

**OHIO STATE UNIVERSITY – SPRING 2014  
INTERNATIONAL STUDIES PROGRAM**

**IMMIGRATION POLITICS THROUGH FILM (#4451)  
WEDNESDAY & FRIDAY 9.35-10.55AM – DENNEY HALL 0214**

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OFFICE HOURS: TBA (OR BY APPOINTMENT)

This course provides an introduction to the politics of immigration relying on the medium of film. Throughout the semester, we will examine the politics of migration through scholarly materials focusing on concepts like globalization, citizenship, and identity. As part of this assessment, we will consider, (1) Critical film and media studies texts that will inform our analyses of the films, (2) trends and salient dimensions in the way in which wealthy democracies manage migration; (3) consequence of globalization and neoliberal reforms in immigration-sending and receiving countries; and (3) theoretical approaches to issues of race/gender, identity, and democracy that will support our ‘reading’ of the films assigned. With the purpose of understanding and appreciating the material covered in this course, students are expected to fully participate in the teaching process not only as active learners, but also as peer educators and public scholars. This particular class will also transform you as a spectator. In the future, you will be able to approach contemporary film with a more discerning eye and be able to provide an original critical assessment. You will also be better able to read films as texts about contemporary political and social reality.

To achieve the aforementioned objectives, students will be required to both think and write critically, imaginatively and reflectively about the material dealt with in class. Respectful participation, which is not strictly limited to verbal contribution, thus becomes a clear component of the learning process. Daily writing tasks as well as frequent group work will be used to facilitate high levels and varied types of class involvement. Additionally, students will be asked to write a midterm exam and a final exam in which you will further develop and sharpen your analytic skills.

While the amount of readings decrease when we watch films this is not a ‘slacker class.’ You will be required to take films seriously as texts, and to invest in the skill of film reading and interpretation, which will require hard work. In order to help you with this skill, you will write session memos after each of the films’ discussions. These will be due on the class after the discussion. See more about these memos on Appendix C.

Please note that this course counts for the major in Film Studies.

## DISABILITY SERVICES

**Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.**

## READING ASSIGNMENTS

You are expected to have prepared the readings by the day for which they are assigned. By "prepared," I mean read them carefully, thought about them, and applied whatever note-taking system works for you. I will sometimes pass out "reading questions" designed to help you think about the text, and you are to work through these questions before class as part of your preparation. Remember that these readings are not like textbooks; they will probably take you longer than usual to read, and you may need to re-read sections, so plan accordingly.

## CLASS PARTICIPATION

This class may differ from some of your other courses in that it requires a considerable amount of active and sustained participation and engagement. Come to class ready to work actively on your understanding of immigration, representation and film interpretation, and on your ability to analyze texts and examine complex issues. Your work for this class will involve both autonomous and collaborative learning. The idea of autonomy stresses your responsibility for your own learning, while collaborative learning stresses your responsibility for teaching and learning from one another.

Because I expect all students to be actively engaged in class discussion, **I do not allow the use of cellphones during class time.** Please keep your cell phone in your bag for the duration of the class. If you are expecting an important call that you cannot miss, please notify me at the beginning of the class.

My responsibility as a teacher is to set up the conditions that encourage learning and to engage in analytic thinking with you. So this class is not like a theater, where you come and watch me perform. It is more like a lab, where you come in to work with, examine, and enhance the knowledge gained from the readings and from your own experiences.

You will work in participatory learning groups for much of the semester, and you will remain in a particular group for several class periods in a row. (Please study the instructions for learning group interaction in APPENDIX A).<sup>1</sup> In addition to small group work, the class as a whole will work together to discuss and analyze issues. I expect everyone to participate in the larger discussions as well, in order to practice and develop your communicative abilities.

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<sup>1</sup> Note that group work is one objective part of your participation grade. If you miss a class and miss the group activity that day you will need to complete the assignment individually or will receive no credit.

I have a very broad notion of participation; it includes attentive listening, asking questions of one another (including "what do you mean?"), reading relevant passages aloud, helping another person find the right page, explaining why you agree or disagree with what someone else has said, taking detailed notes, and engaging in and facilitating discussion. Everyone must experiment with a variety of forms of participation, rather than always playing the same role.

I understand that some people are nervous about speaking in public, but I still expect you to challenge yourself to do so. For inspiration, let me offer you the words of feminist writer and poet Audre Lorde:

"We can learn to work and speak when we are afraid in the same way we have learned to work and speak when we are tired. For we have been socialized to respect fear more than our own needs for language and definition, and while we wait in silence for the final luxury of fearlessness, the weight of that silence will choke us."<sup>2</sup>

Your participation grade will rely on both subjective and objective measures. Subjective measures include my evaluation of your labor in the classroom, including group work and other in-class activities. Objective measures include attendance, possession of readings, and the quality of group reports (see APPENDIX A).

#### ATTENDANCE

Your attendance at each class session is required. You are responsible for contributing to our learning in this class, and you can't do this if you're not here.

\*\*A sign-in sheet will be passed around at each class session, and I will use this to keep the official attendance record. It is **your responsibility** to make sure that you sign this sheet **each** day.\*\*

However, I understand that life is not fully in our control and thus you will have three "free" absences. You will receive one attendance credit for each class you attend. We have 25 scheduled class meetings this semester, not counting two review sessions for which attendance is not required and two examination days, in which non-attendance is sufficiently penalized. Regardless of the quality of your other participatory activities, attendance credits will operate as a **floor** for receiving a particular **participation grade**.

A	To receive this grade you must at least have 22 attendance credits.
A-	To receive this grade you must have at least 21 attendance credits.
B	To receive this grade you must have at least 20 attendance credits.
C	To receive this grade you must have at least 19 attendance credits.

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<sup>2</sup>Audre Lorde, "The Transformation of Silence into Language and Action," in *Sister Outsider* (The Crossing Press, 1984), p. 44.

Absences will be excused only if: **(a)** you have a medical or family emergency, AND **(b)** you meet with another student in the class to replicate the participation that you missed, and affirm to me that you have done so. Excused absences will not count against your attendance credit total.

## **MICROTHEMES**

Instead of having quizzes, you will write four short writing assignments (identified in the syllabus as microthemes and a Lock & Key assignment) over the course of the semester (microthemes are described in APPENDIX B. The prompts for the three microthemes and the Lock and Key assignment will be found on Carmen at least a week in advance to their due date.

Please note that these assignments, together, are worth 20% of your final grade, which means that each assignment contributes 5 points on its own. As a consequence, doing well on these assignments and not missing any of them will have a significant impact on your final grade.

## **SYLLABUS STATEMENT / REFLECTIVE LEARNING EXERCISE**

Review this syllabus and course readings carefully -- especially the course policies, procedures, assignments, and expectations – and also reflect on your impressions after our first class meeting. Drawing on these sources of evidence, write one or two paragraphs about how you expect to do in this course. What assignments or activities do you think you will do well on and why? What assignments or activities do you think will be difficult for you and why? What parts of your reading and writing history make you confident about some parts of the course and hesitant about others?

The point of this exercise is for you to reflect on your own intellectual practice, to assess what you do well and what you need to work on. It is also good initial practice at interpreting texts (the syllabus!) and examining evidence from your own life, both of which are important to our work in this class. Finally, this exercise provides useful information for me, so I can think about how best to support your intellectual development.

The reflective learning exercise is due at the beginning of class on **Wednesday, January 15** on hard copy. They will not be graded.

## **IMMIGRATION BIO / PAPER**

In a brief essay (1 to 1 ½ pages, single-spaced, with a blank line between paragraphs, standard margins and fonts) write a short text describing how your life or your family's life has been affected by immigration. Trace, if you can, events and persons in your in your past that have influenced your views of immigration. What about your life may have led you to this class? What do you consider to be the biggest immigration issue (or issues) right now? Why?

This essay is due on **Friday, January 17**. Bring a hard copy to class, and also upload on Carmen dropbox. They will not be graded. We will compile anonymous excerpts for distribution to the class.

## ESSAY ASSIGNMENT

Another key ability I want you to work on in this course is the ability to write in a way that is both analytic and imaginative -- in other words, to perform clear, thoughtful, and creative analyses of challenging problems and complex thinkers. You will write a final 5-page essay assignment; the prompt for this assignment will be available on Carmen two weeks in advance. Since this essay constitutes a large part of your final grade, I urge you to consider very carefully the instructions and expectations I outline in APPENDIX D. We will structure in time for revision by having formal peer review in class.

All your written work in this course must represent original work not previously or simultaneously handed in for credit in another course, unless this is done with the prior approval of all instructors involved.

## ACADEMIC ETHICS/MISCONDUCT

All your written work in this course must represent original work not previously or simultaneously handed in for credit in another course, unless this is done with the prior approval of all instructors involved.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the [Code of Student Conduct](#).

## YOUR COURSE GRADE WILL BE BASED ON THE FOLLOWING WEIGHTS FOR EACH OF THE ASSIGNMENTS

Microthemes and Lock & Key assignment	20%
Participation (includes ungraded writing assignments)	10%
Group Work	10%
Midterm Exam	30%
Final Essay	30%

## YOUR COURSE GRADE WILL BE BASED ON THE FOLLOWING DEFINITIONS AND APPROXIMATE NUMERICAL BREAKDOWN

Letter grade	Numerical equivalence	Definition
A	A 93-100	Highest level of attainment. The A grade states clearly that the student

	A- 90-92	has shown outstanding promise in the aspect of the discipline under study.
<b>B</b>	B+ 87-89 B 83-86 B- 80-82	Strong performance demonstrating a high level of attainment. The B grade states that the student has shown solid promise in the aspect of the discipline under study.
<b>C</b>	C+ 77-79 C 73-76 C- 70-72	A totally acceptable performance demonstrating an adequate level of attainment. The C grade states that, while not yet showing unusual promise, the student may continue to study in the discipline with reasonable hope of intellectual development.
<b>D</b>	D+ 67-69 D 60-66	A marginal performance in the required exercises demonstrating a minimal passing level of attainment.
<b>E</b>	0-59	Failed, unacceptable performance.

## REQUIRED READING

There are no course books assigned to this class.

### (1) All readings available on Carmen, in *alphabetical order*:

I suggest you set up a habit of printing out the Carmen readings one week before the day they are due. This way you can avoid getting in a jam because of printer or downloading problems. The same applies to assignments due in class.

**Always bring readings to class; you will need to have them for reference during class sessions. Laptops and tablets are allowed in class only for the purpose of consulting the text and taking notes.**

### (2) Immigration Blogs

Immigration is the focus of contemporary political discussion in most countries in Europe and the Anglosphere (England, the United States, Canada, Australia, and New Zealand). These topics are covered daily by the news media. One way to get a condensed and editorialized summary of the coverage of these topics is through weekly newsletters and blogs. Following these debates as the semester goes contributes to our class in several ways: (1) by giving you more information to critically evaluate claims made in the articles that we read and in the class discussions, and (2) by illustrating that the critical take on human right covered in class is relevant for political argumentation.

You are **required** to subscribe to the American Immigration Council Newsletter (go to <http://www.americanimmigrationcouncil.org/> and look for sign up option on the upper right hand side)

Below I include a list of blogs, which I recommend you check periodically. You will find that as you navigate them you'll quickly get introduced to others, which you may find more interesting:

- . Immigration Impact (Immigration Policy Center's Blog): <http://immigrationimpact.com/>
- . Mexmigration (History and Politics of Mexican Immigration): <http://mexmigration.blogspot.com/>
- . Free Movement (Updates and Commentary on Immigration and Asylum Law): <http://www.freemovement.org.uk/>
- . United Kingdom Immigration Law Blog: <http://asadakhan.wordpress.com/>
- . Open Europe Blog: <http://openeuropeblog.blogspot.com/2013/03/what-is-proposed-under-camerons.html>

All readings, except for those from the course book (marked 'cb') are available on Carmen listed alphabetically.

## **SECTION I. GETTING STARTED: WHAT IS REPRESENTATION AND WHY SHOULD WE CARE?**

In this section we explore central concepts having to do with representation, film, and the relationship between popular culture and politics. Given our focus on filmic representation of immigration, we also discuss the concept of the other (as well as the related concepts of orientalism and tropicalization), and the politics of representing immigrants.

### **1. Wed Jan 8**

Introduction. Course requirements, procedures, and expectations will be reviewed. *All students are responsible for having the information given during the first day of class.*

### **2. Fri Jan 10**

Storey, John. *Cultural Theory and Popular Culture. An Introduction*. Fifth ed. Harlow: Pearson Longman, 2009, chapter 1: "What is Popular Culture?" 1-15  
 Marx, Karl and Friedrich Engels. "Ruling Class and Ruling Ideas (Excerpt)." In *Cultural Theory and Popular Culture. A Reader*, edited by John Storey. Harlow: Pearson Longman, 2009.  
 Gramsci, Antonio. "Hegemony, Intellectuals, and the State (Excerpt)." In Storey, ed., 2009.  
 Bennett, Tony. "Popular Culture and the 'Turn to Gramsci'." In Storey, ed., 2009.

### **3. Wed Jan 15 \*\* Syllabus Statement Due Today in class and on Carmen dropbox\*\***

Storey, John. *Cultural Theory and Popular Culture*. Chapter 4: "'Race,' Racism, and Representation."  
 Hall, Stuart. "New Ethnicities." In *Stuart Hall : Critical Dialogues in Cultural Studies*, edited by Stuart Hall, David Morley and Kuan-Hsing Chen, pp. 411-451. London: Routledge (1996).  
 Muley, Laura. "Visual Pleasure and Narrative Cinema." In Robyn R. Warhol and Diane Price Herndl (eds.) *Feminisms: An Anthology of Literary Theory and Criticism*. New Brunswick: Rutgers University Press. 1991: 432-442.

Watch before class: "Other Customs," mockumentary:

<http://www.youtube.com/watch?v=3e5mivkXmSc>

Short clip (in class): "How not to write about Africa," Binyavanga Wainaina, narrated by Djimon Hounsou: <http://www.youtube.com/watch?v=QDWIMX2ToSc>

#### **4. Fri Jan 17 \*\* Immigration Bio Due Today in class and on Carmen dropbox \*\***

Aparicio, Frances R., and Susana Chávez-Silverman. *Tropicalizations : Transcultural Representations of Latinidad*. Hanover: University Press of New England for Dartmouth College (1997): 8-16.

Berg, Charles Ramírez. *Latino Images in Film : Stereotypes, Subversion, & Resistance*. Austin: University of Texas Press (2002): chapter 1 (only pages 33-37) and 2.

Fregoso, Rosa Linda and Angie Chabram "Chicana/o cultural representations: reframing alternative critical discourses." In *Cultural Studies* Vol. 4, issue 3 (1990): 203-216.

Fregoso, Rosa Linda. "Chicana Film Practices: Confronting the 'Many-Headed Demon of Oppression'." In Chon Noriega (ed.) *Chicanos and Film: Representation and Resistance*. Minneapolis: University of Minnesota Press (1992): 189-204.

#### **5. Wed Jan 22 \*\* Microtheme # 1 Due Today in class and on Carmen dropbox \*\***

Godmilow, Jill. What's Wrong with the Liberal Documentary, manuscript, n/d.

Narayan, Uma. "Global Gender Inequality and the Empowerment of Women." *Perspectives on Politics* 8, no. 01 (2010): 282-84.

Kristoff, Nicholas D and Sheryl WuDunn. *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*. New York: Vintage (2010). Introduction: xi-xxii.

#### **6. Fri Jan 24**

Powrie, Phil. "Heritage, history and 'new realism': French cinema in the 1990s." *Modern & Contemporary France*. 6, no. 4 (1998): 479-491.

Tarr, Carrie. "French Cinema and Post-colonial Minorities." Hargreaves, Alec G. and Mark McKinney (eds) *Postcolonial Cultures in France*. New York: Routledge (1997): 59-83.

### **SECTION II: THE GLOBAL ECONOMIC CONTEXT: MARKETS, POLITICS, AND MIGRATION**

In this section we learn about the global transformations that are behind the phenomena of immigration. We analyze international politics, globalization, and the spread of Neoliberal conceptions of economics. We consider the role of immigrant labor in the economic model that emerges from the spread of neoliberalism.

#### **7. Wed Jan 29**

Chang, Ha-Joon. *Kicking Away the Ladder: Development Strategy in Historical Perspective*. London: Anthem Press. Chapter 2 (2008): only pages 13-36, 46-58, and 66-68.

#### **8. Fri Jan 31 \*\* Last Day to Drop the Course \*\***

Saskia Sassen, *Globalization and Its Discontents*. New York: New Press. (1998): xix-xxxvi.

Saskia Sassen, *The Mobility of Labor and Capital: a Study in*

*International Investment and Labor Flow*. Cambridge: Cambridge University Press (1988): 1-25.

*Film screening*: Black, Stephanie. "Life and Debt." 80 min. United States: Tuff Gong Pictures, 2001.

**9. Wed Feb 5 \*\* Microtheme # 2 Due Today in class and on Carmen dropbox \*\***

Saskia Sassen, *The Mobility of Labor and Capital: a Study in International Investment and Labor Flow*. Cambridge: Cambridge University Press, 1988, chapter 4, pages 94-125.

Valdez, Inés, "Structural Adjustment Programs." Unpublished Handout (2013)

----- "Financial Crises and the IMF." Unpublished Handout (2013)

*Film screening* (cont.), and discussion

**10. Fri Feb 7 \*\*\* Review Session \*\*\***

**11. Wed Feb 12 \*\*\* Midterm Exam \*\*\***

**12. Fri Feb 14**

Spence, Louise and Vinicius Navarro. *Crafting Truth: Documentary Form and Meaning*. New Brunswick: Rutgers University Press. (2011): 11-35, 83-112, and 187-212 (chapters 1, 4, and 8).

*Film screening*: Black, Stephanie. "H2 worker." 70 min. United States: Docurama Films, 1990.

**13. Wed Feb 19**

Hahamovitch, Cindy. *No Man's Land: Jamaican Guestworkers in America and the Global History of Deportable Labor*. Princeton: Princeton University Press (2013): 22-49, 110-171 (chapters 2, 6, and 7) [re-select, only 2 chapters].

*Film screening* (cont.), and discussion

**SECTION III: IMMIGRATION POLITICS THROUGH FILM: HOSTILITY, HOSPITALITY, AND IN-BETWEENS**

In this section we expand our examination of film narratives about immigration. We look at examples from the United States and Europe and consider the ideology that films convey, the narrative about the causes of migration, and the normative claims about the reception that is owed to them. We accompany films and film theory readings with critical theory readings that examine issues of race, space, identity, and culture in contemporary United States and Europe.

**14. Fri Feb 21**

Báez, Jillian M. "Towards a Latinidad Feminista: The Multiplicities of Latinidad and Feminism in

Contemporary Cinema.” *Popular Communication*. 5, no. 2 (2007): 109-128.

*Film screening*: Cardoso, Patricia. "Real Women Have Curves." 90 min. United States: HBO Independent Productions, 2002.

**15. Wed Feb 26 \*\* Microtheme # 3 Due Today in class and on Carmen dropbox \*\***

López, Josefina. *Real Women Have Curves: A Comedy*. Woodstock, IL: Dramatic Publishing, 1996.  
De Genova, Nicholas "The Legal Production of Mexican/migrant 'Illegality'." *Latino Studies* 2 (2004): 160-185.

*Film screening* (cont.), and discussion

**16. Fri Feb 28**

Fregoso, Rosa-Linda. 2003b. "Reproduction and Miscegenation on the Borderlands: Mapping the Maternal Body of Tejanas." In G. F. Arredondo, A. Hurtado, N. Klahn, O. Nájera-Ramírez and P. Zavella (eds.) *Chicana Feminisms: A Critical Reader*, Durham: Duke University Press. (2003): 324–348.

*Film screening*: Glatzer, Richard and Wash Westmoreland. "Quinceañera." 90 min. United States: Cinetic Media and Kitchen Sink Entertainment, 2006.

**17. Wed Mar 5**

*Film screening* (cont.), and discussion

**18. Fri Mar 7**

Diçek, Mustafa. *Badlands of the Republic: Space, Politics and Urban Policy*. Malden: Blackwell Publishing (2007). Chapter 2: pp 16-34. [change for ch3?]

*Film screening*: Kassovitz, Mathieu. "La Haine." 98 min. France: Canal +, 1995.

**Wed Mar 12 \*\*\* Spring Break, no scheduled classes \*\*\***

**Fri Mar 14 \*\*\* Spring Break, no scheduled classes \*\*\***

**19. Wed Mar 19**

Higbee, William. "Screening the 'other' Paris: Cinematic representations of the French urban periphery in La Haine and Ma 6-T Va Crack-er." *Modern & Contemporary France*. 9, no. 2 (2001): 123-135.

*Film screening* (cont.), and discussion

## **20. Fri Mar 21**

Sacco, Joe. "The Unwanted, part 1." *Virginia Quarterly Review* (2010) 86, no. 1: B1-B24.

*Film screening*: Lioret, Philipp. "Welcome." 110 min. France: Nord Ouest Productions, 2009.

## **21. Wed Mar 26**

Sacco, Joe. "The Unwanted, part 2." *Virginia Quarterly Review* (2010) 86, no. 2, p147-170.

*Film screening* (cont.), and discussion

## **22. Fri Mar 28 \*\* Lock and Key Assignment Due Today in class and on Carmen dropbox \*\***

El-Tayeb, Fatima. "'Gays who cannot properly be gay': Queer Muslims in the neoliberal European city." *European Journal of Women's Studies* 19 (1) (2012): 79-95.

*Film screening*: Cantet, Laurent. "The Class." 128 min. France: Haut et Court, 2008.

## **23. Wed Apr 2**

Gueye, Abdoulaye. "The Color of Unworthiness: understanding blacks in France and the French visual media through Laurent Cantet's *The Class* (2008)." *Transition*. 102 (2009): 158-171.  
[change for new piece in comparative perspective]

*Film screening* (cont.), and discussion

## **24. Fri Apr 4**

Levasseur, Bruno. "De-essentializing the Banlieues, reframing the nation: documentary cinema in France in the late 1990s." *New Cinemas: Journal of Contemporary Film*. 6 no. 2 (2008): 97-109.

*Film screening*: Haneke, Michael. "Code Unknown: Incomplete Tales of Several Journeys." 118 min. Germany: Bavaria Film, 2000.

## **25. Wed Apr 9**

Gilroy, Paul. "Europe and Convivial Culture." *Postcolonial Melancholia*. New York: Columbia University Press: 139-151.

*Film screening* (cont.), and discussion

## **26. Fri Apr 11**

Seshagiri, Urmila. "At the Crossroads of Two Empires: Mira Nair's Mississippi Masala and the Limits of Hybridity." *Journal of Asian American Studies* 6 (2): 177-198.

*Film screening:* Nair, Mira. "Mississippi Masala." 118 min. United States: Black River Productions, 1991.

**27. Wed Apr 16**

*Film screening* (cont.)

**28. Fri Apr 18 \*\*\* Final Essay Peer Review Session \*\*\***

**29. Wed April 23 (10:00am) \*\*\* Final Essay Due \*\*\***

## APPENDIX A: PARTICIPATORY LEARNING GROUPS<sup>3</sup>

Please note that group work is one objective part of your participation grade. If you miss a class and miss the group activity that day you will need to complete the assignment individually and submit it a week later or will receive no credit.

The following instructions may seem a bit formal, but in fact these practices contribute to having a lively and engaged class, in which everyone is learning, thinking, and making complex intellectual judgments.

**Participatory learning** is the classroom use of structured small group interaction so that students work together to solve problems. There is considerable research that demonstrates that participatory learning works better than traditional lecturing for developing students' higher-level reasoning capacities, increasing comprehension of the material, and fostering positive relationships among students. Explaining answers, restating information, and formulating questions in your own words engage critical thinking faculties and embed information and insights in memory.

Participatory learning rests on two main principles: **(1) Group interdependence**, which means organizing tasks so that members must work together to succeed. We will achieve this by having role differentiation within the group (see below) and by having the "class participation" portion of the final grade include group work. **(2) Individual accountability**, which is achieved through individualized measures of participation and achievement (such as essays, quizzes, and individual participation in class discussion).

There are two kinds of participating learning strategies that we will employ in this class. The first is **paired note-taking**. When I lecture, we will break periodically for you to explain to each other the main points of the lecture thus far. During these short breaks (5 minutes or so) you will work in pairs to identify significant elements of the lecture, share insights, and clarify any confusion you might have.

The second kind of participatory learning strategy we will use quite frequently is **structured learning groups**. These are not the same as small discussion groups. Learning groups will consist of 4-5 students, and for several class periods. At the beginning of a class period, each group will decide which member will be primarily responsible for playing a particular role. The required roles consist of the following. **(1) Reader**: This person will be responsible for reading aloud the question/project, and for helping the group stay on task (watching the time, etc.). **(2) Encourager**: This person is responsible for encouraging all members to participate, and making sure all participation is shared among all members. **(3) Checker**: This responsibility involves checking to make sure that all members of the group can explain the group's analysis, or how the group arrived at a particular conclusion. Periodically

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<sup>3</sup> The following principles and procedures were adapted from *Active Learning: Cooperation in the College Classroom* (1991), David W. Johnson, Roger T. Johnson, and Karl A. Smith. (Edina, MN: Interaction Book Co.).

asking members of the group to summarize or articulate the group's analysis or conclusion will lead to higher levels of comprehension for everyone. It also provides a pause in which those who don't understand can ask further questions. **(4) Recorder:** This person is responsible for writing down the group's analysis in a clear and detailed manner, and for turning this report into me at the end of the class period. Once I return the report, the recorder should share it with the other group members.

The point of having these explicit roles is to ensure that all group members are contributing to the group's work. Each day that we meet in learning groups, you should think about helping with all of these roles. However, you will be primarily responsible for one particular role. You must take a different primary role in each class meeting. You will feel silly and artificial at first, but I want you to make a sincere and consistent effort to perform these roles. When we have larger class discussions, I will call randomly on group members to explain their group's analysis, share their group's insights, and respond to the reports of other groups. This practice is designed to encourage both group interdependence (you are responsible for one another's learning) and individual accountability.

## APPENDIX B: MICROTHEMES

Microthemes have a dual purpose. Like quizzes, they provide a way for me to give credit for careful class preparation. But in addition (and unlike quizzes) they give you the opportunity to clarify your thinking by practicing analytic writing.

Microthemes must be turned in on a HALF SHEET of paper, using standard margins and a font size of 11 or larger, single-spaced. I will give you the assignment for each microtheme the class period before they are due. There are two kinds of microthemes, summary-writing and thesis-support microthemes. Be sure to read carefully the directions and the criteria of evaluation that follow.

### A. Summary-writing microthemes

A summary-writing microtheme has two objectives. One is for you to build analytic reading skills by concisely re-stating the argument of part of the readings. To do this successfully, you must be able to differentiate between the main ideas and less important points of a section of the argument. Then you must condense the argument by linking the main points and omitting the secondary ideas that you can leave behind without losing the sense of the argument. (In other words, make clear the relationship between the points.) The second objective is for you to learn how to follow and accurately give an account of arguments that you may not necessarily agree with. In effect, you have to "listen" to the authors you read and explain their arguments in your own words but without misrepresenting their points.

Write your summary as if it were for a reader who has not read the text, although she has heard of it. She has a pretty good vocabulary but will not understand overly technical terms. Make sure to provide page numbers in parentheses for all quotes and paraphrases.

The **criteria** for a summary are **(1)** accuracy of content, **(2)** comprehensiveness and balance (i.e., do you include the central points and omit secondary claims?) **(3)** clear sentence structure with good transitions, **(4)** adherence to usual rules of grammar, punctuation, and page citation.

\*\*Although this is not an essay, it should sound polished and the points should flow smoothly if read aloud (in fact, it is always a good idea to read this kind of assignment aloud to yourself as a way of checking your work).

<b>Table B1: Scoring for Summary-writing Microthemes</b>	
Outstanding (10)	Meets <b>criteria</b> of accuracy, comprehensiveness and balance, clear sentence structure and grammar. It is clear that you understand the text and can explain its main points to a reader who has not read it.

<b>Table B1: Scoring for Summary-writing Microthemes (cont.)</b>	
Excellent (9)	Meets all <b>criteria</b> of above but is weaker than a 10 in one area. E.g., it may have excellent accuracy, comprehensiveness and balance but show occasional problems in sentence structure. Or it may be well written but have some difficulty balancing main points with secondary ones.
Above Average (8)	It reveals a generally accurate understanding of the reading with a clear sense of the main points but is either noticeably weaker on one <b>criterion</b> than a "9" or 10 (did not provide page number citations, for example) or somewhat weaker on two <b>criteria</b> .
Meets Basic Requirements (7)	Must have strength on at least two of the <b>criteria</b> and it should still be good enough to give a reader a fairly clear and accurate overview of the reading.  A summary rates a 7 because it overemphasizes secondary points at the expense of the main argument, is unclear and has problems with sentence structure.
Worthy of Credit (6)	A summary rates 6 because it is weak in all <b>criteria</b> . It would not serve to explain the text to an unfamiliar reader, it may be inaccurate, and is disorganized.
No Credit (0)	Fails to meet any of the <b>criteria</b> for an effective summary.

## **B. Thesis-support Microthemes**

In a "thesis-support" microtheme, I will ask you a question about the assigned reading and you will write a short composition that supports your answer to the question. To do this successfully, you must be able to support your answer with textual evidence, and guard against the tendency to ignore textual evidence that might undermine your thesis.

The main objectives of this assignment are to develop your skills at a) thinking through complex texts that do not always provide simple answers, and b) writing a focused argument.

**Criteria:** There will often be more than one persuasive answer to the question I ask. Thus the **criteria** for a thesis-support microtheme are **(1)** clarity: do you make your supporting points clear? **(2)** precision and accuracy: do you draw your supporting points from specific places in the text, using quotation marks and page numbers appropriately, and do you make correct assertions about the text? **(3)** comprehensiveness and balance: have you identified the textual passages important to this question? **(4)** organization: do you present your arguments in a coherent order

with smooth transitions and grammatical sentences?

<b>Table B2: Scoring for Thesis-support Microthemes</b>	
Outstanding (10)	Outstanding. Meets <b>criteria</b> of clarity, precision and accuracy, comprehensiveness and balance, and organization. You have considered the texts carefully and creatively and made a persuasive argument in support of your thesis.
Excellent (9)	Meets all <b>criteria</b> of above but is weaker than a 10 in one area. E.g., it may have excellent clarity, comprehensiveness, and precision and accuracy but show occasional problems in organization or may ignore a passage that needs to be explained.
Above Average (8)	It is generally persuasive and offers fairly specific evidence to support the argument but is either noticeably weaker on one <b>criterion</b> than a 10 or an 9 or somewhat weaker on two criteria.
Meets Basic Requirements (7)	Must have strength on at least two of the <b>criteria</b> and it should still be good enough to put forward a clear line of argument. It rates a 7 because it does not use specific examples from the text, or does not anticipate the objections of a rival view, and has problems with sentence structure.
Worthy of Credit (6)	A thesis-support theme rates a 6 because it is weak in all <b>criteria</b> and would not serve to persuade an audience familiar with the text. It may also be inaccurate or disorganized.
No Credit (0)	Fails to meet any of the <b>criteria</b> for effective support of an interpretive thesis.

## APPENDIX C: SESSION MEMOS

You will be required to take films seriously as texts, and to invest seriously in the skill of film reading and interpretation, which will require hard work. In order to help you with this skill, you will write session memos after each of the film's discussion.

These documents will have a maximum of a page and will not be graded individually. Instead they will be considered as a whole as part of your participation grade, because they reflect your attention to the films and the class discussion about them as well as your capacity to connect analytically the written and audiovisual material.

In these memos you will have to:

- (a) Recapitulate our discussion,
- (b) Reflect on the connection between the readings and the film, and
- (c) Close with your own critical interpretation of the film in question.

While writing 9 memos may seem too much, keep in mind that the bulk of this memo will be based on our class discussion (so remember to take notes!), and that there is only one reading assigned per session in the second half of the course, giving you enough extra time to invest on these essays. Moreover, this material will be primarily useful to you as a study guide for the final exam.

## APPENDIX D: GRADING POLICY FOR PAPERS

One of the biggest challenges you will face as a writer is uncertainty about the criteria and measures that will be used to judge the overall quality of your work. With that in mind, I want to give you as much information as possible about what I'm looking for in your essays. I typically grade essays along five dimensions:

### (1) Argument:

- After reading the first paragraph, is the argument clear?
- Is the thesis coherent and precise? Does it make an argument, or mostly summarize?
- Does the thesis suggest an organization of the paper? Is the paper organized according to the thesis?
- Is each paragraph relevant to the argument?
- How much evidence is provided in support of the argument? How good is the evidence?
- Does the argument offer a convincing reading of the texts? Is there a consideration of a counter-argument in the paper? Does the argument ultimately convince the reader?

### (2) Comprehension:

- Is each theorist's position presented accurately?
- Are all relevant examples used? Do they need to be?
- Are quotations clearly linked to the argument?
- How well are quotations explained? Are quotations unpacked?
- Does the use of the quotation demonstrate understanding of the text?
- Are complexities within the theorist's arguments addressed? Are they mentioned?

### (3) Coherence:

- Does each paragraph develop a single point?
- Does each sentence communicate a complete thought?
- Are thoughts fully explained, or do they sit alone?
- How well is each quotation introduced? Is it placed in relevant context? Is it unpacked for the reader? (Note: If it is in two domains of the rubric, it's important!)
- Does each paragraph logically follow the preceding one? How well does each paragraph transition between one another?
- Is the writing choppy? That is, do sentences make sense next to one another?

### (4) Writing:

- Has spellchecker been used?
- How many sentences use active voice?
- Does each sentence follow relevant grammatical rules?
- Are there any run-ons or fragments?
- Are words missing from sentences? Does it look like the paper was proofread?
- Do indefinite articles and pronouns have clear antecedents?

### (5) Miscellaneous/Technical:

- Did the writer obviously try to fill space (large font, excessive space between lines, unnecessary headers, etc.)?
- Are the margins 1" on each side?
- Was the paper turned in on time? How many days late was the paper?
- Is the paper the appropriate length?

While I always strive for objectivity in my grading process and certainly take measures to ensure that my reading of your work is as objective as possible, there are no “right” or “wrong” answers when writing an essay. I am not, however, likely to be swayed by your personal position on a topic or the degree to which you “agree” with me, so do not waste time trying to figure out my own opinion or position on a topic. I look for *convincing arguments*, which may rely on a number of different strategies and kinds of evidence. This all means that grading essays is both an objective and a subjective process.

My experience of grading essays has left me with the following impressions of what each letter grade of an essay typically looks like:

<b>Table D1: Scoring for Essays</b>	
<b>A</b>	Excellent work, usually characterized by analytically rich and/or subtle, well-developed, thoughtful, engaging, argument. Typically, this level of work demonstrates a high level of familiarity with and reflection on the course readings, an effort to incorporate insights from the readings into the argument, and in many cases provides provocative and challenging ideas about the topic. A papers also exemplify imaginative writing. This means analyzing a text or material through a new lens, and telling the reader something new and provocative. Very well written, A papers are coherently organized and carefully composed, contain few spelling and grammatical errors, and embody a clarity and precision of expression appropriate for an analytically compelling argument.
<b>B</b>	Good work. Shows some evidence of having seriously considered the topic themes, and some effort to try to engage the topic in an analytically rigorous way. B papers may be less analytically developed than an A paper, demonstrating less comprehension and familiarity with the text. They may also be somewhat structurally problematic. Nevertheless a good effort has been made.
<b>C</b>	Average work. Typically, this level of work does not show evidence of striving for excellence. It meets minimal standards: Arguments stated without adequate development, insufficient use of supporting texts and evidence, inflated or structurally problematic prose, poor spelling, and weak organization.
<b>D</b>	Poor work. Very minimal work beyond the submission of your paper by the deadline. One-liners, non-sequiturs, assertions without arguments, little or no evidence of having done or considered the readings, often off-topic, badly disjointed, structurally defective, and inadequate citations. Does not meet minimal average standards.
<b>E</b>	No effort beyond handing in a paper has been made. Shows no evidence of even the slightest familiarity with the texts, no citations, often handed in past the deadline, and fails to address the paper topic in any way.