based course management system available here: <https://blackboard.syr.edu>. Prior to each screening at a time determined by your TA, you will find a question on your section’s Blackboard page that will ask you to draw from a reading that week and help guide your attention to the material we view that evening. You will then post a response of at least 300 words by the deadline your TA has set. Make-ups are not allowed and late responses will not be counted. Each post is worth a maximum of 1 point and you need to respond satisfactorily to 10 total questions in order to receive full credit for your Blackboard participation.

Paper 1 (15%): A close analysis of one formal element in *Rear Window* or *Bonnie & Clyde*.

Length: 1,000-1,200 words | **Due date:** Sep. 24 by noon

Paper 2 (20%): A close analysis of two formal elements in *Rear Window*, *Citizen Kane*, or *Bonnie & Clyde* (you must pick a different film from your first paper).

Length: 1,200-1,500 words | **Due date:** Oct. 15 by noon

Paper 3 (25%): A close analysis of a “high concept” trailer (primary research required).

Length: 1,200-1,500 words | **Due date:** Nov. 5 by noon

Open Book/Open Note Final Exam (15%): Your final exam will consist of 5 short essay questions of which you will respond to 3. Questions will derive from course material covered during Weeks 8, 10, 11, 12, and 13. The exam questions will be posted no later than 5 p.m. on Fri., Nov. 20 and your responses are due to your TA by e-mail no later than 10 p.m. on Mon., Nov. 23.

COURSE CALENDAR

Dates marked with an asterisk () follow SU's Fall 2020 modified calendar.*

PART I, THE FILM TEXT: FORMAL COMPOSITIONS AND ORGANIZATIONAL STRUCTURES

Week 1: The Material World of Film: Mise-en-scène

Mon., Aug. 24

- No reading (course introduction)

Screening (115 minutes)

- **Rear Window** (Alfred Hitchcock, 1954, US)

Wed., Aug. 26

- Corrigan & White, Chapter 3: "Mise-en-scène: Exploring a Material World" (pp. 97-99) and "The Elements of Mise-en-scène" (pp. 102-118). Skip "Film in Focus" (pp. 112-113).

Week 2: Mise-en-scène (cont'd)

Mon., Aug. 31

- Corrigan & White, Chapter 3: "A Short History of Mise-en-scène" (pp. 99-102) and "Making Sense of Mise-en-scène" (pp. 118-126). Skip "Form in Action" (p. 119) and "Film in Focus" (pp. 124-125).

Screening

- No film this week

Wed., Sep. 2

- No reading

*Sat., Sep. 5

- Corrigan & White, Chapter 4: "Cinematography: Framing What We See" (pp. 129-130) and "The Elements of Cinematography" (pp. 138-158).

Week 3: Framing What We See: Cinematography

*Mon., Sep. 7 (Labor Day)

- Corrigan & White, Chapter 4: "A Short History of the Cinematic Image" (pp. 130-138) and "Making Sense of the Film Image" (pp. 158-164). Skip "Film in Focus" (pp. 162-163).

Screening (135 minutes)

- **Black Panther** (Ryan Coogler, 2018, US) [cinematographer: Rachel Morrison]

Wed., Sep. 9

- Corrigan & White, Chapter 2: "Cinema in the Digital Era" (pp. 84-89).

Week 4: Relationships Between and Among Images: Editing

Mon., Sep. 14

- Corrigan & White, Chapter 5: "Editing: Relating Images" (pp. 167-168) and "The Elements of Editing" (pp. 176-196).

Screening (about 111 minutes)

- **Bonnie and Clyde** (Arthur Penn, 1967, US) [editor: Dede Allen]

Wed., Sep. 16

- Corrigan & White, Chapter 5: "A Short History of Film Editing" (pp. 168-175) and "Making Sense of Film Editing" (pp. 198-207).

Week 5: Listening to Film: Sound

Mon., Sep. 21

- Corrigan & White, Chapter 6: "Film Sound: Listening to Cinema" (pp. 209-210) and "The Elements of Film Sound" (pp. 214-232). Skip "Film in Focus" (pp. 218-219).

Screening (120 minutes)

- **Citizen Kane** (Orson Welles, 1941, US)

Wed., Sep. 23

- Corrigan & White, Chapter 6: "A Short History of Film Sound" (pp. 210-214) and "Making Sense of Film Sound" (pp. 232-238). Skip "Film in Focus" (pp. 236-237).
- Corrigan & White, Chapter 2: "History and Historiography: Hollywood and Beyond" (pp. 58-63 only). Stop at "Classical Cinema in Hollywood and Beyond."

→Paper 1 due by noon on Thu., Sep. 24

Week 6: Telling Stories: Film Narrative

Mon., Sep. 28

- Corrigan & White, Chapter 7: "Narrative Films: Telling Stories" (pp. 243-244) and "The Elements of Narrative film" (pp. 251-274). Skip "Film in Focus" (pp. 272-273).

Screening (about 112 minutes)

- **Suspense** (Phillips Smalley and Lois Weber, 1913, US), from *Early Women Filmmakers: An International Anthology* (Disc 1)
- **Casablanca** (Michael Curtiz, 1942, US)

Wed., Sep. 30

- Corrigan & White, Chapter 7: "A Short History of Narrative Film" (pp. 244-251) and "Making Sense of Film Narrative" (pp. 274-281).

Week 7: Alternatives to Narrative Fiction Film: Documentary and the Avant-garde

Mon., Oct. 5

- BLACKBOARD: Pramaggiore, Maria and Tom Wallis. "Alternatives to Narrative Fiction Film: Documentary and Avant-garde Films," *Film: A Critical Introduction*, 3rd ed., Pearson, 2011, pp. 245-258 only.

Screening (about 70 minutes)

- **Meshes of the Afternoon** (Maya Deren and Alexander Hamid, 1943, US), from *Maya Deren: Experimental Films*
- **Daybreak Express** (D. A. Pennebaker, 1953), from *Don't Look Back* (Criterion Collection edition)
- **A Movie** (Bruce Conner, 1958, US)
- **Mothlight** (Stan Brakhage, 1963, US), from *By Brakhage: An Anthology* (Disc 1)
- **Scorpio Rising** (Kenneth Anger, 1963, US), from *The Films of Kenneth Anger*

Wed., Oct. 7

- BLACKBOARD: Pramaggiore, Maria and Tom Wallis. "Alternatives to Narrative Fiction Film: Documentary and Avant-garde Films," *Film: A Critical Introduction*, 3rd ed., Pearson, 2011, pp. 258-269 only.

Week 8: Conventions, Formulas, and Expectations: Film Genre

Mon., Oct. 12

- Corrigan & White, Chapter 10: "Movie Genres: Conventions, Formulas, and Audience Expectations" (pp. 339-340) and "The Elements of Film Genre" (p. 344-365).

Screening (92 minutes):

- **Cronos** (Guillermo del Toro, 1993, Mexico)

Wed., Oct. 14

- Corrigan & White, Chapter 10: "A Short History of Film Genre" (pp. 340-344) and "Making Sense of Film Genres" (pp. 365-373). Skip "Film in Focus" (pp. 366-367) and "Form in Action" (p. 371).

→Paper 2 due by noon on Thu., Oct. 15

PART II, CULTURAL CONTEXTS: INSTITUTIONS, AUTHORSHIP, AND NATIONALITY

Week 9: Film Promotion and Reception

Mon., Oct. 19

- BLACKBOARD: Wyatt, Justin. "A Critical Redefinition: The Concept of High Concept." *High Concept: Movies and Marketing in Hollywood*, U of Texas P, 1994, pp. 1-22.

Screening (130 minutes):

- **Jaws** (Steven Spielberg, 1975, US)

Wed., Oct. 21

- BLACKBOARD: Wyatt, Justin. "Construction of the Image and the High Concept Style." *High Concept: Movies and Marketing in Hollywood*, U of Texas P, 1994, pp. 53-64 only.

Week 10: Global Film Stardom

*Sun., Oct. 25

- Class cancelled for ENG-154

Mon., Oct. 26

- BLACKBOARD: Shingler, Martin. "Unstable Symbols: On the Representativeness of Film Stars." *Star Studies: A Critical Guide*, Palgrave, 2012, pp. 149-165.

Screening (98 minutes)

- **Bombshell: The Hedy Lamarr Story** (Alexandra Dean, 2017, US)

Wed., Oct. 28

- BLACKBOARD: Shingler, Martin. "Unstable Symbols: On the Representativeness of Film Stars." *Star Studies: A Critical Guide*, Palgrave, 2012, pp. 165-180.

Week 11: Race, Ethnicity, and Representation in Cinema

Mon., Nov. 2

- BLACKBOARD: Wiegman, Robyn. "Race, Ethnicity, and Film." *Film Studies: Critical Approaches*, edited by John Hill and Pamela Church Gibson, Oxford UP, 2000, pp. 156-166.

Screening (125 minutes)

- **Do the Right Thing** (Spike Lee, 1989, US)

Wed., Nov. 4

- BLACKBOARD: Cook, Pam. "Authorship and Cinema: Introduction." *The Cinema Book*, 3rd ed., edited by Pam Cook, BFI, 2007, pp. 387-389.
- BLACKBOARD: Watkins, S. Craig. "Spike's Joint." *Auteurs and Authorship: A Film Reader*, edited by Barry Keith Grant, Blackwell, 2008, pp. 317-322.

→Paper 3 due by noon on Thu., Nov. 5

Week 12: Cinema and Gender

*Sun., Nov. 8

- Class cancelled for ENG-154

Mon., Nov. 9

- BLACKBOARD: White, Patricia. "Feminism and Film." *Film Studies: Critical Approaches*, edited by John Hill and Pamela Church Gibson, Oxford UP, 2000, pp. 115-129. (skip "Semiotics and ideology critique" and "Psychoanalysis," pp. 166-199)

Screening (114 minutes)

- ***Monsoon Wedding*** (Mira Nair, 2001, India/US/Italy/Germany/France/UK)

Wed., Nov. 11

- BLACKBOARD: Singh, Amardeep. "Mira Nair and Transnational Feminism." *The Films of Mira Nair: Diaspora Verité*, U of Mississippi P, 2018, pp. 21-24.
- BLACKBOARD: Singh, Amardeep. "A Tale of Two 'Chunaris': The Critique of Bollywood in *Monsoon Wedding* (2001)." *The Films of Mira Nair: Diaspora Verité*, U of Mississippi P, 2018, pp. 81-104. (skip 82-83, 102-104)

Week 13: Cinema and Sexualities

Mon., Nov. 16

- BLACKBOARD: Smelik, Anneke. "Gay and Lesbian Criticism." *Film Studies: Critical Approaches*, edited by John Hill and Pamela Church Gibson, Oxford UP, 2000, pp. 133-145.
- BLACKBOARD: Doty, Alexander. "Queer Theory." *Film Studies: Critical Approaches*, edited by John Hill and Pamela Church Gibson, Oxford UP, 2000, pp. 146-150.

Screening (105 minutes)

- ***All About My Mother*** (Pedro Almodóvar, 1999, Spain)

Wed., Nov. 18

- BLACKBOARD: Acevedo-Muñoz, Ernesto. "Introduction" and "*All About My Mother* (1999)." *Pedro Almodóvar*, BFI, 2007, pp. 1-7, 220-240.

Week 14: Final Exam

Mon., Nov. 23

- Responses to exam questions due to your TA no later than 10 p.m.

**ENG 119: Hip Hop and the Politics and Poetics of Race
(Spring 2021)**

Professor: Tony Tiongson (attiongs@syr.edu)

TA: Caroline Imani Charles (ccharles@syr.edu)

Course Description

This course provides a rigorous historical and theoretical understanding of the relationship between hip hop culture and race. It examines the ways in which hip hop illuminates the workings of race and how race has profoundly shaped the emergence and trajectory of hip hop. Considered the most dynamic youth expressive form to have emerged in the latter half of the 20th century, hip hop has interfaced and intersected with racially formative moments in U.S. history, including the drug and culture wars of the 1980s, the election of Barack Obama in 2008, and the rise of the Black Lives Matter movement. In examining the relationship between hip hop and race, we will engage with a wide range of texts such as literature, film, poetry, music, and visual art. We will approach these texts as constitutive of a hip-hop archive but also an archive of race, both of which are inextricably linked and mutually constitutive.

Course Themes:

- Hip hop's emergence is tied to the restructuring of space along racial lines.
- Hip hop has always placed a premium on authenticity which has served as a basis for establishing status and prestige.
- A defining feature of hip hop is its (re)deployment of technology in unexpected and unanticipated ways, exploiting its creative possibilities and transcending its limits.
- Hip hop has intersected with and illuminated racially formative moments in U.S. history.
- Hip hop has played a prominent role in contemporary struggles for racial justice, shedding light on the possibilities and limits of culture as a political force.
- Hip hop continues to evolve in compelling ways, adapting to the realities of commercialization and globalization.

Course Objectives:

At the end of the course, students should be able to

- explain how race has profoundly shaped the emergence and trajectory of hip hop and how hip hop has profoundly shaped racial discourse.
- provide specific examples of hip hop's practitioners making use of technology in unexpected and unanticipated ways.
- articulate how hip hop illuminates racially formative moments in U.S. history such as the War on Drugs and the election of Barack Obama.

Required Readings

1. S. Craig Watkins, *Hip Hop Matters: Politics, Pop Culture, and the Struggle for the Soul of a Movement*
2. The rest of the readings is available on Blackboard. (**Course Home** link)

Course Requirements

- | | |
|------------------------------|--|
| 1. Write-ups (3): 30% | 4. Reflective papers (5): 10% |
| 2. Take-home midterm: 25% | 5. Engagement with course materials: 10% |
| 3. Take-home final exam: 25% | |

Write-Ups (30%): You will have six (6) chances throughout the course of the semester to turn in three (3) write-ups (2.5-3 pages in length, typed, double-space, and in 12-point font). Write-ups require that you do your own research by finding an article from a popular media source, such as a magazine or a newspaper. You can find each prompt under the Write-Ups link on Blackboard. You will receive a letter grade and be graded for *content* (ability to address the questions in a critical and coherent manner as well as draw from the relevant class materials/readings to support your claims), *organization* (structure, spelling, and grammar), and *creativity* (imaginative or original analysis). Please note that write-ups are to be turned in via Blackboard on the appropriate designated day. *I will not accept late write-ups.* Moreover, you must include the link to your article. You may revise and resubmit one of your graded write-ups to potentially earn a higher score. Re-writes are due on Monday, May 17 by 5 pm.

Midterm (25%) and Finals (25%): A take-home midterm exam (two essay questions, three pages each) will be made available on Week 7 (Friday, March 26). It is to be turned in via Blackboard on Monday, March 29 by 10 am. The final exam (two essay questions, three pages each) will be made available on Tuesday, May 18 and will be due on Friday, May 21.

Reflective papers (10%): You are expected to hand in a total of *five* reflective essays (1-1.5 pages in length, typed, double-space, and in 12-point font). The

reflective essay is designed to get you think more deeply about your relationship to hip hop as well as serve as a point of departure for discussion. Please note that reflective essays are to be turned in via Blackboard on Thursdays by noon the week they are assigned.

Engagement with course materials (10%): The success of the class depends in large part on your ability to keep up with the readings and willingness to come to class and during sections prepared to discuss them in a substantive and meaningful way. It is also predicated on your ability to turn in assignments on a timely basis.

Overall Grading Scale:

A	93-100	C+	77-79	F	Below 60
A-	90-92	C	73-76		
B+	87-89	C-	70-72		
B	83-86	D	63-69		
B-	80-82	D-	60-62		

Virtual Office Hours: I will be available online, Tuesdays from 10-noon, during which you can schedule an appointment or drop in via Zoom. If you can't make office hours, we can schedule a Zoom meeting at a different time.

Course Policies

Honor Code

I expect all students to uphold the Syracuse University Code of Ethical Conduct and the Code of Student Conduct. Additional information can be found at <https://policies.syr.edu/policies/employment-workplace-rules-benefits-and-governmental-notice/code-of-ethical-conduct/> and at <https://policies.syr.edu/policies/academic-rules-student-responsibilities-and-services/code-of-student-conduct/>

Online Etiquette

Netiquette refers to a set of guidelines in online communication that help to ensure positive interactions and cultivate a positive learning environment for everyone. The expectation is that online students should dress and behave as they would in a face-to-face class. Additional information can be found at the [Netiquette for Students](#) resource at the ITS Answers page.

Chosen Names and Personal Pronouns

Everyone has the right to be addressed by the name and pronouns that correspond to their gender identity, including non-binary pronouns, for example:

they/them/theirs, etc. Rosters do not list gender or pronouns so you may be asked to indicate the pronouns you use so that I don't make assumptions based on your name and/or appearance/self-presentation (you are not obligated to do so). If you use a chosen name, please let me know. Chosen names and pronouns are to be respected at all times in the classroom. Mistakes in addressing one another may happen, so I encourage an environment of openness to correction and learning. I will not however, tolerate repeated comments which disrespect or antagonize students who have indicated pronouns or a chosen name. Chosen name and personal pronouns may evolve over time, so if at any point during the semester you would like to be addressed differently, please let me know.

Use of Class Materials and Recordings

Original class materials (handouts, assignments, tests, etc.) and recordings of class sessions are the intellectual property of the course instructor. You may download these materials for your use in this class. However, you may not provide these materials to other parties (e.g., web sites, social media, other students) without permission. Doing so is a violation of intellectual property law and of the student code of conduct.

Academic Integrity

- Syracuse University's Academic Integrity Policy reflects the high value that we, as a university community, place on honesty in academic work. The policy defines our expectations for academic honesty and holds students accountable for the integrity of all work they submit. Students should understand that it is their responsibility to learn about course-specific expectations, as well as about university-wide academic integrity expectations. The policy governs appropriate citation and use of sources, the integrity of work submitted in exams and assignments, and the veracity of signatures on attendance sheets and other verification of participation in class activities. The policy also prohibits students from submitting the same work in more than one class without receiving written authorization in advance from both instructors. Under the policy, students found in violation are subject to grade sanctions determined by the course instructor and non-grade sanctions determined by the School or College where the course is offered as described in the Violation and Sanction Classification Rubric. Syracuse University students are required to read an online summary of the University's academic integrity expectations and provide an electronic signature agreeing to abide by them twice a year during pre-term check-in on MySlice.
- The Violation and Sanction Classification Rubric establishes recommended guidelines for the determination of grade penalties by faculty and instructors, while also giving them discretion to select the grade penalty they believe most suitable, including course failure, regardless of violation level. Any established violation in this course may result in course failure regardless of violation level.

- All academic integrity expectations that apply to in-person quizzes and exams also apply to online quizzes and exams. In this course, all work submitted for quizzes and exams must be yours alone. Discussing quiz or exam questions with anyone during the quiz or exam period violates academic integrity expectations for this course. Using websites that charge fees or require uploading of course material (e.g. Chegg, Course Hero) to obtain exam solutions or assignments completed by others and present the work as your own violates academic integrity expectations in this course.

Course Content Note

Some course material includes language and topics that some people might find objectionable or may elicit challenging emotions and bodily reactions. These responses are natural parts of intellectual growth. The class materials (such as readings and films) and our consideration of them may include subjects and experiences of trauma, violence, and other topics that some might find triggering. If, however, your emotional response becomes acute psychological distress (triggering), please communicate with me. I invite you to contact me if you have concerns in this regard.

Discrimination or Harassment

- The University does not discriminate and prohibits harassment or discrimination related to any protected category including creed, ethnicity, citizenship, sexual orientation, national origin, sex, gender, pregnancy, disability, marital status, age, race, color, veteran status, military status, religion, sexual orientation, domestic violence status, genetic information, gender identity, gender expression or perceived gender.
- Any complaint of discrimination or harassment related to any of these protected bases should be reported to Sheila Johnson-Willis, the University's Chief Equal Opportunity & Title IX Officer. She is responsible for coordinating compliance efforts under various laws including Titles VI, VII, IX and Section 504 of the Rehabilitation Act. She can be contacted at Equal Opportunity, Inclusion, and Resolution Services, 005 Steele Hall, Syracuse University, Syracuse, NY 13244-1120; by email: titleix@syr.edu; or by telephone: 315-443-0211.
- Federal and state law, and University policy prohibit discrimination and harassment based on sex or gender (including sexual harassment, sexual assault, domestic/dating violence, stalking, sexual exploitation, and retaliation). If a student has been harassed or assaulted, they can obtain confidential counseling support, 24-hours a day, 7 days a week, from the [Sexual and Relationship Violence Response Team](#) at the Counseling Center (315-443-8000, Barnes Center at The Arch, 150 Sims Drive, Syracuse, New York 13244). Incidents of sexual violence or harassment can be reported non-confidentially to the University's Title IX Officer

(Sheila Johnson Willis, 315-443 0211, titleix@syr.edu, 005 Steele Hall). Reports to law enforcement can be made to the University's Department of Public Safety (315-443-2224, 005 Sims Hall), the Syracuse Police Department (511 South State Street, Syracuse, New York, 911 in case of emergency or 315-435-3016 to speak with the Abused Persons Unit), or the State Police (844-845-7269). I will seek to keep information you share with me private to the greatest extent possible, but as a professor I have mandatory reporting responsibilities to share information regarding sexual misconduct, harassment, and crimes I learn about **with the University's Title IX Officer** to help make our campus a safer place for all.

Disability and Accommodations

- Syracuse University values diversity and inclusion; we are committed to a climate of mutual respect and full participation. There may be aspects of the instruction or design of this course that result in barriers to your inclusion and full participation in this course. I invite any student to contact me to discuss strategies and/or accommodations (academic adjustments) that may be essential to your success and to collaborate with the Center for Disability Resources (CDR) in this process.
- If you would like to discuss disability-accommodations or register with CDR, please visit [Center for Disability Resources](#). Please call (315) 443-4498 or email disabilityresources@syr.edu for more detailed information.
- The CDR is responsible for coordinating disability-related academic accommodations and will work with the student to develop an access plan. Since academic accommodations may require early planning and generally are not provided retroactively, please contact CDR as soon as possible to begin this process.

Faith Traditions

SU's religious observances policy recognizes the diversity of faiths represented in the campus community and protects the rights of students, faculty, and staff to observe religious holy days according to their tradition. Under the policy, students should have an opportunity to make up any examination, study, or work requirements that may be missed due to a religious observance provided they notify their instructors no later than the end of the second week of classes.

Student Mental Health

Mental health and overall well-being are significant predictors of academic success. As such it is essential that during your college experience you develop the skills and resources effectively to navigate stress, anxiety, depression, and other mental health concerns. Please familiarize yourself with the range of resources the Barnes Center provides (<https://ese.syr.edu/bewell/>) and seek out

support for mental health concerns as needed. Counseling services are available 24/7, 365 days, at 315-443-8000.

Stay Safe Pledge

Syracuse University's Stay Safe Pledge reflects the high value that we, as a university community, place on the well-being of our community members. This pledge defines norms for behavior that will promote community health and wellbeing. Classroom expectations include the following: wearing a mask that covers the nose and mouth at all times, maintaining a distance of six feet from others, and staying away from class if you feel unwell. Students who do not follow these norms will not be allowed to continue in face-to-face classes; repeated violations will be treated as violations of the Code of Student Conduct and may result in disciplinary action.

The Writing Center

The writing Center is a free service open to all Syracuse University students. It is a place where students and faculty can find support for their writing. Staffed by writing specialists, the Center can offer you help with developing, organizing, revising or editing your work. For more information about the Writing Centre's hours of operation and contacts, visit <http://wc.syr.edu/>.

Course Readings and Weekly Schedule

Spatial beginnings and struggles: Race, renewal, and resurgence
--

Week 1 Hip hop historiography and archives

Feb 8 Course introduction
No assigned readings

Feb 10 Watkins, "Introduction: Back in the Day," *Hip Hop Matters: Politics, Pop Culture, and the Struggle for the Soul of a Movement* (p. 9-29)

Week 2 Urban renewal and the birth of a culture

Feb 15 Joseph C. Ewoodzie Jr., "Herc: The New Cool in the Bronx," *Break Beats in the Bronx: Rediscovering Hip-Hop's Early Years* (p. 17-37)

Feb 17 Ewoodzie Jr., "Herc: The New Cool in the Bronx," *Break Beats in the Bronx* (p. 37-50)

Reflective paper #1 (due on Thursday, February 18 by noon)

Week 3 Hip hop as black urban renewal

- Feb 22** Tricia Rose, "All Aboard the Night Train": Flow, Layering, and Rupture in Postindustrial New York," *Black Noise: Rap Music and Black Culture in Contemporary America* (p. 21-51)
- Feb 24** Rose, "All Aboard the Night Train," *Black Noise* (p. 51-61)
Martin Lamotte, "Rebels Without a Pause: Hip-hop and Resistance in the City," *International Journal of Urban and Regional Research* 38.2 (March 2014): 686-694

Write-up #1 (Space) is to be turned in via Blackboard on Friday, February 26 by 10 am.

Culture wars, moral panics, and folk devils
--

Week 4 Writing culture and the struggle over space and visuality

- Mar 1** Joe Austin, "The State of the Subways: The Transit Crisis, the Aesthetics of Fear, and the Second 'War on Graffiti,'" *Taking the Train: How Graffiti Art Became an Urban Crisis in New York City* (p. 134-154)
- Mar 3** Austin, "The State of the Subways," *Taking the Train* (p. 155-166)
Film: *Style Wars* (1983)

Reflective paper #2 (due on Thursday, March 4 by noon)

Week 5 Gangsta rap, drug wars, and the rise of West Coast hip hop

- Mar 8** Eithne Quinn, "Always Into Somethin': Gangsta's Emergence in 1980s Los Angeles," *Nuthin' but a 'G' Thang: The Culture and Commerce of Gangsta Rap*
- Mar 10** Bryan J. McCann, "Conclusion: A Politics of Criminality?" *The Mark of Criminality: Rhetoric, Race, and Gangsta Rap in the War-on-Crime Era*

Write-up #2 (Gangsta rap) is to be turned in via Blackboard on Friday, March 12 by 10 am.

The hip hop imagination, authenticity debates, and technology
--

Week 6 Claiming hip hop: Cultural ownership, legitimacy, and belonging

Mar 15 Jeffrey O.G. Ogbar, “‘Real Niggas’: Race, Ethnicity, and the Construction of Authenticity in Hip-Hop,” *Hip-Hop Revolution: The Culture and Politics of Rap*

Mar 17 Watkins, Ch 3

Write-up #3 (Authenticity) is to be turned in via Blackboard on Friday, March 19 by 10 am.

Week 7 Golden ages, the underground, and retrospective nostalgia

Mar 22 Ediz Ozelkan, “Back in the Day: Underground Hip Hop Aesthetics and the Nostalgia of the Golden Age,” *Echo* 15.1 (2019)
Chris Richards, “Is This Rap’s Real Golden Age?” *Washington Post* (Oct 14, 2016)

Mar 24 Watkins, Ch 4

Midterm will be a take home exam made available on Blackboard on Friday by 9 am. Students are to upload their completed exam on Blackboard on Monday, March 29 by 10 am.

Week 8 “Human after all:” Re-envisioning the limits of technology

Mar 29 Rayvon Fouché, “Analog Turns Digital: Hip-Hop, Technology, and the Maintenance of Racial Authenticity,” *The Oxford Handbook of Sound Studies*
Chris Norris, “The 808 Heard Round the World,” *The New Yorker* (August 13, 2015)

Mar 31 Mark Katz, “Authorship in the Age of Configurable Music,” *Rethinking American Music*
Tara Rodgers, “On the Process and Aesthetics of Sampling in Electronic Music Production,” *Organised Sound* 8.3 (2003): 313–320

Reflective paper #3 (due on Thursday, April 1 by noon)

Hip hop generation politics

Week 9 “Change We Can Believe In”: Obama and the promise of hip hop

Apr 5 Watkins, Ch 5

Apr 7 Jeffrey O. G. Ogbar, “Message from the Grassroots: Hip Hop Activism, Millennials, and the Race for the White House,” *The Hip Hop & Obama Reader*

Write-up #4 (Technology) is to be turned in via Blackboard on Friday, April 9 by 10 am.

Week 10 Hip hop and the struggle for racial justice

Apr 12 Watkins, Ch 6

Apr 14 Erynn Masi de Casanova and Curtis L. Webb III, “A Tale of Two Hoodies,” *Men and Masculinities* 20.1 (2017): 117-122

Reflective paper #4 (due on Thursday, April 15 by noon)

Week 11 “We the People....”: Hip hop in the era of Trump

**Apr 19 Amanda Petrusich, “The Unlikely, Triumphant Return of A Tribe Called Quest,” *The New Yorker* (December 1, 2016)
George Villanueva, “Chitown Loves You: Hip Hop’s Alternative Spatializing Narratives and Activism to Trump’s Hateful Campaign Rhetoric About Chicago,” *Journal of Popular Music Studies* 31.2 (June 2019): 127-146**

Apr 21 No class—Wellness Day

Speculative futures, global itineraries
--

Week 12 Black girlhood, ratchetness, and respectability politics

Apr 26 Watkins, Ch 8

Apr 28 Christina Carney, Jillian Hernandez, and Anya M. Wallace’ “Sexual Knowledge and Practiced Feminisms: On Moral Panic, Black Girlhoods, and Hip Hop,” *Journal of Popular Music Studies* 28 (2016): 412–426

Write-up #5 (Social change) is to be turned in via Blackboard on Friday, April 30 by 10 am.

Week 13 Future sounds, future intersectionalities

- May 3** Briana Younger, "Is Rap Finally Ready to Embrace Its Women?," *The New Yorker* (12.07.18)
Erik Nielson, "Where Did All the Female Rappers Go?," *Code Switch* (03.04.14)
Hillary Crosley Coker, "Hey, Where Did All the Women MCs Go?," *Jezebel* (03.05.14)
Isabella Chuecos, "Female Rappers are the Future of Hip-Hop," *The California Aggie* (06.16.20)
Gerrick D. Kennedy, "Lil Nas X Came Out, but has Hip-Hop? A Macho Culture Faces a Crossroads," *Chicago Tribune* (08.01.19)
- May 5** Alexa Woloshyn, "A Tribe Called Red's Halluci Nation: Sonifying Embodied Global Allegiances, Decolonization, And Indigenous Activism," *Intersections* 36.2 (2016): 101–110

Week 14 A planet rock

- May 10** Jeff Chang, "It's a Hip-Hop World," *Foreign Policy* 163 (Nov-Dec 2007): 58-65
Robin D.G. Kelley, "Foreword," *The Vinyl Ain't Final: Hip Hop and the Globalization of Black Popular Culture*
- May 12** Course overview

Reflective paper #5 (due on Thursday, May 13 by noon)

Write-up # 6 (Speculative futures) is to be turned in via Blackboard on Friday, May 14 by 10 am.

Week 3: *Black Panther* (2018) and Cinematography

1) Attendance / Check-In (5 mins)

2) Go over Paper #1 (10 mins)

- 1) Share Screen and Highlight important tips for handing in assignments
- 2) Students must use Turn-it-in!
- 3) Make Sure to check your integrity report!
- 4) Email me immediately if the paper doesn't go through.

3) Students Share Initial *Black Panther* (2018) Reactions (10 mins)

Icebreaker Questions:

- 1) How many of you had seen *Black Panther* before? First time, 3rd time....?
- 2) What did you think of this film? If you hadn't seen this film before, how did it payout in comparison to other Marvel or Superhero films?
- 3) How did watching *Black Panther* post-Chadwick Boseman's recent death frame the experience?

4) Watch Scene (5 mins)

Time Stamp (1:57:15-2:00:51)

This is the scene where T'Challa (Chadwick Boseman) witnesses Killmonger (Michael B. Jordan) slipping away, where Killmonger says the famous quote "*Bury me in the ocean with my ancestors who jumped from the ships, because they knew death was better than bondage...*"

In viewing the clip, ask students to:

- 1) Pay attention to **Shot Scale**! What is that highlighting? Why is that significant?
- 2) Pay attention to **framing**!
- 3) Pay attention to **Camera Movement**!
- 4) **Visual Effects**? What do they convey about our setting?

5) Powerpoint and Shot by Shot analysis (25 mins)

Tell students: “In this powerpoint, I've included shots from the scene you just viewed so that we can really start to understand what Cinematography is and what it does to enhance the film's meaning. This will also give you a sense of what work is required performing a close analysis of a film.”

In discussing the shots provided in the powerpoint, ask students to:

- 1) Identify what kind of **shot** is being depicted.
- 2) What purpose does the cinematography serve in creating the larger meaning of the scene?

In discussing the powerpoint, be sure that students understand the language of cinematography!

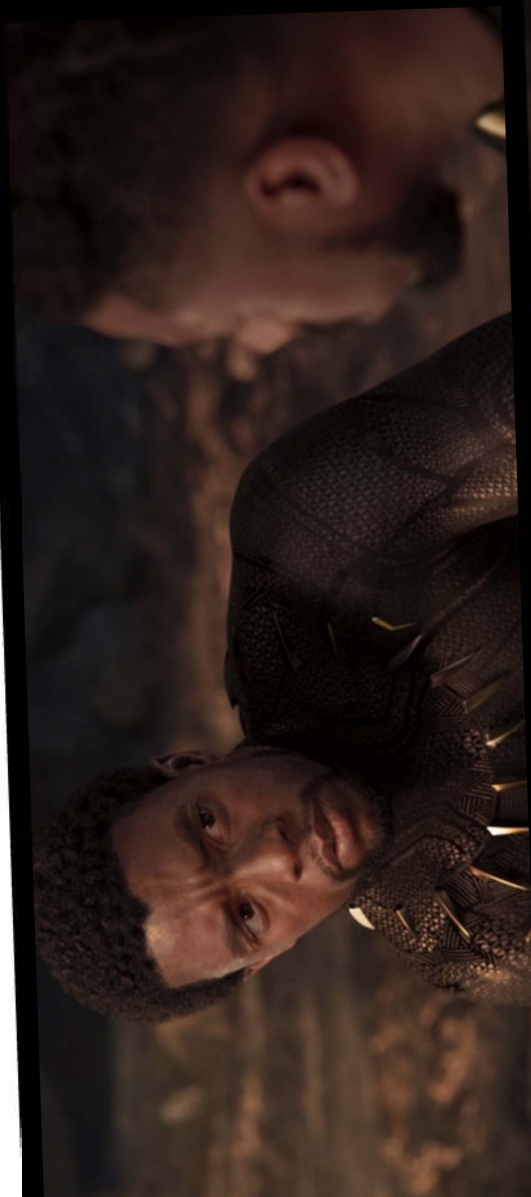
Definitions:

- **Shot:** a “shot” is the basic unit of film
- **CLOSE-UP:** framing that shows the details of a person or object, indicating the nuances of a character's feelings or thoughts, or the significance of a particular object
- **Extreme Close-Up:** a shot frame tighter than a traditional close up, singling out a small object or a body part
- **Long shot:** places considerable distance between the camera and the subject, subject remains recognizable, but the shot is dominated by space and background. They can give context for events, or show action, may emphasize a character's isolation or mystery
- **Extreme Long Shot:** filmed at an even greater distance from the subjects, showing characters dwarfed by surrounding space, the camera has to be mounted on a crane
- **Overhead Shot:** depicts action from above, looking down at setting/action
- **Medium Shot:** middle ground framing between a close-up and a long shot, shows the body of a person from the waist up, emphasizing gestures
- **Medium long-shot:** shows a 3/4ths view of a character from the knees up
- **Medium close up:** shows a character from shoulders up, emphasizes facial expressions, often used in dialogue
- **Low-Angle Shots:** from a position lower than the subject
- **High Angle Shots:** directed at a downward angle
- **Canted Frame:** framing that is not level, creating an unbalanced appearance, cinematographer achieves this by tilting the camera to the side (sometimes called "dutch angles")

5) Sign off!

Remind students that I'm available via Email to answer questions, schedule office hours meetings, talk paper ideas, and go over class materials!











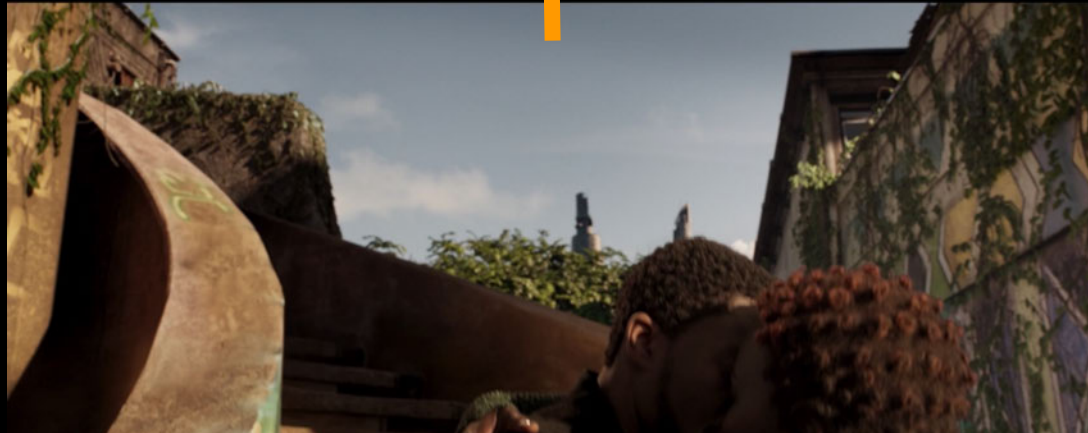














Children's Media and Consumer Citizenship

1) INTRODUCTION (2-5 mins)

GOAL: Re-Introduce myself to students, such that they have an understanding of what it's like to be a Graduate student and TA, as well as give them a sense of what it was like to transition to graduate school at Syracuse from Williams.

Opening Speech:

**Thank you all for allowing me to lead the discussion today. I'm very new to teaching. I just started being a Graduate TA last fall. During the year, I led a discussion class for Film and Media Classes at Syracuse University, wherein a Professor Lectures Undergrads twice a week, and at the end of the week, I'm responsible for a seminar that reviews and expands on the material. Last year I TA'd a World Cinema Class, and a class called Interpretation of New Media, in which we talked about film, television, and video games.*

In this class, I hope you might get a taste for some of the things I'm interested in. I know that while I was at Williams I didn't really have an idea of what Graduate Students did until I started applying to schools, and even then, especially what doing my own research meant in graduate school along with being a TA was lost on me. In addition to being a TA, I take 3 classes a semester in my department on different topics. And sometimes they are very different. For example, last semester I took a class on Documentary Film, on Environmental Studies and Literature, and on Queer of Color Theory and Affect. It's in these classes where I have the opportunity to do my own research. Because I'm personally interested in media and representations of race, I usually find myself writing about those things. For example, the articles you read for today, were articles I came across in my own research for a class I took last fall called Genres Across Media. I wanted to write about Race and Animation together, so these were articles that I found. As one might suspect, Children's media often intersects with Animation, so I was lucky to find these so that I could share these with you today. I also was assigned to do a book review, something you all will have to do soon, for a book of my choice, and I chose this Animating Difference book. That being said, I don't know everything about this topic, although I'll be trying to lead the course of this discussion, I'm also hoping to learn a lot from all of you.

Also, I know you all have barely gotten used to being at Williams. If you ever have questions about graduate school, after this class, or even during your time at Williams, please feel free to ask me! I'll always be a resource for you.

2) Opening Questions (5 mins to talk, 10mins for reflections)

Write on the Whiteboard Board!

- What were some Childhood television shows and films you enjoyed? Why?

Questions for students:

- Expanding from your own experience with Children's television, and looking at the shows we've put on the board, what role do you think Children's media played or plays in your life, or in general?

- Do you see Children's Television operating differently from film?
- What are some assumptions that you have about Children's media and what it's meant to do?
- Why do we have children's media?

3) Discuss LYNN SPIGEL quote on the history of Children's TV (10 minutes)

Passout Handout with this Lynn Spigel Excerpt:

QUOTE

"At the heart of the advice on children and television was a marked desire to keep childhood as a period distinct from adulthood. Critics of the medium feared that television might abolish such distinctions by making children privy to adult secrets. In 1951, television critic Robert Lewis Shayon claimed 'Television is the shortest cut yet devised, the most accessible backdoor to the adult world.' More generally, the issue of accessibility became the primary cause for alarm. Television's immediate availability in the home threatened to abolish childhood by giving children equal access to the ideas and values circulated in the adult culture. In 1950, Phyllis Cerf, the wife of the publisher of Parents Magazine, claimed that, "television, like candy, is wonderful, provided you don't have too much of it. You can run out of candy, or carefully place it out of your children's reach, but television, once it has come into your home, can go on and on." If Cerf addressed the problem of accessibility mostly through fears about the quantity of television that children consumed, others also worry about the quality of messages that it distributed to old and young alike. Television, it was often suggested, failed to discriminate among its audiences; it addressed all family members with the same message..." (Lynn Spigel, "Seducing the Innocent: Childhood and Postwar America" 119-120)

Questions for Students

- How does this match up with some of the ideas we've talked about in the course so far? How might it differ?
- How does your reading of Nickelodeon support this statement? Where does it complicate these observations?

Make sure the students understand these takeaways!

- Why Nickelodeon is unique in the history of children and children's media. Note that there wasn't always media just for children.
- Nickelodeon is also interesting because while being a space just for children to practice agency, or to portray children that have a lot of agency, it also reinforces the divide between child and adults.

4) What is Consumer Citizenship? (20 mins)

Reading:

Sarah Banet-Weiser, "We, the People of Nickelodeon: Theorizing Empowerment and Consumer Citizenship," 1-37, and "Consuming Race on Nickelodeon," 142-77, from *Kids Rule! Nickelodeon and Consumer Citizenship*.

Questions/ Passages to Consider:

- What does it mean to give children a network of their own? Why might that be important? (Nickelodeon's creation as a part of TV's Deregulation p.17)
- Cultural Citizenship (p. 7, 10)
- What does she mean by Pre-Citizens? (9)
- Can children participate in politics? How does Nickelodeon frame this discussion? (13)

5) Diversity Discussion (15 mins)

Framing Questions for Clip:

- What do you notice about this?
- How is Banet-Weiser's argument demonstrated inside this clip? Does the clip support her claims? (22)
- How is "diversity" being mobilized in this clip? For what purpose?

SHOW CLIP: "Kids Pick the President"

<https://www.youtube.com/watch?v=YZNcqGYOQME&list=PLJb1AL9zU1GoGnhqnTrCFLuk4AXaKfDvb>

Further Questions:

- What does Banet-Weiser mean when she says "post-racial"? What is a "safe" image of diversity? Can you think of other examples of this? (P.151) TURN TO p.146
- Transitioning to the article on Consuming Race, what problems does Banet-Weiser see with Consumer Citizenship? (p.154, 156)
- Is diversity a value you all see more often in Children's media? Or more often in adult media?

6) Gender in Children's Film (15 mins)

Reading:

King, ,Lugo-Lugo, and Bloodsworth-Lugo, "Look Out New World Here We Come'?: Racial and Sexual Pedagogies," 33-51, from *Animating Difference Race, Gender, and Sexuality in Contemporary Films for Children*.

Background on Reading:

- The book was written right before *Princess and The Frog* (2008), and the authors set out to describe the animation landscape in which *Princess Tiana* would be introduced.
- The authors of the book argue that Children's Animated films act as pedagogical tools for children, in how to navigate things like race, gender, and sexuality. They tell us what is considered "normal" and what is not.

Think, Pair, Share

--What is the argument the article is making?

--Do you agree with the analysis from "Beyond Snow White?"

--What was most interesting about this article for you?

Come back and share thoughts!

6) Ending Clip and Sign Off: (5 mins)

Lilo and Stitch (2002)

(12:21-14:51 2.5 mins)

****Thank you's!****

Gender and Literary Texts

Instructor: Caroline Charles

WGS/ENG 192

M/W 3:45pm-5:05



Class Roadmap

- Discuss Halberstam's "Gender" Keyword
- bell hooks, *Feminism is for Everybody*
- "The Yellow Wallpaper"
- Course Assignments

Today's Major Questions:

- What is gender? What does gender do?
- What is feminism? What does feminism do? Who is feminism for?
- What strategies can we use to approach critical texts?
- How has gender been represented in literary texts?

Free Write!

- What is YOUR understanding of gender?
- What is it? How would you define it? How have others defined it? What are some other words or terms that come to mind when you hear it?

On *Keywords for American Cultural Studies*

Contents

Acknowledgements

Keywords: An Introduction

Note on Classroom Use

1 Affect - Ann Cvetkovich

2 African - Kevin K. Gaines

3 America - Kirsten Silva Gruesz

4 Asian - John Kuo Wei Tchen

5 Black - E. Patrick Johnson

6 Border - Mary Pat Brady

7 Capitalism - David F. Ruccio

8 Citizenship - Lauren Berlant

9 Class - Eric Lott

10 Colonial - David Kazanjian

11 Community - Miranda Joseph

12 Contract - Amy Dru Stanley

13 Copyright - Kembrew McLeod

14 Corporation - Christopher Newfield

15 Culture - George Yúdice

16 Democracy - Fred Moten

17 Diaspora - Brent Hayes Edwards

18 Digital - Tara McPherson

19 Disability - Kanta Kochhar-Lindgren

20 Diversity - Jodi Melamed

21 Domestic - Rosemary Marangoly George

22 Economy - Timothy Mitchell

23 Empire - Shelley Streeby

24 Ethnicity - Henry Yu

25 Fashion - Thuy Linh Tu

26 Finance - Randy Martin

27 Freedom - Stephanie Smallwood

28 Gender - Jack Halberstam

29 Globalization - Lisa Lowe

30 Government - Leerom Medovoi

31 Immigration - Eithne Luibhéid

32 Indian - Robert Warrior

33 Indigenous - J. Kēhaulani Kauanui

34 Islam - Brian T. Edwards

35 Labor - Marc Bousquet

36 Latino, Latina, Latin@ - Juana María Rodríguez

37 Law - Dean Spade

38 Liberalism - Nikhil Pal Singh

39 Literature - Sandra M. Gustafson

40 Marriage - Elizabeth Freeman

41 Media - Lisa Nakamura

42 Migration - Alyshia Gálvez

43 Modern - Chandan Reddy

44 Nation - Alys Eve Weinbaum

45 Neoliberalism - Lisa Duggan

46 Normal - Robert McRuer

47 Orientalism - Vijay Prashad

48 Performance - Susan Manning

49 Politics - Kandice Chuh

50 Prison - Caleb Smith

51 Public - Bruce Robbins

52 Queer - Siobhan B. Somerville

53 Race - Roderick A. Ferguson

54 Racialization - Daniel Martinez HoSang and Oneka LaBennett

55 Religion - Janet R. Jakobsen

56 Rural - Scott Herring

57 Secularism - Michael Warner

58 Slavery - Walter Johnson

59 Space - George Lipsitz

60 Subject - Tavia Nyong'o

61 Technology - Jentery Sayers

KEYWORDS

FOR AMERICAN CULTURAL STUDIES

SECOND EDITION

EDITED BY
Bruce Burgett and Glenn Hendler

Gender Defined

- A marker of social difference
- A bodily performance of normativity and the challenges made to it
- A social relation that subjects often feel as “organic,” “engrained,” “real”
- A primary mode of oppression that sorts human bodies into binary categories in order to assign labor, responsibilities, moral attributes, and emotional style

Why study gender?

“At a time when both students and administrators are questioning the usefulness and relevance of fields such as English and comparative literature, gender studies may provide a better way of framing, asking, and even answering hard questions about ideology, social formations, political movements, and shifts in perceptions of embodiment and community”

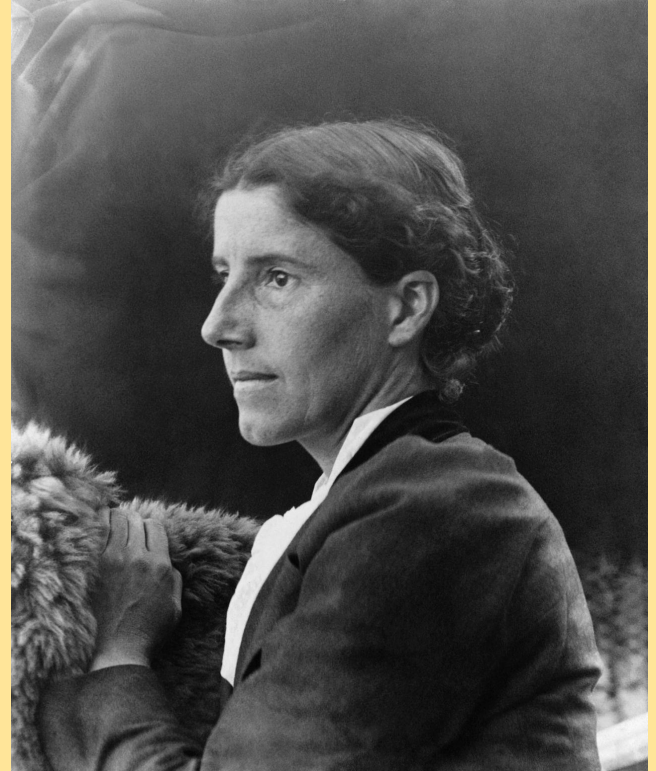
Feminism is for Everybody

- Goal of the book: to have an answer to the question “what is feminism?” that is rooted neither in fear or fantasy (viii)
 - What are some of the fears / fantasies that hooks discusses in the book’s introduction?
- “Feminism is a movement to end sexism, sexist exploitation, and oppression”
 - Why does bell hooks like this definition? Why is it important?



Charlotte Perkins Gilman & “The Yellow Wallpaper”

- Born July 3, 1860 in Hartford, CT
- Published “The Yellow Wallpaper” in *The New England Magazine* in 1892
- Published writing about women and economics, urging women to gain financial independence and analyzing sentimental portrayals of marriage and motherhood



Course Assignments!

Participation (15%): Doing well in this course highly depends on your participation in class discussions. Students are expected to attend class and come prepared to discuss the assigned material for the day. Thoughtful participation in class means coming to class with assigned readings, coming prepared with points to discuss, and listening attentively to their peers. Students who come unprepared, are disruptive, or inattentive will lose participation points. I will give thorough feedback on student participation midway through the semester.

Writing Assignments!

Close Readings (20%): Students will be responsible for writing **two** close analyses due October 1st and November 12th by 5pm. If students so choose, close readings can be expanded and incorporated into critical paper assignments. (500-750 words)

Critical Paper 1 (20%): At the midpoint of the semester, students will be asked to write a 1200-1500 word analytical essay that addresses one of the texts we've read during the semester. This paper will be due October 22nd by 5pm. Instructions for the paper will be given in advance.

Critical Paper 2 (25%): Toward the end of the semester, students will be asked to write a final critical paper of 1500-2000 words that addresses the texts or concepts we have visited during the semester. This paper will be due December 16th by 5pm. Instructions for the paper will be given in advance.

Blackboard Posts and Class Facilitation!

Blackboard Posts (10%): Students will be expected to post **ten 200-300 word Blackboard posts** throughout the semester. These posts will respond to, question, and or further explore the readings for the week. Blackboard posts will be due **Tuesdays by 8pm.**

Class Facilitation (10%): Once during the semester, students will be responsible for leading a portion of class discussion on the week's texts. For this *informal* facilitation, you will prepare **3 questions** for the class to discuss based on the reading / viewing or blackboard discussion. Please email me your 3 questions by 12pm the day of your facilitation. You will sign up for facilitation slots at the start of the semester. As there may be more than one student assigned for leading class, you may choose to work together to develop questions.

Next Class— Wednesday, September 8th

- Blackboard post due Tuesday 9/7 by 8pm

Readings:

- Kimberle Crenshaw, “Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color,” pp. 541-571 [BB]
- The Combahee River Collective Statement, pp. 15-27 [BB]
- June Jordan, “Poem about My Rights”
<https://www.poetryfoundation.org/poems/48762/poem-about-my-right>

***Also! Consider which weeks you might want to do a **facilitation**. I’ll send you an email showing which days will be available, and we’ll do sign-ups in class on Monday. (They will start week 4)

Evidence of Teaching Effectiveness

Course Evaluations

The following pages include the end of semester course evaluations that I received for my independent course, ENG/WGS192:Gender and Literary Texts in fall 2021, and three of the courses for which I've been a teaching assistant: ENG119: Hip Hop and The Politics and Poetics of Race in spring 2021, ENG:154 Interpretation of Film in fall 2020, and ENG146: Interpretation of New Media in spring 2019. While the evaluations for these courses are lacking in terms of student response rate (especially for Interpretation of Film which was taught entirely online where getting student feedback can be a greater challenge), I am overall satisfied with the results. It was encouraging to receive overall positive ratings on my instruction. As shown in both evaluations, a majority of students agree that I communicate ideas in a way that's easy to understand, I challenge them to think in new ways, and that I foster an atmosphere in which they feel comfortable sharing their thoughts in the classroom. In Interpretation of New media, a few gave comments about better managing the flow of discussion that I've recognized and taken seriously in my classes since. Many of the written critiques from students in the large lecture courses have less to do with my teaching methods, and more to do with assignments which were largely outside of my control.



Course: 21191.1221: ENG.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 13/23 (56.52 %)

1 - My key reasons for taking this course were: (Select all that apply.)

Response Option	Weight	Frequency	Percent	Percent Responses	
Interested in the subject	(1)	10	76.92%		
Required for major, minor, or program	(2)	3	23.08%		
Fulfilled Liberal Arts requirement/distribution (undergraduate only)	(3)	8	61.54%		
Reputation of instructor	(4)	0	0.00%		
Fit into my schedule	(5)	3	23.08%		
Advisor recommended course	(6)	0	0.00%		
Friend(s) recommended course	(7)	0	0.00%		
Other	(8)	0	0.00%		
Response Rate		13/23 (56.52%)			

2 - If you selected 'other' as a key reason, please comment.

Response Rate	0/23 (0%)
----------------------	-----------

3 - For this course, on average, I spent the following time, outside of synchronous or in-person class sessions, on course work:

Response Option	Weight	Frequency	Percent	Percent Responses	Means
0 hours per week	(1)	0	0.00%		
1-3 hours per week	(2)	8	61.54%		
4-6 hours per week	(3)	5	38.46%		
7-10 hours per week	(4)	0	0.00%		
11-15 hours per week	(5)	0	0.00%		
More than 15 hours per week	(6)	0	0.00%		
				0 25 50 100	Question
Response Rate				Mean	STD
13/23 (56.52%)				2.38	0.51
					Median
					2.00

4 - I feel that I performed to my potential in this course.

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly Disagree	(1)	0	0.00%		
Disagree	(2)	0	0.00%		
Somewhat Disagree	(3)	0	0.00%		
Somewhat Agree	(4)	2	15.38%		
Agree	(5)	6	46.15%		
Strongly Agree	(6)	5	38.46%		
				0 25 50 100	Question
Response Rate				Mean	STD
13/23 (56.52%)				5.23	0.73
					Median
					5.00

5 - The syllabus was an accurate guide to course requirements.

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly Disagree	(1)	0	0.00%		
Disagree	(2)	0	0.00%		
Somewhat Disagree	(3)	0	0.00%		
Somewhat Agree	(4)	0	0.00%		
Agree	(5)	6	46.15%		
Strongly Agree	(6)	7	53.85%		
				0 25 50 100	Question
Response Rate				Mean	STD
13/23 (56.52%)				5.54	0.52
					Median
					6.00



Course: 21191.1221: ENG.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 13/23 (56.52 %)

6 - Student participation and the contribution of ideas, comments, and questions were encouraged.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Somewhat Disagree	(3)	0	0.00%					
Somewhat Agree	(4)	1	7.69%					
Agree	(5)	3	23.08%					
Strongly Agree	(6)	9	69.23%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				5.62		0.65		6.00

7 - Course assessments (e.g., exams/quizzes, papers, presentations, projects, performances, etc.) allowed me to demonstrate what I learned.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Somewhat Disagree	(3)	0	0.00%					
Somewhat Agree	(4)	2	15.38%					
Agree	(5)	5	38.46%					
Strongly Agree	(6)	6	46.15%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				5.31		0.75		5.00

8 - I received helpful feedback from the instructor to guide my progress in this course.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Somewhat Disagree	(3)	0	0.00%					
Somewhat Agree	(4)	1	7.69%					
Agree	(5)	3	23.08%					
Strongly Agree	(6)	9	69.23%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				5.62		0.65		6.00

9 - Questions about the course and the instructor

The syllabus provided clear explanations of the course's design and assignments.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	6	46.15%					
Strongly Agree	(5)	7	53.85%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.54		0.52		5.00



Course: 21191.1221: ENG.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 13/23 (56.52 %)

9 - Questions about the course and the instructor

The instructor seemed well prepared for each class.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			4.69		
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	4	30.77%	■				
Strongly Agree	(5)	9	69.23%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.69		0.48		5.00

9 - Questions about the course and the instructor

The instructor used class time effectively to meet course goals.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			4.69		
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	4	30.77%	■				
Strongly Agree	(5)	9	69.23%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.69		0.48		5.00

9 - Questions about the course and the instructor

The reading assignments deepened my knowledge of the course's subject.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			4.31		
Disagree	(2)	1	7.69%	■				
Neutral	(3)	0	0.00%					
Agree	(4)	6	46.15%	■				
Strongly Agree	(5)	6	46.15%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.31		0.85		4.00

9 - Questions about the course and the instructor

In this course, I gained analytical skills I can apply to other courses.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			4.31		
Disagree	(2)	0	0.00%					
Neutral	(3)	2	15.38%	■				
Agree	(4)	5	38.46%	■				
Strongly Agree	(5)	6	46.15%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.31		0.75		4.00



Course: 21191.1221: ENG.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 13/23 (56.52 %)

9 - Questions about the course and the instructor

The writing assignments helped me improve my critical skills and writing ability.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			4.31		
Disagree	(2)	0	0.00%					
Neutral	(3)	3	23.08%	■				
Agree	(4)	3	23.08%	■				
Strongly Agree	(5)	7	53.85%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.31		0.85		5.00

9 - Questions about the course and the instructor

The amount of work required for this course was appropriate for credit received.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			4.31		
Disagree	(2)	0	0.00%					
Neutral	(3)	2	15.38%	■				
Agree	(4)	5	38.46%	■				
Strongly Agree	(5)	6	46.15%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.31		0.75		4.00

9 - Questions about the course and the instructor

The instructor provided helpful comments on my written work.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			4.54		
Disagree	(2)	0	0.00%					
Neutral	(3)	1	7.69%	■				
Agree	(4)	4	30.77%	■				
Strongly Agree	(5)	8	61.54%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.54		0.66		5.00

9 - Questions about the course and the instructor

The instructor determined grades fairly.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			4.38		
Disagree	(2)	1	7.69%	■				
Neutral	(3)	0	0.00%					
Agree	(4)	5	38.46%	■				
Strongly Agree	(5)	7	53.85%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.38		0.87		5.00



Course: 21191.1221: ENG.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 13/23 (56.52 %)

9 - Questions about the course and the instructor

The instructor appeared to have a thorough knowledge of the subject.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	3	25.00%					
Strongly Agree	(5)	9	75.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
12/23 (52.17%)				4.75		0.45		5.00

9 - Questions about the course and the instructor

The instructor was enthusiastic about the course material.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	1	7.69%					
Agree	(4)	4	30.77%					
Strongly Agree	(5)	8	61.54%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.54		0.66		5.00

9 - Questions about the course and the instructor

The instructor communicated ideas in a way that I could understand.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	2	15.38%					
Agree	(4)	4	30.77%					
Strongly Agree	(5)	7	53.85%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.38		0.77		5.00

9 - Questions about the course and the instructor

The instructor fostered an atmosphere in which students felt comfortable expressing diverse ideas and comments in the classroom.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	4	30.77%					
Strongly Agree	(5)	9	69.23%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.69		0.48		5.00



Course: 21191.1221: ENG.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 13/23 (56.52 %)

9 - Questions about the course and the instructor

The instructor challenged me to think in new ways.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	6	46.15%	■				
Strongly Agree	(5)	7	53.85%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.54		0.52		5.00

9 - Questions about the course and the instructor

Overall, I rate this instructor an excellent teacher.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	1	7.69%	■				
Neutral	(3)	0	0.00%					
Agree	(4)	4	30.77%	■				
Strongly Agree	(5)	8	61.54%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
13/23 (56.52%)				4.46		0.88		5.00

10 - Comment on the readings assigned for this course:

Response Rate 12/23 (52.17%)

- there were a lot of readings and at times some were difficult to understand and were long and required long bouts of time to read.
- They helped deepen my knowledge of the course subjects
- I thought most of the readings were really interesting and relevant to the course. Sometimes the shorter readings were quite complex and difficult to understand, but we always went over them in class. Occasionally, the book readings became a lot of work to read a large portion during the week so I struggled to keep up with that. Overall, I really liked the text choices and the integration of film at the end of the semester.
- The readings helped me understand the content of the course better and were engaging
- The readings were appropriate for this course.
- Enjoyed them very much and were very diverse in subject.
- The readings for this course offered a deeper understanding on how gender is much more complicated than we have previously been taught. They were helpful for discussion and more diverse than a typical english course's readings.
- Interesting for the most part but the secondary/scholarly articles were confusing and somewhat unnecessary
- All of the readings were great. Some I enjoyed more than others but they were all relevant and interesting.
- I liked the readings/media that we watched for the class since it allowed us to touch on various areas relating to gender
- I learned a lot about the topics we discussed from the assigned readings and what I learned/read stemmed into my real life.
- All of the readings were thought provoking and interesting, some used language that was a bit dense but if you read them carefully its easy to understand their meaning. I especially liked the novels we read and discussed in class



Course: 21191.1221: ENG.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 13/23 (56.52 %)

11 - Comment on the writing assignments required in this course:

Response Rate 12/23 (52.17%)

- the writing assignments were fair assessments of our learning, but more in class review time would be helpful
- They allowed me to demonstrate what I learned throughout the units
- The writing assignments were challenging. I was nervous going into the course as a senior who hasn't taken a writing class since freshman year or even high school. I met with the professor individually and she really helped me with my writing. Her feedback was really helpful to improve on upcoming assignments and I feel that I developed strong analytical skills from her criticisms.
- The writing assignments were thought provoking and interesting.
- The writing assignments were relevant to what we discussed.
- Helped understand readings more.
- The writing assignments directly correlated to each of the readings and were well laid out.
- Don't understand letter grading on papers as opposed to numbers and prompts were too vague
- Writing assignments were what I expected for an English course.
- I thought that the writing assignments were good at assessing what we had discussed but also offered the opportunity for us to expand with our own thoughts
- They were analytical while also applying what we learned in class so overall, very good learning experience.
- I liked that the papers made us think critically about the texts we read in conjunction with each other and the outside world. also the freedom of getting to pick which texts you wanted to interpret/what part of the text you wanted to analyze was nice

12 - What was most challenging about this course?

Response Rate 9/23 (39.13%)

- The most challenging part of the class was keeping up with the reading materials on time.
- At times, the readings were a little challenging to understand, but were reasonable overall.
- Some of the articles were challenging.
- I think maybe the readings sometimes especially the ones on blackboard.
- Keeping up with the readings.
- Discussions were awkward
- Nothing really
- For the me the most challenging part was having a paper and reading around midterms however thats more so a challenge related to the academic calendar
- Some of the supplemental readings were quite difficult for a 100 level class but once they were discussed in class I understood them.

13 - Comment on the quality of instruction in this course:

Caroline Charles

Response Rate 9/23 (39.13%)

- Caroline is a great teacher and wants the students to learn and understand the material. She is tough with the amount of work she assigns, but is willing to help student's find solutions if needed.
- Caroline was a great professor and really interested in the course material. I liked all the topics she selected and feel like I got a really good idea of the intersection of gender and race and sexuality in society.
- I really enjoyed this class, and I feel like it was taught very well! There was always background information provided, but for the most part, class was student discussion based, and it was very enjoyable.
- Professor Charles has a lot of clarity and makes her students understand concepts.
- Caroline was an enthusiastic and well prepared teacher who encouraged everyone to make contributions on a daily basis.
- Average
- Caroline was great and was extremely helpful. She was always willing to make sure everyone was comfortable in class, succeeding with work, and engaged in class material.
- I thought Caroline was a great instructor she seemed to know the topics that we were discussing and be interested in them. She also made herself be relatable to students which was nice
- The is very knowledgable and passionate about the subject which definitely reflected onto how productive class conversations were.



Course: 21191.1221: ENG.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 13/23 (56.52 %)

14 - How many classes did you miss?

Response Option	Weight	Frequency	Percent	Percent Responses	Means
0 classes	(1)	2	15.38%	<div><div></div></div>	
1-2 classes	(2)	7	53.85%	<div><div></div></div>	
3-4 classes	(3)	3	23.08%	<div><div></div></div>	
5-6 classes	(4)	1	7.69%	<div><div></div></div>	
More than 6 classes	(5)	0	0.00%	<div><div></div></div>	
				0 25 50 100	
Response Rate					
13/23 (56.52%)					

15 - How much of the course reading did you complete?

Response Option	Weight	Frequency	Percent	Percent Responses	Means
None	(1)	0	0.00%	<div><div></div></div>	
Very little	(2)	0	0.00%	<div><div></div></div>	
Some	(3)	0	0.00%	<div><div></div></div>	
Most	(4)	8	61.54%	<div><div></div></div>	
All	(5)	5	38.46%	<div><div></div></div>	
				0 25 50 100	
Response Rate					
13/23 (56.52%)					

16 - I participated actively in class discussions.

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly Disagree	(1)	0	0.00%	<div><div></div></div>	
Disagree	(2)	0	0.00%	<div><div></div></div>	
Neutral	(3)	1	7.69%	<div><div></div></div>	
Agree	(4)	4	30.77%	<div><div></div></div>	
Strongly Agree	(5)	8	61.54%	<div><div></div></div>	
				0 25 50 100	
Response Rate					
13/23 (56.52%)					

17 - What grade do you anticipate receiving in this course?

Response Option	Weight	Frequency	Percent	Percent Responses	Means
A/A-	(1)	9	69.23%	<div><div></div></div>	
B+/B	(2)	3	23.08%	<div><div></div></div>	
B-/C+	(3)	1	7.69%	<div><div></div></div>	
C	(4)	0	0.00%	<div><div></div></div>	
C- or below	(5)	0	0.00%	<div><div></div></div>	
				0 25 50 100	
Response Rate					
13/23 (56.52%)					



Course: 21537.1221: WGS.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 4/5 (80.00 %)

1 - My key reasons for taking this course were: (Select all that apply.)

Response Option	Weight	Frequency	Percent	Percent Responses	
Interested in the subject	(1)	3	75.00%		
Required for major, minor, or program	(2)	3	75.00%		
Fulfilled Liberal Arts requirement/distribution (undergraduate only)	(3)	1	25.00%		
Reputation of instructor	(4)	0	0.00%		
Fit into my schedule	(5)	2	50.00%		
Advisor recommended course	(6)	0	0.00%		
Friend(s) recommended course	(7)	0	0.00%		
Other	(8)	0	0.00%		
Response Rate		4/5 (80%)			

2 - If you selected 'other' as a key reason, please comment.

Response Rate	0/5 (0%)
----------------------	----------

3 - For this course, on average, I spent the following time, outside of synchronous or in-person class sessions, on course work:

Response Option	Weight	Frequency	Percent	Percent Responses	Means
0 hours per week	(1)	0	0.00%		
1-3 hours per week	(2)	1	25.00%		
4-6 hours per week	(3)	2	50.00%		
7-10 hours per week	(4)	1	25.00%		
11-15 hours per week	(5)	0	0.00%		
More than 15 hours per week	(6)	0	0.00%		
				0 25 50 100	Question
Response Rate		Mean		STD	
4/5 (80.00%)		3.00		0.82	
				Median	
				3.00	

4 - I feel that I performed to my potential in this course.

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly Disagree	(1)	1	25.00%		
Disagree	(2)	0	0.00%		
Somewhat Disagree	(3)	0	0.00%		
Somewhat Agree	(4)	2	50.00%		
Agree	(5)	1	25.00%		
Strongly Agree	(6)	0	0.00%		
				0 25 50 100	Question
Response Rate		Mean		STD	
4/5 (80.00%)		3.50		1.73	
				Median	
				4.00	

5 - The syllabus was an accurate guide to course requirements.

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly Disagree	(1)	0	0.00%		
Disagree	(2)	0	0.00%		
Somewhat Disagree	(3)	0	0.00%		
Somewhat Agree	(4)	0	0.00%		
Agree	(5)	2	50.00%		
Strongly Agree	(6)	2	50.00%		
				0 25 50 100	Question
Response Rate		Mean		STD	
4/5 (80.00%)		5.50		0.58	
				Median	
				5.50	





Course: 21537.1221: WGS.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 4/5 (80.00 %)


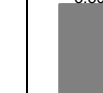
6 - Student participation and the contribution of ideas, comments, and questions were encouraged.

Response Option	Weight	Frequency	Percent	Percent Responses	Means				
Strongly Disagree	(1)	0	0.00%						
Disagree	(2)	0	0.00%						
Somewhat Disagree	(3)	0	0.00%						
Somewhat Agree	(4)	1	25.00%						
Agree	(5)	0	0.00%						
Strongly Agree	(6)	3	75.00%						
				02550100	Question				
Response Rate				Mean		STD		Median	
4/5 (80.00%)				5.50		1.00		6.00	

7 - Course assessments (e.g., exams/quizzes, papers, presentations, projects, performances, etc.) allowed me to demonstrate what I learned.

Response Option	Weight	Frequency	Percent	Percent Responses	Means				
Strongly Disagree	(1)	0	0.00%						
Disagree	(2)	0	0.00%						
Somewhat Disagree	(3)	0	0.00%						
Somewhat Agree	(4)	1	25.00%						
Agree	(5)	2	50.00%						
Strongly Agree	(6)	1	25.00%						
				02550100	Question				
Response Rate				Mean		STD		Median	
4/5 (80.00%)				5.00		0.82		5.00	

8 - I received helpful feedback from the instructor to guide my progress in this course.

Response Option	Weight	Frequency	Percent	Percent Responses	Means				
Strongly Disagree	(1)	0	0.00%						
Disagree	(2)	0	0.00%						
Somewhat Disagree	(3)	0	0.00%						
Somewhat Agree	(4)	0	0.00%						
Agree	(5)	2	50.00%						
Strongly Agree	(6)	2	50.00%						
				02550100	Question				
Response Rate				Mean		STD		Median	
4/5 (80.00%)				5.50		0.58		5.50	

9 - Which best describes this course for you?

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
WGS major requirement	(1)	1	25.00%	<div><div></div></div>				
WGS minor requirement	(2)	1	25.00%					
College requirement	(3)	1	25.00%					
Elective	(4)	1	25.00%					
				02550100				
Response Rate								
4/5 (80.00%)								



Course: 21537.1221: WGS.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 4/5 (80.00 %)

10 - What is your class level?

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Freshman	(1)	1	25.00%	<div><div></div></div>	
Sophomore	(2)	1	25.00%	<div><div></div></div>	
Junior	(3)	1	25.00%	<div><div></div></div>	
Senior	(4)	1	25.00%	<div><div></div></div>	
Graduate	(5)	0	0.00%	<div><div></div></div>	
				0 25 50 100	
Response Rate					
4/5 (80.00%)					

11 - Semester:

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Fall	(1)	4	100.00%	<div><div></div></div>	
Spring	(2)	0	0.00%	<div><div></div></div>	
Summer	(3)	0	0.00%	<div><div></div></div>	
Other	(4)	0	0.00%	<div><div></div></div>	
				0 25 50 100	
Response Rate					
4/5 (80.00%)					

12 - What was your level of interest in the subject area before the beginning of the course?

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Very low	(1)	0	0.00%	<div><div></div></div>	
Low	(2)	0	0.00%	<div><div></div></div>	
Medium	(3)	1	25.00%	<div><div></div></div>	
High	(4)	1	25.00%	<div><div></div></div>	
Very High	(5)	2	50.00%	<div><div></div></div>	
				0 25 50 100	
Response Rate					
4/5 (80.00%)					

13 - Would you recommend this course to other students?

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Yes	(3)	2	50.00%	<div><div></div></div>	
Probably	(2)	2	50.00%	<div><div></div></div>	
No	(1)	0	0.00%	<div><div></div></div>	
				0 25 50 100	
Response Rate					
4/5 (80.00%)					

14 - I became aware of and learned to think critically about issues in Women's & Gender Studies (WGS).

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly disagree	(1)	0	0.00%	<div><div></div></div>	4.00
Disagree	(2)	0	0.00%	<div><div></div></div>	
Neutral	(3)	1	25.00%	<div><div></div></div>	
Agree	(4)	2	50.00%	<div><div></div></div>	
Strongly agree	(5)	1	25.00%	<div><div></div></div>	
				0 25 50 100	Question
Response Rate				Mean	STD
4/5 (80.00%)				4.00	0.82
				Median	
				4.00	



Course: 21537.1221: WGS.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 4/5 (80.00 %)

15 - I became more aware of multiple perspectives in the field of WGS.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	1	25.00%					
Agree	(4)	2	50.00%					
Strongly agree	(5)	1	25.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
4/5 (80.00%)				4.00		0.82		4.00

16 - I developed a greater awareness of societal problems.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	1	25.00%					
Agree	(4)	2	50.00%					
Strongly agree	(5)	1	25.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
4/5 (80.00%)				4.00		0.82		4.00

17 - My interest in this subject area has increased.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	1	25.00%					
Agree	(4)	2	50.00%					
Strongly agree	(5)	1	25.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
4/5 (80.00%)				4.00		0.82		4.00

18 - I learned to value different viewpoints.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	2	50.00%					
Strongly agree	(5)	2	50.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
4/5 (80.00%)				4.50		0.58		4.50



Course: 21537.1221: WGS.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 4/5 (80.00 %)

19 - I tried to relate what I learned to my own experiences.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	1	25.00%					
Strongly agree	(5)	3	75.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
4/5 (80.00%)				4.75		0.50		5.00

20 - Instructor communicates course purposes & objectives clearly.

Caroline Charles

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	1	25.00%					
Strongly agree	(5)	3	75.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
4/5 (80.00%)				4.75		0.50		5.00

21 - Instructor had a thorough knowledge of the subject.

Caroline Charles

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	2	50.00%					
Strongly agree	(5)	2	50.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
4/5 (80.00%)				4.50		0.58		4.50

22 - Instructor encourages mutual inquiry & exchange of ideas in the classroom.

Caroline Charles

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	1	25.00%					
Strongly agree	(5)	3	75.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
4/5 (80.00%)				4.75		0.50		5.00



Course: 21537.1221: WGS.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 4/5 (80.00 %)

23 - Instructor was enthusiastic in presenting course material.

Caroline Charles

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	3	75.00%					
Strongly agree	(5)	1	25.00%					
Response Rate				Mean	STD	Median		
4/5 (80.00%)				4.25	0.50	4.00		

24 - Instructor challenged stereotypic assumptions in class.

Caroline Charles

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	2	50.00%					
Strongly agree	(5)	2	50.00%					
Response Rate				Mean	STD	Median		
4/5 (80.00%)				4.50	0.58	4.50		

25 - Instructor was accessible to students via email or outside class.

Caroline Charles

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	3	75.00%					
Strongly agree	(5)	1	25.00%					
Response Rate				Mean	STD	Median		
4/5 (80.00%)				4.25	0.50	4.00		

26 - Instructor provided feedback regarding student learning & performance.

Caroline Charles

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	2	50.00%					
Strongly agree	(5)	2	50.00%					
Response Rate				Mean	STD	Median		
4/5 (80.00%)				4.50	0.58	4.50		



Course: 21537.1221: WGS.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 4/5 (80.00 %)

27 - The readings/assignments were relevant to course objectives.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	1	25.00%					
Strongly agree	(5)	3	75.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
4/5 (80.00%)				4.75		0.50		5.00

28 - The readings/assignments made students think.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	1	25.00%					
Agree	(4)	1	25.00%					
Strongly agree	(5)	2	50.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
4/5 (80.00%)				4.25		0.96		4.50

29 - Seminar Classes Only: The instructor facilitated student involvement in the seminar.

Caroline Charles

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	2	66.67%					
Strongly agree	(5)	1	33.33%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
3/5 (60.00%)				4.33		0.58		4.00

30 - Seminar Classes Only: I participated actively in class discussions.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%					
Disagree	(2)	1	33.33%					
Neutral	(3)	0	0.00%					
Agree	(4)	2	66.67%					
Strongly agree	(5)	0	0.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
3/5 (60.00%)				3.33		1.15		4.00



Course: 21537.1221: WGS.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 4/5 (80.00 %)

31 - Seminar Classes Only: I was encouraged to think critically about ideas and issues presented during the seminar.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%		4.33			
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	2	66.67%					
Strongly agree	(5)	1	33.33%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
3/5 (60.00%)				4.33		0.58		4.00

32 - Seminar Classes Only: The seminar allowed me to learn from other students.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly disagree	(1)	0	0.00%		4.67			
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	1	33.33%					
Strongly agree	(5)	2	66.67%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
3/5 (60.00%)				4.67		0.58		5.00

33 - How has this course furthered your understanding of the field of Women's & Gender Studies?

Response Rate	2/5 (40%)
<ul style="list-style-type: none"> It allowed me to understand how gender can impact film and in different ways it has helped me understand the field through different forms of media. 	

34 - Which aspects of this course were most valuable to your overall learning experiences? Why?

Response Rate	2/5 (40%)
<ul style="list-style-type: none"> Learning the gendering of film and how film interacts with its viewers The aspects of this course that were valuable were when we discussed how issues differed from time periods and how they might still be relevant today. 	

35 - Which aspects of this course would you suggest changing? Why?

Response Rate	2/5 (40%)
<ul style="list-style-type: none"> Including more non-binary topics, books, or articles There are no aspects I would change. 	

36 - Evaluate the instructor's interactions with students (i.e., Did the instructor communicate clearly & effectively? Were student questions welcomed and respected?)

Caroline Charles

Response Rate	2/5 (40%)
<ul style="list-style-type: none"> She gave great feedback and encouragement. Helped students understand I and out of the classroom The instructor went above and beyond in terms of communicating. 	

37 - Evaluate the instructor's responses to your work (i.e., Were the instructor's responses to assignments, exams, presentations, or other coursework helpful? Did the instructor set high standards? Were you evaluated in a constructive way?)

Caroline Charles

Response Rate	2/5 (40%)
<ul style="list-style-type: none"> Always have good notes on papers and assignments The responses were really helpful, I use the feedback in other classes. 	



Course: 21537.1221: WGS.192.M002.FALL21.Gender and Literary Texts
Instructor: Caroline Charles *
Response Rate: 4/5 (80.00 %)

38 - Other comments or feedback?

Response Rate	1/5 (20%)
----------------------	-----------

• n/a

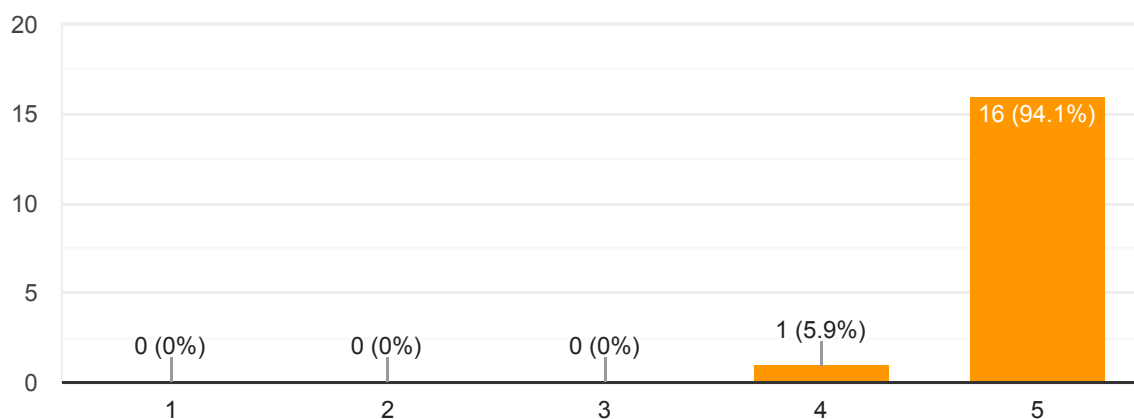
ENG 119 Discussion Section Evaluation

17 responses

[Publish analytics](#)

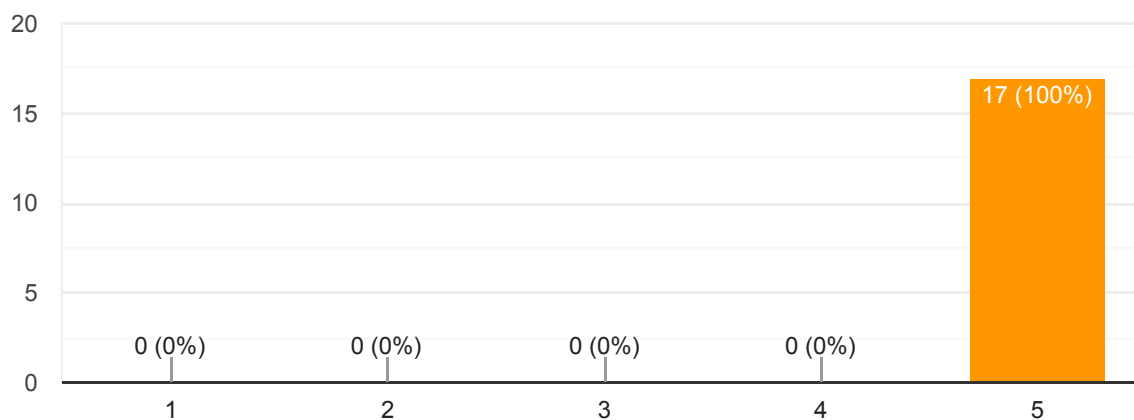
The TA stimulated my interest in the course

17 responses



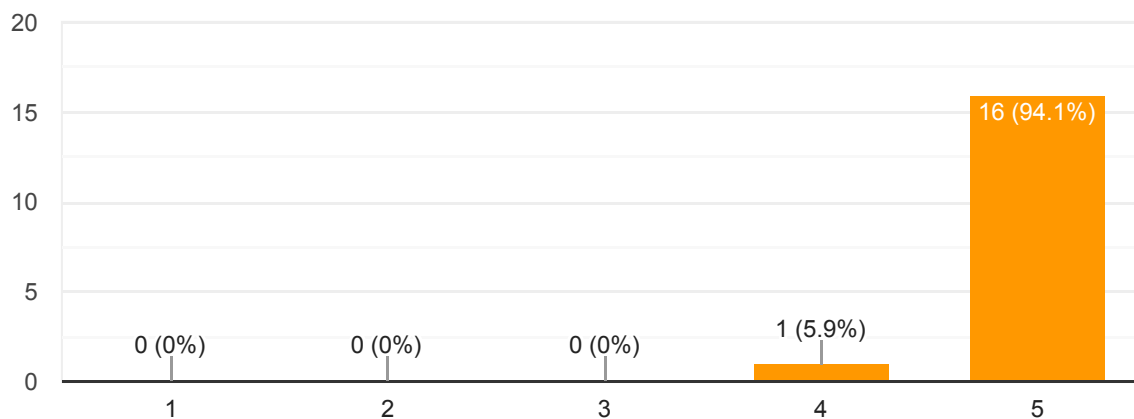
The TA was well organized and prepared for class discussions

17 responses



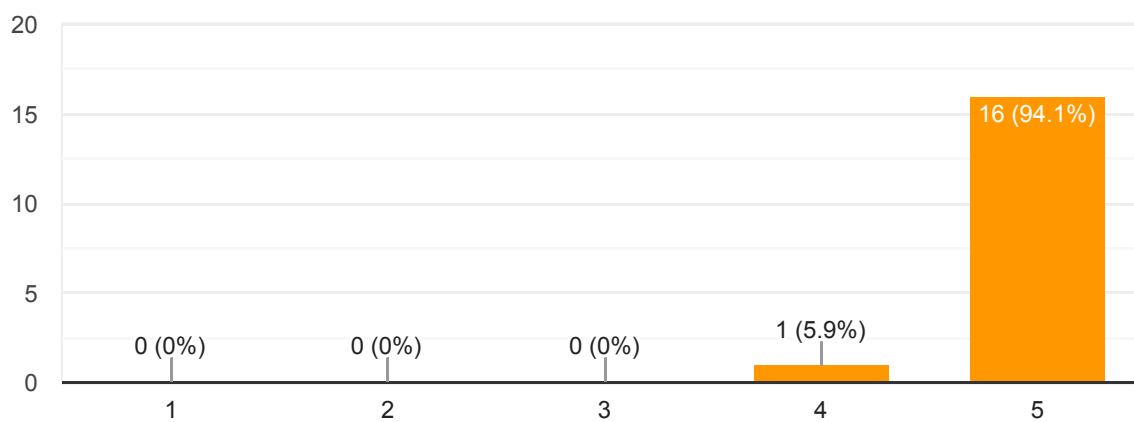
The TA encouraged discussion and responded well to questions

17 responses



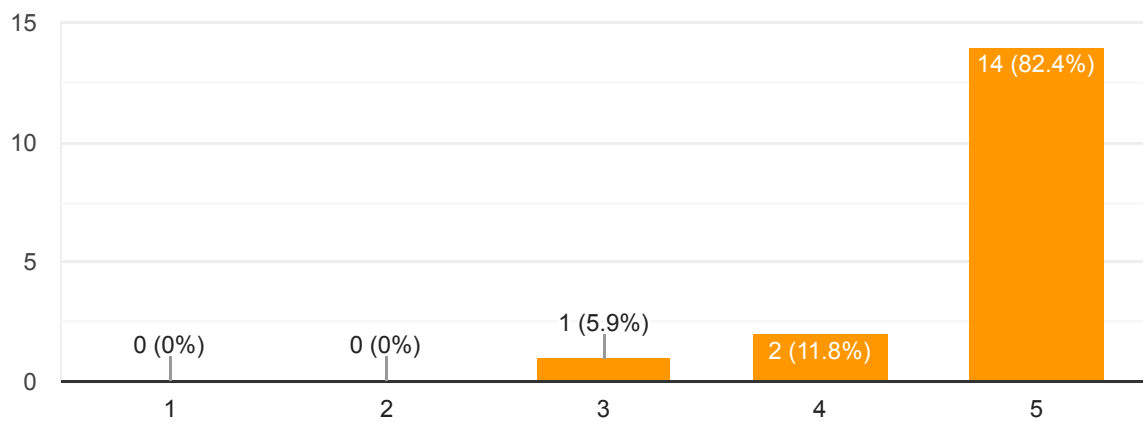
The TA appeared enthusiastic and interested in the subject

17 responses



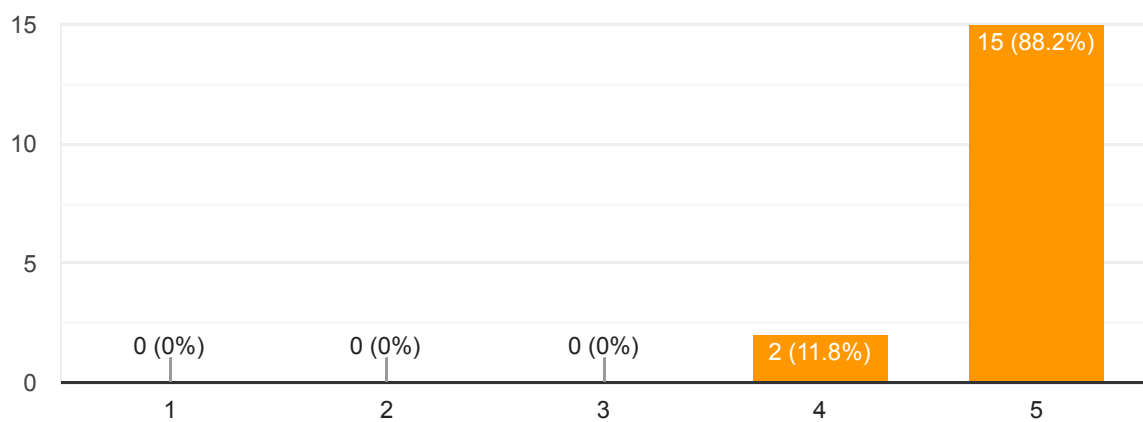
The TA used a variety of instructional methods to reach the course objectives

17 responses



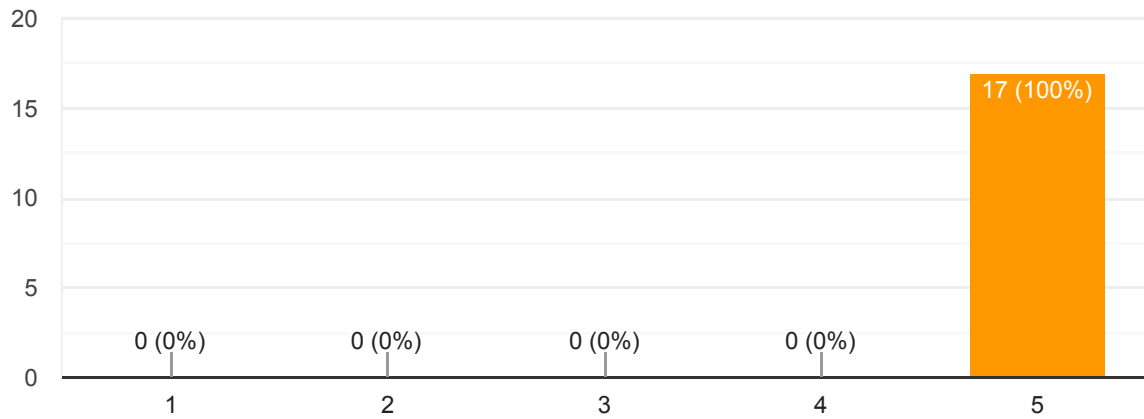
The TA was accessible outside of class

17 responses



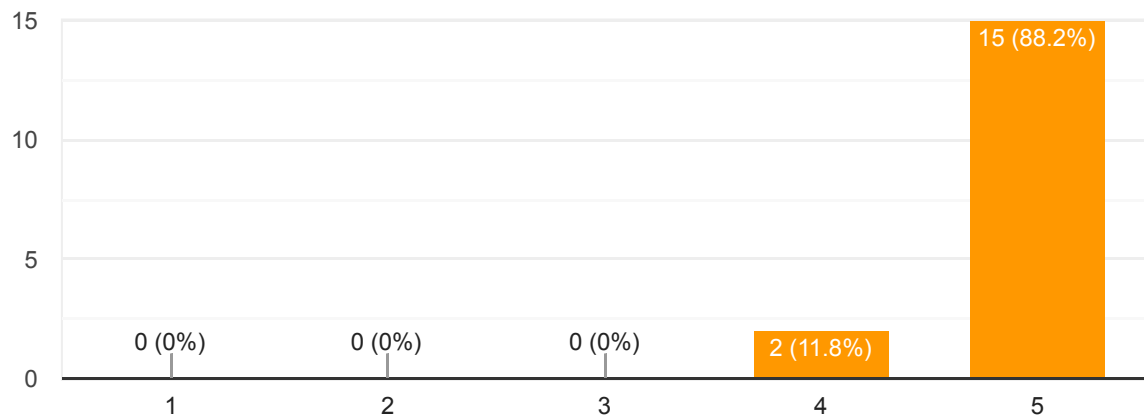
The TA provided helpful feedback on assignments

17 responses



Discussion sections were worthwhile

17 responses



ENG 119 Discussion Section Evaluation (from Google Form)

Timestamp	What did you like best about the TA's teaching?
2021/05/14 9:41:24 AM EST	Always enthusiastic to explain things to us when we did not understand
2021/05/14 9:41:28 AM EST	I appreciated how Caroline walked through the write-up assignments and final exams.
2021/05/14 9:41:55 AM EST	She moderated discussion very well, It was almost like she was another student in the class
2021/05/14 9:42:48 AM EST	I really liked how Caroline encouraged conversation by prompting questions. I also really liked how she introduced concepts and songs other than solely what was covered in class. Caroline also was very clearly knowledgeable and interested in hip hop, which helped me to stay engaged too.
2021/05/14 9:43:07 AM EST	She is very approachable, and clearly passionate about the topics we covered which made discussions more interesting a comfortable to speak up in.
2021/05/14 9:45:16 AM EST	She did a really good job of summarizing the week's lesson, in a totally different way than the professor so that for those who struggled with the professor's way of teaching could better understand the material. She was also super helpful outside of class, and would respond to emails in a timely matter (I always forget how much I appreciate that until I have a professor who doesn't). She cared about my wellbeing as a human, first, giving me extensions when I asked for them. She always made sure that the discussion was less formal, which took away a lot of the stress/anxiety I have when it comes to speaking up in class. I've had intimidating TAs before, ones that make me feel like I can't reach out to them for help. Caroline was not one of those TAs. She would make class enjoyable, and honestly she was a big reason of my success in this class.
2021/05/14 10:43:25 AM EST	Class structure
2021/05/14 10:44:15 AM EST	She was very engaging and respectful of people's thoughts and opinions, while also being extremely well-versed over the topics
2021/05/14 10:44:20 AM EST	The discussion questions she asked.
2021/05/14 10:44:24 AM EST	feedback on the write ups
2021/05/14 10:44:51 AM EST	Caroline was extremely engaging and understanding and kept discussions inclusive and interesting.
2021/05/14 10:45:19 AM EST	Up beat every week and made discussion engaging
2021/05/14 10:45:22 AM EST	I liked that she really encouraged us to talk and made helpful points to lead the conversation. She also let everyone have a chance to speak and never criticized them for a thought.
2021/05/14 10:45:22 AM EST	the TA provided a space for discussion in a more interactive way.
2021/05/14 10:46:11 AM EST	Quick, and helpful feedback/responses
2021/05/14 10:49:49 AM EST	Very understanding
2021/05/14 3:14:05 PM EST	the TA provided a space for discussion in a more interactive way.

Timestamp	What changes might you recommend to improve discussions?
2021/05/14 9:41:24 AM EST	More student interactive activities
2021/05/14 9:41:28 AM EST	More interaction with students in the breakout rooms. I really liked when Caroline had us do that for one of the previous weeks.
2021/05/14 9:41:55 AM EST	Discussions went pretty smoothly, I think it would've been tough to improve
2021/05/14 9:42:48 AM EST	N/A
2021/05/14 9:43:07 AM EST	None that I can think of
2021/05/14 9:45:16 AM EST	I really enjoyed the moments we had break out sessions. I liked being able to deliberate with my classmates before speaking to the whole group (I know that it's a lot harder over zoom)
2021/05/14 10:43:25 AM EST	Not much
2021/05/14 10:44:15 AM EST	None really
2021/05/14 10:44:20 AM EST	maybe have more powerpoints or ask the class more about topics they didn't understand.
2021/05/14 10:44:24 AM EST	none
2021/05/14 10:44:51 AM EST	None so far
2021/05/14 10:45:19 AM EST	None
2021/05/14 10:45:22 AM EST	Not much, I think they were all structured really well and allowed for a natural flow of conversation about the topics.
2021/05/14 10:45:22 AM EST	Ask more personal questions
2021/05/14 10:46:11 AM EST	Possibly more activities, and maybe listening to more artists
2021/05/14 10:49:49 AM EST	Nothing she was amazing
2021/05/14 3:14:05 PM EST	Ask more personal questions

Timestamp	Favorite Song/ Artist/ Video we discussed this semester?
2021/05/14 9:41:24 AM EST	Rapper's Delight by The Sugarhill Gang
2021/05/14 9:41:28 AM EST	J-Dilla! I have been listening to his music ever since we learned about him during technology week!
2021/05/14 9:41:55 AM EST	Kendrick Lamar- Alright
2021/05/14 9:42:48 AM EST	Lil Kim
2021/05/14 9:43:07 AM EST	Our discussions about Kaney West's 808 and Heartbreak album were very interesting
2021/05/14 9:45:16 AM EST	Lil Nas X
2021/05/14 10:43:25 AM EST	Common
2021/05/14 10:44:15 AM EST	Any of the songs when talking about the Golden Era
2021/05/14 10:44:20 AM EST	Eminem
2021/05/14 10:44:24 AM EST	21 jump street , fast and furious
2021/05/14 10:44:51 AM EST	Lil Nas X
2021/05/14 10:45:19 AM EST	various samples
2021/05/14 10:45:22 AM EST	Not necessarily a specific song, but I liked the sampling "game" because it was cool to see where popular music originated.
2021/05/14 10:45:22 AM EST	Iggy Azalea and how she did not represent hip hop well
2021/05/14 10:46:11 AM EST	A lot but I liked discussions about Eminem/authenticity
2021/05/14 10:49:49 AM EST	Chicago rappers
2021/05/14 3:14:05 PM EST	Iggy Azalea and how she did not represent hip hop well

Timestamp	Any additional comments?
2021/05/14 9:41:24 AM EST	
2021/05/14 9:41:28 AM EST	Thank you so much Caroline for a great semester!
2021/05/14 9:41:55 AM EST	
2021/05/14 9:42:48 AM EST	Thank you for a great semester! I'll definitely be recommending this class to my friends :)
2021/05/14 9:43:07 AM EST	
2021/05/14 9:45:16 AM EST	You're amazing thank you for a wonderful semester!!
2021/05/14 10:43:25 AM EST	Thank tou
2021/05/14 10:44:15 AM EST	Thanks for being my favorite class in my last semester
2021/05/14 10:44:20 AM EST	
2021/05/14 10:44:24 AM EST	thank you for a great semester!
2021/05/14 10:44:51 AM EST	You were wonderful Caroline, would not have survived this course without you! Have a wonderful summer and I hope to see you again some time! Best, Russell
2021/05/14 10:45:19 AM EST	Great class!
2021/05/14 10:45:22 AM EST	GREAT JOB CAROLINE! YOU ARE A STAR AND AMAZING TA!!!
2021/05/14 10:45:22 AM EST	

Timestamp	Any additional comments?
2021/05/14 10:46:11 AM EST	
2021/05/14 10:49:49 AM EST	Thank you for being helpful during this tough year
2021/05/14 3:14:05 PM EST	



Course: 19595.1211: ENG.154.M003.FALL20.Interpretation of Film
Instructor: Will Scheibel *
TA: Caroline Charles
Response Rate: 6/18 (33.33 %)

1 - My key reasons for taking this course were: (Select all that apply.)

Response Option	Weight	Frequency	Percent	Percent Responses	
Interested in the subject	(1)	5	83.33%		
Required for major, minor, or program	(2)	1	16.67%		
Fulfilled Liberal Arts requirement/distribution (undergraduate only)	(3)	3	50.00%		
Reputation of instructor	(4)	1	16.67%		
Fit into my schedule	(5)	1	16.67%		
Advisor recommended course	(6)	0	0.00%		
Friend(s) recommended course	(7)	1	16.67%		
Other	(8)	0	0.00%		
Response Rate		6/18 (33.33%)			

2 - If you selected 'other' as a primary reason, please comment.

Response Rate	0/18 (0%)
----------------------	-----------

3 - For this course, on average, I spent the following time, outside of synchronous or in-person class sessions, on course work:

Response Option	Weight	Frequency	Percent	Percent Responses	Means
0 hours per week	(1)	0	0.00%		
1-3 hours per week	(2)	3	50.00%		
4-6 hours per week	(3)	2	33.33%		
7-10 hours per week	(4)	0	0.00%		
11-15 hours per week	(5)	0	0.00%		
More than 15 hours per week	(6)	1	16.67%		
				0 25 50 100	Question
Response Rate				Mean	STD
6/18 (33.33%)				3.00	1.55
					Median
					2.50

4 - I feel that I performed to my potential in this course.

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly Disagree	(1)	0	0.00%		
Disagree	(2)	1	16.67%		
Somewhat Disagree	(3)	0	0.00%		
Somewhat Agree	(4)	0	0.00%		
Agree	(5)	3	50.00%		
Strongly Agree	(6)	2	33.33%		
				0 25 50 100	Question
Response Rate				Mean	STD
6/18 (33.33%)				4.83	1.47
					Median
					5.00

5 - The syllabus was an accurate guide to course requirements.

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly Disagree	(1)	0	0.00%		
Disagree	(2)	0	0.00%		
Somewhat Disagree	(3)	0	0.00%		
Somewhat Agree	(4)	1	16.67%		
Agree	(5)	2	33.33%		
Strongly Agree	(6)	3	50.00%		
				0 25 50 100	Question
Response Rate				Mean	STD
6/18 (33.33%)				5.33	0.82
					Median
					5.50



Course: 19595.1211: ENG.154.M003.FALL20.Interpretation of Film
Instructor: Will Scheibel *
TA: Caroline Charles
Response Rate: 6/18 (33.33 %)

6 - Student participation and the contribution of ideas, comments, and questions were encouraged.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Somewhat Disagree	(3)	0	0.00%					
Somewhat Agree	(4)	0	0.00%					
Agree	(5)	1	16.67%					
Strongly Agree	(6)	5	83.33%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
6/18 (33.33%)				5.83		0.41		6.00

7 - Course assessments (e.g., exams/quizzes, papers, presentations, projects, performances, etc.) allowed me to demonstrate what I learned.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Somewhat Disagree	(3)	1	16.67%					
Somewhat Agree	(4)	0	0.00%					
Agree	(5)	2	33.33%					
Strongly Agree	(6)	3	50.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
6/18 (33.33%)				5.17		1.17		5.50

8 - I received helpful feedback from the instructor to guide my progress in this course.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Somewhat Disagree	(3)	1	16.67%					
Somewhat Agree	(4)	1	16.67%					
Agree	(5)	1	16.67%					
Strongly Agree	(6)	3	50.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
6/18 (33.33%)				5.00		1.26		5.50

9 - Questions about the course and the instructor

The lecture and the discussion section were well integrated.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	1	16.67%					
Strongly Agree	(5)	5	83.33%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
6/18 (33.33%)				4.83		0.41		5.00



Course: 19595.1211: ENG.154.M003.FALL20.Interpretation of Film
Instructor: Will Scheibel *
TA: Caroline Charles
Response Rate: 6/18 (33.33 %)

9 - Questions about the course and the instructor

The TA seemed well prepared for each discussion section.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			4.83		
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	1	16.67%	■				
Strongly Agree	(5)	5	83.33%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
6/18 (33.33%)				4.83		0.41		5.00

9 - Questions about the course and the instructor

The TA used class time effectively to meet course goals.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			4.83		
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	1	16.67%	■				
Strongly Agree	(5)	5	83.33%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
6/18 (33.33%)				4.83		0.41		5.00

9 - Questions about the course and the instructor

The TA provided helpful comments on my written work.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			4.50		
Disagree	(2)	1	16.67%	■				
Neutral	(3)	0	0.00%					
Agree	(4)	0	0.00%					
Strongly Agree	(5)	5	83.33%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
6/18 (33.33%)				4.50		1.22		5.00

9 - Questions about the course and the instructor

The TA determined grades on written work fairly.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			4.17		
Disagree	(2)	1	16.67%	■				
Neutral	(3)	1	16.67%	■				
Agree	(4)	0	0.00%					
Strongly Agree	(5)	4	66.67%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
6/18 (33.33%)				4.17		1.33		5.00



Course: 19595.1211: ENG.154.M003.FALL20.Interpretation of Film
Instructor: Will Scheibel *
TA: Caroline Charles
Response Rate: 6/18 (33.33 %)

9 - Questions about the course and the instructor

The TA appeared to have a thorough knowledge of the material covered in each discussion section.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	1	16.67%					
Strongly Agree	(5)	5	83.33%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
6/18 (33.33%)				4.83		0.41		5.00

9 - Questions about the course and the instructor

The TA was enthusiastic about the course material.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	0	0.00%					
Strongly Agree	(5)	6	100.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
6/18 (33.33%)				5.00		0.00		5.00

9 - Questions about the course and the instructor

The TA communicated ideas in away that I could understand.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	0	0.00%					
Strongly Agree	(5)	6	100.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
6/18 (33.33%)				5.00		0.00		5.00

9 - Questions about the course and the instructor

The TA fostered an atmosphere in which students felt comfortable expressing diverse ideas and comments in the classroom.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	0	0.00%					
Agree	(4)	0	0.00%					
Strongly Agree	(5)	6	100.00%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
6/18 (33.33%)				5.00		0.00		5.00



Course: 19595.1211: ENG.154.M003.FALL20.Interpretation of Film
Instructor: Will Scheibel *
TA: Caroline Charles
Response Rate: 6/18 (33.33 %)

9 - Questions about the course and the instructor

The TA challenged me to think in new ways.

Response Option	Weight	Frequency	Percent	Percent Responses	Means						
Strongly Disagree	(1)	0	0.00%		4.33						
Disagree	(2)	0	0.00%								
Neutral	(3)	2	33.33%								
Agree	(4)	0	0.00%								
Strongly Agree	(5)	4	66.67%								
				0	25	50	100	Question			
Response Rate				Mean		STD		Median			
6/18 (33.33%)				4.33		1.03		5.00			

9 - Questions about the course and the instructor

Overall, I rate this TA an excellent teacher.

Response Option	Weight	Frequency	Percent	Percent Responses	Means						
Strongly Disagree	(1)	0	0.00%		4.33 						
Disagree	(2)	0	0.00%								
Neutral	(3)	1	16.67%								
Agree	(4)	2	33.33%								
Strongly Agree	(5)	3	50.00%								
				0	25	50	100	Question			
Response Rate				Mean		STD		Median			
6/18 (33.33%)				4.33		0.82		4.50			

10 - Comment on the writing assignments required in this course:

Response Rate 3/18 (16.67%)

- Easy but gets us to analyze the film of the week as well
- I thought a Rubric would be helpful for students. I felt as if the assignments had too much choice and was vague at times. A rubric also would allow students to have a better picture of what exactly was being looked for. I also believe an exam "A" essay would be helpful for students to use as a source for inspiration/ example.
- The only Essay I have a problem with is my grade for Paper #3. I wrote my paper on Star Wars: Return of the Jedi, and I have literally spent the last 4-5 years of my life learning all I possibly could about Star Wars to that point that I could have a PhD for it. I've seen EVERY SINGLE Star Wars movie, tv show, animated movie, and animated show that has ever been released. I've read hundreds of comics, I'm a subscriber to Youtubers whose channels are singularly focused on the entirety of the Star Wars universe, and, from them, I've watched countless in-depth youtube soaking up all the knowledge they have to offer. And, QUITE LITERALLY, multiple times a day, I Google search "news and rumors" from every aspect of Star Wars cinematic universe (the entire prequel trilogy, Mandalorian, clone wars s7, etc.) -- The point I'm trying to make, is that an expert on Star Wars. Now, I am well aware that the purpose of the essay was not to test my knowledge on Star Wars but, to me, with all due respect, there is absolutely no chance in hell that a B- is, in any way, an accurate grade for the paper I wrote. I understand that what I'm saying probably comes off as arrogant, and even foolish, but I am saying this because I believe it with everything I have. I'm a nerd. This, Star Wars, is my for-tee. I really like Caroline, she is extremely kind and easy-going, she was great in the discussions, and she was a great TA to have for this class, but the grade she gave me for this paper was wrong. If I was going to get an A on any assignment that I've ever done or will do, in my entire academic experience, it would be for this paper.

11 - Comment on the quality of instruction in your discussion section:

Will Scheibel

Response Rate 3/18 (16.67%)

- His lectures were easy to understand and the examples he provided helped me understand the topics better.
- He was nice, Lectures where thorough and carefully thought out. I thought lectures could have been longer but I am happy they where concise.
- He's a good dude. I really wish I could've been taught by him in=person. And I don't expect that to be the case for most of my Professors here.



Course: 19595.1211: ENG.154.M003.FALL20.Interpretation of Film
Instructor: Will Scheibel *
TA: Caroline Charles
Response Rate: 6/18 (33.33 %)

12 - How many discussion sections did you miss?

Response Option	Weight	Frequency	Percent	Percent Responses	Means
0 classes	(1)	3	50.00%	<div><div></div></div>	
1-2 classes	(2)	3	50.00%	<div><div></div></div>	
3-4 classes	(3)	0	0.00%		
5-6 classes	(4)	0	0.00%		
More than 6 classes	(5)	0	0.00%		
				0 25 50 100	
Response Rate					
6/18 (33.33%)					

13 - How much of the course reading did you complete?

Response Option	Weight	Frequency	Percent	Percent Responses	Means
None	(1)	0	0.00%		
Very little	(2)	0	0.00%		
Some	(3)	2	33.33%	<div><div></div></div>	
Most	(4)	3	50.00%	<div><div></div></div>	
All	(5)	1	16.67%	<div><div></div></div>	
				0 25 50 100	
Response Rate					
6/18 (33.33%)					

14 - I participated actively in class discussions.

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly Disagree	(1)	0	0.00%		
Disagree	(2)	0	0.00%		
Neutral	(3)	2	33.33%	<div><div></div></div>	
Agree	(4)	1	16.67%	<div><div></div></div>	
Strongly Agree	(5)	3	50.00%	<div><div></div></div>	
				0 25 50 100	
Response Rate					
6/18 (33.33%)					

15 - What grade do you anticipate receiving in this course?

Response Option	Weight	Frequency	Percent	Percent Responses	Means
A/A-	(1)	4	66.67%	<div><div></div></div>	
B+/B	(2)	2	33.33%	<div><div></div></div>	
B-/C+	(3)	0	0.00%		
C	(4)	0	0.00%		
C- or below	(5)	0	0.00%		
				0 25 50 100	
Response Rate					
6/18 (33.33%)					



Course: 19926.1211: ENG.154.M004.FALL20.Interpretation of Film
Instructor: Will Scheibel *
TA: Caroline Charles
Response Rate: 8/20 (40.00 %)

1 - My key reasons for taking this course were: (Select all that apply.)

Response Option	Weight	Frequency	Percent	Percent Responses	
Interested in the subject	(1)	7	87.50%		
Required for major, minor, or program	(2)	1	12.50%		
Fulfilled Liberal Arts requirement/distribution (undergraduate only)	(3)	4	50.00%		
Reputation of instructor	(4)	0	0.00%		
Fit into my schedule	(5)	0	0.00%		
Advisor recommended course	(6)	0	0.00%		
Friend(s) recommended course	(7)	0	0.00%		
Other	(8)	0	0.00%		
Response Rate		8/20 (40%)			

2 - If you selected 'other' as a primary reason, please comment.

Response Rate	0/20 (0%)
----------------------	-----------

3 - For this course, on average, I spent the following time, outside of synchronous or in-person class sessions, on course work:

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
0 hours per week	(1)	0	0.00%			2.25		
1-3 hours per week	(2)	6	75.00%					
4-6 hours per week	(3)	2	25.00%					
7-10 hours per week	(4)	0	0.00%					
11-15 hours per week	(5)	0	0.00%					
More than 15 hours per week	(6)	0	0.00%					
				0 25 50 100	Question			
Response Rate				Mean	STD	Median		
8/20 (40.00%)				2.25	0.46	2.00		

4 - I feel that I performed to my potential in this course.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			5.00		
Disagree	(2)	0	0.00%					
Somewhat Disagree	(3)	2	25.00%					
Somewhat Agree	(4)	0	0.00%					
Agree	(5)	2	25.00%					
Strongly Agree	(6)	4	50.00%					
				0 25 50 100	Question			
Response Rate				Mean	STD	Median		
8/20 (40.00%)				5.00	1.31	5.50		

5 - The syllabus was an accurate guide to course requirements.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%			5.50		
Disagree	(2)	0	0.00%					
Somewhat Disagree	(3)	0	0.00%					
Somewhat Agree	(4)	1	12.50%					
Agree	(5)	2	25.00%					
Strongly Agree	(6)	5	62.50%					
				0 25 50 100	Question			
Response Rate				Mean	STD	Median		
8/20 (40.00%)				5.50	0.76	6.00		



Course: 19926.1211: ENG.154.M004.FALL20.Interpretation of Film
Instructor: Will Scheibel *
TA: Caroline Charles
Response Rate: 8/20 (40.00 %)

6 - Student participation and the contribution of ideas, comments, and questions were encouraged.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Somewhat Disagree	(3)	0	0.00%					
Somewhat Agree	(4)	1	12.50%					
Agree	(5)	2	25.00%					
Strongly Agree	(6)	5	62.50%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
8/20 (40.00%)				5.50		0.76		6.00

7 - Course assessments (e.g., exams/quizzes, papers, presentations, projects, performances, etc.) allowed me to demonstrate what I learned.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Somewhat Disagree	(3)	0	0.00%					
Somewhat Agree	(4)	2	25.00%					
Agree	(5)	1	12.50%					
Strongly Agree	(6)	5	62.50%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
8/20 (40.00%)				5.38		0.92		6.00

8 - I received helpful feedback from the instructor to guide my progress in this course.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Somewhat Disagree	(3)	0	0.00%					
Somewhat Agree	(4)	3	37.50%					
Agree	(5)	0	0.00%					
Strongly Agree	(6)	5	62.50%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
8/20 (40.00%)				5.25		1.04		6.00

9 - Questions about the course and the instructor

The lecture and the discussion section were well integrated.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	1	12.50%					
Agree	(4)	2	25.00%					
Strongly Agree	(5)	5	62.50%					
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
8/20 (40.00%)				4.50		0.76		5.00



Course: 19926.1211: ENG.154.M004.FALL20.Interpretation of Film
Instructor: Will Scheibel *
TA: Caroline Charles
Response Rate: 8/20 (40.00 %)

9 - Questions about the course and the instructor

The TA seemed well prepared for each discussion section.

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly Disagree	(1)	0	0.00%		4.50
Disagree	(2)	0	0.00%		
Neutral	(3)	1	12.50%		
Agree	(4)	2	25.00%		
Strongly Agree	(5)	5	62.50%		
				0 25 50 100	Question
Response Rate				Mean	STD
8/20 (40.00%)				4.50	0.76
					Median
					5.00

9 - Questions about the course and the instructor

The TA used class time effectively to meet course goals.

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly Disagree	(1)	0	0.00%		4.25
Disagree	(2)	0	0.00%		
Neutral	(3)	2	25.00%		
Agree	(4)	2	25.00%		
Strongly Agree	(5)	4	50.00%		
				0 25 50 100	Question
Response Rate				Mean	STD
8/20 (40.00%)				4.25	0.89
					Median
					4.50

9 - Questions about the course and the instructor

The TA provided helpful comments on my written work.

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly Disagree	(1)	0	0.00%		4.50
Disagree	(2)	0	0.00%		
Neutral	(3)	1	12.50%		
Agree	(4)	2	25.00%		
Strongly Agree	(5)	5	62.50%		
				0 25 50 100	Question
Response Rate				Mean	STD
8/20 (40.00%)				4.50	0.76
					Median
					5.00

9 - Questions about the course and the instructor

The TA determined grades on written work fairly.

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly Disagree	(1)	0	0.00%		4.50
Disagree	(2)	0	0.00%		
Neutral	(3)	1	12.50%		
Agree	(4)	2	25.00%		
Strongly Agree	(5)	5	62.50%		
				0 25 50 100	Question
Response Rate				Mean	STD
8/20 (40.00%)				4.50	0.76
					Median
					5.00



Course: 19926.1211: ENG.154.M004.FALL20.Interpretation of Film
Instructor: Will Scheibel *
TA: Caroline Charles
Response Rate: 8/20 (40.00 %)

9 - Questions about the course and the instructor

The TA appeared to have a thorough knowledge of the material covered in each discussion section.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	1	12.50%	■				
Agree	(4)	1	12.50%	■				
Strongly Agree	(5)	6	75.00%	■				
				0 25 50 100	Question			
Response Rate				Mean	STD	Median		
8/20 (40.00%)				4.63	0.74	5.00		

9 - Questions about the course and the instructor

The TA was enthusiastic about the course material.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	1	12.50%	■				
Agree	(4)	1	12.50%	■				
Strongly Agree	(5)	6	75.00%	■				
				0 25 50 100	Question			
Response Rate				Mean	STD	Median		
8/20 (40.00%)				4.63	0.74	5.00		

9 - Questions about the course and the instructor

The TA communicated ideas in away that I could understand.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	1	12.50%	■				
Agree	(4)	2	25.00%	■				
Strongly Agree	(5)	5	62.50%	■				
				0 25 50 100	Question			
Response Rate				Mean	STD	Median		
8/20 (40.00%)				4.50	0.76	5.00		

9 - Questions about the course and the instructor

The TA fostered an atmosphere in which students felt comfortable expressing diverse ideas and comments in the classroom.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	1	12.50%	■				
Agree	(4)	2	25.00%	■				
Strongly Agree	(5)	5	62.50%	■				
				0 25 50 100	Question			
Response Rate				Mean	STD	Median		
8/20 (40.00%)				4.50	0.76	5.00		



Course: 19926.1211: ENG.154.M004.FALL20.Interpretation of Film
Instructor: Will Scheibel *
TA: Caroline Charles
Response Rate: 8/20 (40.00 %)

9 - Questions about the course and the instructor

The TA challenged me to think in new ways.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	1	12.50%	■				
Agree	(4)	2	25.00%	■				
Strongly Agree	(5)	5	62.50%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
8/20 (40.00%)				4.50		0.76		5.00

9 - Questions about the course and the instructor

Overall, I rate this TA an excellent teacher.

Response Option	Weight	Frequency	Percent	Percent Responses	Means			
Strongly Disagree	(1)	0	0.00%					
Disagree	(2)	0	0.00%					
Neutral	(3)	2	25.00%	■				
Agree	(4)	1	12.50%	■				
Strongly Agree	(5)	5	62.50%	■				
				0 25 50 100	Question			
Response Rate				Mean		STD		Median
8/20 (40.00%)				4.38		0.92		5.00

10 - Comment on the writing assignments required in this course:

Response Rate 5/20 (25%)

- SEE M002 COMMENTS
- I think the essays may not always be the most useful way to express our learning of technical film concepts. Especially on the 2nd Paper, it was a tricky task to combine analysis of themes with analysis of two formal elements simultaneously. Overall, it felt like most of our assessments were based on written examination, but the course content itself didn't emphasize the craft of writing an essay on film enough. I would recommend having an essay skills or workshop part of lecture or discussion so students can be thinking about the direction of their paper before the deadline is impending.
- Helped push us to apply lecture/readings to actual writing and analysis. This in turn helped actually prepare for in-class discussion. When theres an assignment like that, you sort of have to have something to say in lecture.
- They were educational but interesting.
- Prompts not very specific

11 - Comment on the quality of instruction in your discussion section:

Will Scheibel

Response Rate 3/20 (15%)

- TA CHARLES IS AWESOME!
- I think discussion could be streamlined if questions were a bit more specific so students would be inclined to speak on their discussion posts, at the very least. Discussion sections were often tangential and did not involve all or even most members of the class.
- Caroline Charles did a great job leading discussions. She was very friendly and encouraged us to talk, but understood if people were quiet.



Course: 19926.1211: ENG.154.M004.FALL20.Interpretation of Film
Instructor: Will Scheibel *
TA: Caroline Charles
Response Rate: 8/20 (40.00 %)

12 - How many discussion sections did you miss?

Response Option	Weight	Frequency	Percent	Percent Responses	Means
0 classes	(1)	6	75.00%		
1-2 classes	(2)	0	0.00%		
3-4 classes	(3)	1	12.50%		
5-6 classes	(4)	1	12.50%		
More than 6 classes	(5)	0	0.00%		
				0 25 50 100	
Response Rate					
8/20 (40.00%)					

13 - How much of the course reading did you complete?

Response Option	Weight	Frequency	Percent	Percent Responses	Means
None	(1)	0	0.00%		
Very little	(2)	1	12.50%		
Some	(3)	3	37.50%		
Most	(4)	4	50.00%		
All	(5)	0	0.00%		
				0 25 50 100	
Response Rate					
8/20 (40.00%)					

14 - I participated actively in class discussions.

Response Option	Weight	Frequency	Percent	Percent Responses	Means
Strongly Disagree	(1)	0	0.00%		
Disagree	(2)	1	12.50%		
Neutral	(3)	0	0.00%		
Agree	(4)	4	50.00%		
Strongly Agree	(5)	3	37.50%		
				0 25 50 100	
Response Rate					
8/20 (40.00%)					

15 - What grade do you anticipate receiving in this course?

Response Option	Weight	Frequency	Percent	Percent Responses	Means
A/A-	(1)	6	75.00%		
B+/B	(2)	2	25.00%		
B-/C+	(3)	0	0.00%		
C	(4)	0	0.00%		
C- or below	(5)	0	0.00%		
				0 25 50 100	
Response Rate					
8/20 (40.00%)					

SYRACUSE UNIVERSITY

Department: English & Textual Studies

Term: Spring 2019

Form: English and Textual Studies TA Course Evaluation

Instructor: Charles,Caroline Imani

Class: ETS146 Section M003 (Interpretation of New Media)

Responses: 7 Enrollment: 16 Response Rate: 43.8%

	1 Strongly Disagree		2 Disagree		3 Neutral		4 Agree		5 Strongly Agree		Summary Stats		
	N	%	N	%	N	%	N	%	N	%	N	Mean	StD
1. The lecture and the discussion section were well integrated.	0	0.0%	0	0.0%	1	14.3%	4	57.1%	2	28.6%	7	4.14	0.69
2. The TA seemed well prepared for each discussion section.	0	0.0%	0	0.0%	1	14.3%	4	57.1%	2	28.6%	7	4.14	0.69
3. The TA used class time effectively to meet course goals.	0	0.0%	0	0.0%	1	14.3%	3	42.9%	3	42.9%	7	4.29	0.76
4. The TA provided helpful comments on my written work.	0	0.0%	0	0.0%	1	14.3%	1	14.3%	5	71.4%	7	4.57	0.79
5. The TA determined grades on written work fairly.	0	0.0%	1	14.3%	0	0.0%	4	57.1%	2	28.6%	7	4.00	1.00

SYRACUSE UNIVERSITY
Department: English & Textual Studies
Term: Spring 2019
Form: English and Textual Studies TA Course Evaluation
Instructor: Charles,Caroline Imani
Class: ETS146 Section M003 (Interpretation of New Media)
Responses: 7 Enrollment: 16 Response Rate: 43.8%

Comment on the writing assignments required in this course:

- .
- I felt they were fair for the class in terms of amount of work and grades
- I think that there was way to many written blog posts and little meaningless work. It just seemed unnecessary.
- They were too long and filled with jargon
- Word count needed was slightly too high in my opinion

SYRACUSE UNIVERSITY
 Department: English & Textual Studies
 Term: Spring 2019
 Form: English and Textual Studies TA Course Evaluation
 Instructor: Charles, Caroline Imani
 Class: ETS146 Section M003 (Interpretation of New Media)
 Responses: 7 Enrollment: 16 Response Rate: 43.8%

	1 Strongly Disagree		2 Disagree		3 Neutral		4 Agree		5 Strongly Agree		Summary Stats		
	N	%	N	%	N	%	N	%	N	%	N	Mean	StD
7. The TA appeared to have a thorough knowledge of the material covered in each discussion section.	0	0.0%	0	0.0%	1	14.3%	1	14.3%	5	71.4%	7	4.57	0.79
8. The TA was enthusiastic about the course material.	0	0.0%	1	14.3%	1	14.3%	3	42.9%	2	28.6%	7	3.86	1.07
9. The TA communicated ideas in a way that I could understand.	0	0.0%	0	0.0%	2	28.6%	2	28.6%	3	42.9%	7	4.14	0.90
10. The TA fostered an atmosphere in which students felt comfortable expressing diverse ideas and comments in the classroom.	0	0.0%	1	14.3%	1	14.3%	2	28.6%	3	42.9%	7	4.00	1.15
11. The TA challenged me to think in new ways.	0	0.0%	1	14.3%	0	0.0%	3	42.9%	3	42.9%	7	4.14	1.07
12. Overall, I rate this TA an excellent teacher.	0	0.0%	0	0.0%	2	28.6%	3	42.9%	2	28.6%	7	4.00	0.82

SYRACUSE UNIVERSITY
Department: English & Textual Studies
Term: Spring 2019
Form: English and Textual Studies TA Course Evaluation
Instructor: Charles, Caroline Imani
Class: ETS146 Section M003 (Interpretation of New Media)
Responses: 7 Enrollment: 16 Response Rate: 43.8%

Comment on the quality of instruction in your discussion section:

- .
- Caroline should have taught the class instead of the professor. I was way more comfortable in the discussions sections then I was in lecture.
- I didnt learn anything in discussion.
- The discussion section was a space in which I felt I could communicate my thoughts and I found myself thinking of new ways to connect back to both the screening and lecture during section
- Thorough and inclusive

SYRACUSE UNIVERSITY

Department: English & Textual Studies

Term: Spring 2019

Form: English and Textual Studies TA Course Evaluation

Instructor: Charles, Caroline Imani

Class: ETS146 Section M003 (Interpretation of New Media)

Responses: 7 Enrollment: 16 Response Rate: 43.8%

14. How many discussion sections did you miss?	N	%
0 classes	1	14.3%
1-2 classes	5	71.4%
3-4 classes	1	14.3%
5-6 classes	0	0.0%
More than 6 classes	0	0.0%
Total	7	

15. How much of the course reading did you complete?	N	%
None	0	0.0%
Very little	0	0.0%
Some	6	85.7%
Most	1	14.3%
All	0	0.0%
Total n=7 Mean=3.1 StD=0.38		

SYRACUSE UNIVERSITY

Department: English & Textual Studies

Term: Spring 2019

Form: English and Textual Studies TA Course Evaluation

Instructor: Charles,Caroline Imani

Class: ETS146 Section M003 (Interpretation of New Media)

Responses: 7 Enrollment: 16 Response Rate: 43.8%

	1 Strongly Disagree		2 Disagree		3 Neutral		4 Agree		5 Strongly Agree		Summary Stats		
	N	%	N	%	N	%	N	%	N	%	N	Mean	StD
16. I participated actively in class discussions.	0	0.0%	1	14.3%	0	0.0%	2	28.6%	4	57.1%	7	4.29	1.11

SYRACUSE UNIVERSITY

Department: English & Textual Studies

Term: Spring 2019

Form: English and Textual Studies TA Course Evaluation

Instructor: Charles, Caroline Imani

Class: ETS146 Section M003 (Interpretation of New Media)

Responses: 7 Enrollment: 16 Response Rate: 43.8%

17. What grade do you anticipate receiving in this course?	N	%
A/A-	2	28.6%
B+/B	3	42.9%
B-/C+	2	28.6%
C	0	0.0%
C- or below	0	0.0%
Total	7	

SYRACUSE UNIVERSITY

Department: English & Textual Studies

Term: Spring 2019

Form: English and Textual Studies TA Course Evaluation

Instructor: Charles, Caroline Imani

Class: ETS146 Section M002 (Interpretation of New Media)

Responses: 9 Enrollment: 12 Response Rate: 75.0%

	1		2		3		4		5		Summary Stats		
	Strongly Disagree		Disagree		Neutral		Agree		Strongly Agree		N	Mean	StD
	N	%	N	%	N	%	N	%	N	%			
1. The lecture and the discussion section were well integrated.	0	0.0%	0	0.0%	2	22.2%	6	66.7%	1	11.1%	9	3.89	0.60
2. The TA seemed well prepared for each discussion section.	0	0.0%	0	0.0%	2	22.2%	4	44.4%	3	33.3%	9	4.11	0.78
3. The TA used class time effectively to meet course goals.	0	0.0%	0	0.0%	2	22.2%	3	33.3%	4	44.4%	9	4.22	0.83
4. The TA provided helpful comments on my written work.	0	0.0%	0	0.0%	1	11.1%	3	33.3%	5	55.6%	9	4.44	0.73
5. The TA determined grades on written work fairly.	0	0.0%	1	11.1%	0	0.0%	3	33.3%	5	55.6%	9	4.33	1.00

SYRACUSE UNIVERSITY
Department: English & Textual Studies
Term: Spring 2019
Form: English and Textual Studies TA Course Evaluation
Instructor: Charles,Caroline Imani
Class: ETS146 Section M002 (Interpretation of New Media)
Responses: 9 Enrollment: 12 Response Rate: 75.0%

Comment on the writing assignments required in this course:

- Fair and fine
- It was not the TA's fault, but writing assignment prompts were unacceptable.
- The essays were terrible and the quizzes did not give us enough time to express our ideas.
- the writing assignments were easy to do, especially with the help of the TA who always responded to emails and helped with essays.
- They were challenging but added to my understanding of the course material.

SYRACUSE UNIVERSITY
 Department: English & Textual Studies
 Term: Spring 2019
 Form: English and Textual Studies TA Course Evaluation
 Instructor: Charles, Caroline Imani
 Class: ETS146 Section M002 (Interpretation of New Media)
 Responses: 9 Enrollment: 12 Response Rate: 75.0%

	1		2		3		4		5		Summary Stats		
	Strongly Disagree		Disagree		Neutral		Agree		Strongly Agree		N	Mean	StD
	N	%	N	%	N	%	N	%	N	%			
7. The TA appeared to have a thorough knowledge of the material covered in each discussion section.	0	0.0%	0	0.0%	1	11.1%	6	66.7%	2	22.2%	9	4.11	0.60
8. The TA was enthusiastic about the course material.	0	0.0%	0	0.0%	2	22.2%	4	44.4%	3	33.3%	9	4.11	0.78
9. The TA communicated ideas in a way that I could understand.	0	0.0%	0	0.0%	3	33.3%	4	44.4%	2	22.2%	9	3.89	0.78
10. The TA fostered an atmosphere in which students felt comfortable expressing diverse ideas and comments in the classroom.	0	0.0%	0	0.0%	0	0.0%	6	66.7%	3	33.3%	9	4.33	0.50
11. The TA challenged me to think in new ways.	0	0.0%	1	11.1%	4	44.4%	3	33.3%	1	11.1%	9	3.44	0.88
12. Overall, I rate this TA an excellent teacher.	0	0.0%	0	0.0%	3	33.3%	5	55.6%	1	11.1%	9	3.78	0.67

SYRACUSE UNIVERSITY
Department: English & Textual Studies
Term: Spring 2019
Form: English and Textual Studies TA Course Evaluation
Instructor: Charles, Caroline Imani
Class: ETS146 Section M002 (Interpretation of New Media)
Responses: 9 Enrollment: 12 Response Rate: 75.0%

Comment on the quality of instruction in your discussion section:

- I feel like she needs to guide the discussion with a stronger hand to keep us on topic/engaged
- I think Caroline does a good job of trying to lead us into discussions and it's not her fault that most of us don't talk alot.
- I wish she was less strict and gave more guidance on the papers.
- We could have reviewed in ways that prepared us to identify scholarly theories on the test, but other than that the discussion served its purpose as a forum to conversate about course content.

SYRACUSE UNIVERSITY

Department: English & Textual Studies

Term: Spring 2019

Form: English and Textual Studies TA Course Evaluation

Instructor: Charles, Caroline Imani

Class: ETS146 Section M002 (Interpretation of New Media)

Responses: 9 Enrollment: 12 Response Rate: 75.0%

14. How many discussion sections did you miss?	N	%
0 classes	4	44.4%
1-2 classes	4	44.4%
3-4 classes	1	11.1%
5-6 classes	0	0.0%
More than 6 classes	0	0.0%
Total	9	

15. How much of the course reading did you complete?	N	%
None	0	0.0%
Very little	1	11.1%
Some	4	44.4%
Most	4	44.4%
All	0	0.0%
Total n=9 Mean=3.3 StD=0.71		

SYRACUSE UNIVERSITY

Department: English & Textual Studies

Term: Spring 2019

Form: English and Textual Studies TA Course Evaluation

Instructor: Charles,Caroline Imani

Class: ETS146 Section M002 (Interpretation of New Media)

Responses: 9 Enrollment: 12 Response Rate: 75.0%

	1 Strongly Disagree		2 Disagree		3 Neutral		4 Agree		5 Strongly Agree		Summary Stats		
	N	%	N	%	N	%	N	%	N	%	N	Mean	StD
16. I participated actively in class discussions.	0	0.0%	0	0.0%	2	25.0%	1	12.5%	5	62.5%	8	4.38	0.92

SYRACUSE UNIVERSITY

Department: English & Textual Studies

Term: Spring 2019

Form: English and Textual Studies TA Course Evaluation

Instructor: Charles, Caroline Imani

Class: ETS146 Section M002 (Interpretation of New Media)

Responses: 9 Enrollment: 12 Response Rate: 75.0%

17. What grade do you anticipate receiving in this course?	N	%
A/A-	4	44.4%
B+/B	4	44.4%
B-/C+	0	0.0%
C	1	11.1%
C- or below	0	0.0%
Total	9	

Reports of Classroom Observers

The following is a letter of endorsement from Professor Kathryn Kent, a faculty member in the English Department at Williams College, and one of my longtime mentors. In it, she describes the work I've done with the Summer Humanities and Social Sciences Program at Williams and provides her observations of my teaching.

I have also included the observations of my FPP mentor Antonio Tiongson, who observed me teach ENG/WGS192: Gender and Literary Texts in fall 2021.

Additionally, I've included two emails from students sent to me at the end of their respective semesters. Katarina was a student from the ENG119 course on hip hop for which I was a TA in spring 2021. Brooke was a student in my fall 2021 Gender and Literary Texts course.

February 22, 2021

Recommendation for Caroline Charles

It is my pleasure to write a letter for Caroline's teaching portfolio, as she stands out for her already strong pedagogical record, and is just a terrific person and role model. Caroline served for three summers in the Williams College Summer Humanities and Social Sciences Program as a "Resident Mentor," a position that includes both working as a teaching assistant and as the equivalent of a resident advisor. SHSS, as it is known, is designed to give incoming first-year students from traditionally under-represented backgrounds and/or first generation students a taste of what a semester at Williams will be like. It is not a "bridge" program, but instead works to give students the skills to be leaders in their first-year class by familiarizing them with all aspects of college life. An alum of the program herself, Caroline, in 2016, 2017 and in 2019 (after her first year of graduate study) served as a teaching assistant. Put simply, she did an outstanding job.

In 2016, Caroline was the TA for my interdisciplinary course, "Cultures of Childhood." In 2017, when I began my three-year stint as director of the program, I was thrilled when she agreed to return. That summer she was the teaching assistant for two other courses, one in History and one in Economics. This was because, as I thought about assigning RMs to classes, it was she whom I thought could manage two, and she did, to great result. Caroline proved to be a role model, not only for the incoming first-years, but for the other Resident Mentors with whom she worked. In 2019 I formalized that role by designating her as the "Head Resident Mentor," in order to recognize her contributions. That summer I was lucky enough to have her as my teaching assistant again, and she also ta'd for one other course, this time in Political Science.

Caroline possesses great maturity and a focused sense of purpose. She exudes intellectual authority while also conveying how much she cares about each individual student and their progress. In my class, that meant not performing mastery, but asking questions and demonstrating how academic inquiry works. For example, in their study sessions, she let the students do most of the talking, but they noted how she excelled at helping them to grasp the intricacies of the readings. She also gave the class great advice on college-level writing, often working one-on-one with students at their request.

In 2019 I asked Caroline to take charge of one full class period, in part to give the students the privilege of her tutelage, and in part to give her more teaching experience. She chose to focus on racialized "consumer citizenship" in regards to children's media, an interest she has pursued at Syracuse. She did a fabulous job. She assigned just the right amount of reading (even some experienced professors give students too much in the interest of "coverage" over quality and comprehension, I would argue). In class she found just the right balance between letting students find their way through the material and providing

Department of English

guidance as needed. She did so by asking open-ended, yet pointed questions, moderating discussion and, as needed, providing a few, short mini-lectures in order to sum up what had been said and point the group towards another topic. In other words, she managed to balance conveying a set of important concepts with encouraging students to come to their own conclusions. In sum, she displayed the traits of a seasoned teacher, one who trusted her students to follow her lead and, in turn, inspired in them the confidence to take intellectual risks.

I am not the only one to admire Caroline as a teacher and role model. All of the professors who have worked with her in SHSS have praised her critical acuity and her intellectual generosity.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Kathryn R. Kent', followed by a long horizontal flourish.A single vertical black line.

Kathryn R. Kent
Department of English
Former Director, Summer Humanities and Social Sciences Program (2017-2019)
Williams College
Williamstown, MA 01267
USA



SYRACUSE UNIVERSITY

The College of Arts and Sciences

Department of English

Teaching Observation of Caroline Charles ENG/WGS 192: Gender & Literary Texts (FA21) Conducted by Professor Antonio T. Tiongson, Jr.

On Monday, September 27 (Week 4 of the semester) I visited Caroline's class (ENG/WGS 192: Gender & Literary Texts). This class meets on Tuesdays and Thursdays and the week's reading was Julie Otsuka's *The Buddha in the Attic* (2011).

Planning and Preparation

I found Caroline to be a well-prepared and well-organized teacher who displayed a deep and broad knowledge of the course material. Caroline did a superb job putting together a lucid and informative PowerPoint presentation, capturing the attention and piquing the interest of students. She also did a commendable job contextualizing the week's reading by going over a cursory history of Japanese migration to the U.S. and delineating how Japanese picture brides fit in this history. In the first part of the class, two students facilitated, and Caroline screened about 7 minutes of the film *Picture Bride* (1994). Caroline did an exceptional job of placing in conversation different texts (in this case, a film and a novel and how a novelist approaches a text as compared to a filmmaker) without losing sight of the specificities of each text. In addition to sharing information about the author, Caroline asked students about their knowledge of the internment of Japanese Americans. Several students mentioned hearing about it in high school but it's clear most of the students are not familiar with the significance of the internment of Japanese Americans in U.S. history and its continuing relevance for contemporary issues and flashpoints. In short, Caroline did a superb job of structuring the class in a manner that maximizes learning outcomes or objectives.

Class Environment and Pedagogy

From the very beginning of class, students were primed and ready to go to discuss both the novel and the film. It was apparent from my classroom observation that Caroline has created a classroom conducive to a lively and dynamic discussion. Classroom seats were organized in a circle and this seating arrangement was conducive to discussion, encouraging face-to-face interactions among the students as well as setting up classroom expectations. Caroline did an exemplary job of facilitating discussion, steering the conversation in productive ways and modeling for students what it means to do a close reading of a novel. It seems to me that Caroline has been able to foster a sense of community and belonging in the classroom in a way that makes everyone feel welcome to participate and contribute to the class conversation. I found especially effective the screening of a clip from *Picture Bride* (1994) in terms of generating discussing and getting students to think about the formal aspects of *The Buddha in the*



SYRACUSE UNIVERSITY

The College of Arts and Sciences

Department of English

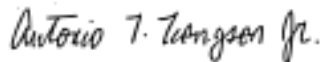
Attic as well as several of its themes. Accordingly, I find the students to be deeply engaged in the course materials and invested in each other's learning.

In terms of specific suggestions, I do think Caroline could have done a better job explaining to the class why it is paramount to historicize the novel. It's clear that the students have little or no knowledge of Asian American history and here, even before providing a brief sketch of Japanese migration to the U.S., Caroline could have spent a few minutes going over why it is important to engage with Asian American history, how this history conditions the reading and reception of the novel. As Caroline suggested in her teaching journal, this is something she could have addressed, specifically the relationship of students to the willful ignorance surrounding Asian American history and the broader implications that go beyond Asian American history. Additionally, I wonder if Caroline is taking full advantage of the circular physical arrangement. In other words, it is not the circular seating by itself that is conducive to sustained and critical dialogue though it has the potential open up pedagogical possibilities. Instead, what matters is how the instructor exploits the possibilities afforded by circular seating including proximity and eye contact.

Conclusion

Overall, I was impressed with Caroline's command of the course material as well as the way she conducted class and engaged the students. She has cultivated a classroom environment that offers opportunities for increased student participation, interaction, and learning. Throughout the semester, Caroline kept a teaching journal documenting what went well each class and what could have gone better. This praxis speaks to Caroline's investment in honing those skills associated with an accomplished and seasoned teacher.

Sincerely,



Antonio T. Tiongson, Jr.
Associate Professor, Department of English
Syracuse University

Thank you for a great semester!

Katarina [REDACTED]

Mon 5/31/2021 10:44 AM

To: Caroline Imani Charles <ccharles@syr.edu>

Dear Caroline,

I just wanted to reach out and say how much I appreciated having you as my TA for ENG 119 this semester! I enjoyed our discussion sections as you would review the concepts of hip hop covered that week in lecture and would create opportunities to interact with each other with the word cloud/association and the break-out rooms. I also want to thank you again for allowing me an extension on the final write-up. Within that week that I caught the flu I had a lot of other course deadlines and the extension allowed me to finish the other assignments while making sure I had enough time to complete the write-up. I wish you all the best in the future and I hope you have a great summer!

Sincerely,

Katarina [REDACTED]

Pronouns: she/her/hers

Neuroscience & Biology | College of Arts and Sciences

Renée Crown Honors Program

Class of 2024

T. [REDACTED] | E. [REDACTED]

Syracuse University

Thank You!

Brooke [REDACTED]

Thu 12/23/2021 11:51 AM

To: Caroline Imani Charles <ccharles@syr.edu>

Hello Professor,

I just wanted to reach out and thank you for being so helpful, empathetic, and kind this semester. It is truly extremely touching and meaningful. I never expected to have the semester that I did, but what difficult times always prove to me is how kind and supportive people can be which is a beautiful thing. Again, thank you and have a great break!

Brooke [REDACTED]

Additional Materials

In this section, I've provided a copy of my Field Exam essay titled "*Through a Lens Darkly* (2014): Engaging the African American Photographic Archive with Family Photography," and the powerpoint presentation which accompanies the paper. This paper should provide you a sense of where my research interests lie within and along the intersections of African American Film Studies, Black Studies, and Black Visibility Studies.

Through a Lens Darkly (2014): Engaging the African American Photographic Archive with Family Photography

In a contemporary digital world seemingly overwhelmed by images, Thomas Allen Harris, director, artist, and scholar, claims that our family photo albums provide an avenue through which to make sense of our visual world. In his 2018 TEDxCUNY presentation, Harris implores us to consider why our family photographs matter. He understands family photo albums as “focused,” deliberately curated visual narratives that tell *our* stories. He suggests that our family photos, our photo practices, and the stories behind them hold a power that we have yet to fully consider. In his presentation, he raises several key questions such as: How do we keep the family photo album together in the digital age? How can we keep our important, communal memories intact? The questions he asks his audience are some of the very lines of inquiry that inspired Harris to establish Digital Diaspora Family Reunion (Harris, “Why Family Photographs Matter”).

Founded in 2009, Digital Diaspora Family Reunion is an organization that encourages participants to share their family photographs together with their local communities. Today DDFR’s project is growing in the context of other concurrent public humanities projects across the globe that are similarly dedicated to documenting, preserving, and narrating histories attached to family photos. These include projects such as BBC’s *Smile! The Nation’s Family Album* (2017), Indian Memory Project, and The Family Camera Network (Brown et al 152). Harris’s US based project stands out in that it organizes directly with communities, documenting,

sharing, and organizing events together. DDFR considers itself a trans media project because the photographs and the stories that are shared as a part of it are incorporated in and across various media. The organization calls for families to locate any and all photographs in their possession, wherever they may be displayed or stored. The project encourages photos in all formats to be a part of community conversation: photos previously stashed inside boxes, photos stored on old memory cards and floppy disks, and photos captured with our new smartphones. DDFR's Community conversations around these precious often rediscovered family photos happen inside what the organization calls their Digital Diaspora Roadshows. These roadshows can range from 90 minute photo-sharing events, one time intimate community shares, to full-week residencies inside these communities. Residencies include lots of photo-sharing, personal storytimes, photo workshops, film screenings, and presentations that culminate into a final sharing event (see fig.1). On their website, Digital Diaspora Family Reunion describes these events as multimedia performances with a live audience. In these presentations:

...people share their stories and family photographs, on cell phones or as actual photos, projected on a large screen. The atmosphere created, with music and intimate revelations, is that of a sacred space, where strangers are transformed into family. People laugh, cry, hug, make new connections, discover new insights and generally come away with a very deep appreciation for our connections with each other... ("Digital Diaspora Roadshows", 1world1family.me)

DDFR believes that these roadshows are a vehicle through which people can learn about their history, relocate lost family members, and even forge new and enduring kinship ties with strangers. In fact, these results are articulated as the project's primary goals. Roadshows are the venue through which DDFR facilitates "reunion."

In the same TEDxCUNY talk, Harris presents roadshows as their own version of a family reunion, a meeting ground for bringing together people who are not necessarily related to one

another by blood. Harris claims that these “reunions” are places of shared storytelling, mutual respect, and remembrance, and that centering discussions around our own family photographs can help us discover connections across our differences. By participating in Digital Diaspora Roadshows, community members have the opportunity to forge these connections at the local level. However, Harris explains that in executing roadshows, DDFR developed a more expansive goal. He states that “...in listening to and witnessing the stories and photographs [in] over fifty different cities, I realized that we needed to magnify this project. We needed to reach more people, to tell them the importance of their family photographic albums” (Harris).

Harris highlights the way in which DDFR’s goals of cultivating mutual, multicultural understanding through family photo sharing are amplified with *Family Pictures USA* (2019-present). This PBS television series represents both an evolution and branching off of DDFR’s original project as it works to appeal to a larger audience and demographic. A documentary, travel-style television show, *Family Pictures USA* takes the entire nation to task in its quest to “unite” the country through family photographs. Currently, each of the show’s three episodes focuses on a single state, city, or region—the episodes are titled “North Carolina,” “Detroit,” and “Southwest Florida.” Inside these locations, the show interviews participants about their family photographs and their specific locales. The show provides a great demonstration of something like a Digital Diaspora Roadshow, as we are able to see an alternate televised version of DDFR’s photo sharing processes. We view individuals speaking directly to the camera about the stories behind the precious family photos they hold in their hands. We view community photoshares executed in the same style as DDFR, in which participants combine their photos on tables to create a larger “family photo album” with the physical materials they have brought to

share with one another (see fig.2). *Family Pictures USA*, like DDFR, believes that those photographs, once discovered, narrated, and shared with the community, can then become part of the local and national collective consciousness. All the photos we view during the course of the show, if the participants so choose, can become a part of a “Digital American Family Album,” the contents of which are accessible through both *Family Pictures USA* and DDFR’s websites. This Digital American Family photo album comes to encapsulate one of Harris’s stated goals for projects like *Family Pictures USA* and Digital Diaspora Family Reunion— that family photographs might unite the nation into something like family. In his words, seeing ourselves pictured together in an American family photo album might allow us to recognize that we are connected through “the shared experience of being human” (Harris).

Initially, some would be skeptical and perhaps weary of both DDFR and *Family Picture USA*’s claims. In pitching the importance of these projects, Harris seemingly appeals to a notion of our “shared humanity,” something close to the normative discourse of liberal universal humanism. Scholars such as Lisa Lowe understand this discourse as centering European men, leaving out and excluding non-normative “others” especially those who differ in race. In describing its exclusions, Lowe writes that even “as it proposes inclusivity, liberal universalism effects principles of inclusion and exclusion; in the very claim to define humanity, as a species or as a condition, its gestures of definition divide the human and the nonhuman, to classify the normative and pathologize deviance” (Lowe 6). What Lowe summarizes for us is the way in which exclusions do not simply result from the notion of the universal human, but are in fact built into the category of human itself. This humanism is upheld by the dehumanization of non-normative and racial others. The language Harris uses seems to suggest that family

photographs, or even photography itself has a universal function, that photographs somehow level the playing field, allowing us to see the way in which people of different backgrounds are fundamentally the same because we all share our humanity. In her book *Family Frames*, Marianne Hirsch writes on the ideology behind photography's "family function," which at first appearance, the language around DDFR's mission appears to fully, and uncritically, endorse. Hirsch writes that photography has also been mythologized as a language "everyone understood," and, because everyone has the ability to understand photos, photographic images have the ability to represent the "universality of human experience" (*Family Frames* 49). Of course, Hirsch is rightfully weary of this notion. This formulation of the photograph is too often underwritten by the very same liberal humanism and universality which Lisa Lowe describes as veiling its own exclusions. The idea that we might all exist in a "family photo album," does not readily account for the deeper histories and deeper ideologies that come to determine what both family and human is or means in this context. It often does not account for non-normative individuals who are fundamentally excluded from the normative family ideal. It often does not account for racial others who are already underrepresented, misrepresented, and systematically dehumanized by and within photographic representations. This "universal language" of photography is almost never universal.

This liberal humanist discourse that assumes a universal "family function" of photography has a longer history, and perhaps an even more extensive critical genealogy of close scrutiny, that stems out of Edward Steichen's post-World War II photo exhibition. In 1955, *The Family of Man* opened in New York City's Museum of Modern Art, was shown all over the United States, and later toured the globe, becoming the most widely seen photographic

exhibition in history, as the photographs included have traveled to over 100 exhibition sites and pulled in 10 million visitors (Sollors 95). The exhibition included nearly 500 documentary style photographs depicting people from different nations and cultures all over the globe. Steichten sought a number of American & European professional photographers. *The Family of Man* was written about and advertised as something like humanity's own family photo album.

However, Roland Barthes's contemporaneous critical essay titled "La grande famille des hommes," included in his collection *Mythologies*, is very critical of the "progressive humanism" that *The Family of Man* claims to celebrate. He writes that Steichten's exhibition is sentimental, moralizing, and homogenous. That, in its effort to show all the ways in which we are the same, the exhibition conceals "historical injustices." As Gerd Hurm and Shamooun Zamir write on Barthes, "the homogenizing strategy evident in *The Family of Man* obscures the possibility of political change and produces the impression of immobility of the world" (Hurm 25). This is one of the ways that *The Family of Man* achieves the status of "myth." In criticizing the exhibition, Barthes pointedly and provocatively references the murder of Emmett Till, which also occurred in 1955. Barthes asks what Till's parents thought of "The Great Family of Man," and effectively reminds us of what images, problems, and people were potentially neglected in favor of this progressive humanism (Schmidt 172). Many critics such as Sonia Sontag and Allen Sekula have followed Barthes in criticizing *The Family of Man* on similar grounds. Other contemporary critics have claimed that the exhibition's post-war context provides an avenue for understanding the project's seemingly progressive humanism, delving deeper into the exhibition's design in order to produce a potentially different narrative around *The Family of Man*'s goals. Even so, the exhibition's appeals to the universal human have remained a central part of its legacy, and the

legacy of photography. *The Family of Man* and its history of criticism, begs the question as to whether Digital Diaspora Family Reunion and *Family Pictures USA* elide history, elide the dehumanization of others, in favor of a similar utopic vision.

From the way Harris himself pitches his projects, DDFR and *Family Pictures USA*, it is easy to assume that the project's multiple appeals to the potential "universal" function of family photography hold the same impulse, one that elides difference in favor of propping up a notion of the universal human. However, I am inclined instead to believe that difference is much *more* central to Harris's project than his stated goals seem to suggest. What I find most intriguing about Digital Diaspora Family Reunion's roadshows is that Thomas Allen Harris often features one of his own films as part of the presentations. *Through a Lens Darkly: Black Photographers and the Emergence of a People* (2014) is the first documentary film to engage with the subject of African American photography. In it, Harris examines a history of black photography, spanning from images captured and circulated during slavery to those produced in the present. The film explores a wide range of photographic practices—daguerreotypes, vernacular photography, family photos, portraits, art photography, and more. The documentary also collectivizes the experience and knowledge of several influential black photographers, artists, and scholars, providing historical context for photos and photographers included in the film through one-on-one interviews. The film concerns itself specifically with how African Americans use photography to identify inside a nation where they have historically been pushed to the margins. Though Harris does not discuss the film in the previously mentioned TEDxCUNY presentation, the DDFR website highlights the film extensively. Not only am I intrigued by Harris's choice to screen *Through a Lens Darkly* as a part of the roadshows, but I am also interested in DDFR's

investment in making the film a central part of its pedagogy. At first glance, one might feel that *Through a Lens Darkly*'s project runs counter to a project whose stated mission is to aid subjects of all backgrounds to discover connections with one another. Putting aside that Harris directs the film as an explanation for its prominence, I believe it is pertinent to ask *why* it is that *Through a Lens Darkly* is heavily featured in DDFR's project. Better yet, why is a close examination of the history of African American Photography important to Digital Diaspora Family Reunion? How does understanding the history of African American photography aid us in constructing a national family photo album? And finally, how does *Through a Lens Darkly*'s interrogation of the family photograph provide an alternative way in which to view the goals and aims of DDFR and *Family Pictures USA*?

I argue that Thomas Allen Harris's film *Through a Lens Darkly* is itself an archival project deeply invested not only in the documentation and practice of African American photography, but also in the potential family photographs have to transform our relationship to marginal history. Understanding the film's investment in the family photograph is key to understanding why it is at the center of Digital Diaspora Family Reunion. In *Through a Lens Darkly* Harris uses his family photographs to expand Deborah Willis's archival work, particularly the photographic histories Willis makes visible in her book *Reflections in Black: A History of Black Photographers 1840 to the Present*. In the film, Harris foregrounds the family photo album, using narration and visual film techniques to illustrate the way in which the archive of African American photography can be something that is "actively resourceful." An archive that is continually working as a repository of knowledge, a space of "creative intensity, of ingenuity, of latent energy, of rich historical force" (Edwards 47). *Through a Lens Darkly*

demonstrates that to attend to African American photographic practices through the lens of family photography, is to critically re-evaluate the way we understand ourselves, our relations to one another, and our shared history through the visual. With an understanding that *Through a Lens Darkly* is itself deeply invested in reforming the nation's visual narrative and in showing that African American photographic practices have historically fought for that reformation, I contend that the Digital Diaspora Family Reunion project, does not simply work to "unify" people with family photos, but centers family photographic practices to make visible the obscured archival pasts of specific localities. Though seemingly riddled with the language of universalism, Harris's larger project *Family Pictures USA*, does not simply work to unite the nation in its construction of a "Digital American Family Photo Album," but instead its practice foregrounds an impulse to critically remap the nation's historical narrative. For both DDFR and *Family Pictures USA*, *Through a Lens Darkly* is a pedagogical tool for their participants. The film shows that if we become conscious of our own family photographic practices, conscious of the fact that our own photographs are constituted by public ideologies, gazes, and conditions of visibility that produce difference, we might also recognize institutional archival practices as doing the same. With this knowledge, we can come to understand our family histories and the history of the nation much differently. Just as *Family Pictures USA* itself claims: "once you see the nation through family photographs, you'll never see this country the same way again."

Uses of Family Photography

Until scholar Deborah Willis started pulling and collectivizing the work of early black photographers, much of their work and history was widely unknown. Willis's book, *Reflections in Black: A History of Black Photographers 1840 to the Present*, originally published in 2000, is divided into five parts— "The First Sixty Years," "The New Negro Image," "1930s and 1940s Photography," "Social and Artistic Movements," and "Photography in the 1980s and 1990s." Before each section, Willis includes a general written history of the black photographers who lived during that time period. This text functions not only as biography, but also gives important historical context to the photos, linking those photographer's representational practices to the needs and conditions of the given time. For example, "The New Negro Image" section discusses the ways in which black photographers, such as Florestine Perrault Collins, James VanDerZee, and C.M. Battley, used the camera to photograph the new class of educated, middle class black Americans that emerged in the early twentieth century. In the pages that follow, Willis arranges those photographer's photographs in something of an album. In those images, we view the occasional famous figure and unknown subjects sitting for portraits. We see major historical events, protests, and private intimate moments between the subjects depicted. The photographs are always labeled first and foremost with the photographer who took the photograph, then with the subject, the original medium, and a note indicating from where the photograph was pulled. Many of the photographs came from various existing institutional libraries and archives located all over the country. Willis's work with African American photography is invested in reading and constructing archives of history from "below," from a position of "solidarity with those displaced, deformed, silenced or made invisible by the machineries of profit and progress"

(Sekula 161). In pulling these photographs from the institutions that previously held them and recovering the history of their photographers, Willis's counter-archive of African American photography visually reforms the dominant historical narrative.

Through a Lens Darkly does not overstate Deborah Willis's impact in weaving together images and histories of the interior of black America that were previously hidden from the public and forced into invisibility. Many of the living contemporary artists featured in the later half of *Reflections* are interviewed inside the documentary. *Through a Lens Darkly* explores many of the very same early black photographers, images, and critical research in *Reflections* to construct its own narration of that history. However, the documentary does not limit itself to showing only images by professional African American photographers, but expands Willis's work by including many different kinds of images, both those that have been produced by African American photographers and those images that have influenced them. At the heart of the documentary is Harris's relationship to his own family photographs. It is his critical examination of those family photographs which opens up even Willis's existing archive, allowing us to explore its valences in new fluid and affective ways, giving us hints as to how it can be utilized in creating new understandings of our history. I believe that within *Through a Lens Darkly*, Thomas Allen Harris not only demonstrates that the *family* photograph is an object that can make those marginalized histories visible, but also understands the family photograph as an important, affective object capable of further putting those archives to use in local communities.

How can family photographs do this? Family photographs usually display very specific and special family moments or milestones. For example, only certain events are documented in family photographs—weddings, birthdays, holidays—and they often adhere to displaying those

moments within certain representational parameters. While family photographs are often thought of as depicting “private” family moments, it is important to emphasize the ways in which family photos are an intersection of both the private and the public. Marianne Hirsch claims that the representational practices, ideologies, and myths that family photographs demonstrate are constituted by a “familial gaze” (*Family Frames* 11). In the introduction to her book on the subject, Hirsch writes that when we photograph ourselves in familial settings we do not do so in a vacuum. When we lean into these representational practices, “we respond to dominant mythologies of family life, to conceptions we inherited, and to images we see on television in, advertising, in film...” (*The Familial Gaze* xvi). While those representational practices often reinforce notions of the normative, nuclear family, understanding them with the concept of a “familial gaze” allows us to better view those practices as shaping and being shaped by notions of race, class, gender, and sexuality in larger national and transnational contexts (Brown et al 151). The familial representational practices embedded in family photographs are how “private” family moments become legible to a viewing public. In turn, when we look at family photographs, they impose a gaze back on us, engaging us, and shaping our identities. Both taking and looking at family photographs are actions that fix us, define us, and create various relationships between us (*The Familial Gaze* xvi).

Emphasizing the personal as political has been an important analytic through which radical black activists have made their interlocking oppressions legible to others. Considering that black photographers have always worked within a visual environment in which negative and stereotypical imagery of black bodies is historically engrained, we must also understand the African American photographic tradition as “a constant dialectic between private and public,

personal and political” (Raiford 15). Black photographers, especially in the nineteenth and early twentieth century, not only took advantage of the camera to counter the white colonial gaze, but took advantage of the familial gaze to construct images of themselves that could “uplift” them and humanize them in the face of structures that constantly denied their humanity. bell hooks suggest that the arrangement of family photos in homes and family photo albums “constituted a means of reconstructing black identity and self-image” (Raiford 15). In her essay, “In Our Glory: Photography and Black Life,” hooks writes:

The walls and walls of images in southern black homes were sites of resistance. They constituted private, black-owned and operated gallery spaces where images could be displayed, shown to friends and strangers. These walls were a space where, in the midst of segregation, the hardship of apartheid, dehumanization could be countered.... Right now, I long for these walls, those curatorial spaces in the home that express our will to make and explore images. (hooks 47-50).

What bell hooks demonstrates to us in describing these sites of resistance is that family photographs are not simply representational, but are and always have been objects that we *use*. hooks understands the African American family photograph, both the representational practices within and behind those photographic objects, as having a radical, transformative power. Inside this quote, the “private” family photo wall becomes a public site of self-making. They are a site in which African Americans could practice their own alternative “archives of belonging” (Gopinath, 9). Taking time to understand these images and the practices behind them has the potential to transform not only how we understand ourselves and others, but in how we might understand constructions of cultural knowledge (Abel 131). What bell hooks suggests is that within the practices of African American family photographs there might *already* be a way in which marginalized history can become visible and accessible, even within our own homes.

I believe that *Through a Lens Darkly* deliberately pairs together the family photograph and African American photographic history to impart this on viewers, especially those participating in Digital Diaspora Family Reunion and *Family Pictures USA*. It strives to show their participants that their family photos are *valuable* items, not simply in terms of sentimental or monetary value, but as sites of transformative and affective knowledge production. As bell hooks demonstrates, family photographs are objects that we use and that serve a purpose. We touch, we interact with them, and we think about how to place them (Rose 14). Family photography is a “multisensory mode of engagement that entails touching them, feeling them, speaking about them, and listening to them” (Brown et al. 15). Orating our relation and personal connections to family photographs can be key to accessing and “recovering” those histories, because family photographs themselves demand that level of engagement. In talking about our own family photographs, we can become more conscious of how they manage and navigate the “familial gaze.” We can become more aware of how family photographs are produced, circulated, and acquire meanings and significance over time and in different contexts (Brown et al 15). We can better understand how capital H “History” is constituted through the visual. DDFR’s roadshow format asks its participants to consider how narrating their own family photographs and sharing the stories behind them can transform how they understand the history of their communities. How their own family photographs and stories might together be their own sites of archival knowledge production. I believe that *Through a Lens Darkly*’s combined engagement with the family photograph and the African American photographic archive demonstrates the organization’s investment in centering and recovering marginal history.

In *Through a Lens Darkly*, Thomas Allen Harris centers family photographs in his discussion of African American photography to highlight the radical potential engaging with our own family photographs and stories. At the center of *Through A Lens Darkly*'s narrative is Harris's own story, narrated by him, and told through his family photographs. His family photos become a catalyst for asking critical questions about how African American photographic histories can reshape our dominant historical narrative. The family photo becomes a way for Harris to link the practices and images of the past to people in the present. Using his family photographs also requires and enables him to open up and expand the types of African American photographic histories that are included in the project. So, while *Through a Lens Darkly* is at one level interested in making visible a history of black photography that was previously inaccessible, just as with Deborah Willis's work, it is also interested in expanding that history and how we might approach it. A closer examination of the film can reveal to us the filmic strategies Harris uses to convey this to viewers. Harris narrates his own family story along with African American photographic history, taking advantage of the visual and sonic medium to effectively and affectively expand the boundaries of photographic history. In centering his family photographs he does not center himself and his own story, but demonstrates the way in which ideas of African American visual, photographic, archival absence and difference have already been put to use in producing more art.

***THROUGH A LENS DARKLY* (2014)**

“There are secrets in every family,” is the first line spoken in *Through a Lens Darkly*. As Harris says this, we see a series of couples enter the screen. Later in the film, as Harris expands on his family’s story and we are presented with more of his photographs, we begin to recognize his family members faces— his grandfather and grandmother, his mother and father, and Harris and his siblings. However, before Harris’s narration makes it clear that his family is the one in the pictures, we don’t know who we are looking at, as Harris deliberately chooses not to use text captions to anchor their meaning or to anchor them in a specific time. In this opening, he builds his family tree, presenting the photographs to us in a sequence—the oldest photograph to the newest, the oldest generation to the youngest.

In introducing these family photos to us, Harris hints at what is “absent” or “hidden” from family photographs. As he says this we see the first image that we know for sure does not come from Harris’s personal family photo album. An advertisement which reads, “The World’s Highest Standard of Living,” the title of Margaret Bourke-White’s 1937 photograph taken in Louisville, Kentucky. The film attends to the image’s own ironic juxtaposition by pointing to specific details. We are first shown text which reads “there’s no way like the American way.” The camera then cuts to a close up of the advertisement’s illustrated white family of four. They sit in a car smiling out at the road ahead of them. Then the camera finally shows us the larger picture. In the foreground, black men and women stand in a line, all dressed in dark heavy coats, some holding baskets, paper bags, or buckets. They stand in what might signify to us as the unemployment lines that were commonplace in this era. However, what the picture shows was actually the result of historic flooding of the Ohio river in the late 1930s. A disaster that killed

400 people and displaced millions (Sexton). Behind this line of black men and women displaced from their homes, is the white family in the advertisement and their mobility looms larger than life. In placing this ironic, depression era photograph amidst his own story, Harris alludes to his claim about the nation itself being something of a family photo album, holding its own secrets. Like the secret of the American dream, and its own fictional status. The truth of that narrative that's so often hidden, absent, and deliberately kept away from some of the nation's inhabitants, particularly its black citizens.

Harris goes on in his discussion of his family photographs and alludes to another, more personal "secret" of his own that is tied to his father. He reveals a memory in which he describes his father furiously rubbing Vaseline off his face. His father asks him: "Do you want people out there to think you are a greasy monkey?" This comment is the catalyst for discussions about how black people have historically been constructed in the American visual imagination. After Harris speaks his father's "greasy monkey" comment, viewers are struck by heavily affective images. Men in blackface. A tableau of young black babies, pictured naked in with the caption "alligator bait." For black subjects, the realm of the visual has been and continues to be an important area of struggle. In the dominant history of visual culture, black bodies have suffered a kind of visual paradox— in which black bodies are both visually suppressed, but also made highly visible in destructive ways. "Black Americana," blackface imagery, physiognomy or pseudo-science, nineteenth century practices which predate photography, were foundational to the way black bodies would come to be imagined in photos. In these practices, black bodies are visibly othered, made to exist as stereotypes, and subject to violence. As Stuart Hall writes, within racialized, too often dominant, forms of 'looking,' difference is "reduced to a handful of stereotypical features,

which are ‘read’ as if they represent a truth of nature, somehow indelibly inscribed on the body. They are assumed to be ‘real’ because they can be seen—difference, visible to the naked eye” (Hall). These images emphasized and essentialized black physical features as a part of their distortions. However, as Harris demonstrates with his family photos and his narration, such images are not only damaging to the way others might see black people, but to the way black people see themselves. This idea is demonstrated in the way Harris constructs his own image with vertical fragments of past images of himself found in his family photo collection. As this happens on screen his voice over explains that, “inside I felt shame for the color of my skin, my hair, my lips, my nose.” As he narrates his worries about how others might see him, his very image becomes constructed by the essentialized fragments he narrates his shame over (see fig.3).

Even so, scholars have noted that photography can serve as a means of immediate intervention, a way to create counter imagery to produce “true-to-life” images. bell hooks writes that for African Americans the camera “became in black life a political instrument, a way to resist misrepresentation as well as a means by which alternative images could be produced” (hooks 46). If the dominant images of African Americans produced were fictions and stereotypes, then a camera, if wielded deliberately, could reveal something more akin to the truth. Part of what Deborah Willis’s work sought to do was show the way in which black photographers were doing just that, using the camera to combat negative, and destructive imagery that has been pervasive. However, one of the things that *Reflections in Black* does not include are examples of these destructive images.

By including these images in the film, *Through a Lens Darkly* is able to show how the history of black marginalization in the medium directly influences the archive of African

American photography and the subjects who contribute to it. Of course, Harris is careful here not to just show the destructive images themselves, but to also film himself holding those pictures. In this sequence, we see Harris holding a photo of the man in heavy blackface and the alligator bait photograph. These shots are filmed with an unsteady camera. The shot is rendered black and white with heavy grain, as if existing in a different space entirely. The work of these shots is affective. They express the way in which these photographs, these negative images, have informed the way Harris understands his own identity. Harris physically and visually presents these photos in a way that is similar to how Harris narratively positions his own family photographs. Harris discusses his family photographs, narrating their stories as being formative to his understanding of self. That he is touching the photographs and presenting them to the viewer is important as well. Harris holding the image can also be seen as his own, new found mastery of the image. In his hands he has the power to recontextualize it. In his hands, he has the power to reappropriate it for different use. Shots like this are salient in demonstrating what DDFR and Family Pictures USA's participants can accomplish in their own engagement with photography. Harris's affective engagement with the image not only shows us the image's damaging history, but also demonstrates the way in which the image inspires new work (see fig. 4).

Harris's initial exploration of his family photographs enables the film to move forward and explore other modes, forms, and photographers who have similarly grappled with issues around recontextualizing negative imagery. The visual technique in which subjects are shown holding photographs is one that is utilized throughout the documentary. Often, when black photographers participate in the film's conversations they hold their own images. For example,

inside the sequence discussing negative images, photographer Sheila Pree Bright briefly reflects on her conscious and unconscious reactions to these images while growing up. Bright says “As a child at the age of six, I realized that I am black and I didn’t want to be.” In the shot that follows this confession, we see her shown in that unsteady, black and white grain. She holds up a large print of her own work—the photograph is a headshot of a white barbie doll, a piece from Bright’s *Plastic Bodies* photo series. *Plastic Bodies* explores dolls, ideas of beauty, race, and consumerism. In the context of the film, this image is shown along with more of the negative imagery. We also view images from Kenneth Clark’s famous Doll Tests, in which both white and black children showed preferences for white dolls over black ones. Her image of the white barbie signifies within issues of identifying as black under whiteness’s heightened visibility. However, this shot of Bright holding her own work further demonstrates the way in which those ideologies and images can be engaged with and recontextualized.

Another important instance where this technique is used is in the segment in which Renée Cox explains her work. In her black and white shot, she holds a photographic portrait of herself in a 19th century military uniform. In *Reflections in Black*, Deborah Willis writes that across her work Cox “presents her photographs as an icon of strength and beauty in her photographic work and examines her powerful body...” As if to demonstrate this, the film displays photographs from her project *Raje*, in which she imagines herself as a black superhero figure, digitally inserting herself in spaces where one wouldn’t expect to see someone like her— like in outer space or perched atop the statue of liberty. In this, Willis suggests that Cox utilizes acts of “self-presentation” in order to challenge and reinvent what black and female mean in the visual (Willis, 188). In her on-screen interview, Cox expresses that her work is in response to a lack of

visual representation of black people in certain spaces. She says “...every day we’re basically told ‘you aint it, you don’t look right.’ I can say, wait a minute, I can change this. I can inject my people in these scenarios.”

In addition to this it is important to note that what comes before the segment on Renée Cox is in direct conversation with her photographic practice. The sequence that precedes Cox is a discussion of Sojourner Truth, the first black woman to “craft” an image of herself using photography. A former slave and abolitionist, Truth used portrait photography to imagine herself a free woman, and to make her freedom legible to those who viewed her photographs. As Raiford writes, her portrait features her in “trim clothing, with proper posture” and in a genteel interior setting. Within this genre of portraiture, Truth’s image worked to “confirm” her status as a free woman, it excavated the interiority of her subject position (Raiford 14). In this, Sojourner Truth pointedly crafted an image of respectability to counteract the negative imagery of African Americans that circulated during the time period. Further, Truth created her own *carte-de-visites*, which she sold and circulated when she would travel and deliver speeches for her abolitionist work. Truth took advantage of the medium to make a living for herself. As the documentary explains this context, the film demonstrates Truth’s “crafting” visually— showing us her various portraits, pointed close-ups of her hands while sitting and sewing. We can see parallels between the themes suggested by Truth’s “self fashioning” images, and Renee Cox’s belief that in her own practice, she might have the ability to imagine black people in different scenarios— scenarios from which they have been barred previously. It is in the film’s movement from Sojourner Truth’s segment, directly to Renee Cox, trafficking from past to present, that these parallels across the archive become more readily visible (see fig. 5).

While both *Through a Lens Darkly* and *Reflections in Black* cover the same timeline in their discussion of African American photography, *Through a Lens Darkly* can more clearly visually articulate the ways in which past practices of photographs inform the present, the way present practices might help us understand the impulses of photographers of the past, the way images can affectively influence individuals, and the way that the personal becomes political. We see this in filmic juxtapositions and continuities like the one that connects Renee Cox's practice to that of Sojourner Truth. This ability to fluidly display connections between various materials and practices included in the African American archive closely resembles Elizabeth Edwards's formulation of "actively resourceful" archives. The film itself is an archive that is always working as a repository of knowledge, a space of "creative intensity, of ingenuity, of latent energy, of rich historical force" (Edwards 47). The film works with the archive as a "tactile," analogue resource as demonstrated in the shots that show photographers holding their photographs. In those black and white shots, in combination with the archival photographs and interviews, the film demonstrates the way in which people might be shaped by the archive. As Edwards writes, this dynamic archive can show us "... the way in which the researcher is 'produced' by the agency of the photographs and of the archive" (Edwards 53). Yet, the film proves that its photographs are not just useful as material tactile objects. Digital filmic techniques allow us to see parallels between what each image articulates and between how each individual is interacting with the archive. These techniques allow viewers to see and understand a fluid archive, one that is able to create new meanings and continually offer new insights. The film works to show the way we might understand archival photographs as affective both in analog and in digital, and the entire archive itself as something that can be engaged with,

interacted with, sewn together in formations that can reveal details to us about our history. I believe that the affective catalyst for this engagement with the archive remains the family photograph. As an object that can more readily be picked up, placed, and narrated across various forms, Harris uses the family photograph to show us that the archive, how we relate to history, can be transformed in this way.

In addition to using family photographs to transform our relation to archival history, Harris engages with his family photo albums to uncover its “gazes.” His engagement allows us to better understand ideologies that constitute both the family photograph and the archive. For example, in discussing his grandfather’s photographs, Harris returns to the idea of “absence” in the family photo album. He tells us that his grandfather was a photographer who himself recognized the power of making the African American family visible. As such, his grandfather took many photos of his family, and prominently hung photographs, such as his wedding photos, in their home. However, Harris asks “why were there no images of Sugar?” On screen, Harris displays the few photographs that he has of his grandmother’s first cousin, also named Thomas, but who went by Sugar in Harlem’s gay underground. The few photos of Sugar displayed show her dressed in drag. Two are of her standing next to companions also dressed for Harlem’s clubs. However, the film is unable to show us pictures of Sugar with members of the family. The juxtaposition between the previously shown wedding photographs and the photos of Sugar dressed in drag suggest that Sugar’s queer performance of her gender and sexuality was not one that fit into the normative performance of gender and sexuality that was understood in Harris’s grandfather’s family album. Instead, Sugar’s performance of queerness leads directly to her “absence.” As Harris informs us of Sugar’s death by mysterious circumstances, the film displays

another grainy, black and white shot of a shadowy figure we are unable to make out and decipher visually. In this way, though unfortunately not present to hold her own photograph, we might understand this “absence,” Sugar’s absence, as something that requires further investigation. Something that, if brought to the surface, might also be generative for producing new understandings of the archive (see fig.6).

Harris points out that there *are* pictures of his Great-Aunt Eunice included in his family photo album, an Aunt who lived her life out in the open in a way that was “never spoken about or given a name.” To demonstrate this, we see a photograph of a family dinner. The camera cuts in to give us a closer look at Harris’s aunt, picking her out among the guests at the table, and inviting us to observe her difference. The disparity that Harris observes between Sugar’s erasure from the family album and his Great-Aunt Eunice’s subtle inclusion launches the film into a discussion of contemporary black LGBTQ photographers. Lola Flash and Glenn Ligon produce work that is also concerned with questions of those of who is often excluded from physical family albums and the way in which ideological notions of family participate in that occlusion. However, it should be noted that presentations of non-normative gender and sexuality are noticeably absent from *Reflections in Black* as well, especially in the non-contemporary, historical sections. In this sequence which moves fluidly from past to present, personal to political, I believe that Harris’s film is actively unpacking ideologies that constitute the familial gaze such that viewers might understand the archive as similarly constituted by those gazes. In *Through a Lens Darkly*, Harris narrates the story of his family photographs to demonstrate that unpacking those gazes can powerfully transform both our engagement with the archive of African American photography and the content of the archive itself.

Even so, *Through a Lens Darkly* ends with another “universalizing” gesture that requires some unpacking. As Harris shows us a montage of faces, some close ups of the African American photographers interviewed, some faces from their work, and faces from all different backgrounds, Harris’s voice says, “...for now, we see through a lens darkly, but then, face to face. We may not yet see each other as brother and sister, but in the album of humanity will we find the vision to come together? To see ourselves as one?” In some sense, the gesture is understandable in that many early black photographers and subjects, such as Sojourner Truth, used the camera to advocate for their humanity against destructive images and ideologies that rendered them less than human. It also echoes the language Harris uses to pitch his projects. However, while the language used may potentially undermine the premise of the film, I do not believe that Harris’s evocation of “the album of humanity” completely falls into the formulation of which critics like Roland Barthes and Marianne Hirsch are understandably skeptical. Neither does the film suggest we are all the same, nor does it veil its potential inequalities or its exclusions. Instead, the film uses the family photograph to explore differences in attending to the history of African American photography. I think that the work that the film performs, perhaps previous to this moment, suggests that to “come together” is to do so in acknowledgement of our histories. To build better understandings of one another, is to develop a deeper understanding of the ways in which dominant history can exclude. Developing deeper understandings of our history *requires* us to consider marginalized histories and the factors that render them invisible. Here I contend that in what Harris calls “finding the vision” to observe the “album of humanity” requires a constant and continual critical attention to its gazes, its histories, and its potential and

continual absences. This is the work of the film, and what it means to look “through a lens darkly.”

This final gesture offers an alternative way in which to understand *DDFR* and *Family Pictures USA*’s multicultural trans media project. While their stated goals are to bring together people and the nation as family, I see their inclusion of *Through a Lens Darkly* in their central pedagogy as revealing more complex underlying objectives. In his introduction to *Family Pictures USA*, Thomas Allen Harris claims that “History is not just the objects in institutions, but the ordinary objects we hold in our hands.” If *Through a Lens Darkly* begins to demonstrate the ways in which family photographs can be useful in making marginalized archives visible and in understanding that they are constituted and produce ideologies and “gazes,” then *DDFR* puts this into practice in local communities. In allowing people to come together to examine, narrate, and discuss one another’s family photographs, it might also be possible for them to see their photographs as embedded with histories and ideologies. In those community share sessions and in Digital Diaspora Roadshows, *DDFR* creates a space in which it is possible for marginalized histories to become visible to their participants. It is those images that might then become useful in allowing participants to better understand the structural conditions of their local histories, to understand who it has propped up and who it continues to leave out. In *Family Pictures USA*, the nation’s “Digital American Family Album” is one that requires a sustained critical investigation of its absences, just like *Through a Lens Darkly*’s “album of humanity.” This is a project that seeks to remap and transform the nation and its history with family photographs in the same way that Harris’s family photographs expand and transform the African American archive inside *Through a Lens Darkly*.

Appendix



Fig. 1. A Digital Diaspora Roadshow final community event. Image from: “Digital Diaspora Roadshows.” *IWorld1Family.Me*, <http://1world1family.me/ddfr-roadshows/>. Accessed 27 Oct. 2019.



Fig. 2. Oxford, North Carolina community members share family photos with one another before the camera. Image from: PBS’s *Family Pictures USA*, Season 1 Episode 1 “North Carolina.”

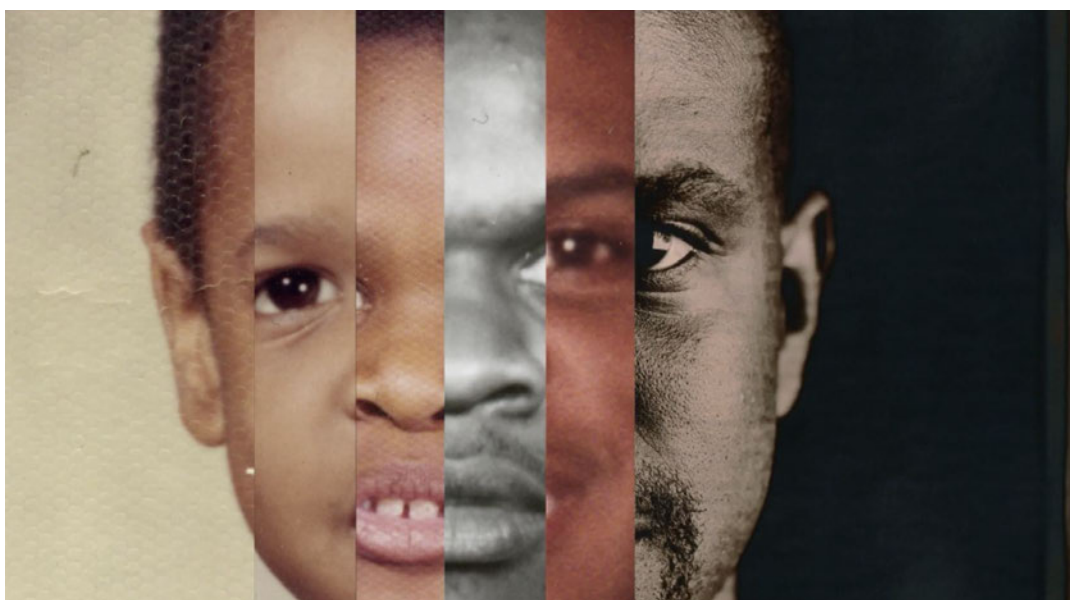


Fig. 3. Harris reconstructs his own image using fragments from his family photo album: from Thomas Allen Harris. *Through a Lens Darkly: Black Photographers and the Emergence of a People*. First Run Features, 2014.



Fig. 4. Harris holds a negative image of blackness before the camera. Image from: Thomas Allen Harris. *Through a Lens Darkly: Black Photographers and the Emergence of a People*. First Run Features, 2014.



Fig. 5. One of Sojourner Truth's carte-de-visites and an image from Renée Cox's *Raje* demonstrating art of "self fashioning" through photography in different time periods. Images from: Thomas Allen Harris. *Through a Lens Darkly: Black Photographers and the Emergence of a People*. First Run Features, 2014.



Fig. 6. A shadowy, unsteady figure meant to stand in for Harris's cousin Sugar. Sugar is largely absent from Harris's family photo albums. Screen capture from: Thomas Allen Harris. *Through a Lens Darkly: Black Photographers and the Emergence of a People*. First Run Features, 2014.

Bibliography

- Abel, Elizabeth. "Domestic Borders, Cultural Boundaries: Black Feminists (Re)view the Family." *The Familial Gaze*. ed. Marianne Hirsch. Dartmouth College, 1999.
- Barthes, Roland. "La grande famille des hommes" in Barthes, *Mythologies*. Paris. Seuil, 1957.
- Brown, Elspeth H. Thy Phu, Deepali Dewan. "'The Family Camera Network.'" *Photography and Culture*, vol. 10, no. 2, Routledge, May 2017, pp. 147–63, doi:[10.1080/17514517.2017.1327562](https://doi.org/10.1080/17514517.2017.1327562).
- "Digital Diaspora Roadshows." *1World1Family.Me*, <http://1world1family.me/ddfr-roadshows/>. Accessed 27 Oct. 2019.
- Edwards, Elizabeth. *Photographs: Material Form and Dynamic Archive*. Deutscher Kunstverlag, 2011. www.dora.dmu.ac.uk, <https://dora.dmu.ac.uk/handle/2086/7242>.
- Gopinath, Gayatri. *Unruly Visions: The Aesthetic Practices of Queer Diaspora*. Duke University Press, 2018.
- Hall, Stuart, and Mark Sealy. *Different: A Historical Context*. Phaidon, 2001.
- Harris, Thomas Allen. *Through a Lens Darkly: Black Photographers and the Emergence of a People*. First Run Features, 2014.
- Harris, Thomas Allen. "Why Family Photographs Matter." *TED*. March 2018. TEDxCUNY Lecture. https://www.ted.com/talks/thomas_allen_harris_why_family_photographs_matter/up-next
- Hirsch, Marianne. *Family Frames: Photography, Narrative, and Postmemory*. Harvard University Press, 1997,
---. *The Familial Gaze*. Dartmouth College, 1999.
- hooks, bell, "In Our Glory: Black Life and Photography" ed, Deborah Willis. *Picturing Us: African American Identity in Photography*. New Press, 1994.
- Hurm, Gerd. Shamooin Zamir. "Introduction: The Family of Man Revisited." *The Family of Man Revisited: Photography in a Global Age*. ed Gerd Hurm, Shamooin Zamir, and Anke Reitz. I.B. Tauris & Co. Ltd, 2018.
- "Overview." *Family Pictures USA*, <https://familypicturesusa.com/about/overview/>. Accessed 27 Oct. 2019.
- Sekula, Allen "Reading an Archive," *Photography/Politics: Two*, ed. Patricia Holland, Jo Spence and Simon Watney (London: Comedia, 1986), 153-161.

- Willis, Deborah. *Reflections in Black: A History of Black Photographers, 1840 to the Present*. 1st ed., W.W. Norton, 2000.
- Raiford, Leigh. *Imprisoned in a Luminous Glare: Photography and the African American Freedom Struggle*. 1st ed., University of North Carolina Press, 2011.
doi:[10.5149/9780807882337_raiford](https://doi.org/10.5149/9780807882337_raiford).
- Rose, Gillian. *Doing Family Photography: The Domestic, the Public and the Politics of Sentiment*. 1st ed., Ashgate, 2010, doi:[10.4324/9781315577890](https://doi.org/10.4324/9781315577890).
- Schmidt, Kerstin. "A Humanism of Relation: Aesthetics and Philosophy of Place in *The Family of Man*." *The Family of Man Revisited: Photography in a Global Age*. ed Gerd Hurm, Shamoon Zamir, and Anke Reitz. I.B. Tauris & Co. Ltd, 2018.
- Sexton, Robby. "World's Highest Standard of Living." *The Art Institute of Chicago*, <https://www.artic.edu/articles/467/worlds-highest-standard-of-living>. Accessed 2 Dec. 2019.
- Sollors, Werner. "The Family of Man: Looking at the Photos Now and Remembering a Visit in the 1950s." *The Family of Man Revisited: Photography in a Global Age*. ed Gerd Hurm, Shamoon Zamir, and Anke Reitz. I.B. Tauris & Co. Ltd, 2018.

Through a Lens Darkly:
**The Family Photograph and The African
American Photographic Archive**

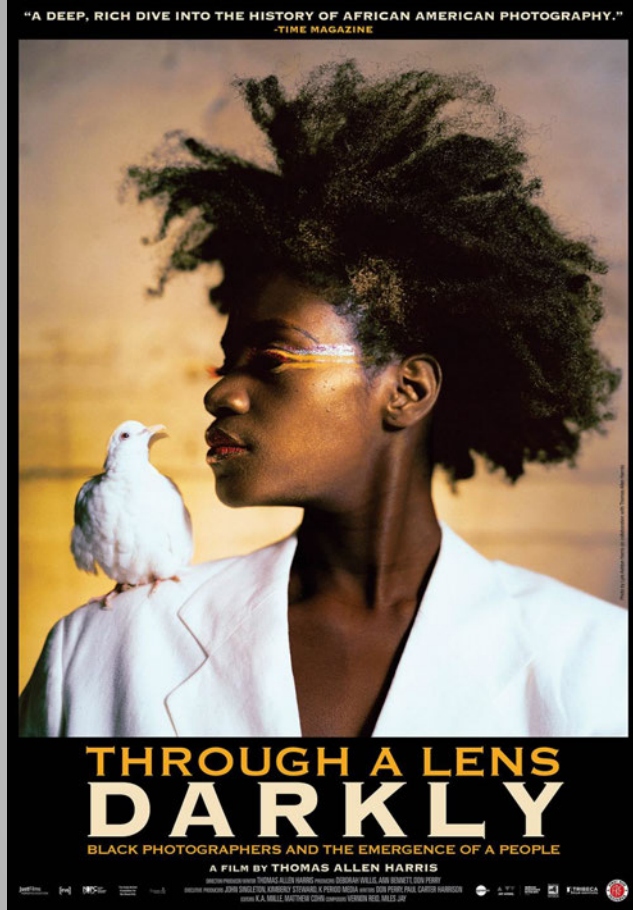


By Caroline Charles

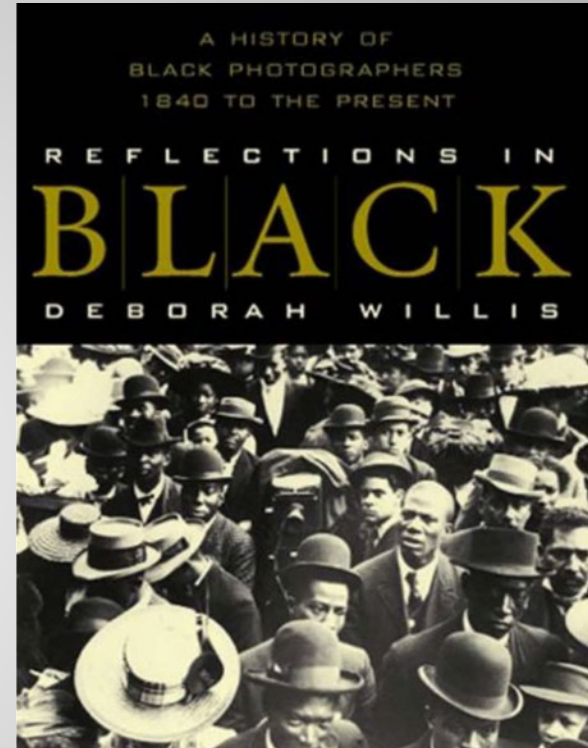
Digital Diaspora Family Reunion (DDFR)



*Family Pictures USA (2019)*²⁰⁴



*Through a Lens Darkly:
Black Photographers and the Emergence of a People (2014)*



*Reflections in Black: A History of Black
Photographers 1840 to the Present*
By Deborah Willis, 2000 205



“The World’s Highest Standard of Living”
Margaret Bourke-White
(1937)

