

Teaching Portfolio
Kari Daly

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Statement of Teaching Philosophy

As a child of working-class parents, I am keenly aware of how events occurring outside the classroom can influence a student's learning experience. My own undergraduate experience was marked by the struggle to balance responsibilities at home and work while navigating the college system on my own. I had no idea that one could ask for extensions and what an advisor's role was supposed to be. This was part of some secret code -- what some might call the "hidden curriculum" -- that I hadn't been taught and so I assumed I was on my own. My goal as an instructor has always been to do my best to prevent my students from feeling the sense of isolation I did by empowering them to take control of their education.

I've come to believe that one of the keys to fostering student success lies in engendering a sense of agency. This is especially true of students from marginalized populations, who often feel as if they have little to no control over their circumstances. To this end, I lay the groundwork for their agency in my course design by creating a clear and accessible syllabus and course schedule. I offer readings and assignments in a variety of modalities (alpha-numeric, videos, podcasts, etc.) and leave blank spaces on my syllabus for students to help fill in. I'm also careful to explain to my students which skills each assignment is meant to foster and how our class activities feed into larger assignments. Understanding the reasoning behind course decisions lowers students' stress, I've found, and encourages them to take control of the course by making suggestions for alterations that suit their particular class ecology. Beginning each class with a brief "check in" allows me to keep a finger on the pulse of their lives outside of my classroom as well -- which courses they're struggling with, which social events they are involved in. Armed with this knowledge, I am able to adjust our class accordingly. For example, when my students were struggling with midterm examinations one semester, we discussed our schedule as a class and decided to shift a due date on a major assignment to after spring break. This not only helped students produce better projects, but also lowered their stress considerably by giving them breathing room and, just as importantly, granting them agency.

For the first-year writing courses I teach, agency comes in the form of the grading contract that I utilize. Focusing on class engagement, rather than an arbitrary standard of what constitutes "good" writing, this grading contract allows students to take risks with their projects without fear of failing and to write in their own Englishes. It also allows them to decide how they want their work to be assessed -- halfway through the semester I set aside a class meeting for us to renegotiate the terms of this contract in order to come up with a model that feels more equitable for the particular students in the room. Such an approach recognizes that students come to college with differing educational experiences and promotes inclusion of those who may normally feel left out. Conversations with students at the end of the term suggests that the grading contract (and its renegotiation) plays a large role in them taking ownership of the class and remaining engaged. As one student explained in their evaluation of one of my classes, such an approach succeeds in "getting everyone to really think and go past their usual writing boundaries."

On a day-to-day basis, I often let my students take the lead deciding how class time is used. This strategy proved particularly helpful when I was teaching *Introduction to Drama* and a student presented on David Mamet's *Oleanna*. She contextualized the history of the play's inception (showing clips from the Anita Hill hearings) and then provided her own experience of seeing a local production of the play. Her presentation sparked a lively conversation in which students parsed out the nuances of sexual harassment and the politics of producing a play that seemed so troublesome. Recognizing that my students were making important connections between the text and real life, I took a step back. What might have been a fifteen-minute presentation ended up absorbing our entire class time as students used the controversy surrounding *Oleanna* to assess the message behind Mamet's work in a post-#metoo society. The presentation on *Oleanna* clearly spoke to my students; even though it was part of an independent project and not on the syllabus as a class reading, many chose to write about it in their final exams. As this example demonstrates, enabling students to take control of their education leads to opportunities for them to develop critical thinking in ways which promote the transfer of this skill to other contexts.

By being transparent in my course design and allowing students to control their assessment and class time, I empower my students to helm their educational experiences. Such an approach takes students' holistic college experience – what is happening both within and outside of the classroom -- into account. It also enables me to teach a course that is challenging without being unnecessarily stressful. I hope that students leave my class not just with the skills the course imparts, but with an understanding of how these are inextricably intertwined with their “real” lives and that, in one space on campus at least, they don't feel isolated and helpless. Doing so not only helps students whose struggles instructors are aware of, but fosters more effective learning for everyone.

List of Courses Taught

American Literature to 1880 (W)	1 section, enrollment 19
ENGL 2201W, University of Connecticut	

A survey course in the formation of American literature to 1880 in which students read and analyze short stories, poetry, and novels. This course, as a writing (or “W”) course, requires fifteen pages of revised writing, as well as shorter, “lower-stakes” writing which enable students to investigate a variety of ideas about the texts.

Introduction to Drama	1 section, enrollment 19
ENGL 2405, University of Connecticut	

A survey course of the major dramatic works from Greek drama through today. Analyses of plays focus on historical contextualization and on theatrical production history. Students are asked to analyze not just the content of the works, but also to juxtapose the original significance of these plays against the feasibility of producing such plays today.

Seminar in Academic Writing and Multimodal Composition	5 sections, enrollment 16
ENGL 1007, University of Connecticut	

A seminar in which students are introduced to different modes and approaches to composition and become aware of, and respond to, a variety of rhetorical situations. Students compose through multiple forms of literacy, including rhetorical, digital, and information literacies necessary for twenty-first-century contexts. Students develop creatively intellectual inquiries through sustained engagement with texts, ideas, and problems.

Multimodal Composition Studio	3 sections, enrollment 32
ENGL 1007 L, University of Connecticut	

A collaborative composing studio in which students develop a Digital Learning Portfolio to archive their work and showcase their skills from both their ENGL 1007 Seminar and Studio sections. The Studio allows students and instructors to experiment with and apply the cognitive, creative, and technical skills needed for effective communication in a range of modes and through a number of traditional and emergent technologies.

Seminar in Academic Writing	7 sections, enrollment 22
ENGL 1010, University of Connecticut	

A seminar in which students examine and employ the practices of academic and other professional writers, situating themselves in conversation with other writers, engaging with them in meaningful ways, and developing new strategies for approaching texts.

Students hone their understanding of the choices that writers make and the effects of those choices through revision of and reflection on their work.

English for Non-Native Speakers 1 section, enrollment 16
ENGL 1003, University of Connecticut

A basic writing seminar designed to acclimate multilingual students who are transitioning to primarily English academic discourse, as well as students placed in the course by standardized test scores and written placement examinations, to the expectations of college-level writing.

English Composition I 2 sections, enrollment 14
ENGL 101, Westfield State University

A writing course that provides instruction in the process of composing academic essays. Students strengthen techniques in three stages - pre-writing, drafting, and revising - in order to compose well-structured papers written in proficient American English. While responding to the first-year read and other texts, students learn and practice the fundamentals of rhetoric, ways to incorporate texts into their writing, critical reading of texts, and sentence and paragraph development.

**ENGL 1007: Seminar and Studio in Writing and
Multimodal Composition**
Section | Spring

Class Details

Instructor: Kari Daly

Email:

Office:

Office Hours:

Course Inquiry

How can we balance power and navigate gender oppression in the 21st century? How does sexism manifest in our world now and why do we (men, women, gender non-conforming individuals, gender-fluid individuals) find it so difficult to avoid falling into this trap? In this class, we will grapple with some of these questions through personal narratives, theoretical works by writers such as Kimberlé Crenshaw and Michel Foucault, as well pop culture sources such as the podcast *RadioLab* and TED Talks. With the help of these and other works, we will attempt to theorize ways in which we might navigate the evolving understanding of sex and gender to create a more equitable society. In this course, you will identify an inquiry about gender and power dynamics which you will develop through your writing work as the semester progresses, culminating in a final Remix project in which you identify a problem in gender and power dynamics and suggest a solution or a different perspective to help tackle it.

Required Texts

There are no required texts for this course. You may, however, need access to Netflix and Hulu (please talk to me if you anticipate any problems with this). All other readings will be available on HuskyCT.

Grading

For the seminar portion of this course, we are using what's called a Grading Contract/Letter Grading Schema. Please see the Grading Contract at the end of this syllabus for more information.

Please note that you must submit all major projects in this course and revisions in order to *pass*.

Course Components

Engagement: This is a seminar rather than a lecture course. Therefore, the class is driven by and centered on your work. Thoughtful discourse is an essential part of this class, and you will frequently work in groups of various sizes, which means you will need to be considerate of and attentive to others. It is your responsibility to keep up with the reading, to contribute to class conversation in the form of analytical comments or questions, to participate thoughtfully in peer review activities, and to attend class regularly and on time. Please check in with me, your instructor, if you are concerned about your ability to participate fully in class.

Reading: Although English 1007 is a writing course, the writing you do here has a very close relationship to reading. In fact, the process of writing begins with careful reading of a situation, a written text, or other media. You will be reading to find ways into the con-

versation in which an author or text is participating. Many of these texts are multi-layered and complex. *You should expect to read most texts more than once.* You will need to read carefully, reread often, and take careful notes. Come to class prepared to share your thoughts and questions.

Writing: You will complete four major written projects in this course. In order to accomplish this, you will be doing ample writing along the way, including in-class writing, homework assignments, and drafts of these major projects. *Please note that you are not allowed to seek help with your writing outside the classroom, unless it is through the UConn Writing Center. Asking your roommates, friends, etc. for help with your work is not allowed.*

Revision: Each major writing project will go through a drafting process in which you shape your ideas and experiment with ways to best communicate this work. You should expect to put significant time and effort into the revision process and for projects to shift, change, and develop as you revise. An essay must go through a drafting and revision process in order to be considered for a grade.

Conferences and Peer Review: Conferences and peer review are integral to the goals of this course. Through the drafting process of each major writing project, we will use small group or individual conferences during, in addition to, or in place of regular class meetings. The quality of your involvement in these processes is a crucial factor in your participation, and thus final grade, in this course.

Information Literacy: English 1007 provides the first stage of the University's Information Literacy Competency, including attention to university research and digital literacy. You should expect to use outside sources and scholarly research to inform your work throughout the semester. While all assignments will provide opportunities for developing Information Literacy skills, we will have at least one assignment built with this specific purpose in mind.

Reflective Component: The reflective portion of the course includes any time spent on characterizing, reconsidering, or qualifying one's work. Reflection happens throughout the semester, usually in ways that complement writing projects by providing opportunities for a writer to imagine alternatives or trace lines of thought or activity. We will practice reflective writing (and reflective work more generally) throughout the semester.

Grading Contract

Why do a grading contract?

So, why are we doing a grading contract this semester? For students, grades tend to produce a sense of uncertainty and anxiety. With our grading contract, you -- the student -- have more control over how you are evaluated in this course, as you can set the terms of the contract alongside your peers and you can make informed decisions about completing and submitting work in this course. Studies have found that contract grading tends to produce more interesting work, as students feel more freedom to submit creative or unconventional projects. Grading contracts also minimize systemic or personal implicit biases (e.g. related to language use, identity, political beliefs). In short, the decision to make use of contract grading for our course this semester was done because I think it's best for learning and for creating an equitable and just classroom.

You will be evaluated according to 4 components of engagement: class activities (almost all of which will require your physical presence in class); writing journal entries; scaffolding assignments; and major assignments.

Major assignments will be explained as we go on, but these are: Narratives of Gender and Power Dynamics; Theoretical Lens Essay; Annotated Bibliography and Funding letter; and the Remix.

Proposed Grading Contract:

Grade	# Missed Class Activities (out of 27)	# Missed Journal Entries (out of 5)	# Late Journal Entries	# Missed Scaffolding Assignments (out of 13)	# Late Scaffolding Assignments	# Late Major Assignments (out of 4)
A* (see more below)	0-2	0-1	0-2	0	0-2	0-1
B	3-6	2	3	1-3	3-4	2
C	7-10	3-4	4	4-5	5	3
D	N/A	N/A	N/A	N/A	N/A	N/A
F	11+	5	5	6+	6+	4

I've proposed a grading contract based on my values as an instructor -- that is, **engagement** (completing assignments) and **consideration** (completing assignments on time, when possible). I've also attempted to prioritize **flexibility** by giving room for error, tardiness, incompleteness, etc. while still making commitments to high standards for our course.

How does this contract work?

Using this contract, your grade is determined by the *lowest listed score*. So, if you have 0 missed class activities and assignments but miss 2 journal entries, your baseline grade would be a “B.”

Please Note:

- You cannot pass this class without completing all 4 major assignments
- All assignments must be completed in good faith. This means that submissions which do not meet the criteria of the assigned work will not be accepted. If you are missing criteria, you will be given a week to revise and resubmit.
- *With the exception of rough drafts*, assignments which are submitted within 24 hrs of the deadline will not be considered late.

Raising Grades and Earning an “A”:


In addition to meeting the criteria above, you must earn 4 points through extra activities to earn an A. Please note, though, that this is NOT extra credit – you must meet the criteria for an “A” in the chart above for any of this to apply. Acceptable extra activities include:

- Coming to office hours to discuss a project (1 pt; while you can do this as often as you like, you only get a point for the first meeting)
- Leading a class discussion for the day (2 pts if done alone; 1 pt if done with a partner; must sign up in advance in our shared Google Drive)
- Taking notes for the class (1 pt; can only do twice; must sign up in advance in our shared Google Drive)
- Adding a text to the Living Document on the shared Google Drive (1 pt; can only do twice; must be accompanied by a short description)
- Helping tweak the grading contract: Think you can improve the grading contract? Have ideas for how to incorporate pluses and minuses in an equitable way? Email me a copy of your changes (and your explanations for them) by Apr. 29. You will pitch your suggestions in class on Mar. 1 and we’ll decide together which changes to implement (2 pts; can only submit once).
- The Unbibliography. Details to follow in Assignment 3, but this will entail annotated bibliography of the sources you decided not to include in your project, along with a short description (2 pts).
- Interested in exploring antiracism in composition? I have some resources you can explore if you’d like to do an extra activity around that; please email me.
- I am open to suggestions for more extra activities!

This contract is negotiable on a class-wide basis. I will check in mid semester to see how we feel about it. If you have concerns prior to or after that point, please let me know and we can see if the class would like to renegotiate.

Key to understanding your grades in HuskyCT

- ☑ = Assignment is complete
- ⚠ = Assignment is missing criteria
- L = Assignment was submitted late

 = Assignment has not been done; assignment was missing criteria and it is too late to complete*

*I will try to give you as much time as possible to complete assignments. However, some assignments do have an eventual deadline. For instance, it doesn't make sense for someone to go back and complete a scaffolding assignment after a rough draft has already been submitted.

ENGL 2201 -- American Literature to 1880

Section | Semester
Meeting Time | Meeting Room

Class Details

Instructor: Kari Daly

Email:

Office:

Office Hours:

Course Description: This course provides a glimpse into the formation of American literature to 1880. As a young nation determined to prove its cultural worth, the United States struggled in the nineteenth century to establish a literary tradition. Transcendental writers such as Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, and Walt Whitman, attempted to answer this call by establishing what they felt was a uniquely American tradition of writing. The work of these writers would be described as part of the “American Renaissance” by F.O. Matthiessen in his 1941 work, *American Renaissance: Art and Expression in the Age of Whitman*. According to Matthiessen, the writers of this period strove to embody the “possibilities of democracy.” Yet alongside this tradition there existed a body of literature devoted to exposing the evils of slavery, a deeply undemocratic system that ruined the lives of millions. Among the writers who forced the American public to confront this evil are Harriet Beecher Stowe and Frederick Douglass. Our course aims to reconcile the injustices of slavery with the work of the writers on which our literary tradition is founded. How can we read about the self-reliance promoted by Emerson alongside the tragic facts of Douglass’s autobiography? How can we continue to revere the work by white, middle-class men who, in some cases, blatantly ignored the men and women suffering around them? There is no easy answer.

Course Objectives

By the end of this course, I hope you will:

- Be able to recognize major works of nineteenth-century American Literature
- Develop a basic knowledge of nineteenth-century historical contexts so as to be able to discuss American Literature
- Critique the canon of nineteenth-century literature and make suggestions for improvements to future American Literature syllabi
- Utilize close reading and scholarly research so as to interpret a chosen piece of American Literature in a research paper

Required Texts

The Norton Anthology of American Literature, Vol B (1820-1865) 978-0393264470

Uncle Tom's Cabin (Broadview, 978-1551118062)

The House of the Seven Gables (Penguin Classics, 978-0140390056)

Other readings as assigned on HuskyCT

Grading

Short 4-5 page close reading essay, annotated bibliography, and final research project: 50%

Reading responses and other short writing assignments: 15%

Midterm: 15%

Class participation, presentations, and quizzes: 20%

Because of the collaborative nature of this course, turning in assignments on time is essential. Please be aware that my beginning policy is that late papers will result in *half* a letter grade being subtracted from your final grade for the assignment. This includes rough drafts as well as final drafts, which means that submitting both a rough draft and a final draft late for an assignment will result in the loss of a full letter grade. I am, however, open to renegotiating this policy as the class sees fit; we will revisit it as major assignments draw near.

Course Schedule (subject to change)

Week	Day	Date	Due
1	Tuesday	08/27/19	Introductions
	Thursday	08/29/19	Crèvecoeur, "What is an American?" (HuskyCT); Phyllis Wheatley poems (HuskyCT)
2	Tuesday	09/03/19	Introduction: "An American Renaissance?" (3-21); Lydia Howard Huntley Sigourney (106-14); William Cullen Bryant, "Thanatopsis" (116-19)
	Thursday	09/05/19	Emerson, Introduction (178-81); Emerson, "Self-Reliance" (236-53);
3	Tuesday	09/10/19	Mini close-reading assignment due by class time (printed); Emerson, "The American Scholar" (210-23)
	Thursday	09/12/19	Melville, Introduction (1410-13) and "Bartleby the Scrivener" (1469-95)
4	Tuesday	09/17/19	Thoreau, Introduction (950-52) and excerpt from <i>Walden</i> (969-1012)
	Thursday	09/19/19	Thoreau, "Resistance to Civil Government" (950-68)
5	Tuesday	09/24/19	Individual conferences; rough drafts of Close Reading paper rough draft due by conference time
	Thursday	09/26/19	Individual conferences; rough drafts of Close Reading paper rough draft due by conference time
6	Tuesday	10/01/19	Short Close Reading paper due by 11:59:59pm; Whitman, Introduction and "Preface to <i>Leaves of Grass</i> " (1294-1311); "Crossing Brooklyn Ferry," "Out of the Cradle Endlessly Rocking," and "As I Ebb'd with the Ocean of Life" (1364-75)
	Thursday	10/03/19	Whitman, "Song of Myself" (1312-56)

7	Tuesday	10/08/19	Dougllass, Introduction (1159-63) and "What to the Slave is the Fourth of July?" (1236-39)
	Thursday	10/10/19	Midterm
8	Tuesday	10/15/19	Dougllass, <i>Narrative of the Life of Frederick Douglass</i> (1197-1228)
	Thursday	10/17/19	Dougllass, <i>Narrative of the Life of Frederick Douglass</i> (1163-82)
9	Tuesday	10/22/19	Dougllass, <i>Narrative of the Life of Frederick Douglass</i> (1182-97)
	Thursday	10/24/19	Stowe, Introduction (793-794), <i>Uncle Tom's Cabin</i>

Week	Day	Date	Due
10	Tuesday	10/29/19	Stowe, <i>Uncle Tom's Cabin</i>
	Thursday	10/31/19	Stowe, <i>Uncle Tom's Cabin</i> ; Final project proposal due
11	Tuesday	11/05/19	Stowe, <i>Uncle Tom's Cabin</i>
	Thursday	11/07/19	Hawthorne, <i>The House of the Seven Gables</i>
12	Tuesday	11/12/19	Hawthorne, <i>The House of the Seven Gables</i>
	Thursday	11/14/19	Hawthorne, <i>The House of the Seven Gables</i>
13	Tuesday	11/19/19	Hawthorne, <i>The House of the Seven Gables</i> ; Annotated Bibliography due
	Thursday	11/21/19	Harriet Jacobs, excerpts from <i>Incidents in the Life of a Slave Girl</i> (909-930)
14	Tuesday	11/26/19	Thanksgiving Break
	Thursday	11/27/19	
15	Tuesday	12/03/19	Workshops (rough drafts for research projects due by workshop time)
	Thursday	12/05/19	Project presentations

Final projects due: TBD

ENGL 2405 -- Introduction to Drama

Section | Semester

Meeting Time | Meeting Room



Class Details

Instructor: Kari Daly

Email:

Office:

Office Hours:

Course Description: This course provides students with survey of major dramatic works from Greek drama through today. The plays we will read for this course were written to be performed; as such, in our analyses of these works, we will focus not only on historical contextualization, but also on theatrical production history. Students will be asked, therefore, to analyze

not just the content of the works we read, but also to juxtapose the original significance of these plays against the feasibility of producing such plays today.

Course Objectives

By the end of this course, I hope that you will:

- Be able to recognize and discuss major works of drama from the Greek theatre to the present
- Obtain a basic knowledge of theatrical performance history so as to analyze and critique dramatic literature
- Experiment with different techniques to market a modern theatrical production
- Design a themed season of three theatrical productions

Required Texts

Gainor: *Norton Anthology of Drama - Shorter Edition* (3rd) (978-0393283501)

Other readings as assigned on HuskyCT

Grading

Midterm and Final: 35%

Papers: 30%

Class Participation: 20%

Presentations, Short Assignments, and Quizzes: 10%

Reading Responses: 5%

Because of the collaborative nature of this course, turning in assignments on time is essential. Please be aware that my beginning policy is that late papers will result in *half* a letter grade being subtracted from your final grade for the assignment. This includes rough drafts as well as final drafts, which means that submitting both a rough draft and a final draft late for an assignment will result in the loss of a full letter grade. I am, however, open to renegotiating this policy as the class sees fit; we will revisit it as major assignments draw near.

Schedule (subject to change)

Week	Day	Date	Due
1	Tuesday	08/27/19	Introductions
	Thursday	08/29/19	Excerpts from Aristotle's <i>Poetics</i> (pp. 135-50) ; "Reading Drama, Imagining Theater" from Introduction (pp. 81-84)
2	Tuesday	09/03/19	Sophocles, <i>Oedipus the King</i> (pp. 87-134)
	Thursday	09/05/19	Sophocles, <i>Oedipus the King</i> (pp. 87-134)
3	Tuesday	09/10/19	Aristophanes, <i>Lysistrata</i> (pp. 195-232)
	Thursday	09/12/19	<i>Everyman</i> (pp. 289-315)
4	Tuesday	09/17/19	Shakespeare, <i>Hamlet</i> (pp. 333-428)
	Thursday	09/19/19	Shakespeare, <i>Hamlet</i> (pp. 333-428)
5	Tuesday	09/24/19	Aphra Behn, <i>The Rover</i> (HuskyCT)
	Thursday	09/26/19	Aphra Behn, <i>The Rover</i> (HuskyCT)
6	Tuesday	10/01/19	Ibsen, <i>A Doll's House</i> (pp. 608-61)
	Thursday	10/03/19	Ibsen, <i>A Doll's House</i> (pp. 608-61)
7	Tuesday	10/08/19	Wilde, <i>The Importance of Being Earnest</i> (pp. 665-712)
	Thursday	10/10/19	Glaspell, <i>Trifles</i> (pp. 760-75)
8	Tuesday	10/15/19	Odets, <i>Waiting for Lefty</i> (HuskyCT)
	Thursday	10/17/19	Midterm
9	Tuesday	10/22/19	Beckett, <i>Waiting for Godot</i> (pp. 1123-85)
	Thursday	10/24/19	Esslin, from <i>The Theatre of the Absurd</i> (pp. 1186-91)
10	Tuesday	10/29/19	O'Neill, <i>The Hairy Ape</i>
	Thursday	10/31/19	Miller, "Tragedy and the Common Man" (pp. 1119-22)
11	Tuesday	11/05/19	Miller, <i>All My Sons</i> (HuskyCT)
	Thursday	11/07/19	Williams, <i>A Streetcar Named Desire</i> (pp. 975-1046)
12	Tuesday	11/12/19	Hansberry, <i>A Raisin in the Sun</i> (pp. 1192-1261)
	Thursday	11/14/19	Ta Nehisi-Coates, "The Case for Reparations" (HuskyCT)
13	Tuesday	11/19/19	Wilson, <i>Fences</i> (1458-1512)
	Thursday	11/21/19	Wilson, from <i>The Ground on Which I Stand</i> (1513-1525)
14	Tuesday	11/26/19	Thanksgiving Break
	Thursday	11/27/19	

15	Tuesday	12/03/19	Kushner, <i>Angels in America Part I: Millennium Approaches</i> (1578-1646)
	Thursday	12/05/19	Final Exam Review; final exam TBD

Assignment Prompt for ENGL1007 Theoretical Lens Essay

As we saw with readings by Julia Serano and Sara Ahmed, some texts can provide useful lenses through which to view a topic, showing us different perspectives and leading us to new insights. In this project, you will choose a concept from either Serano or Ahmed which you will use to “read” a text in a different way. You will then apply this lens to a text of your choice (remember, almost anything can be read as a text!) to demonstrate how the use of Serano or Ahmed illuminates something new for us.

The temptation with this project is to choose a secondary text which merely functions as an example of the concept you have chosen. You should dig a little deeper here to find something that, combined with Serano or Ahmed, tells us something *new* or leads us down a different path than one might expect.

Scaffolding:

2a. **Perusal Activity.** Using Perusal on HuskyCT, annotate Ahmed’s “Feminist Killjoys.” You will be responsible for adding three comments:

1. Highlight and comment on at least one place where you had a question about what Ahmed.
2. Highlight and comment on at least one place where you see Ahmed bringing in materials, or other voices (like a guest), examples, etc. that she’s using in order to establish her aims.
3. Highlight and comment on at least one place where you agree or disagree with Ahmed and explain why.

2b. **Summary of Intriguing Concept.** What really jumped out at you from Serano’s or Ahmed’s texts? What do you think you could explore further and apply in a different way? Write a summary of this concept.

2c. **Secondary Text Options.** Choose three secondary texts which you think might be useful to view through the lens of your chosen concept from 2a, along with a 1-2 sentence describing each text and why it might be interesting to write about it. You **MAY NOT** use news articles as your secondary texts (they don’t work well with this project, trust me!).

2d. **Proposed Lens and Text.** Write a short paragraph about the lens (concept) you are using for this essay and the secondary text you have settled on. How do you plan on using these together?

2e. **First 500 words of your essay.** Start drafting your essay to see how your ideas are working together. This is your chance to test out whether your lens works with your secondary text. Draft 500 words.

2f. **Rough Draft of Theoretical Lens Essay.** Prepare a rough draft of your lens essay. Be sure to: summarize/explain the concept you are using and describe the secondary text you are using (in other words, don’t assume that everyone knows what you are talking about).

Rough draft should be the equivalent of at least 4 pages. Please add in-text comments that explain areas where you are struggling or have questions for your peer reviewers.

Final Submission of Theoretical Lens Essay. For the final step of this project you will submit a revision of your theoretical lens essay. Please be aware that revisions must be significant – not just fixing commas here and there. Essays which are not thoroughly revised will be sent back for more work and marked as late. In addition, please write a short “cover letter” which explains:

- What theme you were trying to investigate in this essay
- Anything you may have struggled with
- How you feel about the choices you made –would you do anything differently if you had to do this again?
- What you did with the feedback you received
- What you might do if you had more time to revise

Evaluation Criteria

For the assignment to be considered complete:

- ✓ You must adequately summarize Serano or Ahmed and describe the lens you are using from them
- ✓ Explain your secondary text to readers who may not be familiar with it
- ✓ Explain how your lens helps illuminate something in/show us a different perspective of the secondary text
- ✓ Write around 4-7pgs (this just a guideline, but please be aware that anything less than 4 will not be accepted)
- ✓ Must be in proper MLA format
- ✓ Must include a cover letter

Assignment Prompt for ENGL2201W Close Reading Essay

Especially in this digital age, we tend to read things quickly and move on to the next item. But close reading is a key to understanding a text – both what is said explicitly and what is implied – and helps engage critical thinking. This skill will come in handy in your final projects so we are going to practice it here. For this assignment, you will select a passage from one of the texts we have already read this semester and analyze it intensely.

You should consider:

- ❖ Shades of meaning. Look up any word you cannot define off the top of your head, even if you understand the context (use a reliable source like the Oxford English Dictionary or Merriam Webster; don't just Google it). What exactly does it mean? Why might the author have chosen this word as opposed to a synonym?
- ❖ What role does this passage play in the overall text? Why might the author have felt it was necessary to get across their message?
- ❖ Consider your role as a reader. What are your initial (gut) reactions to this passage? Do *you* think it's necessary or extraneous? Why? Does your opinion change after carefully considering the questions above?
- ❖ Consider contemporaneous readers. How might the original readers of this passage reacted to this? How does this passage stand up in our twenty-first century moment?

Scaffolding:

1a. Selection of Passage. Choose a passage that you find interesting. It doesn't have to be all in one paragraph, but should be about 200 words. You don't have to retype this for the moment, merely give a brief summary of what the passage is, along with the page number(s) on which it appears, along with a sentence explaining why you are drawn to this passage.

2a. Annotation of Passage. Annotate your passage closely, noting interesting rhetorical choices (words, point of view, punctuation, etc.). You can either type out your passage and mark it up by hand or use another approved digital form of annotation (check with me first so I ensure that I can access it).

2b. Rough Draft of Close Reading. Take a look at all of the notes you've made and tried to make sense of this passage after analyzing the text closely. Consider the questions above. You should generate at least a page (~300 words) of content.

Final Submission of Close Reading. After peer-review and workshops, revise your close reading and submit this along with your annotated copy of the passage.

Evaluation Criteria

For this assignment to be complete:

- ✓ It must be at least 2 pages (~600 words) and represent a careful analysis of the passage you've chosen, considering the questions at the top of this assignment sheet.
- ✓ It must be accompanied by your annotated copy of the passage
- ✓ It must be in MLA format and have a Works Cited page

Assignment Prompt for ENGL2405 Short Paper

In this course, we will be creating a class archive of plays. Each student will be expected to write two short papers for this archive. These papers will be about the plays you have chosen to present on and are due on the day of the presentation.

Your papers should present a snapshot of the play(s) and the performance history, along with a brief critical analysis. This is your opportunity to expand on your short class presentation and engage with the text in a more thorough manner. Think about the paper as consisting of two parts -- the curation of facts (historical context, past productions, reviews, etc.) and an analysis of these facts. The analysis part should be largely your own opinion. Think about how you would produce this show. What are the benefits and drawbacks? Would it work around here? There may be many themes, but which one would be your guiding theme? Who is your audience? This will be much like the conversations we have in class. I'm interested in how -- considering the information you've curated -- you would approach this play in a production.

In your analysis, consider the following:

- Historical context (as in your presentation)
- Quick summary of the play (less than 300 words)
- Recent productions -- how have others produced this play and how do these productions compare?
- If you've seen a performance of the play, you can add a short review with your thoughts.
- Questions:
 - Who (or what) is the play about, in your opinion? What is the main theme that interests you?
 - What would be some problems with producing this play today (technical, from a marketing standpoint, etc.)? How might you overcome these? (Don't forget to take into consideration copyright considerations and playwright idiosyncrasies)
 - Who is the audience for this play?

Submission information

Papers should be emailed to me by 11:59:59 pm on the day of your presentation.

Evaluation Criteria

For this assignment to be complete the essay must:

- ✓ Be at least 3 pages (~900 words)
- ✓ Provide a summary and historical background of the play (including some details of past productions)
- ✓ Provide a critical analysis of the play addressing the questions above
- ✓ Be in MLA format with a Works Cited page

Summary of Recent Student Evaluations of Teaching

- Individual responses ranged from 1 to 5, higher being better. I will happily supply the original PDFs of my evaluations upon request.
- I held an administrative assistantship in the 2021-2022 academic year.

WHAT IS YOUR OVERALL RATING OF THE INSTRUCTOR'S TEACHING?

		Response Rate	Course Median	Department	School
2022	Fall				
	ENGL 1007 015	79% (11/14)	4.0	4.2	4.1
	ENGL 1007 021	79% (11/14)	5.0	4.2	4.1
	ENGL 1003 04	75% (12/16)	5.0	4.2	4.1
2020	Spring				
	ENGL 1010 032	25% (6/24)	4.5	4.3	4.1
	Fall				
	ENGL 1007 014	33% (5/15)			
2019	Spring				
	ENGL 1010 017	71% (17/24)	4.0	4.3	4.1
	Fall				
	ENGL 2201W 002	16% (3/19)	5.0	4.3	4.1
	ENGL 2405 003	42% (8/19)	5.0	4.3	4.1

WHAT IS YOUR OVERALL RATING OF THE COURSE?

		Response Rate	Course Median	Department	School
2022	Fall				
	ENGL 1007 015	79% (11/14)	4.0	3.8	3.8
	ENGL 1007 021	79% (11/14)	4.0	3.8	3.8
	ENGL 1003 004	75% (12/16)	5.0	3.8	3.8
2020	Spring				
	ENGL 1010 032	25% (6/24)	3.5	3.9	3.9
	Fall				

2019	Spring	ENGL 1007 014	33% (5/15)	3.0	3.8	3.8
			71%			
	Fall	ENGL 1010 017	(17/24)	3.0	3.9	3.8
		ENGL 2201W 002	16% (3/19)	4.0	4	3.9
		ENGL 2405 003	42% (8/19)	5.0	4.0	3.9

Selected Student Comments

Seminar in Academic Writing and Multimodal Composition: Gender and Power Dynamics

ENGL 1007 015 and 021 -- Fall 2022

- “I think the fact that all of the course objectives and projects were presented to us at the very beginning of the course was extremely useful, and I felt like my questions were always addressed and answered thoroughly. While English is not my favorite subject, Kari's class was very engaging and incorporated many intriguing materials. It was evident that she is passionate about a lot of the things we were learning about, and overall, she made my experience in the seminar section very pleasant.”
- “She made English my favorite class in the semester and I don't like English.”
- “I initially did not know that the course would go into gender and power dynamics, but I do not regret it at all. This class has expanded my knowledge on this topic and I feel better educated on the topics presented and taught.”
- “Kari really made it known that she was available to all her students. Personally, I reached out to her a few times and she answered my questions very clearly and thoroughly. She really listened to what the students had to say and she took everyone's point of view on topics into consideration.”
- “She was very openminded and let us do our own thing and talk how we wanted to. She made us WANT to learn because she made it fun and interesting.”

English for Non-Native Speakers

ENGL 1003 – Fall 2022

- “The degree of freedom of the course is very high, and I had a lot of brainstorming with my classmates, which helped me a lot.”
- “Ms. Kari usually can let us to say our idea on different topics, she won't judge you, but also to help you analyze your thoughts.”
- “The great slideshows and a lot of detailed explanations throughout the classes. Clear instructions and constant reminders.”
- “The instructor was well organized which wis vary thankful that to us who are foreigner.”

Seminar in Academic Writing and Multimodal Composition: What Does an Education Do?

ENGL 1007 – Spring 2020

- “Kari was able to make me more excited to write. I usually hate writing, but the scaffolding projects and journal entries were a more creative way to write without the fear of a bad grade. I like that she was friendly and approachable unlike other instructors I am used to having.”
- “Very calm and relatable”
- “She made the class interesting.”

Seminar in Academic Writing and Multimodal Composition: What Does an Education Do?

ENGL 1007 – Fall 2020

- “I liked how she was providing feedback to the whole course. She was very active as she could get, and it helped me work harder for my projects.”
- “flexibility and understanding during a difficult time, responsive to questions, in depth feedback”

Seminar in Academic Writing: Interrogating Communities

ENGL 1010 – Spring 2019

- “I thought all the assignments that were meant to prepare students for the next assignment were very helpful. They helped me in the process of writing my essays and working on my podcast and I found them very useful. I also felt it helped how enthusiastic Kari was and how she made some boring assignments interesting.”
- “She was very organized and had a lot of activities to help improve writing skills.”
- “I like how she engages the students and meets with them individually to help them personally.”

Introduction to Drama

ENGL 2405, -- Fall 2019

- “loved our daily discussions!”
- “She was funny and very blunt. She made theater approachable for everyone from all backgrounds and made plays easier to interpret.”
- “She was very friendly and classes were more like a group talk while learning which made it very interesting.”
- “The course discussions were helpful in facilitating class participation and giving students a chance to contribute ideas
- “she made it very interesting and varied the class activities in a way that kept our attention present”

American Literature to 1880

ENGL 2201W – Fall 2019

- “I enjoyed using the presentations as intros for the next person we would be reading. I also thought the reading was paced well and not too overwhelming.”
- “She was really passionate about the reading materials; it helped to get the class engaged.”
- “I liked how the classroom felt casual. I never felt stressed about this class.”