

Honors 1010-001  
 Spring 2017  
 MWF 1:00 – 1:50  
 IC 100D  
 Phone 667-3180

Professor Teri Lunt  
 Office, IC  
 tlunt@csustan.edu  
 Office hrs. MWF 10:00-1:00  
 TTh 11:00 - Noon  
 Or by appointment

## READING SEMINAR IN THE HUMANITIES

### **“Know(ing) Your Place”**

\*\* This course Syllabus is subject to change by the instructor.\*\*

**Course Catalog Description:** “Emphasizes careful reading and analysis of interdisciplinary writings. Discussion-oriented seminars focus on intellectual practices relevant to humanistic inquiry. Emphasis on developing abstract imagination, reflective analysis, and techniques of critical reading.”

**Content:** This course aims to encourage the development of critical analysis skills and humanistic inquiry through deep-reading of selected literary works. The essence of the course is to promote higher-order critical reading skills, with an emphasis placed on discussion-based analyses of concepts, circumstances, world views, interpersonal dynamics, and relationships between individuals and their environments. We will also apply those analyses to films relevant to the overarching theme of the class, which is “know(ing) your place.” This motif addresses one of the dualities with which we engage our surrounding world. To “know your place” conjures images of boundaries, while “knowing your place” implies a journey of discovery. The class is thus organized into five units of analytical exploration: Introduction, Endure(ing), Transition(ing), Seek(ing), and Transcend(ing). The readings and films have been chosen for their historical significance, their eloquence, their assortment of ethoi, and their relevance to our theme. The ultimate goal of this course is to enrich your interpretive reading and discussion skills, while introducing you to evocative representations of artistic expression.

### CSU Stanislaus General Education Goals (goals achieved in this course are printed in **bold**)

Goal 1: Develop the intellectual skills and competencies necessary to participate effectively in society and the world.

1. **Demonstrate effective oral communication**
2. **Demonstrate effective written communication**
3. **Demonstrate the ability to think critically and creatively**
4. Apply quantitative reasoning concepts and skills to solve problems
5. Find, understand, examine critically and use information from various sources
6. Comprehend and use appropriate technological resources effectively

Goal 2: Develop broad knowledge of biological and physical sciences, humanities and creative arts, and social sciences

1. Explain and apply basic scientific methods
2. Demonstrate an understanding of the living and non-living physical world
3. Recognize the structures and institutions that frame human interactions
4. **Express appreciation of cultural, intellectual, and artistic ideas and works**
5. Demonstrate effective creative expression and understanding through artistic means
6. Identify life-skills and behaviors needed to flourish as a mature person

Goal 3: Develop abilities to integrate knowledge, make informed ethical decisions, and accept civic responsibility

1. Integrate and combine knowledge and abilities developed in several fields to analyze and critically evaluate specific problems, issues, or topics
2. Illustrate the ability to self-reflect and assess relevant ethical values
3. Identify and analyze problems within local, regional, national, and/or global contexts
4. Demonstrate enhanced awareness of multicultural, community, and/or technological perspectives

**Student Learning Objectives:** Upon successful completion of this course, you will:

1. develop analytical skills by identifying and evaluating abstract ideas through reading responses and essay-writing;
2. enhance oral communication skills, such as listening and speaking, through group discussions of assigned reading materials;
3. build argumentative skills by recognizing and documenting structures of perspective in the readings and articulating and defending interpretive responses;
4. develop and improve formal writing skills by conducting critical analyses of literary and dramatic works.

**E-mail:** The best way to contact me is through my campus email address. Emails between students and instructors are to be conducted in a formal manner, much like business correspondence. Before you send a question via email, first check to see if your answer can be found here, in the Syllabus. I will only respond to emails that pose a question not answered in the Syllabus, and that conform to the following guidelines:

- Indicate your topic of concern in the “Subject” bar.
- Use a salutation: “Dear Professor Lunt,” or “Hey Prof Lunt.”
- Use complete sentences, a respectful tone, and real words – no “text-speak.”
- Include your class information (section number, 003 or 004)
- Use your full name in your signature.

I will respond to emails Monday through Friday, between the hours of 8:00 am and 6:00 pm. I also will be available on campus during office hours or by appointment (see above).

**Course Assignments:**

1. Reading and film-viewing assignments are to be completed before the scheduled class time.
  - On any day that a reading assignment is due, you must bring those particular materials to class. The exchange of ideas generated by discussion forms an important component of this class. You must complete the reading assignments before class, in preparation for the discussions.
2. Critically annotate the assignment. Bring those notes to class with you to promote informed discussion.
  - Determine the overarching thesis of the work. Briefly analyze the characters. Identify how the assignment relates to the thematic unit under which it is assigned. Provide quotations that you found appealing, disturbing, or intriguing, and state why you found them so. These annotations will be collected and applied to your participation grade.
3. Each student will facilitate one discussion session. You will sign-up for your facilitation date in class.
  - This facilitation will be evaluated by myself and your colleagues in the class, and will apply to your participation grade.
4. You will compose three 1000-word essays on the material from Units 2, 3, and 4.
5. Your final exam will be an in-class writing exercise covering the material discussed over the semester.

**Missing/Late Assignments:** Due dates and times are firm. Exceptions and extensions may be made under extenuating circumstance, and at my discretion.

**Workload: The general rule of thumb is to plan on three hours of independent study for every hour spent in the classroom.** I encourage you to get to know your colleagues. You should exchange email addresses or phone numbers with at least one person in class so you have a contact willing to share notes with you in case you miss a class. Establishing cooperative study groups is particularly helpful for discussion preparation.

**Required Texts and Films:**

Salman Rushdie, “Imaginary Homelands” (essay)

Stephen Mitchell, *Gilgamesh: A New English Version*  
 Franz Kafka, *The Metamorphosis*  
 Jeanne Wakatsuki Houston & James D. Houston, *Farewell to Manzanar*  
 Film: *The Cats of Mirikitani*  
 Stuart Hampshire, *Justice is Conflict*  
 John Steinbeck, "Flight" (short story)  
 Allen Ginsberg, "Howl" (poem)  
 bell hooks, "Choosing the Margin as a Space of Radical Openness" (essay)  
 Film: *Kundun*  
 Sandra Cisneros, *The House on Mango Street*  
 Luis Valdez, *Zoot Suit and Other Plays*  
 bell hooks, "When Angels Speak #3" (poem)  
 Langston Hughes, "The Negro Mother" (poem)  
 Film: *Beloved*  
 Viktor E. Frankl, *Man's Search for Meaning*  
 Film: *Life is Beautiful*

**Recommended Text:** William Strunk Jr., *Elements of Style* (available online, through Blackboard)

The required books are available at the campus Bookstore. The poems, essays, and short story will be available for download from our Blackboard page. The four films will be made available on Blackboard for a limited time relevant to their assignment.

**Attendance:** This is a participatory reading seminar; you are expected to be present from the beginning of the class until the end. Absences will result in zero participation for that class session. Students who arrive late or leave early will be considered absent. Excessive absenteeism may result in either removal from this class or failure of this course.

**Participation:** Your active and informed participation is central to this course and accounts for a significant portion of your final grade. Participation criteria will be based on your submitted annotations and informed class contributions during discussions.

**Classroom Decorum: Please put away your cell phones prior to the beginning of each class meeting.**

Laptops and tablets have become accepted tools for note-taking, however Internet surfing or on-line social networking is not acceptable during class-time. You are welcome to use these devices to take notes, but kindly refrain from checking the weather, paying your bills, looking-up movie times, Facebooking, or any other non-course-related pastimes during class. These activities can be distracting for other students and undermine class focus. If I have to remind you more than once, you may lose your privilege to use your device while in class. Headphones and earbuds are forbidden to be worn in class.

We are all adults in this class, from a wide variety of backgrounds and experiences. This diversity is an important and celebrated element of our history and culture. We will conduct our discussions with sensitivity and respect. Please raise your hand to contribute to the conversation and wait until the previous speaker has finished. Do not over-talk another student.

**Academic Integrity:** The California State University, Stanislaus "Student Conduct Code" is available on our Blackboard page under "External Links." An important passage reads:

- **"Grounds for Student Discipline"**  
 Student behavior that is not consistent with the Student Conduct Code is addressed through an educational process that is designed to promote safety and good citizenship and, when necessary, impose appropriate consequences.  
 The following are the grounds upon which student discipline can be based:  
 (1) Dishonesty, including:

(A) Cheating, plagiarism, or other forms of academic dishonesty that are intended to gain unfair academic advantage...”

- **Professor Lunt’s Plagiarism Policy**

I have a zero tolerance policy regarding plagiarism. According to Dictionary.com, plagiarism is, “the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one’s own original work.” Plagiarism is academic theft, and it includes but is not limited to: direct copying from any source, including your readings, other students’ work, the Internet, changing someone else’s words to *look* like your own, re-using any or all of an essay you have submitted earlier, (this is called self-plagiarizing), or stealing someone else’s concept. **Any acts of plagiarism will result in a failing grade for that assignment, and will be reported to the dean.** Don’t do it for these simple assignments – it’s not worth it!

**Grading:** There are a maximum of 500 points available for this class, distributed as follows:

- Annotations 10% 50 points
- In-Class Participation 15% 75 points
- Facilitation 15% 75 points
- Thematic Essays (3@50) 30% 150 points
- In-Class Final Exam 30% 150 points
- Total 100% 500 points

This course employs the plus/minus grading scale, utilizing the following percentages:

93 – 100% = A	77 – 79% = C+
90 – 92% = A-	73 – 76% = C
87 – 89% = B+	70 – 72% = C-
83 – 86% = B	60 – 69 % = D
80 – 82% = B-	0 – 59% = F

**Disability Resource Services:** CSU Stanislaus respects all forms of diversity. By university commitment and by law, students with disabilities are entitled to participate in academic activities and to be tested in a manner that accurately assesses their knowledge and skills. They also may qualify for reasonable accommodations that ensure equal access to lectures, labs, films, and other class-related activities. Please see me if you require accommodations for a registered disability. Students can contact the Disability Resource Services office for additional information. The Disability Resource Services website can be accessed at <http://www.csustan.edu/DRS/> Phone: 209-667-3159.

**A final thought:** It is my goal to present these readings and films to you in an exciting and interesting manner. This course has the potential to enlighten and enrich your attitude toward critical reading in general while enhancing skills that will serve you well in your academic career and beyond. The level and quality of what you take from this course is directly proportionate to what you invest.

### **SCHEDULE**

(Subject to change)

#### **Unit 1: Introduction**

<b>F, January 27</b>	Class Introduction and Overview
<b>M, January 30</b>	Introducing Salman Rushdie ( <u>No reading assignment</u> )
<b>W, February 1</b>	“Imaginary Homelands” (Blackboard)
<b>F, February 3</b>	Stephen Mitchell and <i>Gilgamesh</i> ( <u>No reading assignment</u> )
<b>M, February 6</b>	Mitchell, <i>Gilgamesh</i> , Introduction (pp. 1-66)

W, February 8	<b><u>Research Skills Instruction – Class meets in the Library</u></b> (No reading assignment)
F, February 10	Mitchell, <i>Gilgamesh</i> , Prologue, Books 1-III (pp. 69-104)
M, February 13	Mitchell, <i>Gilgamesh</i> , Books IV-VII (pp. 105-150)
W, February 15	Mitchell, <i>Gilgamesh</i> , Books VIII-XI (pp. 151-199)

### Unit 2: Endure(ing)

F, February 17	Introducing Franz Kafka ( <u>No reading assignment</u> )
M, February 20	Kafka, <i>The Metamorphosis</i> , Introduction and Part I, (pp. xi-19)
W, February 22	Kafka, <i>The Metamorphosis</i> , Parts II and III, (pp. 20-55)
F, February 24	Japanese American Internment ( <u>No reading assignment</u> )
M, February 26	Houston, <i>Farewell to Manzanar</i> , Chronology, Terms, Chapters 1-5 (pp. xiii-46)
W, March 1	Houston, <i>Farewell to Manzanar</i> , Chapters 6-11 (pp. 47-91)
F, March 3	Houston, <i>Farewell to Manzanar</i> , Chapters 12-17 (pp. 95-141)
M, March 6	Houston, <i>Farewell to Manzanar</i> , Chapters 18-21 (pp. 142-182)
W, March 8	Houston, <i>Farewell to Manzanar</i> , Part III, Afterword (pp. 183-208)
F, March 10	Film (Blackboard) <i>The Cats of Mirikitani</i>
	<b>Essay #1 Due</b>

### Unit 3: Transition(ing)

M, March 13	Introducing Stuart Hampshire ( <u>No reading assignment</u> )
W, March 15	Hampshire, <i>Justice is Conflict</i> Chapter I (pp. 3-48)
F, March 17	Hampshire, <i>Justice is Conflict</i> Chapter II (pp.49-75)
March 20-24	<b><u>Spring Break – No Classes</u></b>
M, March 27	Hampshire, <i>Justice is Conflict</i> Chapter III (pp78-98)
W, March 29	Steinbeck, “Flight” (Blackboard)
F, March 31	<b><u>Cesar Chavez Day – No Classes</u></b>
M, April 3	Ginsberg, “Howl” Blackboard
W, April 5	hooks, “Choosing the Margins as a Space of Open Radicalness” (Blackboard)
F, April 7	Film (Blackboard) <i>Kundun</i> Part I
M, April 10	Film (Blackboard) <i>Kundun</i> Part II
	<b>Essay #2 Due</b>

### Unit 4: Seek(ing)

W, April 12	Introducing Sandra Cisneros ( <u>No reading assignment</u> )
F, April 14	Cisneros, <i>The House on Mango Street</i> (pp. xi-xxvii)
M, April 17	Cisneros, <i>The House on Mango Street</i> (pp. 3-57)
W, April 19	Cisneros, <i>The House on Mango Street</i> (pp. 58-110)
F, April 21	Introducing Luis Valdez ( <u>No reading assignment</u> )
M, April 24	Valdez, <i>Zoot Suit</i> , Introduction (pp. 7-20)
W, April 26	Valdez, <i>Zoot Suit</i> , Characters, Setting, Act One (pp. 23-64)
F, April 28	Valdez, <i>Zoot Suit</i> , Act Two (pp. 65-94)
M, May 1	hooks, “When Angels Speak, #3” (Blackboard) <b><u>And...</u></b>
	Film (Blackboard) <i>Beloved</i> Part I
W, May 3	Film (Blackboard) <i>Beloved</i> Part I <b><u>And...</u></b>
	Hughes, “Negro Mother” (Blackboard)
	<b>Essay #3 Due</b>

### Unit 5: Transcend(ing)

F, May 5	Film (Blackboard) <i>Life is Beautiful</i> Part I
M, May 8	Frankl, <i>Man’s Search for Meaning</i> (pp. 3-58)
W, May 10	Frankl, <i>Man’s Search for Meaning</i> (pp. 59-100)
F, May 12	<b><u>Warrior Day – No Afternoon Classes</u></b>
M, May 15	Film (Blackboard) <i>Life is Beautiful</i> Part II
W, May 24	<b><u>11:15 – 1:15 Final In-Class Essay</u></b>