FYS -011  Representations of American Identity in Recent Film and Fiction
MW 12:30-1:45 pm
Instructor:  Professor Jody Swilky
Office: 324 Howard    Telephone: 2853
Office Hours:  M, 11 am-12:00 pm and 2:00-3:00pm; W , 2:00- 4:00 pm
(class meets in Howard; lab in Howard 308, Sunday, 2- 4 pm )

COURSE DESCRIPTION
In this course you will investigate how recent film and fiction have represented American identity—in terms of race, gender, class, sexuality, and other categories of identity-- and the effects of these cultural works have had on yourself and other readers/ film viewers. Through reading, writing, and research, you will explore the following questions : How does a text represent individual and group identity? How does the text serve to reinforce dominant, mainstream and alternative notions of individual and group identity? What broader social conditions does the text suggest affect that identity? How do your own views coincide or conflict with this representation?

We will read both fictional and cinematic representations of a text, considering similarities and differences, paying attention to how their particularity –how they depict categories of identity—contributes to constructing a social vision.

GENERAL OBJECTIVES OF FIRST YEARS SEMINARS:
Drake defines the primary academic functions and learning objectives of the First Year Seminar to be:

“--Helps integrate first-year students into academic culture.

-- Sharpens students’ writing, critical thinking, verbal communication and information literacy.

-- Encourages active participation by students in class.

-- Focuses on ways of knowing as well as content. “

With respect to writing, the Drake Website states:

“The First Year Seminar should offer a writing-intensive experience for students. Typically, this will involve a series of short writing assignments beginning early in the term... The instructor should provide substantive feedback and students should be allowed an opportunity for correction and revision on at least some assignments.”

With respect to helping you develop your abilities to think critically about issues
and performs close analysis of texts and the world, the Drake Website claims that a **First Year Seminar will give you opportunities to**

- clearly define a question or problem.
- gather information that is relevant to that problem.
- organize and prioritize the information to develop a rational argument that states a clear claim or thesis, provides reasons for holding that claim, provides relevant evidence to support each reason, and considers alternative explanations in reaching a conclusion.
- communicate that reasoned argument effectively in speech, writing, or other medium as appropriated.
- realize that results are tentative and open to revision.”

**COURSE REQUIREMENTS**

1) You are expected to participate in class. You will work in small-groups which will involve you in discussing your writing and texts (a term I use for both film and fiction), and you will also work in a groups to produce questions that structure our class discussion.

2) Working with a group of students, you will facilitate, twice during the semester, class discussion through your use of published critical writings. You will facilitate small-group discussion and bring questions your group develops to the entire class for further discussion. This research will pertain to the fiction we read or the films we view, and your research will serve to extend our prior discussion of that text or raise questions about how we have been interpreting the fiction or film. (See **CLASSROOM ACTIVITIES** for more information concerning group work responsibilities.)

3) Each week you will be responsible for “doing homework” by producing some form of writing for blackboard, usually reading notes and a more developed response based on those notes. These writings will serve as a foundation for three longer papers. Thus, much of the weekly writing will serve as material for future writing, and therefore these assignments are connected. This writing will require that you engage in interpretation of assigned texts, raise questions about how a text represents individual or group identity, and eventually, discuss with how such identity serves to create a representation of society—a social vision.

4) You will write several longer papers: the first between two to four pages; the second four to five pages; and the final paper will be at least seven pages. Each paper, which will use material from some of your weekly writing, will allow you to show your understanding of how the texts we are studying represent identity, and as the course progresses, how that identity figures in what you interpret to be the social vision a text offers. The third paper will include research you do with your small group. (See **Writing Assignments.**)
FILMS AND READINGS

Interpreting Identity
“Talk of the Town”
*Hamlet* (the film)
*Crash* (the film)

Representing Identity
*The Virgin Suicides* (the novel and the film)
*Fight Club* (the novel and the film)
*The Namesake* (the novel and the film)

Copies of *Fight Club*, *The Namesake* and *The Virgin Suicides* can be purchased at The University Bookstore. Copies of essays we will read early in the semester can be found on the course website on Blackboard 9, “Fall 2014 Representations of American Identity…,” under “Content.”

All films are on reserve in the library. All copies of films on reserve must be viewed in 308 Howard. I will assign someone to get the film for your viewing lab, which is held on Sundays from 2:00 pm- 4:00. If you have access to a copy of the film other than the one on reserve, you can view it at any location you chose.

CLASSROOM ACTIVITIES

1) **Quizzes**
Each time a new text is assigned, there may be a short quiz at the beginning of the first day we discuss that text. The purpose of these quizzes is to try to impress upon you the importance of keeping up with the reading of fiction and viewing of films.

2) **Working in pairs**
   a) **Bring two copies of your Blackboard post to class on days identified by the syllabus.**
   **Step 1.** Find a partner who is a member of your blackboard group and exchange writing. (See below, WRITING ASSIGNMENTS, for information concerning the writing you are required to do for Blackboard.) Begin by reading your partner’s post, once from beginning to end. Then write one question for your partner at the end of the paper designed to help your partner expand or rethink what he or she has written. Finally, go back and underline parts of your partner’s writing that you believe pertains to your question and can be expanded or rethought to eliminate your question. **Try to complete this work in five or six minutes.**

   b) After completing **Step 1**, exchange writing so you have your work. Take **two minutes** to read the question your partner has written, and to read the parts of your writing that have been underlined or marked. Take an additional **minute or two** to ask each other questions, if you have any, for clarification of what your partner has written.
c) Now, take **a minute or two** to write any notes that will help you rethink what you have written—for future writing on blackboard and short papers.

d) Before you move to work with your entire Blackboard group, take **two minutes** to write a question that you still have that you can work on with your group.

**3) Participating in groups and large class discussions**

The purpose of this work is to give you a chance to work with others to extend or reformulate the thinking you did for blackboard and while you worked in pairs. Groups will choose one or two questions from those group-members have written, and the group will rotate whose questions get discussed each week so everyone gets equal attention. The ultimate goal of the group work is to formulate a question for the large class discussion. Each question should be a query that the group did not come to complete agreement on, a question that honestly deserves more attention, so you might work with a larger group to further explore an issue and thereby revise your thinking or reformulate your view on it. The purpose is to use small and larger group formations to learn—to explore, develop and reformulate your thinking. Questions must engage the assigned readings. Generally, we will put the questions on the board, and as a class determine the order in which we might address them. (Because of time constraints, it is likely that we won’t be able to address all questions in a single class.)

**4) Group Facilitation of Class Using Published Criticism of Texts**

At least six weeks of the semester, and after our class has attended a librarian-led session on research, one or two groups will be asked to distribute an article or review to all members of the class that offers an interpretation of the text we are discussing. Members of the group will send me the article for posting on our website, and they will send the class a page or two of selected quotations from the article that they will use to lead small-group discussion.

Members of the group that researches outside sources will facilitate small-group discussion of these outside sources. In addition, after working with small-groups, these facilitators will present a question to the larger class for discussion.

The first time all groups present these outside sources, I will assist them in selecting these outside sources, and we will not get involved in this activity until we have spent time in class discussing your interpretations of a text, as they appear in your writing for blackboard and as they emerge from group discussion. The second round of this activity, groups will be more on their own: I will not work with them to select criticism of the text we are reading or watching.

Your task is to select a review or article that
1) discusses how the book or film represents identity; and

2) extends or complicates the discussion we have previously had about the text.

For instance, if we have touched upon one aspect of the film but you find something that extends, complicates, or challenges our discussion, that is a good choice. **Criticism should**
further the discussion we have already had in a way that opens up new questions for
discussion. It can also address a theme related to representation that we have not
discussed and one that you consider significant to understanding how the film
represents identity and a social vision.

(A schedule for what groups are responsible for locating published reviews and analysis of
the texts appears in the Schedule of Classes section of this syllabus.)

WRITING ASSIGNMENTS

1) Writing for Blackboard
You will send writing to a group to which you are assigned. Some weeks you will
prepare reading/viewing notes and submit them to Blackboard. You will also
produce eight written responses to texts, which you are to submit to Blackboard as
well. You are to bring your notes and written responses to class on the days
identified on the “Schedule of Classes”. Questions to guide the subject of your
writing are included under the “Schedule of Classes.” Print out your posts, with
my feedback, and keep them in a folder which you will turn in twice during the
semester.

Papers
The papers provide an opportunity for more extended consideration of representation and
analysis of the ways in which texts represent individuals, groups and society. Your task for
Paper # 1 is detailed in the Schedule of Classes. The specific requirements of Papers #2
and #3 will be explained at a future date.

These assignments encourage you to think carefully and critically about topics and texts. As
you present your analysis, you should discuss the relevant course texts directly. It will be
particularly important to identify and discuss particular scenes and passages from the
texts. You also are welcome to refer to other texts and experiences as long as they are
introduced in ways that render them pertinent to the concept and practice of
representation.

Longer paper 1 (2-4 pages)
Longer paper 2 (4-5 pages)
Longer paper 3 (at least 7-8 pages)

POLICIES
1) All assignments are due on time. I do realize that illness and other circumstances may
prevent you from completing an assignment on time, and therefore I will accept late work
twice during the course without assessing a penalty. Each additional late assignment can
result in your grade being lowered by one-third of a letter grade.
2) Missing classes will affect your performance, and therefore it is imperative that you attend classes. I understand that illness or personal circumstances may cause you to miss a class, but excessive absences will affect your grade.

3) You are expected to respect others and actively help create a productive learning environment. The use of disruptive electronic devices during class, including but not limited to phones and mp3 players, is prohibited. Phones must be off. During specific class times and only when approved by the instructor, you can use laptops to carry out course work—ONLY COURSE WORK.

**GRADES (subject to change)**

- Writing for blackboard (both reading notes and written responses) **30%**
- Group facilitation work **10%**
- Quizzes **10%**
- Papers (10%/15%/25%) **50%**

**SCHEDULE OF CLASSES (subject to revision because of possible dates I will be out of town)**

**WEEK 1 (Aug 25 and 27)**

**Aug. 25**- Introduction to course/syllabus
Watch scenes from Hamlet. Take notes. Discuss different representations.

**Aug. 27**—Read “Shakespeare in the Bush”
Pair work, small-group work, and large class discussion
Small groups develop a question for the larger class discussion

Post your notes and response in one thread on blackboard by 6 pm Tuesday, August 26th.
Bring two copies of your response to class on Aug. 27.

**Blackboard Assignment # 1, including your notes, due by 6 pm Tuesday, August 26th**
Before you read “Shakespeare in the Bush,” read the assignment typed below. Then, read the essay and take notes. Finally, use these notes to develop a written response that answers the following questions:

What is your understanding of the different interpretations of *Hamlet* that are presented in “Shakespeare in the Bush”? What determines or affects these different ways of interpreting the play? In other words, what types of social customs, beliefs, values, and attitudes affect the way the bushmen and the narrator understand the play? **Be specific about what causes the bushmen and their guest to understand the story of *Hamlet* differently.** Quote the article to support your analysis.
WEEK 2 (Sept. 1 and Sept. 3)
Sept. 1. NO CLASS/Labor Day

Sept. 3 - Read Toni Morrison’s “Talk of the Town” essay
Pair work, small-group work, and large class discussion
Small groups develop a question for the larger class discussion
Post your notes and response in one thread on blackboard by
6 pm on Tuesday, Sept 2.
Bring two copies of your written response to class on Sept. 3.

Blackboard Assignment # 2, including your notes, due by 6 pm on Tuesday, Sept. 2
Before you read “Talk of the Town,” read the assignment typed below. Then, read the
essay and take notes. Finally, use these notes to develop a written response that
answers the following questions:

What are the different interpretations Morrison offers of what happened during the
Clinton Presidency? What are the details and events that make up each of these
interpretations? What is the role Clinton plays—his behavior, actions, characteristics, and
so on—in each of these narratives? Which of these interpretations does Morrison reject?
Why? Which does she support—what she defines as “the real story”? Why? Which of
these interpretations do you align yourself with? Why? What is the basis of your
agreement or alignment?
Quote the article to support your analysis.

WEEK 3 (Sept. 8 and 10)
Sept. 8 and 10 - Crash
Pair work, small-group work, and large class discussion
Small groups develop a question for the larger class discussion

Bring your notes on Crash to class on Sept. 8.
Bring two copies of your written response to class on Sept. 10.

Blackboard Assignment # 3, including your notes due by 6 pm on Tuesday, Sept 9.
Before you watch Crash, read the assignment typed below. Then, watch the film and take
notes. Finally, use these notes to develop a written response that answers the
following questions:

Consider how Crash is a story of human relations and interactions within a particular
context/place, and certainly only one representation of American society. Consider both
what is represented and what is ignored. How would you explain the story of Crash? What
does the film/this story focus on -- as far as place, depiction of those who inhabit that place, and what influences how people interact within the story? How does a particular character, group, or the entire cast/population of the film contribute to creating that story? What characteristics, behaviors and actions are significant to creating this story/representation? What human or social forces contribute to your interpretation of the story?

Describe several connected scenes to support your analysis.

WEEK 4 (Sept. 15-17)
Paper #1
You are to send a draft of your paper (see assignment described below) to me as well as all members of your Blackboard group by 3 pm Saturday, Sept. 13. You are to respond to the papers you receive from other members of your group, then send your response electronically to the writers by 8 pm Sunday Sept. 14.

See questions at the end of Paper # 1 that are to guide your feedback. (This document can also be found on Blackboard.)

For your first paper, which is to be between 2-4 pages in length, you are to do the following:

Explain your present understanding of representation—of what it is as human activity, what influences the act of producing representations, and what the consequences are of this human activity

You are required to use material in some way from at least ONE of the written responses you have produced for Blackboard. In fact, your paper can be an expansion or reformulation of what you have already written, but for this assignment you are required to include

-- a definition or explanation of representation
-- discussion on what influences the act of producing representations
--and conclusion/s about what you deem to be the consequences of this human activity.

One way to fulfill these requirements is by focusing on how one of the texts we have read or viewed serves as an example of representation—what it is, what influences this process, and the consequences of representing identity and parts of American society. Another way to fulfill the assignment is to address the requirements by using material other than the texts we have read or viewed, such as other texts or your analysis of the world. A third approach would be to use a combination of the two approaches I have described.

Draft of Paper #1 due to Swilky and members of your Blackboard group by 3 pm Saturday, September 13.
TURN IN FOLDER OF POSTS (1-3) ON MONDAY, SEPT. 15. PUT A PAPER CLIP ON THE WRITING YOU DEEM YOUR BEST PAPER.

Sept. 17 NO CLASS
CONFERENCES WITH SWILKY SEPT. 16, 17, 18 AND 19 (ON THE 19TH, CONFERENCES WILL BEGIN AT 11:10 AM.

Rewrite of Paper #1 due either Saturday (Sept. 20), Sunday (Sept. 21), or Monday (Sept. 22), depending on the day you had your conference.

WEEK 5 (Sept. 22-24)
Sept. 22—Read The Virgin Suicides, the novel
Pair work, small-group work, and large class discussion
Small groups develop a question for the larger class discussion

Bring your notes on The Virgin Suicides to class on Sept. 22.

Blackboard Assignment #4, including your notes, posted by 6 pm on Tuesday, Sept. 23
Before you read The Virgin Suicides, read the assignment typed below. Then, read the novel and take notes. Finally, use these notes to develop a written response that answers the following questions and that you

Consider how the novel represents identity—that of an individual, couple or group of people. How would you define that identity? What are the characteristics, behaviors and actions that inform this representation of identity? How does this representation (of a character or group) contribute to the book's social vision—to what it is saying about the way people live—their ethics, values, ways of thinking, and how they understand themselves, others and the world that surrounds them? Does this representation serve to preserve or challenge mainstream thinking about, or stereotyping of, identity, a social vision, or both?

Groups 1 and 2 work outside of class with Swilky on Sept. 22, discussing criticism on the novel which they select and subsequently use to facilitate small and large group discussions in class on Wednesday, October 1. Groups submit page of quotations from the article to entire class by 6 pm Sept. 30.

Main concern: Engage the class in a discussion of how passages from an essay, review or article (a piece of criticism) interpret how the novel represents identity. You are to
engage this criticism in a dialogue, which means you are being asked NOT to simply disagree or agree with the position that informs the criticism, but to work with the class on illuminating the strengths and limitations of how the criticism sees the novel representing identity and its relationship to a social vision. Group members will split up and work with class in small groups and subsequently engage them in discussion as a larger class.

**Sept. 24. Librarian session In Cowles**  
Discuss strategies for performing research.  
Class will be held in Cowles Library, Room 201, starting at 12:30.  
**BRING YOUR LAPTOP COMPUTER WITH YOU.**  
**Swilky is out of town**

---

**Week 6 (Sept. 29- Oct. 1)**

Read *The Virgin Suicides*, the novel

**Sept. 29. Pair work, small-group work, and large class discussion**  
Small groups develop a question for the larger class discussion

Bring your notes on *The Virgin Suicides* to class on Sept. 29.  
Bring two copies of your written response to class on Oct. 1.

Blackboard Assignment # 5, including your notes, due by 6 pm, Tuesday, Sept. 30  
Rewrite your response to Blackboard Assignment # 4, considering my feedback and your own revised thinking about the novel and your previous response. Post a copy of Blackboard # 4 and Blackboard response # 5 in one thread.

**Oct. 1**  
Distribute assignment for Paper # 2  
STUDENTS MAKE AN APPOINTMENT TO ATTEND THE WRITING WORKSHOP IMMEDIATELY, FOR AN APPOINTMENT BETWEEN OCTOBER 27- NOVEMBER 2.

Groups 1 and 2 present criticism on *The Virgin Suicides*, the novel, to the class.  
**Main concern:** Engage the class in a discussion of how passages from an essay, review or article (a piece of criticism) interpret how the film represents identity. You are to engage this criticism in a dialogue, which means you are being asked NOT to simply disagree or agree with the position that informs the criticism, but to work with the class on illuminating the strengths and limitations of how the criticism sees the film representing identity and its relationship to a social vision. Group members will split up and work with class in small groups and subsequently engage them in discussion as a larger class.
Week 7 (Oct. 6-8)
*The Virgin Suicides*, the film

Bring your notes on *The Virgin Suicides* to class on Oct. 6.
Bring two copies of your written response to class on Oct. 8.

Blackboard writing assignment # 6, due by 6 pm Tuesday Oct. 7.

Before you watch *The Virgin Suicides*, read the assignment typed below. Then, read the novel and take notes. Finally, use these notes to develop a written response that answers the following questions:

Consider how the film version of *The Virgin Suicides* represents identity—that of an individual, couple or group of people. How would you define that identity? What are the characteristics, behaviors and actions that inform this representation of identity? How does this representation (of a character or group) contribute to the book’s social vision—to what it is saying about the way people live—their ethics, values, ways of thinking, and how they understand themselves, others and the world that surrounds them? Does this representation serve to preserve or challenge mainstream thinking about, or stereotyping of, identity, a social vision, or both?

Groups 3 and 4 work outside of class with Swilky on October 9 or 10, discussing criticism on the film which they select and subsequently use to facilitate small and large group discussions in class on Wednesday, October 15. Groups submit page of quotations from the article to entire class by 6 pm October 14.

WEEK 8 (Oct. 13 and 15)

October 13—Fall Break no class

October 15 -- *The Virgin Suicides*, THE FILM

Groups 3 and 4 present criticism on *The Virgin Suicides*, the film, to the class.

Main concern: Engage the class in a discussion of how passages from an essay, review or article (a piece of criticism) interpret how the film represents identity. You are to engage this criticism in a dialogue, which means you are being asked NOT to simply disagree or agree with the position that informs the criticism, but to work with the class on illuminating the strengths and limitations of how the criticism sees the film representing identity and its relationship to a social vision. Group members will split up and work with class in small groups and subsequently engage them in discussion as a larger class.
WEEK 9 (Oct. 20 and 22)
Read *Fight Club, the novel*
Pair work, small-group work, and large class discussion
Small groups develop a question for the larger class discussion

Bring your notes on *Fight Club* to class on Oct 20.
Bring two copies of your written response to class on Oct. 22.

Blackboard writing assignment # 7 due by 6pm Tuesday Oct. 21
Before you read *Fight Club*, read the assignment typed below. Then, read the novel and take notes. Finally, use these notes to develop a written response that answers the following questions:

Consider how the novel *Fight Club* represents identity—that of an individual, couple or group of people. How would you define that identity? What are the characteristics, behaviors and actions that inform this representation of identity? How does this representation (of a character or group) contribute to the book’s social vision—to what it is saying about the way people live—their ethics, values, ways of thinking, and how they understand themselves, others and the world that surrounds them? Does this representation serve to preserve or challenge mainstream thinking about, or stereotyping of, identity, a social vision, or both?

Bring to class a question that pertains to your response to the text’s social vision. This question should reflect your confusion or uncertainty about, or your response to, the text’s social vision.

Oct. 22 Continue discussion of *Fight Club, the novel*

Group 5 works outside of class with Swilky, on October 22, 23 or 24, discussing criticism on the novel which they select and subsequently use to facilitate small and large group discussions in class on Wednesday, October 29th.

Watch *Fight Club*, the film, over the weekend.

---------------------------------------------------------------------

WEEK 10 (October 27-29)
Oct. 27 - NO CLASS. Reserve time to work on Paper # 2.

Groups 5 e-mails a file to the class by Tuesday evening, October 28th, that contains extracts concerned with representation, which are taken from one or two published articles.
Oct. 29 Group 5 presents criticism on *Fight Club*, the novel, to the class.

**Main concern:** Engage the class in a discussion of how passages from an essay, review or article (a piece of criticism) interpret how the film represents identity. You are to engage this criticism in a dialogue, which means you are being asked NOT to simply disagree or agree with the position that informs the criticism, but to work with the class on illuminating the strengths and limitations of how the criticism sees the film representing identity and its relationship to a social vision. Group members will split up and work with class in small groups and subsequently engage them in discussion as a larger class.

Bring to class a question that pertains to your response to the text's social vision. This question should reflect your confusion or uncertainty about, or your response to, the text's social vision.

Groups 1 and 2 work outside of class WITHOUT Swilky, discussing the criticism on *Fight Club*, the film, that they select and that they will use to facilitate class on either Monday Nov. 3 (Group 1) or Wednesday Nov. 5 (Group 2).

ATTEND WRITING WORKSHOP SOMETIME BETWEEN OCTOBER 27- NOVEMBER 2.

WEEK 11 (Nov. 3 and 5)
Watch *Fight Club*, the film

SEND E-MAIL OF DRAFT OF PAPER # 2 TO SWILKY AND ALL MEMBERS OF YOUR BB GROUP BY 9 am Sunday Nov 2. SEND RESPONSES TO ALL WRITERS BY 5PM, Monday Nov 3.

Conferences outside class on Nov. 4, 5, 6, and 7
Revised Paper due Nov. 8, 9, or 10 depending on your conference.

Group 1 e-mails a file to the class by 6 pm Sunday, Nov. 2.
that contains extracts concerned with representation, which are taken from one or two published articles.

Nov 3, Group 1 presents criticism on *Fight Club*, the film, to the class.

**Main concern:** Engage the class in a discussion of how passages from an essay, review or article (a piece of criticism) interpret how the film represents identity. You are to engage this criticism in a dialogue, which means you are being asked NOT to simply disagree or agree with the position that informs the criticism, but to work with the class on illuminating the strengths and limitations of how the criticism sees the film representing identity and its relationship to a social vision. Group members will split up and work with class in small groups and subsequently engage them in discussion as a larger class.
Nov 5.
Groups 2 e-mails a file to the class by Tuesday evening, November 4 that contains extracts concerned with representation, which are taken from one or two published articles.

Group 2 presents criticism on The Virgin Suicides, the film, to the class.
Main concern: Engage the class in a discussion of how passages from an essay, review or article (a piece of criticism) interpret how the film represents identity. You are to engage this criticism in a dialogue, which means you are being asked NOT to simply disagree or agree with the position that informs the criticism, but to work with the class on illuminating the strengths and limitations of how the criticism sees the film representing identity and its relationship to a social vision. Group members will split up and work with class in small groups and subsequently engage them in discussion as a larger class.

Bring to class a question that pertains to your response to the text's social vision. This question should reflect your confusion or uncertainty about, or

WEEK 12 (Nov. 10 and 12)
DISTRIBUTE ASSIGNMENT FOR PAPER #3
STUDENTS MAKE AN APPOINTMENT TO ATTEND THE WRITING WORKSHOP IMMEDIATELY FOR AN APPOINTMENT THE WEEK OF DECEMBER 1- DECEMBER 6

Nov.10—Read The Namesake, the novel,
Pair work, small-group work, and large class discussion
Small groups develop a question for the larger class discussion

Bring your notes on The Namesake to class on Nov. 10.
Bring two copies of your written response to class on Nov. 12.

Blackboard writing assignment #8 due at 9am Nov. 11
Consider how the novel represents identity—that of an individual, couple or group. How would you define that identity? What are the characteristics and behaviors that inform this representation of identity? How does the perception of other characters serve to produce this representation of identity? How does this representation of identity serve to preserve or challenge mainstream thinking about, or stereotyping of, this identity? What makes this representation (of character, couple or group) important to the novel's social vision?

Bring to class a question that pertains to your response to the text's social vision. This question should reflect your confusion or uncertainty about, or your response to, the text's social vision.
Groups 3 and 4 work outside of class WITHOUT Swilky, discussing criticism on the novel which they select and subsequently use to facilitate small and large group discussion in class on Monday Nov. 17th.

Nov. 12— Read The Namesake, the novel.
Watch The Namesake, the film, for Wednesday, November 19.

Bring to class a question that pertains to your response to the text’s social vision. This question should reflect your confusion or uncertainty about, or your response to, the text’s social vision.

___________________________________________________________________________

WEEK 13 (Nov. 17 and 19)

Nov. 17-- The Namesake, the novel
Nov. 19. The Namesake, the film

Group 3 and 4 e-mail files to the class by 6 pm Sunday, Nov. 16. that contains extracts concerned with representation in The Namesake, the novel, which are taken from one or two published articles.

Nov. 17. Groups 3 and 4 present criticism on the Namesake, the novel to the class.
Main concern: Engage the class in a discussion of how passages from an essay, review or article (a piece of criticism) interpret how the film represents identity. You are to engage this criticism in a dialogue, which means you are being asked NOT to simply disagree or agree with the position that informs the criticism, but to work with the class on illuminating the strengths and limitations of how the criticism sees the film representing identity and its relationship to a social vision. Group members will split up and work with class in small groups and subsequently engage them in discussion as a larger class.

Nov. 19 The Namesake, the film

Group 5 works outside of class WITHOUT Swilky, discussing the criticism on the film that they select and that they will use to facilitate class on either Monday Nov. 25. Group 5 e-mails a file to the class by Sunday evening, November 23 that contains extracts concerned with representation, which are taken from one or two published articles.

_____________________________________________________________________________________________

WEEKS 14 (Nov. 24)
The Namesake, the film
Main concern: Groups 5 engages the class in a discussion of how passages from an essay, review or article (a piece of criticism) interpret how the film represents identity. You are to engage this criticism in a dialogue, which means you are being asked NOT to simply disagree or agree with the position that informs the criticism, but to work with the class on illuminating the strengths and limitations of how the criticism sees the film representing
identity and its relationship to a social vision. Group members will split up and work with class in small groups and subsequently engage them in discussion as a larger class.

____________________________________________________________________________________________

WEEK 15 (Dec. 1 and 3)

Dec. 3
Wrap up

Turn in all blackboard writing by Friday, Dec 5.
Paper # 3 due on Wednesday Dec 10.
HONOR CODE: DISHONESTY, PLAGIARISM/ AND EXTENSIONS

Academic dishonesty is an encompassing term involving any activity that seeks to gain credit for work one has not done or to deliberately damage or destroy the work of others. Plagiarism is the misrepresentation of another’s ideas, phrases/ discourse/ or works as one’s own; it is not tolerated at Drake University. It is my policy that any instance of conscious plagiarism or academic dishonesty will result in the immediate failure of this course. I do not—and have never—wavered from this policy.

For more information on plagiarism/ visit

http://www.drake.edu/dos/handbook/academic_html tf dishonesty
http://www.drake.edu/artsci/as/governance/handbooks/facpolhndbk-
lO.html^def

After many years of teaching, I’m convinced that most cases of plagiarism are the result of panic, not malice.

If you are having trouble with a paper, please contact me before the due date in order that we may try to work out an extended deadline.

Is This Plagiarism?

Let’s assume that you’ve encountered the following piece of text on the Internet during the course of your research on Virginia Woolf’s novel The Waves:

Each of the six characters creates a space for "being" through the exclusion of or/ alternately, the engulfment of the difference that threatens his or her space. Louis carves out a hollow for himself though the practice of rigorous accounting. He becomes the colonizer of difference, a reductive force that dilutes everything to a common denominator of similitude. Neville locates his "1" in its relation to a "you"7—a chosen beloved with whom he can "expose" himself" to himself. Jinny dances herself into being, pirouetting to the tune of her body, believing exclusively in the presence of flesh as both form and substance for identity. Susan, needing to escape from the rigors and rules of the city and school, plants her self in the country through her function as reproducer, as a mother. Rhoda, who seems to have no coherent personality, nevertheless constructs her self-perception in terms of its possibility, consistently betraying her belief that the others have a solidity that she alone lacks. Lastly, Bernard is the phrase-maker who invests his funds in language, hoping for a fixed ontological return.

In my courses, the following acts are considered to be acts of conscious
plagiarism. If you engage in these practices, you will fail the course.

1. Retyping (or cutting and pasting). ANY exact language from another text WITHOUT:
   a. using quotation marks or setting the language apart from your own text through single-spacing and indentation; AND

   b. citing the source parenthetically within the text using MLA style/ AND

   c. including the source in a Works Cited page.

2. Retaining the general order and sentiment of this passage but changing a few words here and there with the help of your brain or a thesaurus. A typical example of this practice would look something like the following with regard to the passage above:

   Each of Woolf's six characters makes space for his or her "being" by excluding or swallowing the difference that endangers his or her space- Louis digs a hole for himself though the act of accurate record-keeping- He becomes an imperialist of difference/ a force of subtraction that waters everything down to a common denominator of likeness. Neville finds his "I" in its relation to a "you"—a selected lover with whom he can "expose" himself to himself. Jinny waltzes herself into being/ spinning to the song of her body/ believing only in the presence of skin as both form and matter for identity. Susan; who needs to escape from the difficulties and restrictions of the city and her school/ plants her self in the country by being a mother/ a reproducer. Rhoda/ who appears to lack a consistent personality/ nevertheless builds her self-perception in terms of its possibility/ always informing on her notion that the other characters maintain a solidness that only she lacks. Lastly/ Bernard is the writer who invests his "money" in language/ hoping for a definite return with regard to belief and being.

   THIS IS PLAGIARISM—EVEN IF YOU CITE YOUR SOURCE!

   The bottom line: If I can "Google" language from your writing that does not have quotation marks around it (whether cited or not) and find wording and/or reasoning on the Internet akin to wording and/or reasoning in your writing, you will fail my course. The same, of course, holds true with regard to library books and journals-

   If I suspect you of plagiarism, I reserve the right to keep your work until my suspicions are verified or proven inaccurate, which is to say that delaying the return of library books from which you've stolen material will not prevent you from being caught.

   All cases of plagiarism will be reported to the Dean of the College of Arts and Sciences and the chair of the English Department, both of whom will retain copies of the plagiarized material for their (and your) records.
Syllabus and Honor Code Contract

I understand and agree to follow the guidelines outlined in this syllabus for Swilky’s FYS 11 course (Fall 2014).

I also understand and agree to adhere to the terms of the Honor Code (as stated in this syllabus) for the duration of this Fall semester:

Type Name and Date and Return to Jody Swilky by August 27, 2014.

Name: ________________     Date:

(Please keep a copy of this contract for your records.)