

**“Marvel” at the Movies: Superheroes on Film**

XIDS 2100: Arts and Ideas

3 Credit Hours

TR 3:30-4:45

TLC 1200



**Contact Information**

Dr. Insenga

TLC 2248

Office hours: T 2-3:00 and R 12-3:15 and by appointment

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**Course description**

This semester, we will investigate the re-presentation and evolving image and use of the superhero figure in film, television, graphic novels, and other artistic renderings. Our study will involve short readings, analysis of depiction in art over time, and an examination of particular heroes in pop culture and political landscapes. All work you will produce provides you with an opportunity to showcase your careful reading ability and to demonstrate deep engagement with assigned course materials, whether independently or collaboratively. I will often model reading, annotating, and analytical strategies in class, and I ask you to then practice using them in the major assignments.

Our class is primarily a reading, viewing, and responding course in which we investigate, together, the filmic, social, academic, and political threads connected to--and generated by--those marvels we call “superheroes.”

**Required Course Texts, in Order of Study**

➤ *Unit One: Laying the Foundation*

Various shorts, clips, television episodes, and readings—see detailed course schedule below for specific assignments and where to find or purchase them\*

➤ *Unit Two: Endings and Beginnings*

*Logan*, directed by James Mangold (2017)

Scenes from *Shane*, directed by George Stevens (1953)—nothing to purchase

*Spiderman: Homecoming*, directed by Jon Watts (2017)

➤ *Unit Three: Marvel(s)*

*Iron Man*, directed by Jon Favreau (2008)

*Captain America*, directed by Joe Johnston (2011)

*Deadpool*, directed by Tim Miller (2016)

*Black Panther*, directed by Ryan Coogler (2018)

➤ *Unit Four: DC*

*The Dark Knight*, directed by Christopher Nolan (2008)

*Wonder Woman*, directed by Patty Jenkins (2016)

➤ *Unit Five: (Super)Heroes?*

*Chronicle*, directed by Josh Trank (2012)

*Watchmen*, directed by Zack Snyder (2009)\*\*

\*Some of these short viewings are available on NBC.com, Youtube, or Crunchy Roll for free; when they are, I link you to them in the daily course schedule below. Some are available on Netflix and others on Hulu, so having access to these platforms—even for a month—helps a great deal. Others will need to be purchased as stand-alone episodes on iTunes or Amazon. *I urge you to look ahead now to find the best purchasing options for yourself.* All course readings are free and either linked on the course schedule below or uploaded to Course Den for you.

\*\*I am working, as of January 2<sup>nd</sup>, to purchase and put a copy of each feature-length film we will study on library reserve. This means you may utilize any of the films for four hours in the library by asking for it at the circulation desk and showing your student ID. Thus, there is absolutely no reason for not accessing, annotating, and watching required films.

### Learning Outcomes (LO's)

Students in this XIDS course will. . .

1. *Define* the term “superhero,” clearly distinguishing it from “hero.”
2. *Identify, compare, and contrast* cinematic features and literary conventions common in a group of representative superhero films, episodes, clips, and art objects.
3. *Identify* major production companies via reading and *apply* ideas in the reading to discussion and in written work
4. *Identify and sequence* major periods in the historical development of “superhero” films
5. *Deploy* close reading strategies which lead to successful analysis and reflection about course content in sustained discussion and in academic writing.
6. *Develop and demonstrate* focused analytical, reflective, and creative response in the deep study of a single hero or villain.
7. *Develop and demonstrate* focused, analytical, reflective, and creative response in the deep study of all course materials.
8. *Hone* verbal presentation and critical writing skills in major assignments.

### Major Course Assignments, Percentage Value, and LO Connections

- Reading/Viewing Quizzes, 30% (LO's 1, 2, 3, and 4)
- Sketchbook Assignment—24 entries in all, 12 written, 12 creative, 30% (LO's 5,6, and 7)
- “Hero Familiar” Assignment, including 10 entries in all—5 written and 5 creative—and periodic expert, in-class reporting, 30% (LO's 5,6, and 7)
- Class and Community, 10% (LO's 5 and 8)

### Grading scale

A+	98	B+	88	C+	78	D+	68	F+	58
A	95	B	85	C	75	D	65	D+	68
A-	92	B-	82	C-	72	D-	62	F-	50

### Required Supplies

- Notetaking supplies for quizzes and working on in-class independent and collaborative activities

- A 9X12, spiralbound, blank page, Sketchbook. [Here](#) is a good one. [Here](#) is another one. [Here](#) is one more. Note: I can accept no substitutions for this required supply; its size and number of pages ensures equity among us. *Order one as soon as you can.*

### Major Assignment Guidelines and Criteria for Evaluation

- *Reading/Viewing Quizzes (30% of your grade)*

During virtually all class periods, you will take a reading/viewing quiz. Each quiz will ask you to recall the plot or content of the short reading or viewing assigned for that class period. In two cases, your quiz will include posting an answer to a discussion board post and then responding to three other peers. See the daily course schedule for details. All quizzes are based on a 100-point scale and comprise 5 questions; sometimes, I include a bonus for the careful readers/viewers out there. Quizzes you to recall and identify basic plot detail (names, events, objects, titles, etc.).

- *Sketchbook Assignment (30% of your grade)*

To get acquainted with my vision for this assignment, first view [this video](#) on Smashbooks, which points to types of content and format and shows you some methods of completion. In our class, you will use of an unlined 9X12 Sketchbook to create a [multimodal](#) reading log that reflects your close reading and advanced thinking about our course materials; thus, while the video linked above points to a plethora of ideas about possible content in a traditional Smashbook, in this assignment, your close thinking about our class texts will act as the focus of the creative and written entries in your Sketchbook.

I ask that you follow the 50/50 rule for this assignment; your Sketchbook will contain 50 percent written responses related to film texts and 50 percent creative responses related to our film texts. In all, you will create 12 full written pages and 12 full-page creative entries. Create content representative of all our films, beginning with *Logan (at least 1 written and 1 creative per film, with more focus on two of them)*.

Think of the written entries as opportunities to focus upon a character's motivation or the logic of the central conflict, a single theme, a dominant or recurrent character conflict, or even a narrative/artistic strategy used in a film. You could examine a relationship and its importance to a hero. You could focus on an industrial aspect of the film—costuming, set design, camera work, lighting, etc. Music is also important as is acting style and ability, so you could well write an entry on one of these aspects. You could focus on diversity or lack thereof in a film, discussing why and how audience members may be affected. While this long list of suggestions is not exhaustive, it does, I hope, provide you with potential emphases for these one-page entries.

As I grade the written entries, I evaluate your ability to *focus*. The best written responses will possess a clearly-stated central idea (a mini-thesis). The writer of a successful entry will then reference specific details and/or quotations from the text(s) in question along with their own commentary about that evidence. You may write directly in the sketchbook or can type out your entry and paste it in the book. In the past, successful writers have typed, pasted in their entries, and drawn around the entries. Remember, each entry must take up the whole page.

The other 50 percent of the Sketchbook's entries should be artistic in nature and must reflect serious effort to craft interesting, detailed, artful entries. You could paste in

images you find that are connected to the text(s) or films; write down important quotations in an artistic way; paste in articles connected to our films or course theme and decorate them in some way; paste in small objects or tactile materials that connect to the text(s); include your own original artwork; or collage several images that reflect your ruminations about what a character or group of them might or do look like. You could include original paintings; graffiti art; tagging; or collages connected to setting or even audience response to the film at hand. Creative entries must fill the page on which you are working and, again, should demonstrate serious efforts to represent your thinking on paper in a colorful, artful, and careful way.

In sum, whether in the 12 written or 12 artistic entries, Sketchbook content must reflect an active mind at work, a mind stretching to reflect our course's learning outcomes.

I base my evaluation of creative entries on whether the work is careful, colorful, detailed, and complete. I also think about how an entry connects to the text(s) in a recognizable fashion. I look for well-conceived and neat work that takes up the whole page. Sloppiness is not rewarded, so take care to present your best work in this major assignment.

Whether evaluating a written or creative entry, I always ask myself "How much time was spent thinking about this entry, planning it, and then either writing/typing or creating it via use of drawing, collaging, painting, stamping, pasting in objects/materials? In sum, both written and creative responses should reflect serious consideration of the viewing and reading.

I will collect the Sketchbook 3 times during the semester, assigning a grade each time. Thus, 8 entries—4 written and 4 creative—are due on dates included the daily schedule below. At end of semester, I will average the 3 installment grades together. This average will make up 30% of your grade.

Soon, I will bring examples—good, bad, and ugly—to class for you to see as you begin this multimodal project. For now, purchase your 9X12, blank page Sketchbook. Since you have to create 34 entries in all (24 for the Sketchbook and 10 for your Hero-Familiar assignment, described below), make sure you purchase a Sketchbook with at least 35 pages in it.

➤ *"Hero-Familiar" Assignment (30% of your grade)*

Harry Potter has Hedwig. Sabrina the teenage witch has Salem. And, this semester, you will become a superhero **familiar** of sorts. To do well, your tasks include researching, recording, and in-class reporting. I suggest knowing all you can about your hero in the following areas:

- His/her genesis and resulting powers
- Personality traits and any changes over time—plus causes of any change(s)
- Original hero costuming and costuming over time, including weaponry
- At least three major, different storylines, whether from comic books or films
- At least five major connections between your hero and other major characters—so, to whom is the hero connected and how/why/when

- Publication history: dates, notable illustrators, authors, editions, and/or story arcs
- Film or television production history: dates, titles, notable storylines or actors

I have provided credible sites and sources on Course Den in the “Content” tab, listed under “Sources for Familiars.” These resources serve as starting points and models for the sort of reading and research you should complete. Scour them as you create written entries that tell your hero’s story and flesh out their characterization, nemeses, histories, and appearance in print and production. You may—and should—use other credible sources, but these are great starting points.

All the material you find should be reflected in 10 additional Sketchbook entries—5 written and 5 creative. Please reexamine all suggestions for composition and creation above as you contemplate how best to represent your deepening knowledge of your hero. When you use specific detail from a source in a written entry, document it using MLA documentation.

Additionally, you should prepare to discuss these ideas at pertinent times during class discussion of your hero. So, when we study *Logan*, for example, the prepared Wolverine familiars should add detail and texture to the discussion at hand, answering questions or adding to them when needed.

Your 10 entries are due no more than a week after we have finished the film in which your hero appears, so do look at the course schedule to see when you should begin gathering material. Starting early is always a great idea, especially when you have the assignment laid out for you. You want to be ready to chime in with your expert ideas!

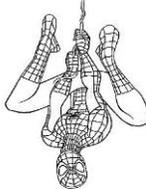
You will work individually on this project, though, as you will see on the sign-up sheet, more than one person can sign up for a hero. Your entries are 60% of your grade, while your discussion in class is 40%. You must sign up by January 22<sup>nd</sup> at end of class, and I do have the sign-up sheet with me today if you are ready to choose a hero to study deeply.

➤ *Class and Community*

Class and community grades include my consideration of your performance in the following areas: punctuality; showing respect to others; participating during regular class discussion; acting as familiar during class discussion in which your hero is featured and your expert knowledge is needed; your avid participation in all class collaboration; your attention to detail in the Sketchbook; in-office conferences, especially if I’ve invited you to speak with me; and your demonstrated willingness to work to achieve all stated goals in assignments.

### Schedule of Coursework

Below is a detailed schedule of coursework through Spring Break. From left to right, you can see class date, what is due on that date, what we will do in class, and what reading and/or viewing is assigned and due at the beginning of the next class period. I also list quizzes and include two of the Sketchbook due dates. Items in red are clickable links which take you to required reading or listening. Study this schedule of coursework carefully and view it as essential to your preparation.

Date	What's Due Today?	What Are We Doing in Class?	What's Due Next Class?
January 8	You, ready to take flight!	-Introduction -Does Bill Maher mar our marvel-ous work? 	-Purchase supplies/texts -Read <a href="#">"Understanding Heroism: A Look at Modern Mythology and the (Super) Appeal of Superheroes"</a> -Read <a href="#">"The Hero's Journey"</a> -View <a href="#">The Incredible Hulk, season 1 (1977)</a> , episodes 1 and 2 -View <a href="#">The Origin of Spiderman (1967)</a>
January 10	Reading and/or viewing assignments	-The Superhero/Hero Dichotomy -Discuss Viewing	-Read <a href="#">"Flashes of Light in a Dark World: Why We Need Superheroes"</a> -Read <a href="#">"What is a Superhero?" from Psychology Today</a> -Read <a href="#">"Successful Annotation: The First Step"</a>
January 15	Reading and/or viewing assignments 	Critical Study of Film: What Does it Mean to "Read" a Film and to Write about Film?	-View <i>Batman: The Complete Series</i> , season 1, episodes 1, 2, and 3 (purchase from iTunes) -View <i>Luke Cage</i> , episodes 1,2, and 3 on Netflix or bought from <a href="#">Amazon</a> -View <i>Wonder Woman</i> , season 1, episode 1 (purchase from iTunes) -Navigate to Course Den and follow directions in the forum there (this is Quiz 1)
January 17	No regular class or office hours—finish the viewing assignments and the Course Den forum work above		
January 22	-Course Den work - Reading and/or viewing assignments	Discuss Cinematic Viewing	View <i>Supergirl</i> , season 1, episodes 1 and 2 on Netflix or Amazon View <i>Smallville</i> , season 1, episodes 1 and 2 on Hulu.
January 24	-Reading and/or viewing assignments	Discuss Literary Viewing	-View <i>My Hero Academia</i> , season 1, episodes 1 through 4. You can watch free <a href="#">here</a> or on Hulu. -View the first 14 minutes of <i>Batman: the Telltale Series</i> videogame, episode one, <a href="#">here</a> on Youtube.
January 29	Reading and/or viewing assignments	Our Framework for Viewing: Cinematic, Literary, and Dramatic	-View and Annotate <i>Logan</i> -Hey, Wolverine familiars! You are up next!

January 31	Reading and/or viewing assignments	Quiz 2 Discuss Wolverine, <i>Logan</i>	-Read <a href="#">“X-Men to Logan: Every Hugh Jackman Appearance as Wolverine, Ranked”</a> -Re-view scenes from <i>Logan</i> assigned in class -View <a href="#">“X-24 Digital Double”</a>
February 5	Reading and/or viewing assignments	Quiz 3 Discuss <i>Logan</i>	-View and Annotate <i>Spider-Man: Homecoming</i> -View <a href="#">“Spider-Man: Homecoming ‘Making Of’ Featurette”</a> -Hey Spidey familiars! You are coming up next!
February 7	Reading and/or viewing assignments	Quiz 4 Discuss Spider-Man, <i>Spider-Man: Homecoming</i>	-Re-view scenes from <i>Spider-Man: Homecoming</i> assigned in class -View <a href="#">“Every Spider-Man Movie and TV Show Explained by Kevin Smith”</a>
February 12	No regular class or office hours—		
February 14	Reading and/or viewing assignments	Discuss <i>Spider-Man: Homecoming</i> Quiz 6 Discuss <i>Iron Man</i> and modern Marvel productions	-View and Annotate <i>Iron Man</i> -View <a href="#">“I am Iron Man: The Making of Iron Man”</a> -Hey Iron Man folk, get ready to share ideas with us!
February 19	-Reading and/or viewing assignments	Quiz 5 Discus <i>Iron Man</i>	-Re-view scenes from <i>Iron Man</i> assigned in class -Finish Installment One of your Sketchbook, 4 creative and 4 written
			
February 21	-Reading and/or viewing assignments -Sketchbook Installment One: 8 pages, 4 creative and 4 written	Quiz 6 Discus <i>Iron Man</i>	-View and Annotate <i>Captain America: The First Avenger</i> -Read <a href="#">“My Grandfather Helped Create Captain America for Times Like These”</a> -Read <a href="#">“Captain America was Punching Nazis in 1941. Here’s Why that Was so Daring”</a> -Cap familiars, get ready! -Red Skull familiar, you are a go!
February 26	Reading and/or viewing assignments	Quiz 7 Discuss <i>Captain America: The First Avenger</i>	-Re-view scenes from <i>Captain America: The First Avenger</i> assigned in class
February 28	Reading and/or viewing assignments	Quiz 8 Discuss <i>Captain America: The First Avenger</i>	-View and Annotate <i>Deadpool</i> -Listen to <a href="#">“Deadpool Gleeefully Lampoons The Marvel Universe”</a> -Read <a href="#">“Facing the Fourth Wall: Deadpool 2 and the Paradox of Metatextuality”</a> -Deadpool familiar, get ready!
March 5	Reading and/or viewing assignments	Quiz 9 Discuss <i>Deadpool</i>	-Read <a href="#">“What Makes You are Deadpool the Most Ambitious Marvel Comic of 2018”</a>

<p>March 7</p> 	<p>Reading and/or viewing assignments</p>	<p>Quiz 10 Discuss <i>Deadpool</i></p>	<ul style="list-style-type: none"> <li>-View and Annotate <i>Black Panther</i></li> <li>-Read <a href="#">“The Matter of Representation in Superhero Movies”</a></li> <li>-Read <a href="#">“Black Superheroes Matter: Why a Black Panther Movie is Revolutionary”</a></li> <li>-Re-view scenes from <i>Black Panther</i> assigned in class</li> <li>-T’Challa familiars, get ready to go!</li> </ul>
<p>March 12</p>	<p>Reading and/or viewing assignments</p>	<p>Quiz 11 Discuss <i>Black Panther</i>, <i>Black Panther</i></p>	<ul style="list-style-type: none"> <li>-Listen to <a href="#">“Ta-Nehisi Coates Hopes <i>Black Panther</i> Will Be Some Kid’s <i>Spider-Man</i>”</a></li> <li>-Listen to <a href="#">“Black Panther Costume Designer Draws on ‘the Sacred Geometry of Africa’”</a></li> <li>*Hint: for these audio interviews, click the white arrow in the blue circle on the page.</li> </ul>
<p>March 14</p>	<p>Reading and/or viewing assignments</p>	<p>Quiz 12 Discuss <i>Black Panther</i></p>	<ul style="list-style-type: none"> <li>-Finish Installment Two of your Sketchbook—8 pages in all, 4 creative and 4 written.</li> </ul>
<p>March 19, 21</p>	<p>No regular class or office hours—Spring Break. See above for what is due when we return.</p>		
<p>March 26</p>	<p>Sketchbook Installment Two: 8 pages, 4 creative and 4 written</p>	<p>Quiz 13—reflective quiz Nolan’s Batman</p>	<ul style="list-style-type: none"> <li>-View and annotate <i>The Dark Knight</i></li> <li>-Read <a href="#">“The Dark Knight’s First 5 Minutes Say More About the Joker than the Rest of the Movie”</a></li> <li>-View <a href="#">“The Dark Knight: Make the First 5 Minutes Count”</a></li> <li>-Read</li> <li>-Batman familiars, you are up!</li> <li>-Joker familiar, you are up!</li> </ul>
<p>March 28</p>	<p>No regular class or office hours—Dr. Insenga in NOLA for College English Association</p>		
<p>April 2</p>	<p>No regular class or office hours—Honors Day</p>		
<p>April 4</p> 	<p>Reading and/or viewing assignments</p>	<p>Quiz 14 Discuss <i>The Dark Knight</i></p>	<ul style="list-style-type: none"> <li>-Re-view scenes from <i>The Dark Knight</i>, assigned in class</li> <li>-Read <a href="#">“All the Ways <i>The Dark Knight</i> Borrowed from <i>Heat</i> Revealed”</a></li> <li>-“Clip Drop” assignment on Course Den—follow directions in the Discussions area of our course, just as you did during the second week of class (this will count as Quiz 15).</li> </ul>
<p>April 9</p>	<p>No regular class or office hours—Dr. Insenga in Athens for the University System of Georgia’s Teaching and Learning Conference</p>		

April 11	-Quiz 15 due by 3:30 on Course Den -Reading and/or viewing assignments	Quiz 16 Discuss <i>The Dark Knight</i> 	-View and annotate <i>Wonder Woman</i> -Read " <a href="#">Why the Wonder Woman Effect is Seriously Inspiring Female Filmmakers</a> " -View <a href="#">Wonder Woman Making of Featurette</a> -Diana Prince familiars are next!
April 16	Reading and/or viewing assignments	Quiz 17 Discuss <i>Wonder Woman</i>	-Re-view scenes from <i>Wonder Woman</i> assigned in class -Read " <a href="#">Why Wonder Woman Matters to Women and is Already Changing the Movies we Watch</a> "
April 18	Reading and/or viewing assignments	Quiz 18 Discuss <i>Wonder Woman</i>	-View and annotate <i>Chronicle</i> -Read " <a href="#">Origin Issues</a> "
April 23	Reading and/or viewing assignments	Quiz 19 Discuss <i>Chronicle</i>	-Re-view scenes from <i>Chronicle</i> assigned in class
April 25	Reading and/or viewing assignments 	Quiz 20 Discuss <i>Chronicle</i> Course Evaluations	-View and annotate <i>Watchmen</i> -Find a high-quality secondary source related to <i>Watchmen</i> —it can be a critical review, a short video on production, etc. Be ready to share ideas from it as we discuss. -Finish your Sketchbook and identify 3 "points of pride" in it using directions from class -Rorschach familiar, you are up!
May 2, 2-4 p.m. 	-Sketchbook Installment Three: 8 pages, 4 creative and 4 written -Reading and/or viewing assignments	Quiz 21 Discuss <i>Watchmen</i>	

**Student Support Resources:**

- [Accessibility Services](#) or call 678-839-6428
- [Center for Academic Success](#) or call 678-839-6280
- [Center for Disability Services](#)
- [Course Den D2L Home Page](#)
- [Counseling](#)
- [Ingram Library Services](#)
- [Student Services](#)
- [University Bookstore](#)
- [UWG Cares](#)
- [UWG Statements of Accessibility](#)

### **Campus-wide Course Policies**

Please read through the [Common Language for Course Syllabi](#) for official information on UWG's Academic Integrity Policy. You will also find information related to UWG Email, Credit Hour, and Honor Code policies as well as information on Academic Tutoring, Student Services, Technical Requirements, Privacy Policy, and Accessibility Statements.

### **Attendance Policy**

Our class meets *twice per week*. During each class period you can expect to discuss readings and viewing, both primary or secondary, and work together to arrive at increasingly complex conclusions because of our ongoing collaborative analysis. Because of the think tank, workshop environment I seek to set up with you, *attendance is mandatory*.

Students may miss *up to 4* class periods. Upon their fourth absence, students will not be able to pass our course because of the large amount of unobservable discussion and in-class practice which signals to me your growing ability to complete major assignments successfully.

I don't distinguish between excused and unexcused absences, so please choose the days you must miss wisely.

*Avoid tardiness* as well, since I start class promptly and do not want you to miss a single moment of instruction or disrupt ongoing learning of others here in PAF 106.

### **Late Work/Make-Up Work**

Missed quizzes cannot be made up under any circumstance. In-class group work cannot be made up, either, since it occurs during class time and cannot be duplicated. You cannot make up your Hero-Familiar in-class work, since you must be there to contribute in substantive ways during discussion of the character and film.

Should you feel you have an extenuating circumstance which will cause you to miss a Sketchbook or Hero-Familiar entry deadline, do see me in office. That way, we can discuss the challenges you are facing. Often, I have found, with swift and honest communication problems can be solved to your advantage.

### **Americans with Disabilities Act Statement**

If you are a student who is disabled as defined under the Americans with Disabilities Act and/or require assistance or support services, please seek assistance through the [Center for Disability](#). UWG also provides [Accessibility Statements for Technology](#) that you may be required to use for this course. For more information on the Americans with Disabilities Act, please see the [Common Language for Syllabus](#) document.

### **Electronic Device Policy**

Sometimes, I will ask you to utilize your Smartphone or tablet to find a quick fact, conduct some in-class research, or even film a short video for posting on Course Den or sharing in class. Please do not take this academic use as a license to text, scroll, answer e-mail, or, heaven save us, *answer* your phone. Instead, put it on vibrate and put it to the side or in your bag.

You are free to use your tablet or laptop in class if what we are doing connects to the

technology in a purposeful way. However, if I notice you using technology at inappropriate times, I will note it in my grade book. Should you accumulate three instances of inappropriate use, you will earn a half-letter grade deduction from your *final* grade. After two instances, I will ask that you discontinue use of technology in our classroom, leaving it in your bag, car, or room.

### **Communication Policies**

In class, we will discuss required texts, focusing often on your interpretations within the framework of your growing knowledge of realistic YA and target adolescent demographic. Such discussion can be helpful, enjoyable, and even tense. I ask that you come at the discussions with an open mind but also engage consistently, honestly, and even passionately. I regularly assess your progress and deepening understanding during these discussions, so your voice is imperative. Do recall that we exist in an academic environment where respect for others' ideas— even the ones we struggle to understand—is a must. So, engage but do so academically.

When working online—and you will do so twice during this semester—I ask you to adhere to the same kind of engagement I mention above and to remember rules of [netiquette](#).

You may always email me at my university email address ([ainsenga@westga.edu](mailto:ainsenga@westga.edu)) to ask questions or request appointments using your university e-mail. Typically, I reply within 12 hours; however, as the semester heats up, I reserve the right to take as long as 36 hours to answer. I will not answer email over the weekends (from Friday at 11:59 p.m. until Monday at 9:00 a.m.).

I list my office hours at the top of this document, and I welcome you there. You may come by to introduce yourself, to talk about classwork at any stage, to ask questions, or even just to chat. You might even want to continue a discussion begun in class. Whatever the case, I encourage you to make use of office hours or, if needed, appointments. Allow me to use my expertise in reading, viewing, and writing to help you navigate this academic terrain.

I do want to say a word about confidential discussion. The Board of Regents, the governing body for the University System of Georgia, recently passed [new rules](#) regarding sexual misconduct and its reporting on our campus. As of July 1, 2016, all faculty and staff must promptly and fully report complaints of or information regarding sexual misconduct to the Title IX Coordinator on campus. Here is the UWG [Title IX website](#).

For you, this means that I cannot guarantee confidentiality if you come to me and tell me about an instance of sexual misconduct. I must report. However, the following locations and individuals can offer confidential support, and I strongly encourage you to talk to them. I can help you contact these places, too, and I can accompany you, if you would like. You are still welcomed to talk to me about such issues; but know that, since I am not a trained professional counselor and I am most concerned with your health, I must report and will always encourage you to obtain help to ensure your safety and well-being. Below are various confidential places on campus to go for help. Above all, whether you share with me or self-report, know this: You deserve safety. You deserve wellness. You deserve a positive, professional outlet for any sexual misconduct you experience.

<p><u>UNIVERSITY POLICE</u> 678-839-6000 (9-6000 on campus)</p>	<p><u>COUNSELING CENTER</u> Location: 123 Row Hall Office Hours: Monday-Friday, 8-5 Tel: (678) 839-6428 Call UWG Police after hours Email: counseling@westga.edu</p>
<p><u>HEALTH SERVICES</u> 678-839-6452</p>	<p><u>PATIENT /VICTIM ADVOCATES</u> 678-839-0641; 678-839-5338; or, after hours, 678-839-6000</p>

### Administrivia

- The best way to contact me outside of office hours is by sending an email to my university email account via your university email account. Of course, you may call my office or come by during office hours. Finally, you can schedule an appointment with me outside of office hours by talking with me in class or via email. While I am *incredibly interested* in discussing your work with you, please note: email is not an appropriate—or legal—venue to discuss grades or to hold extended conversation related to classwork, and I do not check email after around 9 p.m. or on weekends.
- Please turn all phone notifications off or to vibrate when entering our classroom. Ringtones and notifications distract your fellow classmates and me. They prevent us from doing the work and do not allow you to get all the instruction for which you paid. If you have an emergency that may require electronic communication, put your phone on vibrate and exit the classroom if you receive a notification. Please also avoid texting or any phone use during class, unless we are using technology for a meaningful purpose.
- You may make use of small laptops or tablets while in class; however, if they become noticeably distracting to you, peers, or professor, you will be asked not to bring them to class any longer. See the electronic device policy above for more detail.
- I reserve the right to amend this document with future handouts.
- You must have your materials with you in order to participate fully. This means printing out or having electronic means to examine texts, bringing annotations, and/or having access to assignment materials. This means taking notes about what your peers and I say and contributing. You will, of course, be free to stay in class for the benefit of instruction and discussion when not prepared, but you are essentially not present when you do not have your materials and will be awarded an absence.

All right, let's get to work!

