

ENGL 220: Introduction to Literature

Traversing Lines/Crossing Boundaries



Instructor: Andrea Kade

Email: akade@sdsu.edu

Class Meets: TTh 12:30 – 1:45

Location: GMCS 328

Office: AL 242

Phone: (619) 594-5307

Office Hours: Thursdays 11:00-12:15 and by appointment

- *Reading furnishes the mind only with materials of knowledge; it is thinking that makes what we read ours.* (John Locke)
- *“An idea that is not dangerous is unworthy of being called an idea at all.”* (Oscar Wilde)
- *“You cannot create experience. You must undergo it.”* (Albert Camus)

What is the Story of this Course?

In this course, we will discuss the basic nature of literature and how it traverses across cultural lines, stepping in and out of social graces and spaces, beyond boundaries both imaginary and real, drawing the line between what is ethical and what is perverse, and spanning through the crucial stages of our lives. We will explore these foundations through several genres including poetry, film, and plays while taking a little detour into some the critical theories behind them.

REQUIRED TEXTS AND MATERIALS (to rent or buy):

- *Dune* by Frank Herbert
- *The Ocean at the End of the Lane* by Neil Gaiman
- Film: *Inception* (2008)
- *Never Let Me Go* by Kazou Ishiguro
- *The Immortal Life of Henrietta Lacks* by Rebecca Skloot
- *Mexican Whiteboy* by Matt de la Pena
- *God of Carnage*, play by Yazmina Reza
- Film: *Cat on a Hot Tin Roof* (1958)

Available on Blackboard or Handouts

- Short Stories: “Wild Minds” by Michael Swanwick; “Flowers for Algernon” by Daniel Keyes; “Happy Endings” by Margaret Atwood; “Recitatif” by Toni Morrison; “Where Are You Going, Where Have You Been?” By Joyce Carol Oates; “This Is What It Means to Say Phoenix, Arizona” by Sherman Alexie
- Poems: “The Portrait” by Dante Gabriel Rossetti; “She being Brand” by ee cummings
- Handouts on Critical Theories pertaining to texts

HELPFUL RESOURCES:

- The Purdue Online Writing Lab (OWL): <https://owl.english.purdue.edu/>
- Keys for Writers, 7th Edition, by Ann Raimes (available at SDSU Bookstore)
- SDSU Writing Center, Love Library, Room LA 1103 (next to the Circulation Desk). For more information visit <http://writingcenter.sdsu.edu/>. Appointments can be made online.

ENGL 220 LEARNING OUTCOMES:

General Education Foundations and English Literature Learning Outcomes

This course is one of four Foundations courses that you will take in the area of Humanities and Fine Arts. Upon completing of this area of Foundations, you will be able to: 1) analyze written, visual, or performed texts in the humanities and fine arts with sensitivity to their diverse cultural contexts and historical moments; 2) describe various aesthetic and other value systems and the ways they are communicated across time and cultures; 3) argue from multiple perspectives about issues in the humanities that have personal and global relevance; 4) demonstrate the ability to approach complex problems and ask complex questions drawing upon knowledge of the humanities. In addition to featuring the basic rules and conventions governing composition and presentation, ENGL 220 establishes intellectual frameworks and analytical tools that help students explore, construct, critique, and integrate sophisticated texts.

Within this framework of this Foundation, the course realizes four closely related subsidiary goals. These goals focus on helping students develop:

- 1) Excitement about and engagement with works of literature so you will continue to read literature after finishing the course and after graduation;
- 2) Create an ability to see more of what is in the literary work;
- 3) Foster a sensitivity to fellow human beings of all backgrounds by offering a multicultural course suitable for a diverse student body; and
- 4) Enhance a student's ability in written expression.

Our student learning outcomes for ENGL 220 are closely aligned with these goals and foundations, and reflect the program's overall objective of helping students attain "essential skills that underlie all university education."

REQUIREMENTS

Mid-term and Final Exam Essays (40%) 100 points

There will be two major essays throughout the semester. Each analytical essay will focus on 1-2 texts we have discussed in class. When crafting your essay, create a unifying argument that brings your own unique perspective on the topic of crossing boundaries and traversing spaces. At least 1 outside scholarly sources will be required and all essays will need to adhere to MLA formatting, including the Works Cited page. Each essay will need to be 4-5 pages in length (not including the Works Cited) and uploaded to TURNITIN prior to class.

Play Critique or Book Review (15%) 25 points

You will be required to submit a 2-3 page analytical critique in MLA format of either a play or novel (publication date 2015 or later). The plays listed below pertain to our theme of crossing boundaries/traversing lines. **All play critiques will need to be turned in WITHIN ONE WEEK after seeing the show. Ticket Stub MUST be attached to essay to receive credit. Any book reviews will need to be approved by me prior to February 14th and must keep within the topic of our class. All Book Reviews are due in class on April 13th.**

List of Plays

Freaky Friday – La Jolla Playhouse
January 31st-March 12th

The Blameless – The Old Globe Theater
February 23- March 26th

Red Velvet – The Old Globe Theater
March 25th – April 30th

Wrinkle in Time – San Diego Junior Theater
March 3rd – March 19th

Midsummer Night's Dream – San Diego Junior Theater
March 9th – March 18th

Wizard of Oz – San Diego Junior Theater
April 28th – May 14th (**must be completed and turned in before 05/02**)

Student ticket pricing: TBA

Quizzes (10%)

Be prepared for weekly quizzes covering assigned texts.

Reflective Writing Responses Blog (20%) 30 points

You will compose 6 shorter pieces of writing of at least 300 words for each reading pertaining to the text we will be discussing in class. Please include at least 1-2 questions you might have concerning topics or inquiries you have about the reading. This will be used to encourage a critical analysis and help you draft key elements of the major papers. **All writing response blog posts must be posted to Blackboard no later than midnight before the day it is due.**

Participation (15%)

Participation is important to your final grade. Much of the course involves in-class discussion and, as such, requires you to regularly contribute your insights. This can only be achieved by coming to class prepared. Since this is a discussion-based class, it is vital that you listen and speak respectfully to others. I also encourage you to express your opinions – they will help inspire good discussions. The participation grade will make up 15% of your grade and includes:

- **Reading and In-Class Writing Assignments:** We will study each major text with in-class readings. It will be up to you to thoroughly analyze and become familiar with them, in order to be fully engaged in the discussions. **Please bring a hard copy of the text the day it is up for discussion.**
- **In-Class Activities:** These smaller assignments are meant to encourage classroom dialogue. I will not always collect these, but completion is necessary for participation. This includes effort invested in individual, group, and class projects and discussions.

IF YOU ARE ABSENT you are ultimately responsible for knowing what was covered in class, what the homework is, and when it is due. Please exchange phone numbers and/or emails with at least two of your classmates. In addition, check Blackboard regularly. If you miss class, contact a fellow student for more information.

Grading Breakdown:

Weekly Reflective Writing	20%
Participation	15%
Play Critique or Book Review	15%
Mid-term Essay	20%
Quizzes	10%
Final Exam Essay	20%
Total	100%

Grade	%
A	93-100%
A-	90-92%
B+	87-89%
B	83-86%
B-	80-82%
C+	77-79%
C	73-76%
C-	70-72%
D+	67-69%
D	60-66%
F	Below 60%

COURSE OUTLINE AND READING SCHEDULE

Please note that the following schedule is approximate, as dates and topics may shift as the semester continues. Please refer to Blackboard for current information regarding your assignment due dates. All readings are to be completed outside of class before the class discussion date.

Week/dates	Schedule
Week 1 01/19	Syllabus; overview of the course. Introductions to Key Terms
Week 2 01/24 01/26	Key Terms cont. - Short Stories “Wild Minds” “The Portrait” poem Short Stories & Poems cont. “Flowers For Algernon” “Happy Endings”
Week 3 01/31 02/02	Dune Dune
Week 4 02/07 02/09	Dune Dune
Week 5 02/14 02/16	The Ocean at the End of the Lane – Book/Play Review Choices Due! The Ocean at the End of the Lane
Week 6	

02/21 02/23	The Ocean at the End of the Lane Film: Inception
Week 7 02/28 03/02	Film: Inception Never Let Me Go
Week 8 03/07 03/09	Never Let Me Go Never Let Me Go
Week 9 03/14 03/16	Short stories and poems: "Recitatif", "This Is What It Means to Say Phoenix, Arizona" Short stories and poems: "Where Are You Going, Where Have You Been?" "she being Brand"; Mid-term Essay Due!
Week 10 03/21 03/23	The Immortal Life of Henrietta Lacks The Immortal Life of Henrietta Lacks
Week 11 03/27 03/30	SPRING BREAK! Be Safe and Have Fun: Finish Immortal Life of Henrietta Lacks and begin Mexican WhiteBoy
Week 12 04/04 04/06	The Immortal Life of Henrietta Lacks Mexican WhiteBoy
Week 13 04/11 04/13	Mexican WhiteBoy Mexican WhiteBoy - Book Reviews Due!
Week 14 04/18 04/20	God of Carnage, play God of Carnage, play
Week 15 04/25 04/27	Film: Cat on a Hot Tin Roof Film: Cat on a Hot Tin Roof
Week 16 05/02 05/04	Peer Review for Final Essay End of Course Discussion and Class Party! Final Exams Due!

POLICIES & PROCEDURES

Attendance: There is no substitute for attending class—the nature of the assignments in this course, as well as their grading breakdown, makes attendance vital to receiving a passing grade. **Up to 4 absences are allowed without affecting your participation grade. Each additional absence will result in a reduction of one letter grade per absence from overall grade.**

Class will begin each day promptly. Any student, who shows up more than 10 minutes late, will be marked as an absence.

Etiquette: Since this is a discussion-based class, I believe all students must listen and speak *respectfully* to each other at all times. I expect our class to be an environment where lively, productive debate can occur, but we must work together to create a safe social space.

Essays & Book Review/Play Critiques: All essays are due in class in the form of a hard copy on the date specified and must also be uploaded to TURNITIN prior to class. All essays must be typed and adhere to MLA format and must be stapled. 12-pt font Times New Roman, double spaced, with a Works Cited page. Late assignments will not be accepted. For documented extenuating circumstances, late work may be accepted at a deadline set by the instructor, but no later than 5 days after the due date.

Late Work: Managing your time to meet deadlines is an essential skill in both the academic and professional world. All work should be turned in on its appropriate due date. In-class assignments are just that, in class.

Extra Credit: There will be a few opportunities for extra credit in this course which will be posted to Blackboard.

Electronics: Your active participation is required in this course. As such, our classroom will be a “cell-free/laptop free zone.” Any use of a mobile phone/laptop/tablet for any reason (unless expressly cleared by me) will not be tolerated. However, I do encourage the use of digital media devices such as e-readers (Kindle Paperwhite and Nooks ONLY). I have found them to be an invaluable tool, especially when used in conjunction with audiobooks. Please note: Not all course texts will be available for download on e-readers or audiobooks, so you may need to purchase a hard copy. Because we will be interacting in group discussion often, the use of laptops will also be distracting. If laptops/phones are relevant to the activity we are engaged in, I'll let you know. If you are in class reading from any social media, web surfing, listening to music or texting, I will mark you absent and all classwork for the day will receive a zero.

PLEASE NOTE: Students must obtain permission from your instructor to record a class lecture or discussion and that without prior permission students can be reported for misconduct.

Plagiarism: All work in this course must be original. Plagiarism will result in serious consequences ranging from grade reduction to failure in the class to expulsion from the college. For more information on the university cheating and plagiarism policy, please visit: <http://www-rohan.sdsu.edu/dept/senate/policy/pfacademics.html>. SDSU's library also has an excellent tutorial on how to avoid plagiarism.

Problems: If you run into problems or emergencies, email or talk to me as soon as possible.

Office Hours: Please make an appointment with me in advance via email. Please bring all of your pre-writing, drafts, and final drafts of your essays with comments to office hours. It will assist me in answering any questions you may have on the assignments.

Course Tutoring: If you would like additional assistance and encouragement, SDSU has a Writing Center with an excellent staff of tutors to assist students in all courses. The Writing Center is located in the Love Library, Room LA 1103, which is in next to the Circulation Desk. For more information about hours and services visit <http://writingcenter.sdsu.edu/>.

Students with Disabilities: Every attempt will be made to offer reasonable accommodations for students with disabilities in this course. Students with disabilities who may need accommodations in this class are encouraged to notify the instructor privately and to contact Student Disability Services (SDS) as soon as possible. SDS staff are available in the Capulli Center in Suite 3101 or by phone at (619) 594-6473 (voice) or (619) 594-2929 (TTD/TTY).

If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.

Counseling: There are many events and situations that put additional stress on being a student. SDSU has an excellent center for Counseling & Psychological Services that is open to students Monday through Friday from 8am-4:30pm. To set up an initial consultation, call (619) 594-5220. For immediate or emergency help, you are welcome to use San Diego's free 24-hour counseling access line at (800) 479-3339. C&PS on campus also has a "Center for Well-Being" with multiple stations for relaxation if you are feeling stressed during the semester. C&PS is located in the Capulli Center, Room 4401.

Student-athletes: Student-athletes have demanding, dynamic schedules. As an instructor, I am committed to helping you succeed in the course. To do so, regular and effective communication is needed. While exceptions will not be made for attendance, assignment deadlines, or peer review workshops, I'm happy to work with all student-athletes in conjunction with Student-Athlete Support Services (SASS) to help you excel in this course. For more information on SASS' academic advising and tutoring services, please call (619) 594-4743.

Use of Student Work: I may occasionally share student writing in class. For example, it may be useful to show an example of a strong introduction, or discuss ways of revising a conclusion. Please let me know if you would prefer not to have your work shared (you can send me an email).

Classmate Contact Info

Please write down the email address and/or phone number of three of your classmates. If you miss class, or can't remember what was assigned for homework, contact your classmates **before** asking me.

NAME: _____ CONTACT: _____

NAME: _____ CONTACT: _____

NAME: _____ CONTACT: _____

Agreement on Plagiarism

I understand that teachers are required by SDSU policy to report cases of plagiarism. I understand that I must clearly mark other people's ideas and words within my paper. I understand it is unacceptable to do any of the following:

- Submit an essay written in whole or part by another person, and to present this as if it were my own.
- Download an essay from the internet, then quote or paraphrase from it, in whole or in part, without acknowledging the original source.
- Reproduce the substance of another writer's argument without acknowledging the source.
- Copy another student/person's homework and submit this as the product of my own work.

I understand that the consequences for committing any of the above acts can include failure in the class, a note on my permanent record, and even expulsion from the university. I will not plagiarize or cheat.

Name (Print Legibly): _____

Date _____

(Signature) _____

Use of Student Work

I may occasionally wish to share sample student writing in class. For example, it may be useful to show an example of a strong introduction, or discuss ways of revising a conclusion. Is it OK to use your writing in this way?

YES

NO

Name: _____

Syllabus Contract

I have thoroughly read the entire syllabus for ENGL 220 Spring Semester and understand all the requirements for this course.

Print Name: _____

Date: _____

Signature: _____