

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School College of Liberal Arts and Science Department/School Department of English

Prefix: EN Number: 308 Title: Form and History/Culture Units: _____
G

Course description: **Examines how literary and rhetorical forms are situated both historically and culturally.**

Is this a cross-listed course? No If yes, please identify course(s): _____

Is this a shared course? No If so, list all academic units offering this course: _____

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? No

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: Humanities, Arts and Design-HU **Mandatory Review:** Yes

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name Kathleen Hicks E-mail Kathleen.Hicks@asu.edu Phone 480-727-0884

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Krista Ratcliffe Date: 9/9/2021

Chair/Director (Signature): Krista Ratcliffe/AM

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories, and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances, and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of artwork and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of artwork and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised March 2021

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Submitted Documentation That Demonstrably Provides Evidence
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, critical analysis, or creation of written, aural, or visual texts; and/or the critical analysis (not summary or memorization) of historical development of textual traditions.	ENG 308 Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the critical analysis (not summary or memorization) of historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on demonstrable critical analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the demonstrable critical analysis of literature and the development of literary traditions	ENG 308 Syllabus
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
ENG	308	Form and History/Culture	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2	Course learning outcomes and module objectives are focused on interpretation and critical analysis/creation of text, along with historical development of certain textual traditions. The four primary course texts were strategically selected for students to see how textual traditions emerge from and in response to one another and how those traditions are influenced by historical development.	Course Outcome 2: Analyze the formal construction of texts from diverse rhetorical and literary traditions, page 1. Module Objectives 1.1, 1.2, 1.3, 2.1, 2.3, 3.2, 3.3, 4.1, 4.2, 4.3, page 3+ See course text selections, pages 1-2.
2	Course assignments require the study of textual creation and require students to create text in response (compose a prose poem).	Prose Poem Assignment, page 7.
4d	Major course assessments require demonstrable critical analysis of literature/literary traditions.	Literary Analysis Essay, page 8. Comprehensive Final Exam, page 8.
2, 4d	Course discussions require engagement with historical development of textual traditions and/or demonstrable critical analysis of literature/literary traditions.	Examples: Module 1, Week 1 and 2 prompts, page 3. Module 3, Week 5 prompt, option 2, page 6. Module 4, Week 6 prompt, option, 2, page 7.

ENG 308: Form and History/Culture

Course Catalog Description: Examines how literary and rhetorical forms are situated both historically and culturally.



ENG 308: Form and History/Culture

Course and Instructor Information

Instructor: Christine Holbo

Contact Info: Christine.Holbo@asu.edu

Office Hours: By appointment, via Zoom.

Course Catalogue Description: Examines how literary and rhetorical forms are situated both historically and culturally.

Credits: 3

Prerequisites or enrollment requirements: Prerequisite: ENG 102 (or ENG 105 or 108) with a C or better.

Course Overview: ENG 308 examines how literary and rhetorical forms are situated both historically and culturally. This introductory survey course explores the interaction of literary form with historical change from the Renaissance to the present. Students will learn how the movement from the Classical to the Romantic to the Modern shaped the social role of literature, redefined the genres of expression, and transformed the notion of storytelling and dramatic resolution of conflict. With an emphasis on formal analysis of texts as well as the role of historical contextualization in interpreting how texts give meaning to the world they seek to shape and are shaped by, English 308 helps lay the foundation for advanced study of prose, poetry, drama, and the novel, and higher-level historical engagement with works of art and styles of rhetoric across the humanities.

Course Learning Outcomes

At the completion of this course, students will be able to:

- Identify the formal features of texts from diverse rhetorical and literary traditions.
- Analyze the formal construction of texts from diverse rhetorical and literary traditions.
- Explain how forms and traditions function.

Required Textbooks

- William Shakespeare, *Titus Andronicus*, Folger Library Edition, 2015, ISBN 13: 9781501126598.
- Shelley, Mary. *Frankenstein*. 2nd Edition, J. Paul Hunter, ed. New York: WW Norton & Company, Inc., 2012. ISBN 978-0-393-92793-1

- Rekdal, Paisley. *Nightingale*. Copper Canyon Press/Ausable Press, June 2019. ISBN: 9781619322011
- Butler, Octavia. *Parable of the Sower*. Kindle Edition. Open Road Media Sci-Fi & Fantasy, Updated edition (July 24, 2012). Print edition: Grand Central Publishing, Reprint edition, 2019. ISBN 978-1538732182

Course Access

Your ASU courses can be accessed in Canvas via canvas.asu.edu, my.asu.edu, and myasucourses.asu.edu; bookmark all in the event that one site is down.

Course Assignments and Grading Scheme

Students will complete the following assignments in this course:

- Online Discussion 35%
- Literary Analysis Essay 30%
- Prose Poem Assignment 15%
- Final Exam 20%

Your grade will be determined based on the following grading scheme:

Grade	Percentage
A+	100% - 97%
A	<97-94%
A-	<94-90%
B+	<90-87%
B	<87-84%
B-	<84-80%
C+	<80-77%
C	<77-70%
D	<70-60%
E	<60%

Course Outline

Module 1: Renaissance Drama - Titus Andronicus (Weeks 1-2)

Learning Objectives:

1.1 Examine the plot, poetic and rhetorical language, characters and scenic form of *Titus Andronicus*.

1.2 Explain how the play uses history and how it relates to its own historical moment.

1.3 Analyze the distinctive qualities of a work of literature written for performance by actors, and consider the differences between stage and cinematic techniques.

Readings:

Shakespeare, William. *Titus Andronicus*.

Smith, Emma "Titus Andronicus" (2020)

Discussion Question:

Week 1 Prompt:

Overview: You will choose a single speech from *Titus* that you find especially powerful and write an analysis that looks closely at its language.

Discuss: Try to explain how the speech helps us to understand the character who speaks to it, how it uses formal rhetoric, how it addresses the key themes of the play, and how it advances the action.

You may choose any speech, but good examples might be:

1. Marcus' speech on confronting the raped and mutilated Lavinia in act 2 scene 4 ("Who is this? My niece that flies away so fast? ...");
2. Titus' response to the sight of Lavinia in act three scene one ("It was my dear, and he that wounded her ...");
3. or Titus' speech on cutting the throats of Chiron and Demetrius in act five scene ("Come, come, Lavinia; look, thy foes are bound ...").

When responding to peers, select a different speech from the one you chose.

You may respond to anything you find especially interesting in your fellow-student's post, but you might, for example, comment on the similarity or difference between the speech they chose and the one that you chose.

Week 2 Prompt:

Overview: Shakespeare was a typical Renaissance writer in his fascination with ancient Greece and Rome. He was also typical of the Renaissance in that he didn't have the same concept of historical authenticity we have today. *Titus* is, as a result, at once deeply interested in Roman history and deeply inaccurate (by twenty-first century standards) in the way it handles historical facts.

Discuss: For this prompt, you should comment on some dimension of how *Titus* represents history. You might choose to pursue one of several questions as you do so:

1. Discuss some dimension of ancient Roman history as represented in *Titus*: the Republican period, the Imperial period, the crumbling of the Roman Empire and the emergence of the Goths. (You might consider, for example, the uses of the words ‘Emperor’ and ‘imperial’ in the play). If you choose this angle, we recommend that you refer to the additional readings on Shakespeare and Roman history provided by your professors.
2. Discuss how the play represents a projection of politics or society in Shakespeare’s own time back onto Roman politics. How does Shakespeare’s depiction of republican Rome—and Roman decline—reflect back on English politics in the last decades of Elizabeth’s reign? If you choose this angle, we recommend that you refer to at least two of the essays on Shakespeare and 16th century society provided by your professors; you may also find the readings on Roman history helpful.
3. Consider the importance of anachronism in the play. Anachronism (literally, “backwards” and “time”) is something belonging or appropriate to a period other than the period in which it exists, especially something that is conspicuously old-fashioned; anachronism is also an act of attributing a custom, event, or object to a period to which it does not belong.” An example appears in Act V, scene i, verses 20-25 when one of the Goth soldiers stops to view a ruined “monastery” -- but there were no monasteries in ancient Rome! That suggests a later, Christian history. Then ask why is the monastery ruined? This question might involve you in some additional research into the importance of the religious Reformation in Shakespeare’s time, and lead you back to some of the extra essays provided by your professors. Another approach is that you might choose to reflect on how the film version of Julie Taymor’s *Titus* “translates” Shakespeare’s anachronisms onto the screen. You will note that instead of seeking to depict either Rome or Shakespearean England accurately, the film combines styles and objects from a wide range of different historical periods. How might Julie Taymor’s conscious use of anachronism in directing the film advance a specific interpretation of the play?

Module 2 Romantic Novel-*Frankenstein* (Weeks 3-4)

Learning Objectives

2.1: Trace the emergence of the novel as literary form from drama and the ways in which the dramatic and poetic play roles in *Frankenstein* (currently the most taught novel at universities).

2.2: Describe the continuities between Renaissance and Romantic thought and works and place the later in both environmental and historical contexts.

2.3 Examine the varied aspects of fictional narratives (the historical rise of the novel and the vacillating elements that define the form), including reliable and unreliable narrators.

Readings:

Frankenstein, or The Modern Prometheus (2nd Edition, WW Norton)

Discussion:

Week 3 Prompt:

Overview: What is Monstrosity? The literal dimension of what determines ‘monstrosity’ suggests that Aaron (in *Titus Andronicus*) and the creature ((in *Frankenstein*) bear the sign of alterity and otherness. Both receive similar reception in the social spheres through which they move.

However, in past classes, students insistently have argued that Victor, rather than the creature, defines the most radical form of monstrosity. He abandons his creature, lies about his role in the death of beloved friends and relatives, and then breaks his promises after their mid-novel meeting in the Alps.

Discuss: Which character--Victor or the Creature--best defines monstrosity? [Extra Reading by Peter Brooks, “What’s a Monster? (According to Frankenstein),” pp 368-90 in our required textbook.

Week 4 Prompt:

Overview: In his essay on scientific knowledge in Mary Shelley’s novel (included in our textbook: “Mary Shelley and the Power of Contemporary Science” [pp. 183-94]), Richard Holmes assesses the science that stands behind her representation of Victor as the paradigmatic ‘mad scientist’ by linking his experiments to those familiar to Mary and Percy in the second decade of the nineteenth century.

Discuss: Discuss Victor’s development as a scientist at the university and his motives for undertaking this attempt to play god by violating the laws of nature (eliminating both God the Father and Nature the Mother in the process). Does this make the novel a familial tragedy?

Module 3: Modern Poetry - “Philomela” and “Nightingale” (Week 5)

3.1 Define key context and terms, including: modern, modernist, and inventory of formal gestures in the two poems.

3.2 Dissect the relationships created by the formal strategies within the poems.

3.3 Interpret the poems in light of our first two objectives.

Readings:

Paisley Rekdal, “Philomela” and “Nightingale”

Discussion (Choose Option 1 or 2 for Week 5):

Option 1

Overview: Take one of the Modernist strategies described in Lecture 1 and find a place where Rekdal uses it. For example, in “Philomela,” the **allusion** to Ovid makes us sure that the speaker of Rekdal’s poem has herself been similarly assaulted, without her having to say so [“the reader of myth knows what is left out”, p. 42]; in addition, the sewing machine at the end of the poem reminds us of the tapestries Philomela weaves—though in Rekdal’s poem, the sewing machine is stashed in a closet rather than put to use.

Discuss: Explain what your selection contributes to the poem’s overall power. In this example, you’d argue that if we didn’t connect the poem’s narrative to Ovid’s Philomela, we would not understand the poem as well, and then talk about how the sewing machine adds to our understanding of the speaker. In every case, you’ll need to quote the poem, describe the strategy, and then explain its impact.

Option 2

Overview: When you read FRANKENSTEIN, Professor Lussier described the way the epistolary form worked like a Russian nesting doll: one story inside another inside another.

Discuss: How is the nesting phenomenon different from the collage juxtapositions and overlays of “Nightingale: A Gloss”? What do the two methods have in common, and what are some pros and cons of collage as a method of relating themes across great distances (distances of—time/era? of intimacy/objectivity? of genre? Or reality/imagination? Others? You choose!)

Module 4: Contemporary Novel - Parable of the Sower (Weeks 6-7)

Learning Objectives:

4.1 Illustrate how Octavia Butler’s *Parable of the Sower* works with literary genres such as climate fiction and anti-slavery writing, including the ex-slave narrative, drawing from literary forms such as the parable and utopian/dystopian writing, to relate these combined elements to African American literature and to the contemporary world.

4.2 Relate and synthesize Octavia Butler’s *Parable of the Sower* to the historical contexts and literary traditions of slavery, feminism and climate change, both past and present, supporting these by selecting specific examples from the novel.

4.3 Synthesize specific connections between the utopian science fiction novel *Parable of the Sower* and preceding texts studied in the course.

Readings:

Butler, Octavia, Parable of the Sower.

Discussion:

Week 6 (Choose Option 1 or 2):

Option 1

Overview: Explore specific examples (quotations from the novel) of *Parable of the Sower* as a feminist response to the Utopian/Dystopian narrative.

Discuss:

1. Cite one passage where this novel is engaged in socio-political, cultural critique of the contemporary world: choose this from one of the pages of Lauren Oya Olamina’s Diaries.
2. Then, choose one passage of the “epigraphs” that introduces one of the chapters of the novel, and discuss how this is utopian, that is, it’s a place where the novel imagines what a better, more perfect society would look like.
3. Finally, because utopia always includes dystopia, and literature fosters critical thinking, imagine and describe what could possibly go wrong with that better, more perfect, idealized world that’s presented in the second passage.

Option 2

Overview: Think of examples (quotations from the novel) from *Parable of the Sower* that show how the novel anticipates and shapes two subgenres of science fiction, namely, climate fiction (cli-fi) and AfricanFuturism specifically.

Discuss:

1. Describe at least one passage in which Butler is addressing climate change and its linked effects on both the environment and on society's most vulnerable people
2. Discuss at least one passage in which Butler describes characters who are actively and hopefully engaging in thinking that goes beyond the colonized past to imagine and design an ethnically diverse, equitable, just and sustainable future.

Week 7

Overview: If you have been or are a regular reader of young adult novels, consider: Why is young adult fiction so often dystopian? How is *Parable of the Sower* a dystopian fiction that is, like many dystopian fictions, structured around *a quest*? T

Discuss:

1. In two sentences or so, identify a young adult novel that you have read that is dystopian, that also involves race and/or ethnicity.
2. Describe how it involves young people engaged in questioning, then rejecting their parents' limited views and *striking out on their own*. Your next two sentences will relate the YA novel to this "quest" (escape and journey) aspect of Butler's novel.
3. Next, in two sentences, identify a film with a similar plot, and relate *its ending to the ending of Parable of the Sower*.
4. Conclude: how does *Parable of the Sower* represent gender and race, compare to that YA novel and that "quest" film.

Assignments:

Prose Poem Assignment

Overview: You will select a passage from either *Frankenstein* or *Titus Andronicus*

Write: Compose a short prose poem in a similar style to Rekdal's that is thematically responsive to the passage, connected to the source but also your own. Use 100-150 words.

1. Share the source-quotations.
2. Your poem on the discussion board.
3. Two sentences that explain the connection. Use 75 words or less.

Next: Read your assigned group members' poems.

1. Suggest a **third** "source" (film, novel, philosophy, artwork, poem, newspaper article etc) that strikes you as related/relevant to the two segments already joined.

2. State what it could add to those two pieces already in play (your classmate's poem and their originating source material).

Literary Analysis Essay

For this assignment, you will examine elements of the formal construction of literary texts, developing an analysis of how these forms give shape to the text's themes and its overall meaning. (Students will be provided several sample prompts to which they may respond).

Your essay should:

- Advance an argument about how to interpret some dimension of Shakespeare's *Titus Andronicus*, Shelley's *Frankenstein*, Rekdal's *Nightingale*, or Butler's *Parable of the Sower*.
- Respond in a nuanced way to the selected prompt.
- Advance a clear thesis (contestable argument) that is articulated in the title and/or first paragraph and develops over the course of the paper, taking the reader on a journey. A contestable argument is one that a reasonable person could disagree with.
- Support the main thesis with close observations from the text, making proper use of summary, paraphrase, and direct quotation, as well as, when appropriate, supplementary readings recommended by your professors.
- Demonstrate critical understanding of the formal dimensions of the text.
- Exercise critical thinking about the relationship between the selected texts' form or genre and the historical or cultural issue under discussion.

Format:

- 1500-1900 words.
- MLA style.
- You do not need a bibliography if you use the assigned editions of the texts. If you have worked with other editions, you should include a brief works cited page using [MLA format \(Links to an external site.\)](#). In either case, you should include in-line page citations when you quote passages from the work.

Comprehensive Final Exam

This test focuses on the three basic learning outcomes for the course: you will identify key terms for the historical study of literary texts, explain their meaning, and use them to analyze texts.

This test is divided into two parts. In the first you will be given terms that you have to define; in the second part you will be given passages of literature to identify and analyze in terms of the course keywords.

Part I: Keywords

For this section of the test, you will choose three (3) keywords from the list below, and you will perform three (3) operations for each of your keywords. For each keyword you choose, you will:

1. Define the term briefly.
2. Write a longer paragraph (1-3 sentences) explaining the function, use, and/or history of the term. If you wish, you may choose to name relevant works that you have read in this class or elsewhere or briefly cite passages from the works we have read this semester.
3. Identify a passage in our reading for the semester that is relevant to the keyword and write a full paragraph (5-8 sentences) interpreting the passage in terms of the keyword. (When you identify the passage, please include a brief quotation and indicate its location in the text. E.g. this passage is in Act I, Scene 2 of *Titus*; this passage is spoken by character X at the end of *Parable*; this speaker is Character X in Book 2 of *Frankenstein*.)

Part II: Passages

For this section of the test, you will: choose two (2) passages below, and you will perform three (3) operations for each passage.

For each passage you choose, you will:

1. Identify the passage, by author and title and indicate its location in the work. (E.g. this passage is in Act I of *Titus*; this passage is spoken by character X at the end of *Parable*.)
2. Name a keyword appropriate to the passage.
3. Write a full paragraph (5-8 sentences) analyzing the passage in relationship to the keyword

Course Policies

Communicating With the Instructor

This course uses a discussion board called Community Forum for general questions about the course. Prior to posting a question, please check the syllabus, announcements, and existing posts. If you do not find an answer, post your question. You are encouraged to respond to the questions of your classmates.

Email questions of a personal nature to your instructor. You can expect a response within one business day (i.e. Monday through Friday).

Online Course

This is an online course. There are no face-to-face meetings. You can log into your course via MyASU or <https://my.asu.edu>.

Email and Internet

Canvas Messages is an official means of communication among students, faculty, and staff. Students are expected to read and act upon messages in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly.

All instructor correspondence will be sent to your ASU email account.

Course Time Commitment

This three-credit course requires approximately 135 hours of work. Please expect to spend around 18 hours each week preparing for and actively participating in this course.

Late or Missed Assignments

Notify the instructor BEFORE an assignment is due if an urgent situation arises and the assignment will not be submitted on time. Published assignment due dates (Arizona Mountain Standard time) are firm. Please follow the appropriate University policies to request an [accommodation for religious practices](#) or to accommodate a missed assignment [due to University-sanctioned activities](#).

Submitting Assignments

All assignments, unless otherwise prearranged with your instructor, MUST be submitted via the associated assignment submission feature in Canvas. Do not submit an assignment via email.

Drop and Add Dates/Withdrawals

This course adheres to a compressed schedule and may be part of a sequenced program, therefore, there is a limited timeline to [drop or add the course](#). Consult with your advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: [Withdrawal from Classes](#), [Medical/Compassionate Withdrawal](#), and a [Grade of Incomplete](#).

Grade Appeals

Grade disputes must first be addressed by discussing the situation with the instructor. If the dispute is not resolved with the instructor, the student may appeal to the department chair per the [University Policy for Student Appeal Procedures on Grades](#).

Academic Integrity

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records.

Copyrighted Materials

All content in this course, including video lectures, presentations, assignments, discussions, quizzes, and exams, is protected by copyright and may not be shared, uploaded, sold, or distributed.

[Plagiarism](#) is strictly prohibited. Students must refrain from uploading or submitting material that is not the student's original work to any website, course shell, or discussion used in this course or any other course unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement and impose sanctions as listed below.

Academic dishonesty includes any act of academic deceit, including but not limited to possessing, reviewing, buying, selling, obtaining, posting on a site accessible to others, reviewing materials from a site accessible to others, or using, without appropriate authorization, any materials intended to be used for an Academic Evaluation.

Prohibition of Selling Class Notes

Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course. In accordance with [ACD 304-06 Commercial Note Taking Services](#), written permission must be secured from the official instructor of the class in order to sell the instructor's oral communication in the form of notes. Notes must have the notetaker's name as well as the instructor's name, the course number, and the date.

Sanctions for Academic Integrity Violations

Possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal from ASU. For more information, see <http://provost.asu.edu/academicintegrity>.

Student Conduct and Appropriate Behavior

Additionally, required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures](#), [Computer, Internet, and Electronic Communications policy](#), [SSM 104-02](#) policy against threatening behavior, per the *Student Services Manual*, “Handling Disruptive, Threatening, or Violent Individuals on Campus”, and outlined by the [Office of Student Rights & Responsibilities](#). Anyone in violation of these policies is subject to sanctions.

[Students are entitled to receive instruction free from interference](#) by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per [Instructor Withdrawal of a Student for Disruptive Classroom Behavior](#).

Netiquette --appropriate online behavior-- is defined by the instructor and includes keeping course discussion posts focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. Inappropriate discussion posts may be deleted by the instructor.

If you deem content shared by an instructor or student offensive, bring it to the attention of the instructor or, alternatively, to the unit chair or director.

The Office of Student Rights and Responsibilities accepts [incident reports](#) from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

Prohibition Against Discrimination, Harassment, and Retaliation (Title VII and Title IX)

Policy on Discrimination

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests.

Title VII

Title VII of the Civil Rights Act of 1964 is a federal law that provides that no person be discriminated against based on certain specified characteristics: sex, race, color, national origin and religion, age, disability, veteran status, sexual orientation, gender identity, and genetic information. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status.

Inappropriate conduct need not rise to the level of a violation of federal or state law to constitute a violation of this policy and to warrant disciplinary action/sanctions.

Title IX

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited.

Reporting Title VII and IX Violations

Your instructor is a mandated reporter and therefore obligated to report any information regarding alleged acts of sexual discrimination, including sexual violence and dating violence.

An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <http://sexualviolenceprevention.asu.edu/faqs>.

ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.

Course Evaluation

Students are expected to complete the course evaluation. The feedback provides valuable information to the instructor and the college and is used to improve student learning. Students are notified when the online evaluation form is available.

Accessibility Statement

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act as amended (ADAAA) of 2008, professional disability specialists and support staff at the Disability Resource Center (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities.

[Qualified students with disabilities may be eligible to receive academic support services and accommodations.](#) Eligibility is based on qualifying disability documentation and assessment of individual need. Students who believe they have a current and essential need for disability accommodations are [responsible for requesting accommodations and providing qualifying documentation](#) to the DRC. Every effort is made to provide reasonable accommodations for qualified students with disabilities.

Qualified students who wish to request accommodation for a disability should contact the DRC by going to <https://eoss.asu.edu/drc>, calling (480) 965-1234 or emailing DRC@asu.edu. To speak with a specific office, please use the following information:

ASU Online and Downtown Phoenix Campus

University Center Building, Suite 160
602-496-4321 (Voice)

Polytechnic Campus

480-727-1165 (Voice)

West Campus

University Center Building (UCB), Room 130
602-543-8145 (Voice)

Tempe Campus

480-965-1234 (Voice)

Computer Requirements

This course requires a computer with Internet access and the following:

- Web browsers ([Chrome](#), [Mozilla Firefox](#), or [Safari](#))
- [Adobe Acrobat Reader](#) (free)
- [Adobe Flash Player](#) (free)
- Webcam, microphone, headset/earbuds, and speaker
- Microsoft Office or Google Drive ([Microsoft 365](#) and Google Drive are free for all currently-enrolled ASU students)
- Reliable broadband internet connection (DSL or cable) to stream videos.

Note: A smartphone, iPad, Chromebook, etc. may not be sufficient for completing your work in ASU courses. While you will be able to access course content with mobile devices, you must use a computer for all assignments, quizzes and exams, and virtual labs.

Technical Support

This course uses Canvas to deliver content. It can be accessed through MyASU at <http://my.asu.edu> or the Canvas home page at <https://myasucourses.asu.edu>

To monitor the status of campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/>.

To contact the help desk, call toll-free at 1-855-278-5080.

Student Success

To be successful:

- check the Canvas course daily
- read announcements
- read and respond to course email messages as needed
- complete assignments by the due dates specified
- communicate regularly with your instructor and peers
- create a study and/or assignment schedule to stay on track

Syllabus Disclaimer

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Please remember to check your ASU email and the course site often.

ENG 308 List of Required Readings

[Since these are literary works, they do not have TOCs]

- William Shakespeare, *Titus Andronicus*, Folger Library Edition, 2015, ISBN 13: 9781501126598.
- Shelley, Mary. *Frankenstein*. 2nd Edition, J. Paul Hunter, ed. New York: WW Norton & Company, Inc., 2012. ISBN 978-0-393-92793-1
- Rekdal, Paisley. *Nightingale*. Copper Canyon Press/Ausable Press, June 2019. ISBN: 9781619322011
- Butler, Octavia. *Parable of the Sower*. Kindle Edition. Open Road Media Sci-Fi & Fantasy, Updated edition (July 24, 2012). Print edition: Grand Central Publishing, Reprint edition, 2019. ISBN 978-1538732182