

ENG 200G Intro to Comics & Graphic Novels
Kirsten Møllegaard
Spring 2013

Paraphrase Exercise

Text excerpt from:

Richards, Judith and Cynthia M. Williams. "Performing the Veil: Gender and Resistance in Marjane Satrapi's *Persepolis* and Shirin Neshat's Photography." *Teaching Comics and Graphic Narratives: Essays on Theory, Strategy and Practice*. Ed. Lan Dong. Jefferson, NC & London: McFarland, 2012.

Note on the text: it contains several italicized Arabic phrases for body coverings worn by Muslim women. It also contains the term "obscurantism," which is not explained, and students are not expected to be familiar with it. However, they should be able to glean an approximate understanding of it through close reading of the context in which it appears.

Number of student participants: 18

Student profile: sophomores, juniors, seniors (from 12 different majors, with 3 in English)

Method: Students had not read the text before. Each student received a copy of the text excerpt, which two students read aloud. There was no discussion of its content or meaning. Students had ten minutes to complete the paraphrase. Paraphrase length was not specified.

Results:

- 7 paraphrases did not meet minimum expectations. They took words and phrases from source text without using quotation marks. Out of these 7, 1 paraphrase displayed complete lack of understanding of what paraphrase is, and 6 misconstrued part, or all, of the meaning.
- 6 paraphrases met minimum expectations. Generally they lacked detail or omitted part of the information.
- 4 paraphrases were satisfactory. They used concise, original language and conveyed the source text's meaning.
- 1 non-native

ENG 200G Intro to Comics & Graphic Novels
Spring 2013

Paraphrase in your own words

same: _____

10. Performing the Veil

*Gender and Resistance in Marjane Satrapi's
Persepolis and Shirin Neshat's Photography*

JUDITH RICHARDS and CYNTHIA M. WILLIAMS

*Art can be a powerful means of challenging the stereotypes of mutually
antagonizing nations.*

—Aphrodite Désirée Navab

In courses on Arab and Muslim Women's Writing, our pedagogy attempts to initiate dialogue around a specific site of struggle: the portrayal of Muslim women and the veil as a symbol. To develop our curriculum, we focus on two Iranian (autobio)graphical accounts: Marjane Satrapi's coming-of-age graphic novel, *Persepolis* and Shirin Neshat's multi-signifying photographs. Satrapi depicts herself in dialogue and graphic representation first as a child and then as an adolescent growing up during and after the Iranian Revolution, while Neshat's "Women of Allah" images allow her to "return" to the Islamic Revolution that she did not experience directly. Satrapi and Neshat perform family histories and portray hybrid identities: Satrapi documenting an oppressive, volatile Iran, while Neshat negotiates between her adopted American self and Iran's post-westernized Islamic state. By juxtaposing two different genres that feature Muslim women's veiling, we can address the national, cultural, and personal displacement articulated by these artists.

To examine these artistic productions in class, we use a multilayered theoretical approach in which we apply elements of performance theory to Satrapi's (autobio)graphic novel and Neshat's stylized photographic images of herself as a veiled woman. For educators the veil is a critical site for teaching global controversies, since its multivalence is central in numerous histories, politics, and cultural struggles. Our approach aligns with Edward Said's theory of Orientalism in which we aver that, like the harem, the veil is part of the western construction of the East. Our pedagogy seeks to demystify (for the West) and de-familiarize (for the East) the veil. We explore the veil as Reina Lewis defines it: "an item of clothing dramatically overburdened with competing symbolism" (10). The veil — the specific and diverse practices of body covering by Muslim women, such as *burqa*, *chador*, *dupatta*, *hijab*, *niqab* — functions as a strategic boundary that divides the West from Islamic nations. In the West, the veil is a controversial, politically-charged image, often associated with terrorism, the oppression of women, and obscurantism, which makes it a vital focus in a Women's and Gender Studies classroom and other courses that deal with Islamic culture and history.

ENG 469 Advanced Film Studies: Masculinity and the "Hero" on the Global Screen
Seri Luangphinit
Spring 2013

Paraphrase Exercise

Text except from Reeser, Todd W. *Masculinities in Theory*. Oxford: Blackwell, 2010.

Note on the text: the following paragraph is taken from the introduction and contains a play on the word "relief" as both a remedy or redress and the state of being distinguished by contrast. The play on words, however, does not coincide with what would be considered highly theoretical prose. Rather, the overall discussion of masculinity engages very real-world scenarios and accessible language.

Number of participants: 13

Student profile: all are seniors, 9 English Majors, 2 Communication Majors, and 2 Sociology majors (of the non-English majors, two indicate minors in English)

Method: Students had not read the text before. The paraphrasing exercise was embedded within a larger assessment that also tested comprehension/retention of key concepts from ENG 300 and an understanding of MLA writing/paragraph construction (including citation formatting). Students were given 20 minutes to complete the entire assessment exercise.

"The range of masculinities comes into particular relief when someone used to one definition goes somewhere else, whether on an actual trip or whether they travel by reading texts, surfing the web, watching films, or viewing paintings from another time period or cultural context. Such cross-cultural or cross-temporal differences make us aware of masculinity as particularly relative, since we come to see what is taken for granted is not at all a given, but a fabrication or a construct of a given historical and cultural context."

Results:

- 5 paraphrases did not meet minimum expectations. Students in this category missed large parts of the paragraph and/or added in concepts and ideas that were not included in the original. 2 from this category also fully misconstrued the main ideas in the paragraph (i.e. "The misunderstanding of the masculinities because we heart [sic] of the context and remember it in our own way"); these same 2 highly problematic paraphrases coincide with severe syntax difficulties, suggesting they are probably the work of the 2 ESL students in the course.
- 5 paraphrases met minimum expectations, though they generally missed part of the overall paragraph.
- 3 were deemed satisfactory in that the paraphrase was not just precise and original but also conveyed the full range of the ideas present in the paragraph.

ENG 489 Magic Realism
Kirsten Møllegaard
Spring 2013

Paraphrase Exercise

Text excerpt from:

Guenther, Irene. "Magic Realism, New Objectivity, and the Arts during the Weimar Republic." *Magic Realism: Theory, History, Community*. Eds. Lois Parkinson Zamora & Wendy B. Faris. Durham: Duke UP, 1995. 33-75.

Note on the text: it contains several italicized German phrases, which are translated into English. It uses a number of abstract terms and concepts (e.g. Expressionism, Realism), which are not defined. The term "Veristic" is not explained, and students are not expected to be familiar with it. However, they should be able to glean an approximate understanding of it through close reading of the context in which it appears.

Number of student participants: 14

Student profile: seniors (12 English majors, 1 Communications, 1 Linguistics)

Method: Students had not read the text before. Each student received a copy of the text excerpt, which two students read aloud. There was no discussion of its content or meaning. Students had ten minutes to complete the paraphrase. Paraphrase length was not specified.

Results:

- 7 paraphrases (50%) took words and phrases from source text without using quotation marks and would be considered plagiarism. Out of these 7, 2 paraphrases displayed complete lack of understanding of the text, 2 clearly understood the meaning, and 3 misconstrued part of the meaning.
- 7 paraphrases (50%) were satisfactory, with 3 only meeting, 2 meeting, and 2 exceeding satisfactory.

Paraphrase in your own words

ENG 489
S 2013

Name: _____

IRENE GUENTHER

*Magic Realism, New Objectivity, and the Arts
during the Weimar Republic*

In 1920, leading critics and artists perceived Expressionism as having nothing more to say. It was resolutely pronounced “*tot*,” dead.¹ The “child” anxiously awaiting to take Expressionism’s place, however, needed a “real name.”² This proved problematical because the child, the artistic trend nipping at the heels of Expressionism even before 1920, defied easy categorization. At the time, no one viewed this new trend as a movement; no cohesive artists’ groups formed, and the artists themselves proposed no theories except for a few disparate pronouncements. The one tendency that seemed to hold the child together was its complete repudiation of Expressionism, but this renunciation did not hold up in the ensuing art historical discourse.³ The child did not even embody one coherent style, but instead comprised numerous characteristics, new ways of seeing and depicting the familiar, the everyday. It was, in effect, *ein neuer Realismus* (a new Realism).⁴

To complicate matters, the child was not given a simple name to connote its chronological place in art history, as Roger Fry had done with “Post-Impressionism.” Rather, it was baptized twice within a very short timespan — *Magischer Realismus* (Magic Realism) by the German art historian Franz Roh,⁵ and *Neue Sachlichkeit* (New Objectivity)⁶ by the German museum director Gustav Hartlaub.⁷ More complications ensued. From the outset, Hartlaub viewed his child as having two distinct characteristics, a right-wing, sometimes idyllic, Neoclassicist trait⁸ and a left-wing, political, Veristic one.⁹ Roh, although acknowledging these variations, at first analyzed his child in more aesthetic, stylistic terms.¹⁰