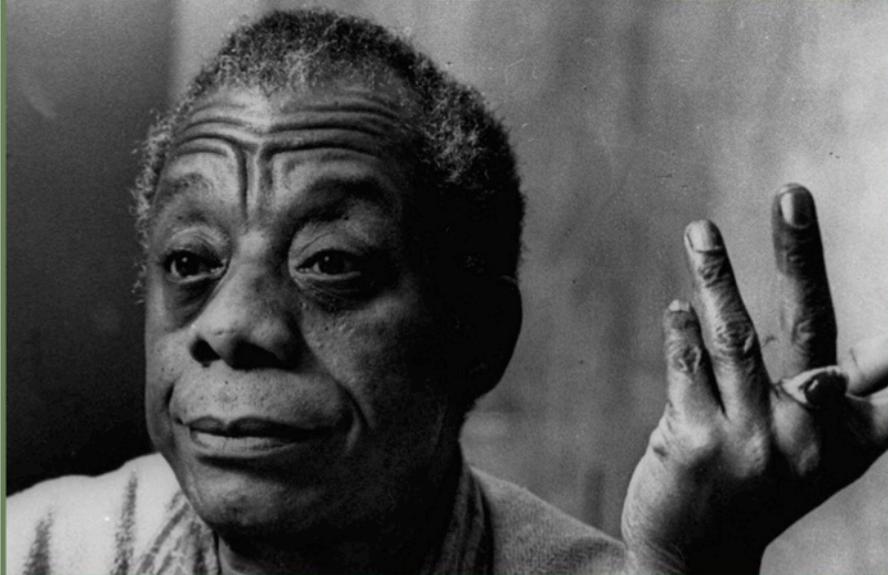


ENGL 1102: "We Understand Then, Do We Not?":
Narrative and Empathy in Fictional Form(s)



ENG 1102 WF (9:30-11:30a)
Dr. Owen Cantrell
Spring 2019

Instructor Contact Information

Dr. Owen Cantrell

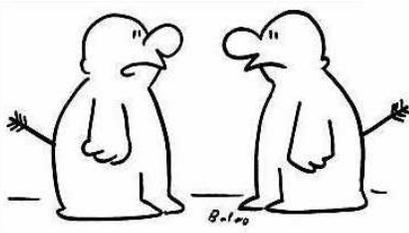
Office: Education Library

Office Hours: F 9:30-11:30a¹

Class Meeting Times & Location

WF 9:30a-11:30a (Education Building)²

I. Course Description & Approach to the Class

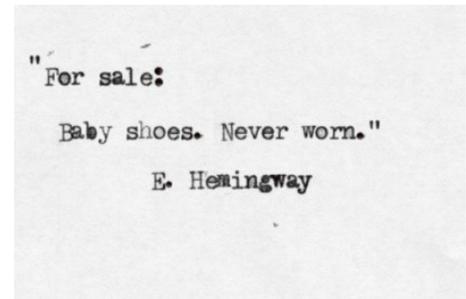


"I know exactly how you feel."

The world we live in requires us to understand others who are very different from us; in many cases, our future (and lives) depends upon it. Scholars in cognitive science, psychology, and neuroscience have recently argued that reading literary fiction can improve our empathetic understanding of other people. Literary fiction can arguably be a bridge between ourselves and the minds, intentions, and thoughts of others.

This 1102 course will focus on how literary fiction engages our empathetic understanding of the world and others. We will use narratives of different types (poetry, short stories, novels, and films) to demonstrate how literary fiction links us to the experiences and minds of others. Class discussion will focus on how each type of narrative engages us differently with the minds, intentions, and thoughts of others. Daily course content will be a mixture of evaluation of narrative forms, application of empathetic understanding to real world problems, and questioning empathy as a governing force for our ethical behavior.

Being able to understand the use (and abuse) of understanding others through literary fiction is important. However, the goal of this course is to engage and develop general critical thinking, communication, and research skills. You will learn to think critically—to break down ideas into their constituent parts, identifying their strengths and weaknesses, and learning to apply those ideas to new contexts. You will learn communication strategies—in written, oral, and electronic modes—that will prepare you to succeed academically at Perimeter College and professionally in the workplace.



For this class, you will be developing **three** major projects, individually and collaboratively, over the course of the semester. Each project will consist of multiple parts, in keeping with the focus on **process** in English 1102 courses at Perimeter College.

¹ I will hold office hours on WS days. Those dates are Friday, January 25th; Friday, February 22nd; Friday, March 15th; and Friday, April 19th.

² We will be meet selected Fridays. Please review the course calendar for those dates.

II. Course Objectives

The learning outcomes for ENGL 1102 are as follows:

In this course, students will:

- Analyze, evaluate, document, and draw inferences from various source
- Identify, select, and analyze appropriate research methods, research questions, and evidence for a specific rhetorical situation
- Use argumentative strategies and genres in order to engage various audiences
- Integrate others' ideas with their own
- Demonstrate appropriate use of grammatical, stylistic, and mechanical formats and conventions for a variety of audiences
- Critique their own and others' work in written and oral formats
- Produce well-reasoned, argumentative essays demonstrating rhetorical engagement
- Reflect on what contributed to their writing process and evaluate their own work

In addition to these primary objectives, students will also:

- Develop research skills and apply research to study of the course topic.
- Analyze literary fiction (poetry, short stories, films) with an emphasis on the impact of language, authorial intention, argument, and multiplicity of perspective.



III. Required Texts

- *They Say, I Say: The Moves That Matter in Academic Writing*, Gerald Graff and Cathy Birkenstein (Norton, 2014) (ISBN: 978-0393935844)
- *Leaves of Grass*, Walt Whitman, edited by Michael Moon (Norton, 2002) (ISBN: 978-0393974966)
- *19 Varieties of Gazelle: Poems of the Middle East*, Naomi Shihab Nye (Greenwillow Books, 2004) (ISBN: 978-0060504045)
- *Boy Erased: A Memoir of Identity, Faith, and Family*, Garrard Conley (Riverhead Books, 2017) (ISBN: 978-0735213463)
- *Giovanni's Room*, James Baldwin (Vintage, 2013) (ISBN: 978-0345806567)
- *Sister Outsider: Essays and Speeches*, Audre Lorde (Crossing Press, 2007) (ISBN: 978-1580911863)
- *Hunger: A Memoir of (My) Body*, Roxane Gay (Harper, 2017) (ISBN: 978-0062362599)
- Other readings and viewings will be made passed out in class. These must be with you in printed form in class.
 - “Kindness,” “Arriving at a Fish,” “The World in Translation,” “The Indian in the Kitchen,” “Gate A-4,” Naomi Shihab Nye
 - “Subways,” Jessica Valenti
 - “We Should All Be Feminists,” Chimamanda Adichie Ngozi
 - “Out of the Quiet,” DeRay McKesson
 - Excerpt from *Speak No Evil*, Uzodinma Iweala



IV. Suggested Technology

For daily class activities, the following is required:

- Pen or pencil
- Notebook paper to take notes
- Binder to contain class handouts and homework
- Reading material for that day's class

V. Summary of Major Units and Assignments³

Unit #1: Poetry and Empathy

Project #1: Visual Representation of Poetry

30 pts./30% of course grade

For this assignment, students will visually reproduce or represent a poem or part of a poem from the first unit. Additionally, students will create an artist's statement in which they explain and justify their rhetorical choices of approximately 750-1000 words (2-3 pages double spaced)

Unit #2: Community and Empathy

Project #2: Literary and Cultural Analysis Research Essay

30 pts./30% of course grade

For this assignment, students will utilize a variety of readings from the second unit on literary genres or ideas to connect common themes between them. Student should use sound sources (8-10), have a clear, well-developed argument, and be approximately 1500-2000 words in length (6-8 pages double spaced)



Unit #3: Empathy and Practice

Project #3: Community Ethnography

30pts./30% of course grade

In this assignment, students will work in teams of 2-3 to record, transcribe, and report on the narratives of a community of their choosing. Their primary task will be to record, curate, and present these stories for the instructor and the class. The final deliverable should be the curated interview(s) supported by research (4-5 sources) around the community you are interviewing.

Participation

10 pts./10% of course grade

I will provide you a midterm participation grade and a final participation grade. The midterm participation grade is to show you how you are doing thus far in the course. I will replace the midterm grade with the final grade at the end of the semester based on your participation as the course concludes.

³ Detailed assignment instructions for each assignment will be passed out during class. See Course Calendar for due dates.

- **Quality and Quantity of Contributions to Class Sessions.** Do you participate in every class? Do you make sure you remain respectful during class discussion? Do you listen carefully to the instructor and other students and respond to their contributions? Do you ask good follow-up questions? Do you take notes?
- **Preparedness.** Do you come to class ready to work, with all required preparations completed? Do you show up on time? Do you bring your textbooks and writing supplies to class?
- **Collaboration.** Do you contribute to group projects effectively, both in and out of class time? Do you put full effort into peer review? Do you make use of office hours?

Below is a guideline for participation grades:

“A” participation: superlative preparation (multiple readings of all assigned texts, excellent assignments, and further reading) for all class sessions, full awareness and focus while in class, frequent substantive contributions to discussion (driven by inquisitiveness, respect, and honesty), questions or comments that further the discussion and invite classmates to respond, awareness about staying quiet so others may talk, full participation and leadership in group work and peer review, excellent homework and class assignments.

“B” participation: full preparation for all class sessions (full reading of all assigned texts good assignments), good awareness and focus while in class, frequent substantive contributions to discussion (driven by inquisitiveness, respect, and honesty), questions or comments that further the discussion and invite classmates to respond, full participation in group work and peer review, excellent homework and class assignments.

“C” participation: satisfactory preparation (at least one reading of all assigned texts, basic fulfillment of assignments), awareness, and focus while in class, substantive contributions to discussion (driven by inquisitiveness, respect, and honesty), questions or comments that further the discussion and invite classmates to respond, full participation in group work and peer review, excellent homework and class assignments.

“D” participation: lack of awareness and focus and preparation (e.g., not doing the readings or completing assignments), disruptive and / or disrespectful behavior, frequent tardiness or leaving class early, lack of contributions to class discussion, failure to participate in group work.

The total number for the points is out of 100. Updated course grades will be made available to you in office hours or upon request of the instructor.

VI. Submission of Work and Grading

All work must be submitted to the instructor by the correct date.

Late Assignments

Try to avoid late assignments. However, you can receive an extension for good cause if you (1) contact me *before* the assignment is due and (2) propose in a reasonable deadline (less than one week), which you then keep. Failure to keep the new deadline breaks the contract, and I won't accept your assignment unless you can document extraordinary circumstances. *Use this option no more than twice in a semester. Oral presentations are excluded from this option; they are ALWAYS due on the assigned date. Emergencies will be dealt with on an individual basis.*

- Absent exceptional circumstances, failure to complete daily work or a project stage by the date it is due will result in the student losing the full point value assigned to such work.
- Late is better than never when it comes to project stages and the like because failure to complete the work associated with a stage or draft altogether would result in an unsatisfactory grade on the overall project.
- Similarly, since each project builds from previous projects and failure to complete any one project may lead to an unsatisfactory grade for the course, turning a final draft in late is better than not turning it in at all.

Any assignment that is not submitted will be recorded as a 0 (“zero”).

Missing and Missed Assignments

Missing work is counted as a “0.”

Graded Evaluation and Rubric

The following grading scale will be used in this course.

Letter grade	Numeric Equivalent in this Class
A Excellent: Excellent mastery of course material. Student performance indicates a very high degree of originality and creativity, or both. Excellent performance in analysis, synthesis, and critical expression. The student has demonstrated a quality of work and accomplishment far beyond the formal requirements and shows originality of thought and mastery of material.	100-90
B Good: Good mastery of course material. Student performance demonstrates a high degree of originality, creativity, or both. Good performance in analysis, synthesis, and critical expression. The student’s achievement exceeds the usual accomplishment, showing a clear indication of initiative and grasp of the subject.	89-80
C Average: Acceptable mastery of course material. Student demonstrates some degree of originality, creativity, or both. Acceptable performance in analysis, synthesis, and critical expression. The student has met the formal requirements and has demonstrated good comprehension of the subject and reasonable ability to handle ideas.	79-70
D Poor: Deficient in mastery of course material. Originality, creativity, or both apparently absent from performance. Deficient performance in analysis, synthesis, and critical expression. The student’s accomplishment (while still passing) leaves much to be desired. Minimum requirements have been met but were inadequate.	69-60
F Failure: Serious deficiency in mastery of course material. Originality, creativity, or both clearly lacking. Seriously deficient performance in analysis, synthesis, and critical expression. The student has not met the minimum requirements.	1-59
0 (zero) Work not submitted	0

VII. Resources

Office Hours and Appointments

My office hours are held in the Education Library from 9:30a-11:30a. I will hold office hours on: Friday, January 25th; Friday, February 22nd; Friday, March 15th; and Friday, April 19th.

You can *always* make an appointment to see me. I would strongly encourage you to schedule at least one individual appointment during the semester to review your progress up to that point. An individual conference can help you meet your academic needs, so prepare *an agenda of what you want to deal with* during this time.

Phillips State Writing Studio

The Phillips State Writing Studio is an excellent resource that you should take advantage of. The Phillips State Writing Studio can help you during any stage of the writing process from brainstorming and drafting to revising and editing.

Additionally, the Phillips State Writing Studio fulfills request requests for our class; this will be especially useful for Project #2 and Project #3. I'd strongly suggest filling out research requests as you consider potential sources that may be useful to you.

The Phillips State Writing Studio will be coming out the following dates in Spring 2019: Friday, January 25th; Friday, February 22nd; Friday, March 15th; and Friday, April 19th.

Course Evaluations

Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take the time to fill out the course evaluations.

Course Syllabus

The course syllabus provides a general plan for the course; deviations may be necessary. The instructor has discretion to change assignments, policies, and readings to accommodate the educational needs of the class population.

Week	Topic	Assignment	Readings
Week #1: Introduction to Course, Empathy and Literary Fiction			
January 16 th	Welcome, Introduction to Course Walt Whitman & The Self: “For every atom belonging to you as good belongs to me”	Introduce Visual Poetry Representation & Artist’s Statement	Read: “Song of Myself” (p. 26-78)
January 18 th	Walt Whitman & Others: “I am not what you supposed, but far different”		Read: <i>Children of Adam</i> Cluster: “To Garden the World” to “As Adam Early in the Morning” (p. 78-96) <i>Calamus</i> Cluster: “In Paths Untrodden” to “Full of Life Now” (p. 96-116)
Week #2: Poetics and Empathy			
January 23 rd	Walt Whitman & Politics: “I am faithful, I do not give out”		Read: <i>Drum Taps</i> Cluster: “First O Songs for a Prelude” to “To the Leaven’d Soil They Trod” (p. 234-275) “A Song for Occupations” (p. 177-184) “Crossing Brooklyn Ferry” (p. 135-141) “So Long!” (p. 422-425)
January 25 th	Phillips State Writing Studio Day	Due: Topic for Project #1: Visual Poetry Representation & Artist’s Statement	
January 30 th	Naomi Shihab Nye: “Like a shadow or a friend”		Read: “Kindness,” “Arriving at a Fish,” “The World in Translation,” “The Indian in the Kitchen,” “Gate A-4” (poetry handout)
February 2 nd	NO CLASS		
February 6 ^h	Naomi Shihab Nye: “The pilgrimage occurred daily”		Read: Nye, <i>19 Varieties of Gazelle</i> (Section 1)
February 6 th	Naomi Shihab Nye: “There’s a place in this brain where hate won’t grow”		Read: Nye, <i>19 Varieties of Gazelle</i> (Section 2)
February 13 th	Introduction to Feminist Literature: “Masculinity is a hard, small cage, and we put boys inside this cage”	Due: Visual Representation of Poetry & Artist’s Statement Introduce Project #2: Literary and Cultural	Read: “Subways,” Jessica Valenti “We Should All Be Feminists,” Chimamanda Adichie Ngozi (handouts)

		Analysis Essay	
February 15 th	Audre Lorde: "I feel, therefore I can be free"		Guest Lecturer: Dionne Clark, Georgia State University Read: <i>Sister Outsider</i> , Audre Lorde: "Forward" to "An Interview: Audre Lorde and Adrienne Rich" (p. 6-110)
February 20 th	Audre Lorde: "The master's tools will never dismantle the master's house"		Read: <i>Sister Outsider</i> , Audre Lorde: "The Masters Tools" to "Grenada Revisited: An Interim Report" (p. 110-189)
February 22 nd	Phillips State Writing Studio Day		Read: <i>They Say I Say</i> Ch. 1-3 (p. 17-52)
February 27 th	Roxane Gay: "Your body is constantly and prominently on display"		Read: <i>Hunger</i> , Roxane Gay (p. 1-159)
March 1 st	Roxane Gay: "Living in my body has expanded my empathy for other people and the truths of their bodies"		Read: <i>Hunger</i> , Roxane Gay (p. 160-306)
March 6 th	Introduction to Gender and Sexual Minorities: "...quiet would keep me alive, keep me loved, keep me sane. But I did not know then the cost of the quiet"		Read: "Out of the Quiet," DeRay McKesson (p. 177-196) Excerpt from "Speak No Evil," Uzodinma Iweala (p. 3-34) (handouts)
March 8 th	James Baldwin: "Perhaps home is not a place but simply an irrevocable condition"		Guest Lecturer: Dr. Kim Sisson, Perimeter College, Clarkston campus <i>Giovanni's Room</i> by James Baldwin (Part One)
March 13 th	James Baldwin: "...the way to be really despicable is to be contemptuous of other people's pain"		<i>Giovanni's Room</i> by James Baldwin (Part Two)
March 15 th	Phillips State Writing Studio Day	Due: Topic for Project #2: Literary and Cultural Analysis Essay	Read: <i>They Say I Say</i> Ch. 4-7 (p. 55-102)
March 20 th	Garrard Conley: "What did it feel like to not have to think		<i>Boy Erased</i> , Garrard Conley (p. 1-155)

	about your every move, to not be scrutinized for everything you did, to not have to lie every day?”		
March 22 nd	Garrard Conley: “If we could only learn the essence of what it meant to be masculine, then we could learn the rest.”		<i>Boy Erased</i> , Garrard Conley (p. 157-338)
March 27 th	Academic Argument: Conclusions		Read: <i>They Say I Say</i> Ch. 8-11 (p. 103-160)
March 29 th	NO CLASS		
April 3 rd	Introduce Project #3: Community Ethnography	Due: Project #2: Literary and Cultural Analysis Essay Introduce Project #3: Community Ethnography	
April 5 th	NO CLASS		
April 10 th	Community Ethnography		Read: TBD
April 12 th	NO CLASS		
April 17 th	Community Ethnography		Read: TBD
April 19 th	Phillips State Writing Studio Day		Read: TBD
April 24 th	Course Wrap Up; Course Feedback	DUE: Project #3: Community Ethnography	