

ENG 1100c: Literature in a Global Context: CRN: 10520 (Spring 2015)

Professor: Erik Fuhrer E-mail: Fuhrere@stjohns.edu

Monday/Thursday: 5:00p.m.- 6:25p.m. Marillac 432

Office Hours: By appointment

Mailbox: St John's Hall Rm B40 (Back righthand corner)

Course Description

Welcome to English 1100c. We will be reading diverse types of literature together, including poems, short stories, a novel and a play. We will also watch a film during the course. We will critically think about each piece during our class discussions and our writing assignments will creatively engage with these texts so that we will leave the course not only being able to read literature more deeply but also understand how literature is created and produced. I want this course to be fun. You won't love everything we read because, well, no one loves everything, and that's fine. All I ask is that you engage with the pieces and hopefully make deep connections with those pieces you do end up loving.

Course Objectives

At the end of this course, you will (be able to):

1. Annotate a piece of literature
2. Analyze diverse literary texts and their cultural contexts
3. Evaluate critical texts through creative projects

Disclaimer

Some of the texts we will read may deal with sensitive subjects, including rape, sex, drugs, alcohol, racism, physical violence, and profanity. I will make every effort to provide full disclosure of any uncomfortable subject material prior to our discussions. The material will never be gratuitous and we will always discuss the reasons that led the author to make each particular choice. Please understand that some students may be more sensitive to certain material than others so please be respectful at all times. Please speak with me privately if you are having any trouble with the material.

Please purchase the Following Texts

Sherman Alexie, *Flight* (United States: 2007)

Jose Rivera, *Marisol* (United States: 1992) (get the cheaper, acting version of this text. It has a read cover and is about 7 dollars)

We Will Be Watching the Following Film in Class

Rabbit Proof Fence (Australia: 2002)

The Following Texts will Be Handed Out and/or Posted on Blackboard

Robert Browning, "My Last Duchess" (United Kingdom: 1842)
Sylvia Plath, "Lady Lazarus" (United States: 1965)
M. NourbeSe Phillip, "Discourse on the Logic of Language" (Tobago/Canada: 1989)
Margaret Atwood, "Pig Song" (Canada: 1974)
Patricia Smith, "Skinhead" (United States: 1992)
Fernando Pessoa, "The Herdsman" (Portugal: 1955)
Chimamanda Adichie, "The Danger of a Single Story" (Nigeria: 2009)
Chimamanda Adichie, "My Mother the Crazy African" (Nigeria)
Jamaica Kincaid, "Girl" (Antigua/United States: 1978)
Toni Morrison, "Recitatif" (United States: 1983)
Franz Kafka, "A Hunger Artist" (Czech Republic: 1922)
Gabriel Garcia Marquez, "A Very Old Man with Enormous Wings" (Columbia: 1972)

Course Projects

Assignment	Possible Points
Poem Annotations	12 points
1 st Paper	24 points
2 nd Paper	24 points
3 rd Paper	24 points
Class Participation	18 points
Total Possible Points	102 points

Points Needed to Obtain a Particular Letter Grade

97-102=A	91-96= A-	
85-90= B+	79-84= B	73-78= B-
67-72= C+	56-66= C	45-55= C-
34-44= D+	23-33= D	0-22 =F

Further Explanation of Grading and Rubric

Each assignment will include a rubric that describes the specific requirements needed to obtain a certain score. The requirements for each assignment will be graded in multiples of 3-1. In case you're wondering, below is what a score of 3-1 means:

3= Excellent, Near Excellent, or Very Good 2= Average 1= Below Average/ Not meeting Requirement

I will be giving number grades instead of letter grades for the individual assignments. I will provide specific comments on large assignments as well as fill out the corresponding rubrics for every assignment. I have listed the rubric for class participation below and will provide rubrics for the assignments well in advance of the due dates so that you have a clear idea of how I will be marking your assignment. *This may initially seem confusing as it is likely different from what you are used to. I have found, however, that students end up finding this method a very easy way to track their progress. I am happy to discuss any of this with you and to track your progress with you as the semester unfolds.*

Class Participation

Attendance and Class Presence	3: Absent 3 times or less; late to class no more than twice; always present during class time; no cell-phone/snack machine trips during class; always prepared for in-depth discussion of the assigned topics	2: Absent 3-4 times; late to class less than 3 times; occasionally left during class time; left class early less than twice and gave prior notice before doing so; occasionally unprepared for class discussion.	1: Absent 5 times; frequently late; frequently left classroom; left class early more than twice and/or without notice; frequently unprepared for class discussion.
Listening	3: Mentally present during class discussions and other class activities; never engaged in texting/ off-topic conversations/ work from another classes or any other activity unrelated to class.	2: Occasionally mentally absent from class discussions and other class activities; occasionally engaged in texting/ off-topic conversations/ work from other classes or any other activity unrelated to class yet disengages from these activities once asked to do so.	1: Frequently mentally absent from class discussions and other class activities; frequently engaged in texting/ off-topic conversations/ work from other classes or any other activity unrelated to class.
Contributions to Class and Group Discussions	3: Actively asked intellectually serious questions about texts and provided meaningful and insightful commentary both on texts and other students' comments during class discussions and/or small group discussions.	2: Occasionally asked questions and offered comments during class discussions and/or small group discussions. Comments offered were occasionally off-topic.	1: Frequently quiet and/ or disruptive during class and/ or small group discussions.

Number of points out of 36= Total Class Participation Score

I want you to be in control of your learning in this classroom. I will guide you through ideas and exercises, but my goal is to have your ideas be the focus of the course. Therefore, class participation is extremely important. You don't have to be an extrovert to do well in the class; I just ask that you are willing to engage with your classmates and the class material in some way. As you see, your class participation grade will be based on a detailed contract of mutual respect and attentiveness.

Attendance

Since this class is based upon class participation, your attendance in the class is very important. If you miss too many classes, you will miss vital discussions and writing prompts and will be unprepared to write the assignments. As you can see in the above rubric, you are allowed 5 absences for this course, no questions asked. If you exceed 5 absences, you will get a 0 for your entire participation grade, and any further absence may result in a failing grade for the course. You are responsible for any work missed due to absences (whether excused or unexcused). If you miss a class, you must obtain the handouts and readings from Blackboard and bring them with you to the next class.

How to Submit Work

You will submit all assignments and posts through Blackboard. The only exception to this rule may be the portfolio, which I will provide further details on later in the course.

Late Work

We will frequently engage in helpful free-writing exercises in class and you will be reviewing the assignments with your classmates before you turn them in. Since you will have a lot of time to think through and write each assignment through these activities and others, there is no reason assignments should be turned in late. If, for some reason, an assignment will be late, you *must* e-mail me at least 24 hours before the assignment is due to ask me for an extension. If you do not e-mail me, the assignment will be downgraded. Generally, I will downgrade an assignment by 1 rubric point every day it is late without 24-hour notice.

Any assignment that is not turned in within 1 week will not be given a grade, but I will still need to receive the assignment in order to give you credit for the class.

If something serious comes up, you need to be in contact with me either by e-mail or face-to-face so that we can discuss it.

Class Conduct

This class is our community. We will learn and grow together this semester. Our classroom will be a place for us to feel safe, try out ideas, and understand one another and our community more deeply. Please be respectful to others' comments and writing in and out of class. If you feel that you are being disrespected, please let me know

immediately. I want this class to be enjoyable for everyone.

We see each other only so briefly during the semester and interactions between you and me, as well as between you and your peers, will help you grow as a person and as a writer. Therefore, no cell-phones should be used in class. If they are used, your class participation grade will be lowered.

Plagiarism

Plagiarism is the act of willfully or accidentally using the ideas or words of others in an unethical way without giving them credit. We will spend some time in class discussing plagiarism; for now, here's some of what you need to know:

Unintentional Plagiarism: A great deal of plagiarism committed by students is unintentional; the student wasn't fully aware that what she was doing is considered an "academic crime." But even if unintentional, students are nevertheless always responsible! This is why it's important to know what it is and how to avoid it.

Intentional Plagiarism: Students tend to do this if they are being lazy, or if they have procrastinated and panic at the last minute when a paper is due. Intentional plagiarism is pretty easy to catch in a course like ours where I see your writing on a regular basis and know what you are capable of.

Self-Plagiarism: This is when you do work for one class, then submit it for another course without notifying the professor. Sometimes professors allow this; oftentimes, they don't. If you ever wish to submit something similar to work you've done or are doing for another course, you need to ask your professor's permission first.

If I suspect that you have willfully duplicated the text of any other person (another classmate, the internet, a published source) without acknowledgement, I will speak with you privately and, depending on the specific offense, I may fail you for the essay or the class. In short: please write your own essays.

Resources

University Writing Centers

I encourage you to make use of the University Writing Center as often as you can. A writing center is one of the best places for college students to discuss their ideas, get advice when they're stuck, and hear feedback from trained peers. Walk in to make an appointment, or sign up here: <http://www.stj.mywconline.com>

University Learning Commons

In addition to writing support at the Writing Center, the University Learning Commons offers support in all the major disciplines throughout the University. This is the place to go for more help with this course, any of your other core courses, or any courses in your major or minor. Walk in to make an appointment, or sign up here:

<http://www.ulc.mywconline.com>

Disability and Accommodation

If you have a disability, you are under no obligation to inform me—but knowing that information can help me make your learning experience better. If you have a disability and need particular accommodations for the course, please contact Disability Services at <http://disabilityservices.nd.edu>. Once you have spoken with the Coordinator of Disability Services, please provide me with the proper documentation so that I know what accommodations are needed.

CLASS SCHEDULE

The readings listed are due on the corresponding date. For example, Robert Browning's "My Last Duchess" must be read by January 24th.

SECTION 1: CREATING PERSONAS

Date	Lesson/ Reading	Assignment Due
Thursday, January 22nd	Introductions	
Monday, January 26th	Robert Browning, "My Last Duchess" (United Kingdom: 1842)	
Thursday, January 29th	Sylvia Plath, "Lady Lazarus" (United States: 1965)	
Monday, February 2nd	M. NourbeSe Phillip, "Discourse on the Logic of Language" (Tobago/Canada: 1989)	
Thursday, February 5th	Margaret Atwood, "Pig Song" (Canada: 1974)	
Monday, February 9th	Patricia Smith, "Skinhead" (United States: 1992)	
Thursday, February 12th	Fernando Pessoa, "The Herdsman" (Portugal: 1955) Writing Exercises	
Monday, February 16th	President's Day: No Classes	
Thursday, February 19th	Peer Review Workshop	
Monday, February 23rd	Spring Break: No Classes	
Thursday, February 26th	Spring Break: No Classes	
Monday, March 2nd	Chimamanda Ngozi Adichie, "The Danger of a Single Story" (Nigeria: 2009)	

SECTION 2: GIVING VOICE TO OTHERS

Thursday, March 5th	Toni Morrison, "Recitatif" (United States: 1983)	
Monday, March 9th	Sherman Alexie, <i>Flight</i> (United States: 2007)	
Thursday, March 12th	Sherman Alexie, <i>Flight</i> (United States: 2007)	
Monday, March 16th	Sherman Alexie, <i>Flight</i> (United States: 2007)	
Thursday, March 19th	Rabbit Proof Fence (Australia: 2002)	
Monday, March 23rd	Rabbit Proof Fence (Australia: 2002)	
Thursday, March 26th	Peer Review Workshop	
Monday, March 30th	Rabbit Proof Fence (Australia: 2002)	Literary Persona Poem Due
Thursday April 2nd	Easter Break: No Classes	
Monday, April 6th	Easter Break: No Classes	
Thursday, April 9th	Jamaica Kincaid, "Girl" (Antigua/United States: 1978)	
Monday, April 13th	Chimamanda Ngozi Adichie, "My Mother the Crazy African" (Nigeria)	

SECTION 3: GIVING VOICE TO THE FORGOTTEN

Thursday, April 16th	Introduction to Magical Realism	
Monday, April 20th	Jose Rivera, <i>Marisol</i> (United States: 1992)	
Thursday, April 23rd	Jose Rivera, <i>Marisol</i> (United States: 1992)	
Monday, April 27th	Jose Rivera, <i>Marisol</i> (United States: 1992)	
Wednesday, April 29th	Franz Kafka, "A Hunger Artist" (Czech Republic: 1922)	
Thursday, April 30th	Gabriel Garcia Marquez, "A Very Old Man with Enormous Wings" (Columbia: 1972)	
Monday, May 4th	Peer Review Workshop	
TBA		Marisol Paper Due