

*last updated: August 10, 2020*

Syllabus — Version 1

**EALC 105**  
**Interpreting Love Narratives**  
**("EA105Fa20—ILN")**

*(Officially: "East Asian Languages and Cultures 105: Dynamics of Romantic Core Values in East Asian Premodern Literature and Contemporary Film")*

Fall 2020

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## 1. Course SPACES

We have four course spaces. All are digital.

### 1.1. Zoom sessions (our "classroom")

Regular class sessions happen here, as do office hour and other meetings. Zoom sessions are recorded and uploaded to Kaltura.

### 1.2. My public website hosted by Sonic.net

In this course we call it "**Sonic**" (<http://www.sonic.net/~tabine/>) — This is our main course page that has links to the syllabus and such, and details as to what needs to be done for the next session, and much else.

### 1.3. Our bCourse class site + Kaltura

Announcements, assignment instructions / submission portals, grade reports, most course files, and some other material. Kaltura is accessed through bCourse and is the repository of the video material used for the course.

### 1.4. Our course Google Drive folders

These include the "Backup Schedule," collaborative documents, and so on.

## 2. COMMUNICATION

### 2.1. Contacting me / meeting with me

My email is [jwallace@berkeley.edu](mailto:jwallace@berkeley.edu).

**I would like to ask that you not message me** either using my private account, or the appointment software, or via bCourse. Please use email. The exception is for minor things related to a specific assignment when messaging from the bCourse comments box makes sense.

My office hours, any last-minute changes to them, and how to request a meeting are listed at [Sonic](#). Please don't rely on the department's webpage listing.

### 2.2. Announcements (read them!)

Information about class activity (what to do, assignment instructions, due dates, grading explanations, test information, etc.) will come to you through four channels:

1. In-class announcements
2. bCourse announcements (arrives to you as an email notice and remains accessible on the bCourse site)

Because, as an active learning classroom, we are already very busy with activities, and because I think all of you are good readers, **I rarely make announcements in class. It is unwise to assume that in-class announcements are sufficient for navigating the course and meeting deadlines. If you encounter a grade disadvantage because you did not read the announcements, that disadvantage will not be corrected. Please read announcements. I will not spam you.**

### 2.3. "How do I know what to do for each class session?"

This is an active learning course with many assignments and associated tasks. Some of these are just to be done, others require some sort of submission.

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#### 2.3.1. Assignments that are "Just to be done" (no submission)

**FOR CLASS SESSIONS** — Session Details will have a list of things to be done, at the entry for the day in question. It can be updated up to 24-hours ahead of a class. If there is nothing there ("lorem" is still everywhere), check the Backup Schedule (use the button at the top of Session Details). If there is nothing there, then there is no expectation by me of preparation.

**FOR GROUP WORK** — If there is something to be done ahead of a meeting, you will know.

Be sure to arrive at meetings well prepared. This has a substantial effect on your final course grade. Arriving to a class session unprepared reduces the quality of a class

session but arriving to a group meeting unprepared can cripple the meeting which affects the grade of other students. I am protective of their grades. Arrive prepared for the group meeting.

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### 2.3.2. Assignments that require a submission and their deadlines

All assignment submissions are through bCourse. All assignments have due times.

Regardless of the assignment, no late material is accepted.

Regardless of the assignment, all assignments must be submitted to bCourse, no where else. I do not accept late material via emails.

My orientation video on assignments has more details.

**DUE TIMES WARNING** — If a bCourse box locks at, say, 10:58AM, that means you have until 10:57:59AM to submit, NOT 10:58:something. ALSO, remember the bCourse does not process your submit request quickly. For these reasons:

**When it is an important assignment, submit something even if unfinished early so that if there is a submission issue at least you have something submitted.**

When it is an important and large assignment, allow a 20-minute time buffer for the last submission.

When it is other assignments, I suggest a 2- to 3-minute time buffer is usually enough but this is your call, not mine. It depends on your internet connection.

**DUE TIMES** are managed somewhat non-intuitively in my courses.

The time the bCourse submission box locks is the real due time.

However, I will set a due time at 11:59PM on the day before so that it shows on your calendar on that day. This is because my usual due times are 2AM, 6AM or about an hour before a class. In all of these cases, if you wake up in the morning and see an assignment due for that day, it is possible it is already too late to complete it. Thus the 11:59PM night-before strategy. bCourse will mark it late, of course. Just ignore its silliness.

## 2.4. "Google Form" for missed or late sessions / assignments

When you have missed or arrived late to a class, or know that you will, you can complete the "Google Form for late / missed classes or assignments."

When you have been unable to submit an assignment, in this case, too, you are welcome to complete the same form.

The button linking to the form is on the Session Details page. Completing the form can help your final grade or an assignment grade. However, completing this form does not, of itself, generate an excused absence or

assignment adjustment. **I do not read this form until the end of the term. So, if there is something I should know before that ALSO email me, but do not skip the form.**

## 2.5. Feedback

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### 2.5.1. Feedback on assignments

As long as there is no vaccine for COVID-19 I have reduced my workload to remain healthy and strong. One area in which this reduction might influence you directly is in a reduced amount of feedback that I write and send to students. If, **AFTER AN ASSIGNMENT IS GRADED**, you have specific feedback that you would like to have — not necessarily grade-related but it can be — please complete this "assignment" on bCourse.

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### 2.5.2. General feedback

I am happy to talk with you anytime about the class and your performance in it in more general ways. My grading system is unlikely to provide an early estimate of a grade that is useful for add/drop or grade option decisions but we can try. Schedule office hours and let me know ahead of time. Students often just ask out of the blue "What is my current grade?" I don't have that information but, given a few days' notice, it is possible I can get to a good estimate.

## 4. Course DESCRIPTION

EA105 uses structured discussions designed around the love narratives found in contemporary East Asian films and stories with the aim of taking a measure of the status in them of traditional worldviews and values derived from Daoism, Confucianism, and Buddhism.

The core question of the class is:

**"To what degree does it seem helpful to know basic worldviews and ethical values of Daoism, Confucianism, and Buddhism when the goal is to better understand modern East Asian narratives **in the terms of the narrative's own cultures** (that is, as someone trying to match the interpretive expectations the writer-director's model interpreter)?"**

The analytic method that has been designed for this class arises from my interpretive theory on how we assign significance to code (texts) and the role of culture when we do so.

Given the above basic question and the method used to explore it, the course

1. **provides an introduction to some of the basic worldviews and ethical values of traditional East Asia, and**

2. offers some preliminary sense on how important these may or may not be in modern narratives, but also
3. teaches a theory of reading (interpretation) and the importance of context (culture) in arriving at narrative significance.

Through a defined method (via both individual and group work) as well as a shared terminology, student-to-student differences in interpretive conclusions resulting from their own worldviews and values become more evident. This helps identify cultural difference and affords an opportunity to interpret narratives more completely **from the perspective of the cultures in which they were produced and intended** for, rather than one's own set of values.

The films we will discuss are equally from China, Korea, and Japan. It is common that nine or so movies from the following list are viewed in full and analyzed: "2046" (Hong Kong), "Perhaps Love" (Hong Kong), "House of Flying Daggers" (Beijing), "Farewell My Concubine" (Beijing), "Three Times" (Taipei), "The Housemaid" (Seoul), "Chunhyang" (Seoul), "3-Iron" (Seoul), "Dolls" (Tokyo), "Tokyo Sonata" (Tokyo), "5-Centimeters" (Tokyo). There are also film shorts. Traditional narratives discussed at times include "Story of the Stone" (China), "Nine Cloud Dream" (Korea), "Chunhyang" (Korea), and "Tale of Genji" (Japan). The primary textbook for the course is *Interpreting Love Narratives*, written by me. Besides laying out a theory of interpretation, it considers in separate chapters the possible roles in modern love narratives of Daoism, Confucianism, and Buddhism. However, it prefaces these chapters with some basic statements on Greek ideas around the true and beautiful, Christian ideals about love, romanticism, and individualism, to help provide a textured vocabulary for rich, shared analysis of contemporary stories.

## 5. PREREQUISITES

None. All are welcome. You do not need to have any background in East Asian at all. You do not need to be in the time zone of the UC-Berkeley campus.

## 6. LEARNING OBJECTIVES

All assignments that are graded (usually), even when there are more specific grading rubrics, keep the below objectives in mind and the final grade is heavily influenced by an answer to such questions as "Did the student master (come to know well) ...?" or "Did the student learn X skill or, if already skilled at that skill did the student make good effort to further improve it?" and so on.

Thus, now and then during the course, the student should review the below objectives and measure progress against them. However, SKILLS objectives are often but not always "finish line" assessments, so "progress" means to achieve a certain level of mastery by the time of the final assessment.

### 6.1. Engagement

The ENGAGEMENT component is the dominant element of the portfolio. The student's grade for this element guides my thinking on determining the grades for the other two components and is decided before those other two are determined. Engagement is assessed in terms of:

- the student's **level of preparation** for a session

- engagement in regular sessions through on-time **attendance** (or attendance substitution), remaining throughout the session, **speaking and listening with care, avoiding multitasking**,
- **consistent completion of assignments** and the energy brought to them
- **facilitation** of (flexibility in meeting times, on-time arrival having prepared for the session, un-interrupted attendance of the full session, and participation through speaking and listening in small group work in a process-oriented (lively dialogue), not product-oriented (completing the assignment) way
- **learning initiative**
- **curiosity** in course content and course themes (as evidenced through discussions, emails, office hours, assignment content)
- **energy** brought to the classroom and assignments.

Since most learning in this class happens outside the range of what I can assess, the engagement grade helps me come to conclusions as to how much knowledge is being obtained, even if not assessed directly. And it should go without saying that engagement leads to better skill development.

## 6.2. Knowledge

Students will know, by the end of the class:

- some core worldviews and values of Daoism, Confucianism, and Buddhism, and how they might manifest in modern love narratives (in film in most cases)
- some of the cultural differences among China, Korea, and Japan in how they relate to traditional authoritative thought systems (ATS)
- a course lexicon related to analysis and interpretation
- some understanding of the dynamic presence of culture in identity and the generation of meaning
- some direct understanding of how differently individuals can interpret narratives

## 6.3. Skills

These skills will be developed:

- "reading" films in their full multimedia spectrum
- carrying out analysis based on the course interpretive method which privileges the role of the worldviews and values of relevant cultural groups—one that helps generate interpretations better engaged in the home cultures of the narratives and identifies misinterpretations based on cultural bias



## 7. GRADES

### 7.1. Grading in a remote learning environment

For my style of teaching and my teaching goals I have identified these three areas that need proactive attention: learning community (our classroom), academic integrity, and assessments (tests).

**Learning community.** Students will be graded more extensively on how much they have contributed to enriching our classroom learning environment. It is the responsibility of me as an instructor and you as a student to work together to create a learning environment that is effective and stimulating regardless of the limitations imposed by Zoom sessions. You will be graded on this and it will matter in terms of your final grade.

**Academic integrity.** Similarly, because it is much more difficult to safely assume that students are conducting themselves with honesty, I will be more vigilant than in the past and the penalties will be more severe and the remedies will be quite limited. In most cases if I even allow an assignment to be redone it will be in real-time with me on Zoom, regardless of your time zone. Please note that my posture will be cautious and skeptical equally towards all students, to avoid unfair treatment. Please do not take it personally.

Let me go on record: to take advantage of the current situation to proceed with academic dishonesty is, in my opinion, unacceptable behavior at a time when we are all trying to make this work, even when we are all over-worked. The pandemic is not an excuse to cheat. If you are having difficulties, contact me. We can work things out. This is a time when we need to work together, not take advantage of one another. I have a negative attitude towards dishonesty in general but at this time my feelings are very strong.

**Assessments.** Finally, I have shifted my emphasis from quizzes and tests to projects, with that quality of work assessed through a combination of submitted material and one-on-one interviews about that material. This places a greater burden on students in a number of ways:

- students must self-motivate rather than have an up-coming quiz motivate their learning,
- students might be less clear as to whether the material has been mastered or not so should be more proactive in scheduling office hours with me to discuss things, and
- students will have a more limited ability to know how they stand grade-wise in a course.

On the other hand, I recognize that at this time of the pandemic students are might be confronted with beyond-the-usual challenges, and, further, that the intensity of these challenges are unequally distributed among my students. This is having a profound impact on how I teach. I have reduced course content to what I consider are the essentials. Also, I am more cautious about concluding that something "should have been done" or "should have been understood."

### 7.2. Explanation of portfolio grades

Observation, assignments and more formal assessments are reviewed at the end of the term to determine a course grade. This data is used to answer three basic questions:

1. Was the student engaged in the course?

2. Did the student make progress in mastering the core material (for a passing grade) or all material (for an "A"-level grade) stated as the knowledge learning objectives?
3. Did the student develop the basics of the learning-objective skills (for a passing grade) or show expertise in those skills (for an "A"-level grade)?

Thus, a student's grade is the result of a calculation based on three sub-grades:

course **ENGAGEMENT**

**KNOWLEDGE** gained

**SKILLS** learned

### **7.3. Portfolio grade weights for this course: ENGAGEMENT—40% KNOWLEDGE—20% SKILLS—40%**

The relative weights for these three grades, for this course, are as above. I've put them in the sub-section heading so that can be quickly viewed in the Table of Contents, without navigating this document.

### **7.4. "Syllabus, Part 2"**

This document has the full description of how I calculate grades, percent tables, and so on.

### **7.5. "Grade ceilings"**

Final course grades begin with a calculation of the portfolio grade. In most cases this is the grade reported to the university. However, there are some behaviors that place a limit on how high the grade can be regardless of numerical calculations. I call these behaviors or events "grade ceilings." I use grade ceiling at the level of assignments as well. This just describes those that affect the final, overall course grade.

Multitasking during class: This creates a general skepticism that beyond-the-session/classroom work is being done as attentively as it should, on the assumption that a student who multitasks during a class is highly likely to approach at-home work in the same way. This skepticism can affect a number of judgment grades having to do with engagement and knowledge, and, as well, lead to an overall depressive effect on the course grade. It is unlikely the student can score higher than an "A-" in the course, even for slight multitasking in class.

Significant academic dishonesty: If the event has not caused a fail in the course already, it is unlikely the student can score higher than a "B-" for the course even if the event itself has been discussed and resolved since there will be lingering doubts about the integrity of all other assignments.

Moderate or minor academic dishonesty: My usual practice at the end of the term—"Upwards" rounding of grades that are difficult to determine or sit on a borderline—is abandoned. Further, general extra credit (GenEC), if any, is no longer calculated into the grade. Further, it is unlikely the student can score higher than a "B+" regardless of the calculated grade.

Significant number of unexcused late arrivals and/or early departures creates a grade ceiling of "A-."

## 7.6. Letter grade prose descriptions

"A+" — Exemplary students, not based on points but rather on students' evident grasp of the deep principles and often also referencing their ability to raise the learning environment for others in the room through their preparation and participation. Still, students who don't connect well with others but have plunged into the course material and grasped it well are definitely candidates for "A+" as well. Consistent effort is obviously necessary. A few flashy accomplishments will not be enough. Top scores on the assessments is not enough.

"High-A" — This is a common grade on assignments and assessments but not an official University grade. "High-A" tells the student that they have performed with excellence but there was someone in the room that went even above and beyond what they accomplished. "High-A" scores are helpful in grade calculations because of their higher point value on my gradebook Excel sheet, compared to "A." Also, students with a final grade sheet course average of "High-A" will be considered as a possible "A+" candidates since it is quite difficult to end a semester with this high an average across all exercises, assignments, and assessments. The final course grade for submission to the University for a student with this overall average would be either "A" or "A+."

"A" — It seems likely that the student has an abundance of self-initiative, curiosity, and interest in discovery. Consistent participation is important. Not perfect but nearly perfect on-time attendance. Effort aimed towards understanding the material rather than the collection of points. Consistent effort is obviously necessary although when a pattern of excellence is established, a few misses along the way will not matter. If the student has such a profile, even if the numbers might indicate an "A-" it is likely the submitted score will be an "A." If the scores are lower than that, it is not unusual for me to take a close look at all the data and determine whether the letter grade can be bumped up one step.

"A-minus" — This grade is more common than "A" in my scheme. Something in the above is lacking or missing but overall the student meets the "A" profile.

"B" grade band — These students have performed well. Their approach to the class is good. Their level of learning is good. It is likely that if these two things are in place, weaker skills scores will not lower their letter grade. These students do most of the work, make reasonable effort, and seem engaged most of the time.

"C" grade band — Effort is the key indicator for this grade level. If the student has made consistent effort and conveyed (through a combination of words and actions) this to me through class presence or their out-of-class communications in the various forms available, they will likely be in the "B" grade band. "C" students seem to be in neutral the majority of time. These students might do what is assigned but only that and are seeking ways of minimal engagement often enough that it is noticeable. (All students have times when they are overwhelmed with other class duties and are less involved in the course for brief periods of time.)

"D" grade band — Course content has core, bottom-line, material that needs to be mastered and much other content that should be learned to some degree. When core content seems clearly not to have been learned, a student is a candidate for this grade band. If the student seems entirely disengaged this, plus assessment results, can place a student here as well. I will not assess a student as a "D" student unless I have looked at all data collected and concluded that there is really no other fair grade.

## 7.7. The P/NP (pass/no pass) grade option

It is best to contact me if you are considering the P/NP grade option. There are many reasons:

- If you are underperforming, not only will be I worrying about you but I will wonder why you seem disengaged. If I do not know you are P/NP this impression will have an out-sized effect of your grade.
- If I know you are P/NP I can manage group assignments better and that is good for you and your fellow students.
- If you are considering P/NP we can work out a plan that works for you. My assignments are so inter-related that it is difficult to reduce the workload by just skipping assignments randomly.
- There are core assignments that must be done and if you are unaware of what they are, and skip one of those core assignments, you will receive an NP even if your grades are otherwise high in the class.

## 8. SCHEDULE (initial version)

### 8.1. Dates of major assessment (graded events, like tests)

One-on-one interviews. Each student will be given a 13-minute time slot with me on one of these days: Dec 1, Dec 3, Dec 8, Dec 10. There is not final during finals week.

### 8.2. Day-to-day schedule (early draft)

Session Details will be the official schedule. When it is not updated, the "backup schedule" in our Google Folder will be the official schedule.

Thursday, August 27, 2020	1	Orientation
Tuesday, September 1, 2020	2	Community building
Thursday, September 3, 2020	3	Community building
Tuesday, September 8, 2020	4	ILN (Theory of Interpretation)— Getting started with Interpreting Love Narratives (ILN)

Thursday, September 10, 2020	5	ILN (Theory of Interpretation)— Selection, Organization / Matching (SO/M)
Tuesday, September 15, 2020	6	ILN (Theory of Interpretation)— Patterns   Ending interpretations
Thursday, September 17, 2020	7	ILN (Large cultural contexts)— Introduction to large cultural contexts / close cultural contexts / common practice & situational factors   Western ATS (Authoritative Thought System): Greek concepts
Tuesday, September 22, 2020	8	ILN (Large cultural contexts)— Western ATS: Christian love & Sacred space
Thursday, September 24, 2020	9	ILN (Large cultural contexts)— Western ATS: Romanticism, Individualism, Secular spaces
Tuesday, September 29, 2020	10	ILN (Large cultural contexts)—East Asian ATS: Ancient Chinese Cosmos, Daoism

Thursday, October 1, 2020	11	ILN (Large cultural contexts)—East Asian ATS: Confucianism
Tuesday, October 6, 2020	12	ILN (Large cultural contexts)—East Asian ATS: Confucianism
Thursday, October 8, 2020	13	ILN (Large cultural contexts)—East Asian ATS: Buddhism   Setup for "House of Flying Daggers"
Tuesday, October 13, 2020	14	Discussion of films: "2046" "House of Flying Daggers"
Thursday, October 15, 2020	15	ILN (Large cultural contexts)—East Asian ATS: Buddhism
Tuesday, October 20, 2020	16	ILN (Elements of Interpretive Projects /IPs)—"Bounded dialogue"   Cognitive, affective, and neurochemical love
Thursday, October 22, 2020	17	ILN (Elements of IPs)—WV/CP and situational factors   Constructing ToM
Tuesday, October 27, 2020	18	ILN (Elements of IPs)—Pluralities   Arrays

Thursday, October 29, 2020	19	ILN (Building and completing IPs)— Theory meets practice   Rules and guidelines   Korean "han"   Setup for "3-Iron"
Tuesday, November 3, 2020	20	ILN (Building and completing IPs)— Discursive rules   Shared terminology   Limiting scope
Thursday, November 5, 2020	21	ILN (Building and completing IPs)—IP method rules and standards

Tuesday, November 10, 2020	22	ILN (Building and completing IPs)— Cultural contexts, balanced interpretations
Thursday, November 12, 2020	23	ILN (Building and completing IPs)— Interpretive credibility, interpretive value, dialogue   Japanese "amae" "musubi"   Setup for "Tokyo Sonata"   Setup for "Dolls" (bunraku)
Tuesday, November 17, 2020	24	Discussion of films: "Tokyo Sonata" "Dolls"
Thursday, November 19, 2020	25	Discussion: Daoism and our films   Aspects of the IP (Interpretive Project) process: IA 1 Contract and IA 3-5 RRR
Tuesday, November 24, 2020	26	Discussion: Buddhism and our films   Aspects of the IP (Interpretive Project) process: diagrams   Explanation of weekend work
Tuesday, December 1, 2020	27	One-on-one Interviews on the Final IA
Thursday, December 3, 2020	28	One-on-one Interviews on the Final IA
Thursday, November 26, 2020	No class	
Tuesday, December 8, 2020	RRR1	One-on-one Interviews on the Final IA
Thursday, December 10, 2020	RRR2	Get-together OR Interviews



## 9. COURSE MATERIALS AND THEIR LOCATION

### 9.1. Course bibliography

The primary course textbook is John R Wallace, *Interpreting Love Narratives (ebook)* at: <https://berkeley.pressbooks.pub/interpretinglovenarratives/> .

There is a range of academic articles and sections of books to be read as well.

We view between 3-9 East Asian films depending on the approach for that particular term.

### 9.2. Course materials access

All material for this class is in digital form. It is either on bCourse or within a class Google folder. There is nothing to purchase.

### 9.3. File titles

Since I develop or update files as the class develops I use a titling system that works with that approach. The method I use tells both of us:

- A: the name of the assignment
- B: the version of the assignment

I line these up "A vB". So, for example:

**"Syllabus v200806"**

means "Syllabus," version dating August 6, 2020.

I usually do not bother to include the file type when I am typing file titles in various communications with you. If there is no version designated it means it doesn't matter what the version is.

## 10. ASSIGNMENTS

### 10.1. Understanding my assignment and file titles

Since I develop assignments as the class develops I use a titling system that works with that approach. The method I use tells both of us:

- A: the type of assignment
- B: the session day for which it is relevant
- C: where the assessment took place

- D: a tag to remind us of the content

I line these up "AB C D". So, for example:

### **"EX200627 InC Active Learning"**

means "an exercise (EX) related to the class session dated June 27, 2020, in class, and which was about active learning."

**InC** = In class / **PreC** = Before class / **PostC** = After class

## **10.2. Some typical assignment types and how they are used in calculating the portfolio grade components**

This is an active learning class so I ask you to work with, not just read or view, the course material. There will be things to do to prepare for a session or group meeting, things to do in a session or group meeting, and sometimes things to do after a session or group meeting related to a session or meeting.

### *Before class*

PREP = Preparation

Submissions that help you focus your thoughts for the session and help me confirm that you have prepared for that session. While they might receive some sort of evaluation, the key grade indicator is their timely submission paired with what I observe in class or what your peers have said about how well prepared you were.

### *During class*

ATTEND = Attendance

This tracks attendance, measuring preparation for the session, timely arrival, attentive participation during the session (including no multitasking), and remaining until the end of the session. For those who cannot attend the sessions it means timely viewing of the session and completion of the post-session assignment. So, preparation exercises and post-class exercises are paired: you will need to do one of these but never both of these.

Attendance is used for the engagement grade and, for that grade, excused absences are not part of the calculation. However, attendance is also used for the knowledge grade and absences are absences regardless of the reason because the dialogue was missed and hearing or engaging in the course dialogue is part of the knowledge component of the course.

Q/ RC / VC = Quiz, Reading Check, Viewing Check

These are used to determine if students prepared assigned material. They can also help me take a pulse of class understanding on material presented so I can make adjustments accordingly.

EX = Exercises

These explore knowledge or develop skills. They are process-oriented, not product-oriented but that they (most) are completed, and with what level of curiosity or energy counts towards the engagement and knowledge components of the portfolio grade.

### *After class or meeting*

PEER = Peer evaluations of various sorts.

Peer evaluations are anonymous to the person being evaluated, nor is that content ever seen by the person evaluated unless I have clearly set up an assignment to do so, which is very rare.

Peer evaluations tell me about the evaluator, not the student evaluated. A grade on a PEER assignment is on the person who submitted it, not the person or persons about whom the submitter is evaluating. So, for example, let's say the Student A came unprepared for a meeting. Student B reports, however, that the student was well-prepared. That tells me either Student B was *also* not prepared so does not know what good preparation looks like, or that Student B has not spent enough attention in the meeting to notice the lack of preparation. It can also suggest what Student B's standards are. It can also suggest to me that Student B does not necessarily communicate honestly. Conversely, detailed PEER submissions confirm that the student is well engaged, a keen observer, and probably well prepared, too. Students, like all of us, range from the "never satisfied" to the "everything looks beautiful" mentalities. I read peer evaluations with that in mind and look more for evidence of attention and interest than taking evaluations as reports of "good" or "bad" content.

Peer evaluations are one of my best ways of understanding you and what course grade is most accurate. Complete them with care.

### *Major assessments*

MT = Midterms / FINAL = Final exam / ESSAY = Essays short, medium, or long. / PROJECTS = Projects, usually term projects

### *Random work to be done*

OTHER = Random assignments required but not used for grade calculations except to complete them. An example would be for you to tell me what time zone you are in, or submit your profile page.

And ...

Each class will have some assignment types not listed above. Some of these are developed specifically for that class, that semester, others are assignments I have used in the past. Some of these will become important to the grade; others I will later judge do not help in understanding your mastery of the material. An example would be QA (Question & Answer). I used this as a way to explore material in a recent class but it just didn't work well. They were never used in grade calculations.

## **10.3. Assignments for this course, general description**

Below is my initial intention with regard to assignments for this course. **This often changes** as I come to understand the dynamics of a particular class, including learnings interests, learning needs, and engagement levels, and interpersonal relationships. **Be ready to adjust as necessary.**

I develop assignments that are appropriate for a particular group with a particular learning goal in mind.

These things are always true:

- I can choose not to grade an assignment or use that grade when it seems the assessment was ineffective. I can drop an assignment type when it seems not to be working well for some reason. I can add new types, too. I will always give a 24-hour notice.
- I usually grade assignments with one of these scales: "High-A" which is a typical letter grade scale with a "High-A" added to it. "Nuanced complete/incomplete" which gives students a better sense of how they did on an assignment for an assessment that doesn't need to be as specific as a letter grade scale. And the standard "Complete / Incomplete" scale. I do not say ahead of time the type of scale to be used and sometimes I retroactively change the scale.

Below are the major assignments for this class, where "major" either means amount of time needed to complete it or its importance to the final grade, or both. There are, of course, other assignments.

- The full reading of, and solid understanding of the course textbook *Interpreting Love Narratives* (ILN), particularly its terminology. This is tested in multiple ways, including quizzes.
- Session attendance and participation OR completion of the assignment related to the Zoom recording when the student cannot attend in real-time.
- Interpretive Project (IP) work based on the interpretive method taught in the course textbook *Interpreting Love Narratives* (ILN). This is of two types: Individual Analysis (IA) and group work (CDE). These happen throughout the semester.
- End-of-term assessment (FINAL). You will complete an IA based on a film I assign to you (different students receive different films) then you will meet individually with me so I can ask about that IA, exploring your understanding of the textbook and the method it teaches.