



English 101, Tuesdays & Thursdays, 5:10-6:35, GC 250

Chasing Specters: Literary Hauntings in American Literature

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Office hours: Mondays 11-1 via Skype (fellowships.at.lmu) and by appointment before or after class on Tuesdays or Thursdays.

Course Description

College Reading & Composition I

This course will enable students to write college-level essays in response to reading and analyzing college-level texts. Students will be required to write analytically and read texts that reflect cultural diversity. Students will be required to write a series of research-based essays in which they accurately, clearly and coherently synthesize ideas and information from a variety of sources and points of view. English 101 is the composition course that transfers to four-year colleges and universities. Accordingly, the assignments in reading, writing, and research are rigorous. This course will prepare students to expand their ability to speak, read, and write more fluently and confidently.

Course Theme

American culture stands at the intersection of diverse cultural traditions and ethnicities. The “crossings” that occur here are often represented in the form of “hauntings”; lingering, transgressive presences that demand to be heard, seen and acknowledged. Whether it be a deep-seated psychological and physical trauma handed down from one generation to the next, shameful legacies that refuse to be buried, or ghostly figures who return from the dead and try to reclaim their place among the living, the hauntings we will encounter in their literary representations can serve as frameworks for the historical realities they seek to articulate and the lessons that they seek to pass down to readers. What is at stake for the troubled characters in each of the four novels that we will read in this class is “the role of ethnic memory: how to remember safely, what to remember, how to recollect group memories no longer handed down whole, how to connect memories of the past meaningfully to the present” (Brogan 131). Thus, in this class, we will unpack the rhetorical agendas of these texts in attempt to discover what it is they want us, the readers to be haunted by.

Course Objectives: In this course, you will learn to:

- Read effectively and critically for gathering information, for meaning, for cultural understanding and enjoyment.
- Write effectively for a variety of audiences, using the conventions of Standard English, a clear focus, appropriate support/evidence and logical organization with few errors (grammar, punctuation, spelling, sentences).

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- Collect and organize research data, using credible sources to write a convincing/persuasive document.
- Use appropriate MLA citations/works cited.
- Analyze, synthesize and evaluate information to assess the validity and usefulness of an argument.
- Respectfully engage with other cultures in an effort to understand them.

Course activities include reviewing some brief lectures and supplementary readings; analyzing the readings through a variety of forums, such as discussion boards and in-class response papers; and completing two formal papers, a paper revision, and a final exam.

Required Texts

Prose

It's imperative that you purchase the exact editions listed here so that we're all "on the same page" when we discuss the assigned readings. The books are available in the campus bookstore. Should you decide to purchase your books online, 1) make sure that you obtain the editions listed below, and 2) make sure to opt for speedy shipping. It is your responsibility to obtain your books in a timely manner.

- ***Beloved*** by Toni Morrison, ISBN: 1400033411
- ***The Shawl*** by Cynthia Ozick, ISBN: 0679729267
- ***Tracks*** by Louise Erdrich, ISBN: 0060972459
- ***Comfort Woman*** by Nora Okja Kelly, ISBN: 0140263357
- Additional readings available as PDFs on our Etudes course site. These readings are listed in the schedule of readings by title and are accompanied by a parenthetical "ET" marker

Film

Each of the following films will be screened in class and will be accompanied by a short introductory lecture, in-class discussion, and response paper assignments. Because these are independent films, they are sometimes difficult to obtain, so **please plan to be in class** on screening days.

- ***The Devil's Arithmetic***
- ***Older Than America***

Technology

All assignments and readings not listed above will be accessible through our course site (Etudes). To successfully complete this course, you will need access to:

- A computer
- A reliable internet connection
- Etudes
- WLAC email
- Microsoft Word
- A printer

How to Succeed in English 101

- **Always be prepared.** You are in control of your education and learning process, which means that in addition to attending class, you need to learn how to *learn on your own*. Although I will be imparting new information in class, the work you do outside of class will directly reflect on the discussions that occur in the classroom. If you fail to come to class prepared—which means not

having completed all reading and/or writing assignments—you will be doing yourself a disservice. It is my hope that this course will challenge you to think critically not only about the texts we read, but also about the narratives we construct as a culture and as a nation.

- **Annotate!** In other words, you should be an *active reader*, taking the time to highlight and write in your books. You will be required to read a substantial amount of material before each class, so get into the habit of highlighting important passages, jotting down your thoughts in the margins, or even taking the time to define and/or note words you don't understand; these practices will help you remember and understand the text. In fact, locating crucial words and key passages is an important part of analyzing a text.
- **Devote the necessary amount of time to preparing for each class session.** In addition to regarding this course as a means of expanding your intellectual capabilities, you should also think of it as a way to exercise the coveted skill of time management. As I note above, this course has a substantial reading load. I don't anticipate that all of you are speed readers, but I do expect that you will budget your time outside of class wisely, giving yourself ample time to complete—and comprehend—the course texts. Don't expect to succeed by skimming or turning to online resources for plot summaries.
- **Participate in class discussions.** Although I will lecture occasionally to introduce new texts and key concepts, this is largely a discussion-based course. Your informed participation is not only vital to your individual success, but also to the success of the course as a whole. The more you engage, and the more fun you have sharing and debating ideas, the more you will get out of the class.
- **If you need help, just ask.** I institute strict policies and implement a rigorous reading and writing schedule for your benefit. My standards are high. However, my goal as an educator is to help you meet those standards by helping you in any way that I can. If you need help, contact me during my virtual office hours, email me, or schedule an appointment. There are also multiple services on campus that can help you navigate the challenges of reading and writing. Composition courses are not easy, and this one is no exception. To further your success in this course, I encourage you to visit the Student Success Center (C Building), where you can enroll in Writing Center and Reading Center tutoring as well as Learning Skills. In addition, free non-credit courses are available. If you are interested in these, sign up in Non-Credit (3rd floor of ST Building).
- **If you have any learning or physical disabilities,** please contact the Disabled Student Programs and Services Office in HLRC 121 at (310) 287-4450. The DSPS will then contact your instructors to notify them of needed accommodations, such as additional testing time, note taker, etc. Do not be embarrassed to seek help. Disabilities are not a reflection of who you are, but of how your brain works. Understanding how you learn is to the first step to success.

Class Policies

- **Attendance:**
 - **Regular attendance and prompt arrival to class is mandatory.** We are creating a community of scholars, readers, and writers. Sporadic attendance signals, among other things, that you don't take your membership in this community seriously. If you are consistently late to class, your grade will be affected. If you sleep, email, IM, text, or disrupt the class in any way, you will be counted absent. Note that the WLAC website indicates that No-Shows on the first day of class can be dropped from the course.

- **My policy on absences is firm.** When conflicts or absences can be anticipated, such as for college-sponsored activities and religious observances, you should inform me of the situation as far in advance as possible. Because this class only meets twice per week, missing more than two classes will be detrimental to your grade because you cannot make up in-class assignments, quizzes, or peer review sessions. If you miss more than three classes, I reserve the right to drop you from the class.
- **Adds/Drops:** You are responsible for monitoring and being aware of add/drop dates, your attendance, participation, and status in the course. If for some reason you need to withdraw from the class, you must handle this through the registrar and be conscious of the deadlines and of the consequences for not meeting these deadlines in a timely fashion.
- **Assignments and Notes.** If you miss a class, **do not** ask me for missed work during the following class. You may contact me via email. During the second week of class, I will ask you to locate two “homework partners” and exchange contact information with them. That way, if you miss a class, you can check with one of your homework partners for the day’s notes before contacting me for specifics.

➤ **Participation:**

- **Homework:** To ensure that you are prepared for class discussion, I will generally give you discussion questions or themes to keep in mind while you are reading in advance of the day on which the reading is due. I may call on you in class to share your thoughts about the readings or to respond to them in an in-class assignment or on a quiz, so it’s important to be prepared. I don’t expect you to have detailed observations, but I do expect you to engage with the text as you read it. You’re also encouraged to develop and share thoughtful questions.
- **Attendance is not the same as participation.** Perfect attendance will not earn you an “A” for participation. If you have difficulty speaking in front of large groups, see me as soon as possible so that we can arrange an alternative method of participation. Otherwise, only those who participate consistently and substantially in class will earn an “A”—perfect attendance and silence will earn you a “C.”
- **Be courteous.** I don’t expect everyone to have the same reactions to the literary texts we will read; in fact, it makes a class much more interesting and lively if there are serious intellectual debates. I do expect, however, that everyone’s questions, comments, and views will be treated respectfully during our discussions. You may expect consideration and respect from me in return.
- **Online readings.** There will be a few readings posted to our **Etudes** site. On the days that you are assigned to read an online text, you **must print out hard copies** (1 copy per student) and bring these copies to class. Failure to do so will affect your participation grade. You **may not use laptops** in class to access the articles online unless you have a documented disability that requires you to use this technology in class.

➤ **Assignment Guidelines:**

- I will always give explicit submission instructions for each individual assignment. The majority of assignments will be submitted online through email; in most cases, these must be submitted **before class** on the day that they are due. A few assignments, such as homework and drafts for peer review, will need to be printed out, stapled, and submitted at the start of class. Assignments submitted after class on the day they are due will be

penalized one-half a letter grade. Rest assured that each assignment sheet will list due dates/times and submission methods.

- Late assignments will be penalized **one letter grade per day they are late**, up to four days. I will not accept late assignments after four days unless you have arranged for an extension with me in advance. If you must request an **extension**, you have to do so in writing **at least one week** in advance of the due date.
 - **Note that all formal writing assignments must adhere to MLA format** (this includes in-text citations and Works Cited). Guidelines for MLA format can be found here: <http://owl.english.purdue.edu/owl/resource/747/01/>. All documents should be typed and double-spaced using Times New Roman font, size 12. Please use one-inch margins, a proper heading (see OWL guide), and never right justify or adjust font or size to fulfill length requirements. Note that failure to follow MLA guidelines will likely result in a grade reduction.
 - **I will not review full drafts of your papers unless such review is stipulated in the relevant assignment sheet.** However, I am happy to meet or correspond with you to discuss your paper in progress and to aid in the development of your thesis statement. Be sure to manage your time wisely so that you can take advantage of the resources available to you on campus.
 - **Computer/technology excuses will not be accepted.** Computers crash, printers break, and backpacks get mysteriously stolen the night before an assignment is due. Back up your work (I do so using both online and physical backup systems. Try Dropbox: <https://www.dropbox.com/>).
 - **Academic Dishonesty:** I follow the LACCD student code of conduct as it relates to student dishonesty (Board Rule 9803.28): "Violations of academic integrity of any type by a student provides grounds for disciplinary action by the instructor or college. Violations of academic integrity include, but are not limited to, the following actions: cheating on an exam, plagiarism, working together on an assignment, paper, or project when the instructor has specifically stated students should not do so, submitting the same term paper to more than one instructor, or allowing another individual to assume one's identity for the purpose of enhancing one's grade. For more on the Standards of Student Conduct, refer to the college catalog available in hard copy and online at www.lattc.edu."
- **Assignment Overview:** Please note that the assignment sheets are available on our course site. Due dates are listed on the course calendar. Also, note that instructions on the assignment sheet override any specifics listed here.
- ✚ **Close Reading #1:** A short analysis (2-3 pgs) involving careful step-by-step explication of a passage of your choosing from *Beloved*.
 - ✚ **Analysis Essay:** A sustained analysis (4-5 pgs) of a single literary element of *Beloved*. Students must reference at least 2 critical sources.
 - ✚ **The Devil's Arithmetic Film Response Paper:** A short response (2-3 pgs) responding to one of three essay questions.
 - ✚ **Close Reading #2:** A short analysis (2-3 pgs) involving careful step-by-step explication of a passage of your choosing from *Tracks*.

- ✦ **Older Than America Film Response Paper:** A short response (2-3 pgs) responding to one of two essay questions.
- ✦ **Comparative Essay:** A sustained, comparative analysis (6-8 pgs) of a single literary element of any two novels that we have read over the course of the semester. Students must reference at least 3 critical sources.
- ✦ **In-Class Final Exam:** A cumulative open-note, in-class exam. Content will address novels, films, and lectures.
- ✦ **In-Class Writing:** These will be comprised of brief responses to the readings or to related discussion material, and you will often be asked to share what you've written with the rest of the class. Although I do collect and evaluate these assignments to assess the level of your engagement with the course material, I do not assign them a letter grade. Instead, I use a check/check plus/check minus system to assess your engagement with the materials and the concepts we are learning in class. These assignments count toward your participation grade.

Grade Dispute Policy: If you wish to dispute your grade on an assignment, you must submit via email a written appeal detailing your reasons within 1 week after receiving the graded piece. If I am persuaded by your argument, I may offer you the opportunity to revise the assignment with the understanding that the revised grade will be an average of the initial and revised drafts.

Grading

Your grades will be available to you on Blackboard, one to two weeks after assignments are due. Grades are assigned as follows:

Participation & In-Class Writing	30%
Close Reading #1	10%
Close Reading #2	10%
Analysis Essay	15%
Comparative Essay	20%
Final Exam	15%
Total	100%

Your course grade is computed on a +/- scale:

A+ 96-100	B+ 87-89	C+ 77-79	D+ 67-69	
A 93-95	B 83-86	C 73-76	D 63-66	F 59 & below
A- 90-92	B- 80-82	C- 70-72	D- 60-62	

All grades take into account these criteria:

- A indicates work of exceptional quality. "A" work addresses assignments thoroughly, appropriately, and insightfully.
- B indicates work of above average quality. "B" work exceeds baseline expectations and addresses assignments thoroughly and appropriately.
- C indicates satisfactory completion of assignments. "C" work meets baseline expectations but may need some revision to successfully meet the goals of assignments.
- D indicates unsatisfactory but passing work. "D" work lacks the strength necessary to successfully complete assignments. That may include failure to address instructions; unclear focus or purpose; or confusing content, structure, or form.

- F indicates failing work, or work that does not meet stated expectations.

Course Calendar

Below is a schedule of course topics, readings, and assignments.

*****Note that reading list and assignments are subject to change. Should changes occur, they will be posted online and announced in class.*****

Date & Topic	In-Class Discussion Agendas/Readings Due:	Assignment due:
Feb. 10 Introduction	Syllabus Overview & Introductory Lecture	
Feb. 12	"Entering the Conversation" (ET) "Haunted Tales of Heirs & Ethnographers" (ET)	
Feb. 17	<i>Beloved</i> , Foreword-23 "Writing about Stories" (ET) "The Writing Process" (ET)	
Feb. 19	<i>Beloved</i> , 24-75	
Feb. 24	<i>Beloved</i> , 76-133	Close Reading #1
Feb. 26	<i>Beloved</i> , 134-186	
Mar. 3	<i>Beloved</i> , 187-241	
Mar. 5	<i>Beloved</i> , 242-277	
Mar. 10	<i>Beloved</i> , 278-end	
Mar. 12	Peer review "Death's-Head Revisited" (view in class)	Analysis Essay Draft Due
Mar. 17	Holocaust Background Reading (ET) <i>The Shawl</i> (start reading)	Analysis Essay Due
Mar. 19	<i>The Shawl</i> (finish)	
Mar. 24	<i>The Devil's Arithmetic</i> (view in class)	
Mar. 26	<i>The Devil's Arithmetic</i> (view in class) Film Discussion	
Mar. 31	No class—Cesar Chavez Holiday	
Apr. 2	Intro to Native American Unit	<i>The Devil's Arithmetic</i> Response Paper Due
Apr. 7	No class—Spring Break	
Apr. 9	No class—Spring Break	
Apr. 14	<i>Tracks</i> , 1-61	
Apr. 16	<i>Tracks</i> , 62-100	
Apr. 21	<i>Tracks</i> , 100-145	

Date & Topic	In-Class Discussion Agendas/Readings Due:	Assignment due:
Apr. 23	<i>Tracks</i> , 145-191	Close Reading #2 Due
Apr. 28	<i>Tracks</i> , 191-end	
Apr. 30	“Ceremonial Time” (ET) <i>Older Than America</i> (view in class)	
May 5	<i>Older Than America</i> (view in class) Film Discussion	
May 7	<i>Comfort Woman</i> , 1-41	
May 12	<i>Comfort Woman</i> , 43-89	<i>Older Than America</i> Response Paper Due
May 14	No Class—begin drafting your final paper	
May 19	<i>Comfort Woman</i> , 91-141	
May 21	<i>Comfort Woman</i> , 143-183	
May 26	<i>Comfort Woman</i> , 184-end	Comparative Essay Draft Due
May 28	Peer Review & Course Wrap-up	
Finals June 4	In-Class Exam	Comparative Essay Due