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ENG 2009G-003: Literature and Human Values: Race, Age, Gender

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**LITERATURE AND HUMAN VALUES:
RACE, AGE, GENDER
ENG 2009G sect. 003, CRN 90659**

Dr. Jeannie Ludlow
Spring, 2009
9:30-10:45 a.m. TR
in Coleman 3609

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Office Hours: TR 11-noon;
W 10-noon and 2:30-4:30
Other times by appointment.

Course Description for ENG 2009G:
From Undergraduate Catalog: "A study of some of the universal, recurring issues facing the individual, as they are dealt with in a selection of literary texts from diverse cultures." In this section of ENG 2009G, we will examine these issues as they are shaped by aspects of the individual's identity.

ENG 2009G is a Humanities General Education course. As such, this course aims to encourage and examine the ways in which human values are represented and articulated in literary works. Humanities courses "provide sources and methods for reflection upon human experience in its historical, literary, philosophical, and religious dimensions. The basis of instruction in these disciplines is primarily the interpretation and critical analysis of written texts. The goal of humanities courses is to provide students with the foundations and methods necessary for a critical understanding of languages, cultures, and traditions, including those that are different from their own." (Undergraduate Catalog http://catalog.eiu.edu/preview_program.php?catoid=16&poid=1865&abc=1).

Course Format: This is a writing-intensive, discussion- and participation-oriented course; assignments function as preparatory work for and the bases of the learning process, not as ends in themselves. Students have primary responsibility for the focus and tone of class discussions. Written work may be revised at the discretion of the professor and within a reasonable time frame.

Course Expectations: It is my educational philosophy that each of us is responsible for her/his own education; the role of the profes-

sor is to guide and facilitate learning, not to tell students what (or how) to think. Therefore, it is expected that students will come to class having done all assignments, fully prepared to engage in discussions, activities, etc., that revolve around the assigned materials. All opinions and ideas are encouraged in this class; it is never expected that students will agree with everything they read, see or hear. Students will not be evaluated on their opinions but on their ability to analyze and evaluate texts and concepts and express their own opinions clearly and thoughtfully. Critical thinking and articulation of disagreements and difficulties are encouraged.

Student Learning Objectives--in this course you will:

1. respond critically in class and in writing assignments to diverse expressions of values in literary texts;
2. assimilate, abstract, and articulate ideas from different reading experiences;
3. explore the ways in which humans--individually or in groups--determine their needs and make choices about what to believe or reject, developing sensitivity to the values, ethics, and traditions of various cultures;
4. improve your writing skills through regular in-class, formal, and essay writing assignments throughout the semester;
5. explore intellectual and aesthetic matters related to the study of literature;
6. develop an understanding of the relationships among the various genres of literature; and
7. consider the value of expression and creativity, especially in literature and literary analysis.

Special circumstances: Any student who needs disability accommodations for this course should please speak with me as soon as possible. Please note that the University's Office of Disability Services (581-6583) will help with designated learning needs, mobility needs, etc.

Materials:

You are required to do all assigned reading for this course. Five required texts for this course are available from Textbook Rental. Some required readings will also be available only on-line via WebCT or on the internet. TRS TEXTS (in order of use)

- Spiegelman, Art. Maus: A Survivor's Tale, Vol. 1 My Father Bleeds History. 1973. NY: Pantheon Books, 1986.
- Gillan, Maria Mazziotti and Jennifer Gillan, eds. Unsettling America: An Anthology of Contemporary Multicultural Poetry. NY: Penguin, 1994.
- Liebrecht, Savyon. Apples from the Desert: Selected Stories. 1986, 1988, 1992. NY: Perseus Books Group, 2000.
- Viramontes, Helena María. Under the Feet of Jesus. 1995. NY: Penguin/Plume, 1996.
- Sapphire. Push. NY: Alfred A. Knopf, 1996.

OTHER REQUIREMENTS:

You will also need regular access to a computer and e-mail and the ability to use WebCT. If you need help with this, let me know immediately.

IN ORDER TO PASS THIS CLASS, YOU
MUST COMPLETE FOR GRADING:
ALL THREE EXAMS,
THREE ANALYSIS PAPERS,
AND A FULL REVISION OF ONE
ANALYSIS PAPER.

EXCESSIVE ABSENCE WILL RESULT IN
AUTOMATIC FAILURE OF THIS COURSE.

GRADES will be earned through the following components, each of which will be assigned a letter grade:

- 20% Participation (includes attendance, in-class activities, discussion based on successful completion of all reading and out-of-class assignments)
- 20% Daily in-class writing (reading quizzes and short responses)
- 30% Three in-class exams (#1 = 5%; #2 = 10%; #3 = 15%)
- 30% Three analysis papers, one of which must be fully revised

NOTE: There will be no makeups for in-class writing assignments. In-class writing will usually be the first activity in every class session; if you are late to class, you may miss it. Makeups for other assignments may be accepted in cases of documented hardship or emergency. If you experience hardship or emergency, please let me know as soon as is reasonable.

LATE POLICY: Late work is strongly discouraged. However, late is better than not at all. Work will depreciate in value one letter grade for each school day it is late, beginning at 9:30 a.m. on the day it is due, unless

otherwise noted. All work is due at the time noted in the schedule.

ATTENDANCE POLICY: You are adults and should make your own choices about attending class; do remember that any choice we make comes with consequences. In this class, the consequence for absence is lower grade or failure of the course. I take attendance using a student sign-in sheet. If you are late to class, it is your responsibility to remember to sign the sign-in sheet at the end of class that day; if you forget, you will be counted absent. When you are counted absent, you earn an F in participation that day. In-class assignments will be accepted for grading only on the day they are done and only if you are in attendance (no exceptions); if you miss a reading quiz or activity, you have missed that assignment and will earn an F on it. In addition, please keep in mind that you will be responsible for everything that is said, viewed, assigned, etc., during any class sessions that you miss. If you miss a class, you are responsible for finding out what you missed (from a friend or during my office hours) and for making sure that you get copies of handouts, worksheets, etc. Please do not e-mail me and ask, "did I miss anything?" and please do not interrupt the whole class to ask about something you missed.

E-mail guidelines: (NOTE: this is good advice for e-mailing all your instructors) When you communicate with your instructors, whether by e-mail, by phone, or in person, you are engaging in a professional exchange. Please be sure to reflect this professionalism in your communication. All e-mails must have an appropriate salutation ("Dear Professor," "Hello, Dr. Ludlow," etc.) and be signed with your name or a recognizable nickname. Your e-mails should be written with complete words and in complete sentences ("Can I schedule an appointment with you?" not "Can I C U?"). Also, please note that I only check my e-mail two or three times each school day. It often takes me one full school day (24 hours, M - F) to answer any e-mail message—I typically do not check my campus e-mail on weekends.

CLASSROOM BILL OF RIGHTS AND RESPONSIBILITIES—the following constitutes an agreement between the students and professor for this course.

Everyone in this class (students, instructors, and guests) has the right to work in a harassment-free, hostility-free environment; harassment of others and explicit or deliberate hostility are not tolerated.

Everyone in this class (students, instructors, and guests) has the right to be treated with respect and dignity at all times, even in the midst of heated disagreement.

Everyone in this class (students, instructors, and guests) has the responsibility to behave as a competent adult and to be open and polite to one another.

Everyone in this class (students, instructors, and academic guests) has the responsibility to come to every class fully prepared to listen, to participate, to learn and to teach.

Everyone in this class (students, instructors, and guests) has the responsibility to work together to create, in this class, an environment in which active learning, including responsible and respectful questioning, is encouraged.

The professor has the responsibility to treat all students fairly and to evaluate students' work accurately, in terms of the skills that any student in this course is expected to gain.

The professor has the responsibility to make assignment requirements and evaluation criteria clear.

Students have the right to feel confident that their work is being evaluated on its own merits, not on the basis of the students' personal opinions.

Students have the responsibility to view their professor as a partner in their education, not as bent on causing students anxiety and frustration.

Students have the responsibility to understand that the professor is not primarily responsible for making students understand; it is students' job to study, ask questions, and learn.

Students have the responsibility to keep an open mind and to try to comprehend what the professor and the texts are trying to get across to them.

Students have the responsibility to read the assignments carefully, noting important ideas and rephrasing information in their own words.

Students have the responsibility to work through examples in the assignments and in class discussions or lectures and to ask questions if they do not understand concepts or examples.

Students have the responsibility to do every bit of assigned homework with proper attention and thought.

Students have the responsibility to ask for help when they need it; help is available from the professor, from other students, from the Writing Center, the Student Success Center, and the Reading Center, and from other resources on campus.

Students have the responsibility to accept that their work will be evaluated in terms of the skills any student in this course is expected to gain.

Students have the responsibility to try to integrate the information from this course into other courses and into other areas of their lives.

ACADEMIC INTEGRITY: In this course, we will comply with EIU's academic integrity policy (see your catalog). I have no tolerance for plagiarism or cheating. Please note that "plagiarism or cheating" includes (but is not limited to):

1. **quoting** from a source without citing that source and/or without using quotation marks
2. **paraphrasing** from a source without citing that source
3. turning in a paper with an incorrect or incomplete **works cited list**
4. **falsifying** data
5. turning in **someone else's work** as your own—this includes (but is not limited to)
 - a. **copying** another's work from a quiz or assignment
 - b. turning in work that **someone else wrote** for you
 - c. using on-line or hard copy **paper mills**
6. turning in **your own work that was written for another course**, without prior permission.

Violations of EIU's academic integrity policy will result in an **automatic failing grade** in this course and notification of the Office of Student Services. For more information, see www.eiu.edu/~judicial.

PARTICIPATION

participation consists of regular attendance and productive participation in class discussions and in-class activities

A = almost perfect attendance and almost never late; active and substantive participation in class discussions, **explicitly about the materials assigned for that day or unit**, involving obvious **critical thought** and making connections to other materials or examples; avoidance of "side" conversations in class; leadership role in group activities and discussion; professional interactions with others in class, even when disagreeing strongly, and in all communications with professor; consistent inattention to cell phones and other electronic devices during class

B = almost perfect attendance and almost never late; consistent participation in class discus-

sions and activities, **even when confused or struggling with ideas**; professional behavior in class (including not carrying on "side" conversations and not being rude) and in all communication with professor; inattention to cell phones and other electronic devices during class

- C = consistent attendance with full preparation of course materials but **little to no** verbal participation in discussions unless required; professional behavior in class and in all communications with professor; consistent "follower" role in group activities; OR consistent enthusiastic participation in discussions and activities, **with no explicit evidence of full preparation of course materials**; professional behavior in class and in all communications with professor; inattention to cell phones/electronic devices during class
- D = frequent lateness or absence; unprofessional, rude, or inappropriate behavior in class or on the discussion board (including, but not limited to, doing homework for other classes, reading newspapers in class, occasionally attending to cell phones, "side" conversations, etc.)
- F = missing class; disruptive or hostile behavior in class or on the course discussion board; frequent attention to cell phones or other electronic devices during class

THREE IN-CLASS EXAMS

Exams are designed to reward students who keep up with the readings all term and who think critically about the issues raised in class. Exams will cover all assigned materials, all in-class activities and texts (including videos, class discussions, and group activities). Each exam combines short-answer questions with in-class essay writing.

THREE ANALYSIS PAPERS

Analysis papers use literary concepts and cultural information to analyze a text read in class. Each analysis paper is 4-6 pp. in length (1000-1500 words). For complete instructions regarding analysis papers, please see the "Analysis Papers Assignment Description" on WebCT under

"Assignment Descriptions." If you do not understand the assignment, ask questions.

REVISION OF ANALYSIS PAPER

In order to pass this course, one of your analysis papers must be fully revised and submitted for regrading the week before final exams. If you do not complete this revision, your grade in the course will be an automatic F.

SCHEDULE, WEEKS 1-3

"assignments due" are due in class on the date they are listed

UA = Unsettling America by Gillan and Gillan

UNIT 1: AN INTRODUCTION TO RACE, AGE, AND GENDER

DATE	ASSIGNMENTS DUE	IN CLASS	CONCEPTS
T 8/25	no reading due read in class: Smith, "What It's Like to Be a Black Girl (For Those of You Who Aren't)" (UA 102-3)	introduction to course, syllabus, materials in-class activities: telling a story- what is a "narrative"?	narrative, narrator, persona, voice, style, audience, real author, implied author, implied reader
R 8/27	read: Fitzgerald, "The Curious Case of Benjamin Button" (WebCT)	discussion: race, age, and gender in the story; how is narrative form related to the content of the story?	race, age, gender, voice, point of view, narrative chronology
T 9/1	read: Alexie, "Family Portrait" (WebCT); Erdrich, "Indian Boarding School: The Runaways" (UA 26-7); Henderson-Holmes, "The Battle, Over and Over Again" (UA 242-4)	discussion: how are these narrative forms different from that of "Benjamin Buttons"? how is the form related to the content of the story? how does poem differ from short story? in-class activity: how to read a poem	fragmentation, montage, collage, stanza, rhyme scheme, slant rhyme
R 9/3	read: Wong, "Where Is My Country?" (UA 3-4); Rodriguez, "We Never Stopped Crossing Borders" (UA 6); Harris, "Rib Sandwich" (UA 268)	video: <u>Gran Torino</u>	key concept: race
T 9/8	read: Bernstein, "When my Grandmother said 'Pussy'" (UA 39-40); Blue Cloud, "The Old Man's Lazy" (UA 359-61)	video: <u>Gran Torino</u>	key concept: age
R 9/10	read: Louis, "Dust World" (UA 17-9); Weaver, "The Black and White Galaxie" (UA 68-9)	video: <u>Gran Torino</u>	key concept: gender

***NOTE: the remainder of the schedule is available on WebCT.**

TENTATIVE SCHEDULE

always subject to revision!

"assignments due" are due in class on the date they are listed

UA = *Unsettling America* by Gillan and Gillan*AitD* = *Apples in the Desert* by Liebrecht

UNIT 1: AN INTRODUCTION TO RACE, AGE, AND GENDER IN NARRATIVE

DATE	ASSIGNMENTS DUE	IN CLASS	CONCEPTS
T 8/25	no reading due read in class: Smith, "What It's Like to Be a Black Girl (For Those of You Who Aren't)" (<i>UA</i> 102-3)	introduction to course, syllabus, materials in-class activities: telling a story—what is a "narrative"?	narrative, narrator, persona, voice, style, audience, real author, implied author, implied reader
R 8/27	read: Fitzgerald, "The Curious Case of Benjamin Button" (WebCT)	discussion: race, age, and gender in the story; how is narrative form related to the content of the story?	race, age, gender, voice, point of view, narrative chronology
T 9/1	read: Alexie, "Family Portrait" (WebCT); Erdrich, "Indian Boarding School: The Runaways" (<i>UA</i> 26-7); Henderson-Holmes, "The Battle, Over and Over Again" (<i>UA</i> 242-4)	discussion: how are these narrative forms different from that of "Benjamin Buttons"? how is the form related to the content of the story? how does poem differ from short story? in-class activity: how to read a poem	fragmentation, montage, collage, stanza, rhyme scheme, slant rhyme
R 9/3	read: Wong, "Where Is My Country?" (<i>UA</i> 3-4); Rodriguez, "We Never Stopped Crossing Borders" (<i>UA</i> 6); Harris, "Rib Sandwich" (<i>UA</i> 268)	video: <i>Gran Torino</i>	key concept: race
T 9/8	read: Bernstein, "When My Grandmother said 'Pussy'" (<i>UA</i> 39-40); Blue Cloud, "The Old Man's Lazy" (<i>UA</i> 359-61)	video: <i>Gran Torino</i>	key concept: age
R 9/10	read: Louis, "Dust World" (<i>UA</i> 17-9); Weaver, "The Black and White Galaxie" (<i>UA</i> 68-9)	video: <i>Gran Torino</i>	key concept: gender
T 9/15	read: Liebrecht, "Apples in the Desert" and "A Room on the Roof" (<i>AitD</i>); Giovanni, "Nikki-Rosa" (<i>UA</i> 206-7); Clifton, "Night Vision" (<i>UA</i> 306)	discussion: the social construction of gender exam 1 review	key concepts: masculinity, femininity, gender attribution

R 9/17	read: Mora, "Elena" (UA 11); Baca, "So Mexicans Are Taking Jobs from Americans" (UA 115); Giovanni, "Legacies" (UA 207); Barolini, "Having the Wrong Name for Mr. Wright" (UA 147-9) go to WebCT and read the full assignment description for Paper #1; bring questions and concerns to class	discussion: how do different identity categories overlap and intersect? Q & A over paper #1 (due 10/1)	intersectionality
T 9/22	no reading due	EXAM #1, in class	

UNIT 2: FAMILY AND CULTURE

R 9/24	read: Viramontes One (to p. 46)	discussion: use of language (voice, style) in the narrative	border text, mestizaje, linguistic dislocation
T 9/29	read: Viramontes Two (to p. 90)	discussion: gender in the narrative—how does cultural shape gender?	social construction of identity; sociocultural institutions
R 10/1	read: Viramontes Three (to p. 130) DUE: Paper #1 on masculinity and femininity in poems and short stories we read before exam 1	discussion: coming of age	bildungsroman

Thursday, Oct. 1 is EIU's Take Back the Night. Please come if you can!

T 10/6	read: Viramontes Four and Five (to the end)	discussion: from child to adult	symbolism, allegory, representation
R 10/8	read: Erdrich, "Dear John Wayne" (UA 54); Gould, "We Exist" (UA 145-6)	video: <i>Smoke Signals</i>	intertextuality, allusion
T 10/13	read: Alexie, "Vision (2)" (UA 66); Chrystos, "I Walk in the History of My People" and "I Have Not Signed a Treaty with the United States Government" (UA 303-5)	video: <i>Smoke Signals</i>	anaphora
R 10/15	read: Tapahonso, "All I Want" (UA 185-6); Blaeser, "Certificate of Live Birth" (UA 337-8)	video: <i>Smoke Signals</i>	metaphor, metonym, synecdoche

UNIT 3: WAR

T 10/20	read: Liebrecht, "Hayuta's Engagement Party" and "Excision" (<i>AitD</i>); Shapiro, "Tattoo" (<i>UA</i> 34)	discussion: the role of memory in trauma	focalization, double focalization
R 10/22	read: Ferlinghetti, "Old Italians Dying" (<i>UA</i> 15); Wong, "Can't Tell" (<i>UA</i> 75); Lifshin, "I Remember Haifa" (<i>UA</i> 226-7) DUE: Paper #2 on the role of family in the social construction of identity in Viramontes and <i>Smoke Signals</i>	discussion: representing violence	second person point of view, direct address
T 10/27	read: Spiegelman, intro, part 1 (to p. 25)	video: <u>Nobody's Business</u>	graphic novel form, reading visual narrative
R 10/29	read: Spiegelman, part 2 (to p. 40)	discussion: the reluctant narrator	diegesis, direct discourse, narrative witnessing
T 11/3	read: Spiegelman, part 3 (to p. 70)	discussion: masculinity and war	frame narrative
R 11/5	read: Spiegelman, part 4, part 5 (to p. 128)	discussion: stories within stories exam 2 review	embedded narrative, metadiegetic narrative
T 11/10	read: Spiegelman, complete (to the end)	discussion: whose story is this?	
R 11/12	no reading due	Exam #2, in class	

UNIT 4: SURVIVAL

T 11/17	read: Liebrecht, "Morning in the Park Among the Nannies" and "The Road to Cedar City" (<i>AitD</i>); Divakaruni, "Restroom" (<i>UA</i> 21); Kageyama, "Mama" (<i>UA</i> 173-6)	discussion: war as gendered	prose poem
R 11/19	read: Liebrecht, "Compassion" (<i>AitD</i>); Mirikitani, "Doreen," (<i>UA</i> 57); Mora, "Señora X No More" (<i>UA</i> 129) DUE: Paper #3 on the Spiegelman text and analysis of age	discussion: survival	analepsis, flashback

TURKEY BREAK: NOV. 23-27—HAVE A SAFE AND FUN BREAK

T 12/1	read: Sapphire, to p. 68	discussion: the plot of the narrative	dialect writing, eye dialect
R 12/3	read: Harjo, "The Woman Hanging from the Thirteenth Floor Window" (<i>UA</i> 29-31); Baraka, "Funk Lore" (<i>UA</i> 156-8); Weaver, "Improvisation for Piano" (<i>UA</i> 229-30); Henderson-Holmes, "Friendly Town #1" (<i>UA</i> 292-3) and "To Hell and Back, with Cake" (<i>UA</i> 353-5)	discussion: the cultural specificity of survival	song, stanza, rhythm
T 12/8	read: Sapphire, to p. 142	discussion: the redemptive power of education, in the novel exam 3 review	polyvocal narrative
R 12/10	read: Sapphire, to end of book	discussion: testimony in literature	
F 12/11	DUE TO DR. LUDLOW'S OFFICE BY 10:30 a.m.: one (1) fully revised paper, for grading		
W 12/16 8-10 a.m.	ATTENDANCE REQUIRED	EXAM #3	