



Syllabus: Literature 290, Section 1 (World Literature and Global Film)

Course Information

Course Title: World Literature and Global Film

Course Prefix/Number: LIT 290, Section 1

Semester: Spring 2022

Class Days/Times: Mondays and Wednesdays, 10:00-11:15 a.m. (synchronous Zoom meetings) with required Friday screenings

Credit Hours: 3

Instructor Information

Name: Dr. Edison Cassadore

Phone/Voice Mail: (520) 479-2300, Extension 1514 (**Note:** This office telephone number is for the physical location. Thus, because of physical campus restrictions related to the coronavirus pandemic, the best way to contact me is through the college Gmail address since I am mainly working remotely.)

E-mail: ecassadore@tocc.edu

Office location: virtual and physical in S-Cuk Du'ag Mašcamakuḍ (formerly Main Campus) in Ha-Mascamdam Ha-Ki: Building, Room 109

- Office hours: Mondays and Wednesdays, 1:30-3:00 p.m. (by **virtual appointment**);
- Tuesdays and Thursdays, 2:45-3:45 p.m. (**face-to-face**), and,
- by appointment outside these days and times.
- (**Note:** These office hours are **virtual** and **face-to-face** [Tuesdays and Thursdays only]. Please contact the instructor to arrange an appointment and to confirm availability for both virtual and physical office hours.)

Course Description

This course provides a survey of Native American, Aboriginal, Maori, and Canadian First Nations oral stories, autobiographical writings, fiction, poetry, filmic representations, and nonfiction. It also includes a global, comparative approach to historical and cultural contexts, major themes and issues in contemporary world Indigenous literature, literary forms and techniques, and critical essays.

Student Learning Outcomes

After completion of the course, students will be able to:

1. Discuss the brief history and impact of Indigenous literature and film as art.
2. Describe the generic differences and similarities among world, Indigenous films as an expression of art and the literary adaptation.
3. Compare and contrast Indigenous film with Indigenous literature.
4. Write a critical analysis describing film and literary forms, elements, genres, and historic contexts in world, Indigenous film.
5. Consider specific texts by Indigenous writers and filmmakers, and contextualize these artistic texts within a historic context.

Course Structure

This synchronous course will relate various methods and skills for students to become more effective and organized thinkers and writers, especially by focusing on the continuing development of analytical and inference skills that lead to authoring critical essays about literature and film. Critical thinking and writing mean communicating your ideas in a persuasive, thorough manner with clearly written sentences and textual evidence.

Discussion of the films and film concepts will be primarily through the Zoom meetings and in Canvas with posted questions.

PowerPoint presentations will occasionally be used to discuss film history and film personnel.

Embedded hyperlinks in Canvas to video presentations may also be used to illustrate film concepts.

While the course will focus on films' dramatic forms, elements and genres, Indigenous literature from Canada, Australia, and New Zealand, etc., it will also emphasize the impact of Hollywood re-presentations of Native Americans and more recent Native American re-presentations.

Course Learning Materials and Textbook Information

- Various Native American, First Nations (Canada), Aboriginal (Australia), and Maori (Aotearoa/New Zealand) posted in Canvas, to be announced (TBA).
- Kilpatrick, Jacquelyn. *Celluloid Indians: Native Americans and Film*. University of Nebraska Press, 1999.
- Benshoff, Harry M., and Sean Griffin. *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies*. (Second Edition) Blackwell Publishing, 2009.
- Hacker, Diana, and Nancy Sommers. *Rules for Writers with Writing about Literature*. (Ninth Edition). Bedford/St. Martin's, 2019.

DISCLAIMER: This syllabus is designed to evolve and change throughout the semester based on class progress and interests. You will be notified of any changes as they occur.

- Also, the instructor may distribute short articles (from secondary sources), essays, and other relevant reading material for the course in class. Reading materials may also be placed in Canvas such as selected readings from *skins*.
- Please bring ***loose-leaf writing paper*** for each class meeting to be used for notes and any other possible writing activities, etc.
- Additional Required Materials: A memory stick; a spiral-bound notebook (with *perforated edges* on the sheets of paper); a three-ring binder with tab dividers for coursework; a vocabulary-builder text; a dictionary; and a thesaurus. **Note:** Please use the USB flash drive to save all your essay work for any possible “rewrites.”

Online Text:

The OWL at Purdue

<http://owl.english.purdue.edu/owl/resource/557/01/>

(This is an online handbook that will teach you MLA [Modern Language Association] format for college writing. You can also look up punctuation, grammar, writing process ideas, and other useful information such as citing secondary sources. You can also use this resource for *any* class you take that requires writing.)

Course’s Outline and Important Dates

- I. Development of Film as an Art Form
 - A. Brief history behind the development of film as a separate art form
 - B. Trace the historical roots of film in America
 - C. Terminology used in techniques of film making
- II. Comparative Approaches to Indigenous Literature and Film
 - A. Vocabularies of literature and film
 - B. Films adapted from literature (as appropriate)
 1. Short stories
 2. Novels
 3. Plays
- III. Performed Drama
 - A. Two sides of criticism - auteur, mise-en-scene
 - B. Compare/contrast - literature and the movie adaptation
 - C. Editing to screening
 - D. Film Project
- IV. Critical Analysis
 - A. Critical reading, writing, and viewing
 - B. Film elements
 1. Theme
 2. Form
 3. Style
 4. Plot.
 - C. Literature and film appreciation (i.e., World Indigenous Literature and Filmic Representations)

- D. Film reviews
 - 1. View and evaluate
 - 2. 2,500 words total semester output
- V. Film Production Personnel
 - A. Producers
 - B. Directors
 - C. Screenwriters
 - D. Actors

NOTICE OF DISCLAIMER: This syllabus is designed to evolve and change throughout the semester based on class progress and interests. You will be notified of any changes as they occur.

LIT 290 Course Schedule*

***PLEASE NOTE:** Timelines and assignments are an approximation; the instructor may change due dates and assignments as needed because of unforeseen circumstances due to class progress, interests, instructor absence, unexpected college closures, etc. Changes will be announced during the class session. Furthermore, because of unforeseen circumstances, any changes in due dates for essays, curricular adjustments, etc., should not be construed as a lessening of academic responsibility and/or rigor. Indeed, academic rigor is not synonymous with rigidity.

Important Due/Test Dates:

March 14: Draft of first five pages of film review essay

March 30: Draft of remaining second five pages of film review essay

April 27: Film Review Essay, Journal, and Personal Review Cover Memo/ePortfolio

Zoom Class Meeting Dates	Conceptual Topic/ Activity, Etc.	Assigned Readings/ Due Dates/ Screenings
<p>Week I:</p> <p>No class meeting on January 17 because of the Martin Luther King, Jr., Day holiday</p> <p>January 19</p>	<p>Introduction.</p> <p>Part I: Culture and American Film: Introduction to the Study of Film Form and Representation</p>	<p>Read: Chapter 1, pp. 3-21, <i>America on Film</i>.</p> <p>Screening (1/21): Walt Disney's <i>The Lion King</i> (1994).</p>
<p>Week II:</p> <p>January 24 & 26</p>	<p>The Structure and History of Hollywood Filmmaking (Production)</p>	<p>Read: Chapter 2, pp. 21-44, <i>America on Film</i>.</p> <p>Screening (1/28): <i>Moguls and Movie Stars</i>, Episode 1.</p>
<p>Week III:</p> <p>January 31 & February 2</p>	<p>Film as Art, Film, and the Novel</p> <p>The Language of Film: Signs and Syntax</p>	<p>Read: James Monaco's <i>How to Read a Film</i>, pp. 22-48, 63-65 (in Canvas).</p> <p>Screening (2/4): <i>Moguls and Movie Stars</i>, Episode 2.</p>
<p>Week IV:</p> <p>February 7 & 9</p>	<p>Part II: Race and Ethnicity and American Film</p> <p>The Concept of Whiteness and American Film</p>	<p>Read: "What is Race?," and Chapter 3, pp. 47-77, <i>America on Film</i>.</p> <p>Screening (2/11): <i>The Jazz Singer</i> (1927).</p>

Zoom Class Meeting Dates	Conceptual Topic/ Activity, Etc.	Assigned Readings/ Due Dates/Screenings
<p>Week V:</p> <p>February 14 & 16</p>	<p>Part II: Race and Ethnicity and American Film (continuation of discussion)</p> <p>Genesis of the Stereotypes</p> <p>Native Americans and American Film</p>	<p>Read: (Continuation of discussion) “What is Race?,” and Chapter 3, pp. 49-74, <i>America on Film</i>. Also, read Chapter 1, “Genesis of the Stereotypes,” <i>Celluloid Indians</i>, pp. 1-15.</p> <p>Screening (2/18): <i>The Vanishing American</i> (1925).</p>
<p>Week VI:</p> <p>No class meeting on February 21 because of Presidents’ Day holiday</p> <p>February 23</p>	<p>Part III: Comparative Approaches to World Indigenous Literature and Film: What does the contemporary term “Indigeneity” mean? What are some of the key contexts of Indigenous peoples subsumed by the U.S., Canada, Australia, and New Zealand (Aotearoa)? What does naming something “Indigenous aesthetics” mean within this historic context?</p>	<p>Read: Chapter 5, <i>America on Film</i>. Alexie handout from <i>The Lone Ranger and Tonto Fistfight in Heaven</i>. Also, read “The Silent Scrim,” <i>Celluloid Indians</i>, pp. 16-35.</p> <p>Screening (2/25): Two short silent films and <i>The Battle at Elderbush Gulch</i> (1914).</p>
<p>Week VII:</p> <p>February 28 & March 2</p>	<p>Part III: Comparative Approaches to World Indigenous Literature and Film (continuation of discussion)</p>	<p>Read: Chapter 5, <i>America on Film</i>. Alexie handout from <i>The Lone Ranger and Tonto Fistfight in Heaven</i>. Also, read pp. 178-180, 228-232, in <i>Celluloid Indians</i>.</p> <p>Screening (3/4): <i>Smoke Signals</i> (1998).</p>
<p>Week VIII:</p> <p>Spring Break</p> <p>March 7 & 9</p>	<p>No class meetings occur this week.</p>	<p>No assignments.</p>

Zoom Class Meeting Dates	Conceptual Topic/ Activity, Etc.	Assigned Readings/ Due Dates/ Screenings
<p>Week VIX:</p> <p>March 14 & 16</p>	<p>Indigenous Literature and Film from the United States: Native American Peoples</p>	<p>Read: Erdrich in <i>skins</i>, pp. 73-78 (Canvas posting), and <u>possible</u>, additional handouts on <i>Northern Exposure</i>, Silko, Ortiz, and Zepeda (If posted, they will be in Canvas). Also, read pp. 101-103, 113-124, in <i>Celluloid Indians</i>.</p> <p>Due 3/14: First five pages of film essay.</p> <p>Screening (3/18): <i>Ponwaw Highway</i> (1988), and possible excerpt from <i>Northern Exposure</i> television series.</p>
<p>Week IX:</p> <p>March 21 & 23</p>	<p>Indigenous Literature and Film from the United States: Native American Peoples (continuation of discussion)</p>	<p>Read: Various Native American writers, scholarship, etc., to be announced (TBA) (Canvas postings).</p> <p>Screening (3/25): <i>Skins</i> (2002).</p>
<p>Week X:</p> <p>March 28 & 30</p>	<p>Indigenous Literature and Film from Canada: First Nations and Inuit Peoples</p>	<p>Read: Various First Nations writers from Canada, to be announced (TBA) (Canvas postings). Also, read pp. 134-138, in <i>Celluloid Indians</i>.</p> <p>Due 3/30: Second five pages of film essay.</p> <p>Screening (4/1): <i>Cleartcut</i> (1993).</p>

Zoom Class Meeting Dates	Conceptual Topic/ Activity, Etc.	Assigned Readings/ Due Dates/ Screenings
Week XI: April 4 & 6	Indigenous Literature and Film from Canada: First Nations and Inuit Peoples (continuation of discussion)	<p>Read: Various First Nations writers from Canada, to be announced (TBA) (Canvas postings).</p> <p>Screening (4/8): <i>The Fast Runner</i> (2002).</p>
Week XII: April 11 & 13	Indigenous Literature and Film from Australia: Aboriginal Peoples	<p>Read: Various Aboriginal writers from Australia, to be announced (TBA) (Canvas postings).</p> <p>Screening (4/15): <i>The Chant of Jimmie Blacksmith</i> (1978).</p>
Week XIII: April 18 & 20	Indigenous Literature and Film from Australia: Aboriginal Peoples (continuation of discussion)	<p>Read: Various Aboriginal writers from Australia, to be announced (TBA) (Canvas postings).</p> <p>Screening (4/22): <i>Rabbit-Proof Fence</i> (2002). College is closed because of the Thanksgiving Day and Native American Heritage Day holiday break.</p>
Week XIV: April 25 & 27	Indigenous Literature and Film from New Zealand (Aotearoa): Maori Peoples	<p>Read: Various Maori writers from Aotearoa (“New Zealand”), to be announced (TBA) (Canvas postings).</p> <p>Due 4/27: Final draft of Film Review Essay, Journal, and Personal Review Cover Memo/ePortfolio</p> <p>Screening (4/29): <i>Once Were Warriors</i> (1994).</p>

Zoom Class Meeting Dates	Conceptual Topic/ Activity, Etc.	Assigned Readings/ Due Dates/ Screenings
Week XV: May 2 & 4	Indigenous Literature and Film from New Zealand (Aotearoa): Maori Peoples (continuation of discussion) Wrapping Up Comparative Approaches to Literature and Film: Vocabularies of Literature and Film How are contemporary Indigenous images being framed? Is the ideology of Manifest Destiny dead?	Read: Various Maori writers from Aotearoa (“New Zealand”), to be announced (TBA), and pp. 169-177 in <i>Celluloid Indians</i> . Screening in class (5/2): <i>Whale Rider</i> (2003).

Evaluations and Grading & Assignments:

90 and above is an A

80 - 89 is a B

70 - 79 is a C

60 - 69 is a D

Under 60 is Failing

The final grade for this course will be determined from your performance on many small tasks rather than on a few major projects such as a term paper, mid-term and final. This means that a deficient performance on any one task will not hurt you, and a robust performance on any one task will not help your final grade very much. Indeed, the grade for this course is based on a composite of various areas of academic work. All required work must be completed to pass the course successfully.

Thus, to do well in this class, you should plan to attend and participate in class on a regular and consistent basis. Academic success means consistently working at your best level. *In addition, chronic lateness to class will also impinge on your participation since group cohesion will lose its effectiveness.*

- Your final grade will be based on Individual and Group Work. It will be calculated using the following percentage scale: **A**=90 to 100%; **B**=80 to 89%, **C**=70 to 79%; **D**=60 to 69%; and **F**=50 to 59%.

Key Performance Areas in Individual and Group Work:

a. Journal.....	100 pts.
b. Readiness Quizzes (6 x 10 pts.=).....	60 pts.
c. Final Draft of Film Review Essay.....	100 pts.
d. Personal Review Cover Memo/ePortfolio.....	100 pts.
e. Group Work.....	50 pts.
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Total.....	410 pts.

Semester Points Range:

410-369 points=A
 368-328 points=B
 327-287 points=C
 286-246 points=D
 Below 246 points=F

Explanations of Assignments and Grading in each Key Performance Area

- **Journals**

A list of specific topics will be assigned for you to write on as an entry in your journal. The journal will not be collected until near the end of the semester. The main intent of this journal is for you to track your own development as both a writer and a critical thinker of literature and/or film. Hence, it will serve as the major source for writing the final Personal Review Cover Memo.

Note: The first journal entry might be requested for early submission within the first four weeks of the semester to assess writing skills.

All journals should be submitted electronically to the Turnitin website.

- **Readiness Quizzes:**

Several times during the semester, you will be given a short objective, timed quiz over the reading material you were to have prepared for that day. Unless you have an extenuating circumstance, missed readiness quizzes cannot be made up. *Students, indeed, are responsible for communicating with the instructor about any missed quiz.*

Quizzes will be done through a timed session in Canvas.

Note: It is best to take quizzes as scheduled in Canvas. In the case of delay or absence, students must email the instructor immediately with an explanation of the situation to make alternative arrangements. Supplemental documentation may be required.

- **Drafts of Film Review Essay, Final Draft of Film Review Essay, Format, and Grading:**

A film review essay (*ten full pages minimum in length*) on a film of your choosing from the course's film screenings will be due near the end of the semester to give you practice in developing and sustaining an argument or a line of thought.

The paper should use at least **ten to twelve** *primary* and *secondary sources* on the "Works Cited" page. Film review essays that do not meet the minimum requirement of primary and secondary sources and that do not include a "Works Cited" page and that do not have ten full pages (excluding the "Works Cited" page) will not be accepted.

Note: In addition, film review essays based on films not from the course's film screenings will not be accepted.

The film review essay, moreover, must be either *word-processed or typed in black ink, double spaced*, use *Times New Roman (10 or 12-size) font*, and have *one-inch margins* on all pages in a **Word document**, and it must follow current formatting guidelines established by the Modern Language Association (MLA). The original due date must be on the paper's first page.

Your **last name** and the **page number** must appear on each page in the upper right-hand corner. Here is a hyperlink for how the film review essay should be physically formatted in MLA style:

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_sample_paper.html.

I will also distribute a style format handout related to MLA guidelines before this assignment is due to meet these requirements. Film review essays that do not meet the above guidelines and MLA formatting will not be accepted.

All drafts of the film review essay must be submitted by the stated deadlines (see above in the course schedule) **to Turnitin.**

The essay will be marked "**A**" (superior), "**B**" (above average), "**C**" (average), "**D**" (below average), "**F**" (failure), and "**R**" (paper must be rewritten). Appropriateness (whether the essay does what the assignment asks), structure and development of ideas, content, format, and mechanics will be considered in evaluating these short papers. A paper must receive a "**D**" or better to obtain credit.

An essay that receives an "**R**" must be rewritten and resubmitted to the instructor within two weeks after you have received the graded or marked version of the essay.

A paper that receives an "**R**" must be rewritten and turned in near the end of the semester along with the Personal Review Cover Memo. Any rewritten essays and your Personal Review Cover Memo will comprise your ePortfolio for the semester (see below). *Students doing rewrites must discuss their paper with the instructor before resubmission so that their rewriting will be*

productive. The original paper must be handed in together with the rewrite. The grade for the rewrite will be the grade the student receives for the assignment. Indeed, the student is responsible for scheduling an appointment with the instructor if the essay receives an “R.”

No paper may be rewritten more than once. Late papers will not be accepted except in dire circumstances and with a signed excuse from a medical doctor or a Tobono O’odham Community College official.

Note: In addition, you should submit the first five pages of the film review essay, the second five pages of the film review essay, and the final draft of the film review essay to the Turnitin website no later than 11:59 p.m. on the various due dates.

Again, all film review essay drafts should be submitted electronically to the Turnitin website.

Pertinent log-in information for how to submit the essays will be provided through an email notification from Turnitin. Log-in information will be provided early in the semester. (**Note:** If you should encounter technical difficulties with Turnitin such as logging in, etc., please raise a service ticket with their staff, immediately. Please refer to this hyperlink regarding raising a technical service ticket: <https://www.turnitin.com/self-service/support-form.html?okay=ok>. Additionally, please notify the course instructor and a college IT staff member through email message, immediately, if you encounter a technical issue with logging in, etc., with Turnitin.)

Note: Please do not make it a habit of continually submitting drafts of the film essay or journal entries through Word attachments in email messages or by sharing coursework items in Google Docs. If there is a technical issue that prevents electronic submission, then once or twice is acceptable, but **continual submission through sharing in Google Docs or email Word attachments is unacceptable. Indeed, any technical issues with submitting coursework items should be resolved as soon as possible by the appropriate Turnitin staff member and/or IT staff member from the college.**

Here are the following required procedural steps for essays that receive an “R”:

1. Before resubmitting a rewritten paper (“R”), students must schedule a mandatory one-to-one Zoom meeting appointment with the instructor to discuss their paper so that their rewriting will be productive and effective. **Again, revisions meetings for “R”-status essays are mandatory unless waived at the instructor’s discretion.**
2. After receiving an instructional review of the essay, the one-to-one Zoom meeting appointment should be scheduled and completed in a timely manner before one week has elapsed because of the shortness of the semester.
3. Thus, the ideal total time to schedule and complete *both* a mandatory one-to-one Zoom meeting appointment to discuss revisions and to submit completed revisions is the following: **two calendar weeks (maximum).** (**Note:** Because of time constraints near the end of the semester, the two-week period will need to be adjusted for Short Paper #3.)

4. Once the revisions meeting between instructor and student is completed either virtually or in face-to-face office hours, a one-week agreed upon deadline for the completion of revisions will be discussed based on whenever a revisions meeting has occurred.
5. If the mandatory one-to-one Zoom meeting is not done, the “R” status essay will be given a grade of “0” or given a grade with no essay revisions completed at the instructor’s discretion. Indeed, it is better to complete requested revisions than not.
6. The grade for the rewrite will be the grade the student receives for the assignment.
7. **Please notify the course professor by email message when rewritten essays have been submitted electronically since Turnitin does not provide notifications.**

No paper may be rewritten more than once, and they are due by the stated deadline.

Note: If the re-written essay is unsuccessful or not completed, then it shall receive either a grade based on not completing revisions or a grade of “F” at the course professor’s discretion.

The rewrite must be electronically submitted to the Turnitin website. Finally, the grade for the rewrite will be the grade the student receives for the assignment if a rewrite has been submitted after meeting with the course professor.

Note: If you have any concerns regarding the essay assignment (or any assignment), please communicate in a timely manner with the course professor **before the deadline.**

I will distribute a style format handout before these assignments are due.

For backup purposes, please make sure that you save all your short papers on a USB flash drive and/or make photocopies of your written work or saved with some other electronic means. In addition, please consider emailing yourself by placing the completed assignment (i.e., essays) in a Word document attachment.

All essays (including rewrites) must be submitted electronically to the Turnitin website. If there is a technical glitch with an essay submission, please notify the course instructor immediately to make other submission arrangements before the specific deadline until the technical glitch is resolved.

Note: Indeed, repeated submissions through an email attachment in a Word document for essays are strongly discouraged.

****Note: While the essay is in “R” status, the grade will be indicated as a “0” in the Canvas grade book until the revisions are completed and a revised version is submitted and pending the instructor’s posting of a final grade for the essay.****

Remember, if a revised version of the essay is not submitted, it will receive a grade of “0” or a grade based on the essay with no revisions at the instructor’s discretion.

Note: It is best to submit the drafts of the film review essay and the final draft of the film review essay on time as scheduled. In the case of delay or absence, students must e-mail the instructor immediately with an explanation of the situation to make alternative arrangements. Supplemental documentation may be required and points deducted. Only rarely will late work will be approved for credit.

- **Directions for the Personal Review Cover Memo/ePortfolio**

The Personal Review Cover Memo for the ePortfolio is an opportunity for you to explore your development as a writer and a person throughout the semester. Thus, students will analyze and evaluate their own voice and how it develops.

Use quotations from your short papers, the journal, and any other relevant sources that show changes or continuities in your writing style, voice, attitudes, beliefs, and subject matter.

This cover memo (see relevant page[s] in Hacker and Sommers text for physical formatting of a memo) will be submitted along with two essays of your choosing and other items like the checklist (see below).

This constitutes the **ePortfolio** for the semester. Specific instructions will be distributed to students before the assignment is due. Finally, please maintain objectivity by fairly analyzing your experiences that influenced your writing voice and refrain from expressing overly personalized bias.

Mandatory Minimum Requirements:

- I. A specific assignment sheet and/or checklist will be distributed for the Personal Review Cover Memo/ePortfolio. The electronic portfolio checklist must be included in the submission per the specific instructions for its placement. **Writing ePortfolios that do not include the checklist will not be accepted.**
- II. The cover memo **must** be word processed and submitted electronically to Turnitin along with the other requested documents. **Cover memos handwritten in ink or pencil will not be accepted.**
- III. **Each subheading (see below) must be answered with a minimum of three sentences.**

- IV. As with all writing assignments (e.g., journal entries, essays), please **proofread** the Personal Review Cover Memo for grammatical, spelling, and punctuation errors.
- V. In addition, you may be asked to rewrite the cover memo if it does not address the six questions below.
- VI. A Word document will “house” all of the requested items, i.e., electronic portfolio checklist, personal review cover memo, and essays that are required materials for the Personal Review Cover Memo/ePortfolio. The items should be arranged and placed in the correct order according to the provided checklist.

The following questions **must be used** as subheadings in writing this cover memo for the ePortfolio:

1. What concerns (i.e., personal, social) did you contend with this semester?;
2. What skills (i.e., writing, social) did you build on?;
3. What struggles did you overcome?;
4. What efforts are still unresolved?;
5. What moral or academic or social issues remain highlighted for you?; and,
6. How far have you progressed as a student, a writer, and a person?

Please address and answer all the above questions in your cover memo. **Again, if the six questions are not addressed, it will be returned and it will need to be rewritten and resubmitted.** If you have any further questions about this assignment, please do not hesitate to contact the course instructor.

Note: It is best to submit the Personal Review Cover Memo/ePortfolio as scheduled. In the case of delay or absence, students must email the instructor immediately with an explanation of the situation to make alternative arrangements. Supplemental documentation may be required.

- **Group Work**

In the spirit of *I-We:mta* (“Working Together”), students will be assigned to a particular group to help develop analytical skills in relation to the assigned films and readings. All group participants are expected to be engaged fully by rotating through responsibilities with collaborating, commenting, and leading discussion, etc., when synchronous Zoom meetings occur.

In addition, discussion among group members should engage in some other electronic communication means, and members should further comprehension of assigned essays by generating collaborative responses to assigned questions.

Finally, individual paragraph responses to essays will be required to share with your assigned group to help build a consensus-based response for general class discussion through posting to a threaded discussion in Canvas.

Note: Group work comprises a section of your overall course grade, so please fully participate in group discussion and activities through posting to threaded discussions and participation in the synchronous Zoom meetings.

Himdag Cultural Component

Tohono O'odham traditions and cultural beliefs will be discussed as relevant to course topics, and only as appropriate to the Tohono O'odham Nation's traditional standards for sharing information as determined by the Himdag Committee.

Policies and Expectations

Attendance Policy

You are expected to arrive to class on time and be prepared to participate in each class period. Four unexcused absences may result in withdrawal and a "W" or "Y" will be recorded. You may request to be excused from class for religious observances and practices, for illness, for school or work-related travel or for personal or family emergency. If you will be absent, please notify the instructor as soon as possible (approved by Faculty Senate April 2014).

Attendance in the synchronous Zoom meetings is required.

Incomplete Policy

"I" is a grade from the instructor who can choose to award an Incomplete only if all three of the following conditions are met:

1. The student must be in compliance with the attendance policy.
2. There must be an unavoidable circumstance that would prohibit the student from completing the course.
3. The student must have completed over 75% of the course requirements with at least a "C" grade.

Incompletes are not a substitute for incomplete work due to frequent absences or poor academic performance. Incomplete grades that are not made up by the end of the ninth week of the following semester will be automatically changed to an F if the agreed upon work, as stipulated on the written form signed by the instructor and the student when the I grade is awarded, is not completed.

An incomplete contract must be completed by the student and instructor. The student and instructor must sign the agreement and submit to the Dean of Academics for final approval. Any "I" submitted for a student without this contract and without the Dean of Academic's approval will be automatically converted to a grade of "F."

Note: Furthermore, if a student is awarded an "I," it is the student's primary responsibility to maintain communication with the course professor for any further requirements for

completion of coursework. For any awarded “T” grade, a “Learning Agreement for Incomplete Coursework” form will need to be completed which will stipulate specific time frames for when work will need to be submitted in a timely manner.

For further clarification of the “T” grade, please refer to the current Tohono O'odham Community College Catalog that is officially in use.

Instructor Withdrawals

Students who have missed four consecutive classes (or the equivalent), not submitted any assignments, nor taken any quizzes by the 45th day census report, due on March 4, 2022, are assumed NOT to be participating in the class and may be withdrawn at the faculty member's discretion.

Student Withdrawals

Students may withdraw from class at any time during the first two-thirds of the semester without instructor permission and without incurring any grade penalty. Please be sure to withdraw yourself by the withdrawal deadline date that can be found in the Academic Calendar on the TOCC website if you do not expect to complete the class. Otherwise, you may receive an "F" grade.

According to the Academic Calendar, the withdrawal deadline for Spring Semester 2022 is the following: **March 30, 2022**.

Special Withdrawals (Y) Grade

The “Y” grade is an administrative withdrawal given at the instructor's option when no other grade is deemed appropriate. Your instructor must file a form stating the specific rationale for awarding this grade. “Y” grades are discouraged since they often affect students negatively. Your instructor will not award a "Y" grade without a strong reason.

Equal Access Statement/Disability Accommodations

Tohono O'odham Community College seeks to provide reasonable accommodations for qualified individuals with disabilities. The College will comply with all applicable regulations and guidelines with respect to providing reasonable accommodations as required to ensure an equal educational opportunity. This process includes self-identifying as a student with a disability, providing supporting documentation of their disability, and being approved for services through the Disability Resources Office (DRO). It is the student's responsibility to make known to their instructor(s) the student's specific needs within the context of each class in order to receive appropriate accommodations. We will work together in order to develop an accommodation plan specifically designed to meet the individual student's requirements.

For more information or to request academic accommodations, please contact: Anthony Osborn, TOCC Disabilities Resource Coordinator, aosborn@tocc.edu, or 520-479-2300 for additional information and assistance.

Title IX

Tohono O'odham Community College encourages each student to have the knowledge and skills to be an active bystander who intervenes when anyone is observed or being harassed or endangered by sexual violence. Sexual discrimination and sexual violence can undermine students' academic success and quality of life on campus and beyond. We encourage students who have experienced or witnessed any form of sexual misconduct to talk about their experience and seek the support they need.

Confidential support and academic advocacy can be found with: Student Services Title IX Coordinator/Counselor, Alberta Espinoza, M.Ed. located in I-We:mta Ki: Room 18. Ms. Espinoza's contact information is the following: telephone: 520-479-2300, and email: aespinoza@tocc.edu.

Conduct: Bias, Bullying, Discrimination and Harassment

Tohono O'odham Community College faculty and staff are dedicated to creating a safe and supportive campus environment as a core value. Harassment based on age, class, color, culture, disability and ability, ethnicity, gender, gender identity and expression, immigration status, marital status, political ideology, race, religion/spirituality, sex, sexual orientation, and tribal sovereign status will not be tolerated.

Additional Course Policies:

- 1) Students are expected to attend each class, arriving on time, except in the case of an excused emergency.
- 2) Students are expected to contact instructor prior to absences, coming late to class or leaving early.
- 3) Unexcused late arrivals or early departures will count against attendance record.
- 4) Class participation and preparation are essential to student success. Students must read textual material, prepare for projects, complete required research as stated on the above course schedule.
- 5) Students are expected to come to class prepared for class and having done any preliminary work required as per the above course schedule.
- 6) Students are expected to stay in class and work diligently throughout the whole time. Sleeping, frequent and/or continued exiting from the class meeting during the class period will constitute one (1) absence.
- 7) No cell phone use is allowed during class meetings. Use of cell phones during class, unless permitted by instructor, is a violation of the T-So:son.
- 8) Failure to submit a project results in a grade of zero (0). An F is a better grade!

- 9) No work will be accepted after the last class.
- 10) Again, all coursework assignments are due no later than 11:59 p.m. for electronic submission to Turnitin by their respective due dates.

Classroom Behavior:

- Visitors may be only allowed at class sessions or on field trips with instructor approval, visitor's safety and behavior are the responsibility of the student.
- Possession of drugs, alcohol or firearms on college property is prohibited and illegal.
- Food and beverages are allowed in classrooms (i.e., synchronous class meetings) at the discretion of the instructor.
- Cellphones should be turned off during class, unless the instructor is allowing students to use their tools (e.g., calculator, internet access, definitions, etc.).
- Students creating disturbances that interfere with the conduct of the class and/or the learning of others will be asked to leave (or exit a synchronous Zoom meeting).
- Student behavior is also detailed in student handbook under Student Code of Conduct Violations.

Make-up policy:

Late assignments that can be made up will be accepted but will be penalized 25%. Laboratories (if relevant) cannot be made up except in the case of college closure. At the instructor's discretion, extra credit opportunities and optional activities may be provided.

Academic Integrity:

Violations of scholastic ethics are considered serious offenses by Tohono O'odham Community College, the Student Services Department, and by your instructor. Students may consult the TOCC Student Handbook sections on student code of conduct, on scholastic ethics and on the grade appeal procedure. Copies are available at Tohono O'odham Community College.

All work done for this class must be your own, or the original work of your group. While you may discuss assignments with other class members, the final written project must clearly be original. You may use work from books and/or other materials if properly cited. Copying from a book and/or other materials without proper reference or from a person under any circumstances will result in an "F" for the assignment, and at the instructor's discretion, possibly an "F" for the course. If you are uncertain about proper citations, please ask your instructor or the librarian.

Course Feedback:

All assignments will be graded and returned to the students promptly, typically within a week after the assignment is closed for handing in. Email and phone messages will be returned within two business days. A student or the instructor may request a student conference at any time during the semester. Quarterly grade reports will be provided to each student, either in person, by email or via the electronic system of Canvas.

Note: The week for course feedback does not include weekends and official college holidays.

Strive to Maintain Keys to Academic Success*:

Participation: Come to class and stay involved. Participate in class discussions and activities, so you can develop your writing skills.

Self-discipline: Please do not miss any of the deadlines. Give yourself plenty of time to do your studying and assignments. Set aside specific times each day and each week to read, reflect, and complete your assignments. Please do not wait until the last possible moment to complete your assignment. Start your work early. Having trouble? Please contact me. I am here for you.

Habits of Mind are ways of approaching learning that are both intellectual and practical and will support student success. They were developed by the Council of Writing Program Administrators, National Council of Teachers of English, and the National Writing Project.

- **Curiosity** – the desire to know more about the world.
- **Openness** – the willingness to consider new ways of being and thinking in the world.
- **Engagement** – a sense of investment and involvement in learning.
- **Creativity** – the ability to use novel approaches for generating, investigating, and representing ideas.
- **Persistence** – the ability to sustain interest in and attention to short- and long-term projects.
- **Responsibility** – the ability to take ownership of one's actions and understand the consequences of those actions for oneself and others.
- **Flexibility** – the ability to adapt to situations, expectations, or demands.
- **Metacognition** – the ability to reflect on one's own thinking and use what one learns from reflection on one writing project to improve writing on subsequent projects.

(*Courtesy of and adapted from Shawn Hellman, Ph.D.)