

## **ENG/CINE 381M: Film, Media, and Culture**

Winter 2021, CRN 22069/21542

Monday, Wednesday, 10:15 – 11:45 AM

REMOTE TEACHING-LEARNING VERSION

### **Dr. Allison McGuffie**

Office hours: Wednesday, 12:00 PM – 3:00 PM

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### **Course Description**

This course studies works of film and media as representational objects that engage with communities identified by intersectional categories including sex, gender, sexuality, race, ethnicity, nation, class, and ability. It considers historical and contemporary effects of prejudice, intolerance, and discrimination on media and filmmaking practices and modes of reception, as well as alternative strategies that promote cultural understanding and a valuing of diversity. This course actively engages students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories and promotes an understanding of cinema as an art form intimately intertwined with its various social contexts. It enables students to develop scholarly insight into cinematic representational strategies.

This section of ENG/CINE 381M is conceptualized around gender on film, engaging pertinent questions in the intellectual history of feminist film theory and its intersectional manifestations. This course is reading and discussion intensive. It is designed for both new and experienced film students with the curriculum including both introductory and advanced content.

### **Course Objectives**

At the end of this course, students will:

- Have knowledge of a wide range of theoretical arguments regarding gender and gender on film;
- Be exposed to diverse examples of genders and various ways they are represented on film;
- Have a complex understanding of the gaze and the spectator in cinema;
- Be inspired to critically analyze gendered representations in media texts in the world around them.

Students who have taken this course say:

- I learned how to effectively analyze cinematic material and their societal impact on a more technical level.
- I will always pay attention to looking relations in films from now on.
- This course has helped me in public relations training to include all audiences and not just focus on my perspective.
- I learned to be open minded; I had never talked about these subjects nor analyzed films to this degree.

## **Required Texts**

Course readings are posted on Canvas. Read each reading closely, taking notes to prepare you for discussion prompts. Films listed in the syllabus are required texts. As much as possible, films will be posted for your personal viewing via Canvas and Kanopy. View each film closely, taking notes to prepare you for discussion prompts.

**Note on film content:** Course films may contain content that is objectionable to some viewers. Exposure to all types of film content is an important part of the course and diverse material will be used to generate educational discussions. If you foresee problems with viewing required course materials, discuss this with me in advance. You may also want to consider who else is watching if you are watching at home.

## **Instructor-Student Communication**

**Office Hours:** I encourage students to visit my virtual office hours in addition to engaging with our Canvas discussion boards. I look forward to conversations with students and students regularly find that one-on-one conversations enhance learning and improve course performance. I will hold office hours in my Zoom meeting room when possible and communicate via email when technological restrictions require.

**Email Policy:** I am available via email to answer *occasional, brief* questions or items of a personal nature. Larger questions or concerns should be brought to office hours for more thorough discussion. Email communications must be polite and professional. Unprofessionally addressed emails will not be answered. I aim to check my work email once per class day and once over the weekend, so leave plenty of time for a reply.

**Availability:** In general, I will be available online during our regular scheduled class time and my regularly scheduled office hours. Otherwise, I aim to limit my online time as described above. I will post announcements whenever this schedule is altered, such as for extra office hours and individual meeting times.

## **Course Policies**

**Academic Integrity and Plagiarism:** Plagiarism is illegal, unethical, and will result in disciplinary action. Never present another person's work as your own. Do not turn in work prepared for other courses. Students are responsible for correctly documenting and citing all sources – including books, internet sources, films, and interviews – referenced for any assignment, accurately following an accepted writing style, such as MLA or Chicago. Academic fraud of any type is reported to the Dean of Students who enforces appropriate consequences through the process detailed by Student Conduct and Community Standards. Any student who plagiarizes or cheats on any course assignment faces penalties, including an F on the assignment and in the course. If I suspect plagiarism or cheating I am required to and will report the incident in writing

to the student, the department, and the dean, who may assign additional penalties. Details: <http://uodos.uoregon.edu/StudentConductandCommunityStandards.aspx>

**Accommodations for students with disabilities or access barriers:** If you have a registered disability that may impact your work in this course, please contact me in the first week of the term, either via the introductory quiz or a direct email. We will work together with the Accessible Education Center to make necessary arrangements to ensure your full access to course material and assignments. Details: <http://aec.uoregon.edu/>. Or contact AEC directly in 164 Oregon Hall at 541-346-1155 or [disabsrv@uoregon.edu](mailto:disabsrv@uoregon.edu). Additionally, please let me know if there are accessible or universal learning changes I can make to improve your ability to access course materials.

Considering the unique remote nature of this term, please make me aware of any situation-specific barriers you experience so we can do our best to work around them together. I aim to design the course with certain challenges in mind, such as slow or no internet access, minimal computer access, increased family or job responsibilities at home, increased mental health challenges, increased political pressure on students of color, and children or parents running around your space. There are likely many situations I have not imagined, so please make me aware of other specific barriers I can help mitigate.

### **Remote Learning Plan**

**Canvas Organization:** Each class day (labelled Days 1-19) will have its own discussion thread. In the instructions, I will post all the materials you need for the day and instructions for how to engage with the discussion board. In advance of scheduled class meetings, read and view the course materials for the day – they are listed in the syllabus and I will link to them in the discussion board instructions – using the discussion prompts to guide your reading and viewing. After class, I will add any updates, including links to recorded Zoom meetings, directly to the day's discussion instructions so you can find all the day's materials in one location. Additionally, I will post regular announcements, which will automatically send to your email address (be sure this option is enabled in your Canvas settings) and be archived under "Announcements" in Canvas for easy locating later. Zoom links and other reminders will be posted this way.

**Due Dates:** Discussion posts and daily quizzes will have due dates and times attached to them. These are preferred times and sticking to them will help you prepare for Zoom meetings and stay on track to avoid falling behind. Following the due dates is preferred for synchronous learning. The due dates also organize the material in your Canvas syllabus and calendar features. However, no late penalties will be applied until the end of each week (Sunday at 11 PM) in order to accommodate individual needs for asynchronous learning. I will wait until Monday morning to record your grades for the previous week's pre- and post-class assignments. At that time, unsubmitted assignments will be marked as a zero unless arrangements have been made in advance. If we have made an arrangement, leave a comment with your submission to remind me that we did.

**Zoom Meetings:** Each Wednesday's class will be a live Zoom meeting during scheduled class time (12:15 – 1:45 PM). Students are required to either attend the meetings live or watch the recordings posted after. Basic participation will be assessed through daily quizzes or prompts that we usually complete together on the Zoom call or on your own if you are watching the recording. Engagement will be qualitatively assessed through the final self-assessment document due at the end of the term.

Although I prefer to see your faces during discussion to aid with social cues, I will never require you to have your video or microphone on live. You can engage with questions and responses either through typing into the chat or raising your hand (real or virtual) to speak.

Announcements will automatically post and email to you – check your Canvas settings – each Monday morning with a reminder of the week's plan. Announcements will also post each Wednesday at 11 AM with the day's Zoom meeting invitation, including link and password. You can also find this information under "Zoom Meetings" on Canvas. I will then post the recording's link and password (ENGCINE.381) on Canvas as an update on the day's discussion board. These recordings are useful for the times you cannot be on the call, if your internet cuts out some or all of the meeting, or if you need to go back and review sections.

**Asynchronous Days:** Each Monday's class will consist of asynchronous content (panoptos, lecture videos, etc.) Asynchronous content is meant to be able to be completed during the scheduled 12:15-1:45 time slot. In practice, you can do it at any time, but it should take you approximately the same amount of time to complete. Tip: I will usually be able to respond to discussion posts you post during the Monday time slot, whereas I may not be able to respond individually to posts completed later.

Complete the assigned readings and film viewings in advance of each class day, as normal, whether synchronous or asynchronous. Find specific instructions and reading/viewing guidance on the day's discussion board instruction list.

## **Assignments and Grading**

### **Assignments**

Unit 1: Male Gaze Paper (20 points)

- This paper challenges you to demonstrate your understanding of the male gaze by applying the theory to a film of your choice. This is followed by individual meetings to discuss your paper, learn my expectations, deepen understanding of course concepts, and connect student to instructor. Watch for the meeting sign-up sheet on Canvas. A rewrite is allowed after student-instructor discussion.

Units 2, 3, and 4 Essay Exams (drop lowest grade, so two exams count, 20 points each, for a total of 40 points)

- These essay exams are an opportunity to show how well you have learned and comprehend the material in each course unit. More importantly, they are designed to help you practice critical thinking skills including deep reading and effective summarizing of authors' key ideas, close analysis of audio-visual-time-based media objects and putting theory into practice.

Final Non-Paper (20 points)

- This assignment encourages you to seek out and closely analyze the mechanisms of the gaze in a new-to-you film you may not have otherwise encountered or considered viewing if not for this course. The annotated bibliography format including sample analyses is designed to decrease the organizational burden that comes with full paper assignments, instead freeing your intellectual capacity to more deeply consider the theories learned in class. It also offers a final opportunity to demonstrate the summarizing and analytical skills you practiced throughout the term.

Discussion and Quizzes (40 opportunities for points, drop lowest 8, equals 32 total points toward final grade)

- These low-stakes assignments will guide you through the course material, day by day. Use pre-class discussion prompts to focus your reading and viewing of assigned texts and films. Post-class quizzes and discussion follow-up posts – we will do quizzes and reflection posts together on Zoom meeting days – are one more opportunity to reiterate the day's material in another form. Please note that they are never designed to trick you; think of the quizzes as a bullet point list of some key ideas to take away from the day's class. The post-class assignments also allow for asynchronous needs; anyone unable to be on a Zoom call can watch the recording later and complete the day's quiz to show me the work is complete and affirm they are taking away the same key points that students on the call took.

Portfolio and Engagement Self-Assessment (8 points)

- This assignment encourages self-reflection on the work you are putting into the course. It is also a place to collect all of your discussion posts so that, at the end of the term, you and I can see how your comprehension has progressed over the course of the term. Finally, it adds a qualitative, not just quantitative assessment of your discussion posts and rewards more student-student and student-instructor interaction.

## Grading

I use a points (not percentages) system of grading. In brief, I will divide your final total points (120 max possible) by 30 to translate it into the 4.0 grading scale: A (4.0), B (3.0), C (2.0), D (1.0), F (0), with +/- at .33 intervals. The list below shows how the calculation of your final grade will look.

110.1-120 points = A	70.1-80 points = B-	30.1-40 points = D+
100.1-110 points = A-	60.1-70 points = C+	20.1-30 points = D
90.1-110 points = B+	50.1-60 points = C	10.1-20 points = D-
80.1-90 points = B	40.1-50 points = C-	0-10 points = F

Each assignment will have its own rubric that generally corresponds to the following criteria: A "C" grade is given to average work that meets the basic requirements of the assignment. A "B" grade is given to work that meets basic requirements and demonstrates comprehensive understanding of course material. An "A" grade is given to work that meets basic requirements, demonstrates exceptional understanding of course material, and demonstrates original insight on course concepts.

Late penalties for posts and quizzes will not be given until after Sunday night each week. Do your best to post by the noted due time, but don't worry if it takes you until Sunday to catch up on the week's materials. This flexibility is designed to accommodate asynchronous needs and avoid penalizing those with challenging home work situations.

For major assignments, each class day (Mon/Wed) late results in a 5 point deduction from the assignment grade. Failure to complete a major assignment results in a failure in the course. Grades calculated in the Canvas gradebook are estimates, not final. Please note that the points grading system is experimental and may need to be adjusted as the term progresses. Complete final grades will be posted on Duckweb at the usual university deadline.

## Remote Class Meeting Schedule for Fall 2020

Overview: Excluding week 1, which has a Zoom meetings both days, we will have our Zoom meetings on Wednesdays and you will complete asynchronous content on Mondays, as follows:

Mon, Jan 4 – Zoom	Mon, Feb 8 – Asynchronous
Wed, Jan 6 – Zoom	Wed, Feb 10 – Zoom
Mon, Jan 11 – Asynchronous	Mon, Feb 15 – Asynchronous
Wed, Jan 13 – Zoom	Wed, Feb 17 – Zoom
Mon, Jan 18 – Holiday	Mon, Feb 22 – Asynchronous
Wed, Jan 20 – Zoom	Wed, Feb 24 – Zoom
Mon, Jan 25 – Asynchronous	Mon, Mar 1 – Asynchronous
Wed, Jan 27 – Zoom	Wed, Mar 3 – Zoom
Mon, Feb 1 – Asynchronous	Mon, Mar 8 – Asynchronous
Wed, Feb 3 – Zoom	Wed, Mar 10 – Zoom

## Fall 2020 (Remote) Class Schedule

**\*Due each class day: Pre-Class Discussion Post and Post-Class Reflection or Quiz**

### Unit 1: The Male Gaze

- Day 1  
Mon, Jan 4      Introductions; review syllabus and Canvas; introduction to feminist film theory  
**Zoom Meeting** and Day 1 Quiz (Syllabus policies; introductions)
- Materials:  
Syllabus, Canvas site, Set up your Zoom app or Zoom on browser  
Unit 1 powerpoint
- Day 2  
Wed, Jan 6      Gilda  
**Zoom Meeting** and Day 2 Quiz (Mulvey intro; *Gilda* analysis)
- Materials:  
*Gilda* (Charles Vidor, USA, 1946, 110 min.) [Link in Canvas]  
Mulvey (she), "Visual Pleasure and Narrative Cinema," 1975; 198-209 [Skim].  
Additional panopto analysis examples available
- Day 3  
Mon, Jan 11      Mulvey and the Male Gaze  
Panopto Recording and Day 3 Quiz (Deep reading of Mulvey)
- Materials:  
Mulvey (she), "Visual Pleasure and Narrative Cinema," 1975; 198-209 [Read closely].
- Day 4  
Wed, Jan 13      Kaplan: Is the Gaze Male?  
**Zoom Meeting** and Day 4 Quiz (Deeper dive into male gaze; Mulvey's counter-cinema)
- Materials:  
Kaplan (she), "Is the Gaze Male?" 1983; 119-138.  
Freud (he), "Fetishism," 1927; 351-357.  
*Riddles of the Sphinx* (Laura Mulvey and Peter Wollen, UK, 1977, 92 min.); clip. [Link]  
Additional panopto lectures and analysis examples available
- Mon, Jan 18      Dr. Martin Luther King Jr. Holiday  
University Closed – No Classes
- Day 5  
Wed, Jan 20      Male Gaze Examples and Counter-Examples  
Post your male gaze examples\*  
**Zoom Meeting** and Day 5 Quiz (Q&A on male gaze; plan your papers; questions)

Materials:

McGuffie (she), Sample Analysis of *Wonder Woman* and *Justice League*, DRAFT.  
*Wonder Woman* (Patty Jenkins, USA, 2017, 141 min.); clip. [Link on Canvas]  
*Justice League* (Zack Snyder, USA, 2017, 120 min.); clip. [Link on Canvas]  
Panopto examples available

**Mon, Jan 25 Unit 1 Male Gaze Essay (Required for all; due on Canvas by 10 AM)**

Mon, Wed,  
Jan 25, 27 Extra office hours for Unit 1 Essay feedback, optional, but recommended  
**Zoom Meetings:** Student-Instructor Individual Meetings (sign-up on Canvas)

**Unit 2: How can cinema construct a critical Black feminist gaze?**

Day 6  
Mon, Jan 25 Hobson and Black Feminist Critical Film Theory  
Panopto recording and Day 5 Quiz (intro to Black feminist critical film theory)  
After class: Discussion post (Summarize a point)

Materials:

Hobson (she), "Viewing in the Dark: Toward a Black Feminist Approach to Film,"  
2002; 45-59.  
bell hooks (she) and Laverne Cox (she) discussion; minutes 10-21. [Link on Canvas]  
*Rear Window* (Alfred Hitchcock, USA, 1954, 115 min.); clip of phone call to Black  
babysitter.  
*Killer of Sheep* (Charles Burnett, USA, 1978, 83 min.); trailer and excerpts.  
Unit 2 powerpoint

Day 7  
Wed, Jan 27 bell hooks and Theorizing the Black Female Spectator  
**Zoom Meeting** and Day 7 Quiz (hooks' theory of the oppositional gaze)

Materials:

hooks, "The Oppositional Gaze: Black Female Spectators" (1992), 510-523.  
Fanon (he), "The Fact of Blackness," 1952; 109-116 [Read], 117-140 [Skim].  
Intro to Fanon Video (Macat, 2016, 3 min.) [Link on Canvas]

Day 8  
Mon, Feb 1 Julie Dash and *Illusions*  
Panopto recording and Day 8 Quiz (*Illusions* analysis)

Materials:

*Illusions* (Julie Dash, USA, 1982, 34 min.) [Link on Canvas]  
Recommended: *Daughters of the Dust* (Julie Dash, USA, 1991, 113 min.)



- Day 9  
Wed, Feb 3 *Hidden Figures* and the Oppositional Gaze  
**Zoom Meeting** and Day 9 Quiz (Discuss *Hidden Figures*, oppositional gaze, plan your essays)
- Materials:  
*Hidden Figures* (Theodore Melfi, USA, 2016, 127 min.) [Link on Canvas]
- Mon, Feb 8 **Unit 2 Exam Essay: Black Feminist Critical Gaze (Do 2 out of 3 exams; due on Canvas by 10 AM)**

**Unit 3: How can cinema facilitate a return gaze from Indigenous feminine subjectivity?**

- Day 10  
Mon, Feb 8 Intro to Postcolonial Theory and Cinema  
Panopto recording and Day 10 quiz (Rony, cinema, and Euro-American imperialism)  
After class: Discussion post (summarize a point or ask a clarifying question)
- Materials:  
Rony (she), "Introduction: The Third Eye," 1996; 3-17.  
*Nanook of the North* (Robert Flaherty, Belcher Islands, Inuk Territory, CA, 1920, 79 min.); selections. [Link on Canvas]  
Movement Studies at Paris Exposition (Felix-Louis Regnault, France, 1895.) [Link Canvas]  
*Pirates of the Caribbean: Dead Man's Chest* (Verbinski, USA, 2009.); clip [Link on Canvas]  
Unit 3 powerpoint
- Day 11  
Wed, Feb 10 Columpar and Imperial Gazes  
**Zoom Meeting** and Day 11 Quiz (Discussion of *Nanook of the North*, Q&A on colonial, ethnographic, male gazes, and third eye)  
Mid-term Student Survey
- Materials:  
Columpar (she), "The Gaze As Theoretical Touchstone," 2002; 25-44.  
Ethnographic film example from Ethnographic Video Online, choose 1. [Link on Canvas]
- Day 12  
Mon, Feb 15 Haunting and Nice Coloured Girls  
Panopto recording and Day 12 Quiz (haunting and return gaze analysis of *Nice Coloured Girls*)

Materials:

Eve Tuck (she) and C. Ree (they), "A Glossary of Haunting," 2013; 639-654.

French, "An Analysis of *Nice Coloured Girls*," 2000; 1-8 [Skim].

*Nice Coloured Girls* (Tracey Moffatt, Australia, 1987, 16 min.) [Link on Canvas]

Day 13  
Wed, Feb 17

*Rhymes for Young Ghouls*

**Zoom Meeting** and Day 13 Quiz (discussion of *Nice Coloured Girls* and *Rhymes for Young Ghouls*, plan your essays)

Materials:

Carleton (he), "On Violence and Vengeance," 2014; 1-6.

*Rhymes for Young Ghouls* (Jeff Barnaby, Canada/ Mi'kmaq Nation, 2013, 88 min.)  
[Link on Canvas]

Mon, Feb 22

**Unit 3 Exam Essay: Indigenous Return Gaze (Do 2 out of 3 exams; due on Canvas by 10 AM)**

**Unit 4: How can cinema represent trans\* gender diversity?**

Day 14  
Mon, Feb 22

Intro to Trans\* and Cinema

Panopto recording, *Paris Is Burning*, Day 14 Quiz (Intro to trans\* representation), and Day 13 Student Survey (How you want to finish)

After class: Discussion post (Summarize one point or ask a clarifying question)

Materials:

Stryker (she), "Transgender Feminism," 2007; 59-68.

*Trans 101: The Basics* (Kochava Lilit and Margo Fink, Australia, 2017, 8 min.) [Link]

*Do Transgender Men Have Male Privilege?* (Advocate Video Team, USA, 2018, 8 min.)

□

*Paris is Burning* (Jennie Livingston, USA, 1991, 78 min.); selection. [Link on Canvas]

Unit 4 powerpoint

Recommended: *Kiki* (Sara Jordenö, USA, 2017; 96 min.) and *Queens at Heart* (Narrated by Jay Martin, c. 1967, restored by Jenni Olson, 2009, 23 min.)

Day 15  
Wed, Feb 24

Butler, Gender Theory, and *Ma vie en rose*

**Zoom Meeting** and Day 15 Quiz (Q&A, discussion of *Paris Is Burning* and *Ma vie en rose*)

Materials:

Butler (she), "Gender Trouble, Feminist Theory, and Psychoanalytic Discourse," 1990; 324-339.

*Ma vie en rose* (Alain Berliner, Belgium/France, 1997, 89 min.) [Link on Canvas]

Day 16  
Mon, Mar 1 Halberstam and the Transgender Look  
Panopto recordings and Day 16 Quiz (relationship between cinema and trans\* bodies)  
After class: Discussion post (clearest and muddiest points)

Materials:

J. Jack Halberstam (he), "The Transgender Look," 2005; 76-96.

Seid, "Reveal," 2014, 176-177.

*The Crying Game* (Neil Jordan, UK/USA, 1992, 111 min.); clip.

*Boys Don't Cry* (Kimberly Peirce, USA, 1999, 118 min.); clips.

*By Hook or by Crook* (Harry Dodge and Silas Howard, USA, 2001, 98 min.); clip.

*Southern Comfort* (Kate Davis, USA, 2001, 90 min.); clip.

Day 17  
Wed, Mar 3 Tangerine  
Class: **Zoom Meeting** and Day 17 Quiz (*Tangerine* analysis, plan your essays)

Materials:

Green (he), Review of *Tangerine*, 2016.

Recommended: Ridley (she), "Imagining Otherly," 2019

*Tangerine* (Sean Baker, USA, 2015, 88 min.) [Link on Canvas]

**Mon, Mar 8 Unit 4 Exam Essay: Trans\* Gaze (Do 2 out of 3 exams; due on Canvas by Noon)**

**Epilogue: How can cinema illuminate the nature of the unmarked gender, white masculinity?**

Day 18  
Mon, Mar 8 The Unmarked Gender  
\*Post your hegemonic masculinity examples  
Panopto recordings and Day 18 quiz (Introduction to white masculinity and cinema)

Materials:

Easthope (he), *What a Man's Gotta Do*, 1986, 1-7 [Read], 15-58 [Skim].

Recommended: Neale (he), "Prologue: Masculinity as Spectacle," 1993; 9-19.

"The Man" (The Killers...) [Link on Canvas]

*Iron Man* (Jon Favreau, USA, 2008, 126 min.); clip.

*X-Men Origins: Wolverine* (Gavin Hood, USA, 2009, 107 min.); clip.

Day 19  
Wed, Mar 10 Whiteness from a Black Lens  
Zoom Meeting and second post (*Get Out* discussion and course wrap-up)

Official student experience survey (Duckweb)  
Instructor course survey

Materials:

*Get Out* (Jordan Peele, USA, 2017, 114 min.)

**Wed, Mar  
17**

**Final Non-Paper Due on Canvas by 10 AM**

**Final Portfolio (collection of posts) and Engagement Self-Assessment (reflection on class discussion participation, office hours connections) Due on Canvas by 12:30 PM**

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### **Advice from Previous Remote Students**

- Make sure to track your time and plan accordingly. Create spaces at home that make you motivated to learn.
- One piece of advice is to attend Zoom lectures and go to office hours because Professor McGuffie really sticks with you as you are navigating some of the confusing topics.
- For future students, if they had to go through what we have gone through, I would say one thing: You will feel like you're on a vacation, be careful, you're not. I say that because of the classes being online and you work and study from home, it feels like a vacation, but truly it is not, hope you get what I mean.
- My advice is to stay on top of the readings. It can be hard to catch up when falling behind given that the material will challenge you. Give yourself time to read and understand.
- If you don't know a term you see or hear, write it down and define it immediately in your own words. That's helped me be more efficient in the class.
- DO THE READING! Sure, when classes are taught in person, you might be able to learn about the readings in class and skip some or all of the readings, however, with the assignment-oriented experience of remote classes, it is crucial that you do the readings in order to properly understand the material and succeed in the class.
- I recommend everyone to try stepping out of their comfort zone. When it comes to Zoom university during a pandemic, no one is comfortable! But when I decided to speak up in class and act as close to how I would in a classroom, I found it eventually much easier to adapt and easier to learn.
- I am grateful to have had such an engaged class. The online courses may have pushed everyone away physically, but the power of human connection has been very apparent in these last few months.