
Textbooks for Fall 2021

Required Purchase:

Important Note: Please purchase paper copies of the textbooks rather than electronic copies; in the past, I saw students with e-book copies experience trouble following the class discussions because e-books often have different or no page numbers. I expect you to have paper copies of the textbook in class and use the page numbers from the paper edition; different editions won't be accommodated in class discussions and assignments. **In addition, only paper copies will be allowed to be used in the open-book exams.**

- **Virgil, *The Aeneid*, Translated by Robert Fagles, Penguin, 2006. ISBN: 9780143106296**
This classical epic poem was written in Latin at the time of the first Roman emperor, Augustus; we will read it in this contemporary English translation by Robert Fagles.
- **Sandra Cisneros, *The House on Mango Street*, Vintage, 1984. ISBN: 9780679734772**
(Please note that this is the 25th Anniversary Edition with the author's introduction)
- **Marjane Satrapi,**
Persepolis: The Story of a Childhood, ISBN: 978-0-375-71457-3
Persepolis 2: The Story of a Return, ISBN: 978-0-375-71466-5

DRAFT Syllabus: This is the Spring 2021 Syllabus provided here for reference.

ENGH 202 Texts and Contexts: Migration in Literature, Ancient and Contemporary

Instructor: Dr. Hyunyoung Cho
 Fall 2021
 Section 01 TR 1:30 – 2:45
 Section 02 TR 3:00 – 4:45
 Classroom: G 101 and Online (Zoom & Blackboard)
 Office: G645
 Office Hours: Mondays 2:30 to 5:30 pm, and by appointment
 Email: hcho23@gmu.edu

COVID Update:

- Per the university decision, the class will meet online until further notice, at the scheduled class time. The Zoom meeting link is provided on Blackboard course site, in “Virtual Meeting Room.”
- I plan to hold office hours in my office most of the days, but I will also make myself available online during office hours. The office hour meeting link is also provided in “Virtual Meeting Room” on Blackboard.

Course Description and Learning Goals

English 202 is an introductory literature course that fulfills the Mason Core Literature requirement. This semester we are going to examine various stories, both old and contemporary, under the rubric of migration, broadly construed. We will examine the ways in which these stories represent and are shaped by human movement, both individual and group migration, both forced and voluntary moving, and both physical and social mobility.

In our global and globalizing world, more and more people take advantage of the freedom to move around. Many travel widely, and many study, work, and live far away from their home and hometown, often crossing national boundaries. Indeed, many of you have done so already, and will do so again when you study in Fairfax. In addition to this chosen mobility, our world also continues to see forced displacements of people from their homelands because of war and other conflicts. Whether voluntary or forced, moving away from one’s homelands create unique challenges as well as opening up a new world for those who move. How does one form new bonds with strangers and with the new place? How does one maintain old bonds with one’s birth family and one’s old friends? How does one’s sense of identity change in a whole new setting? Or how does one maintain and/or reshape one’s sense of self? How does this experience of journey offer an opportunity of personal growth? How do peoples in motion facilitate cultural encounters, which lead to fertile exchanges as well as conflicts?

While the ongoing pandemic makes us wonder if the post-COVID world might lead to a less mobile and less globalized world, it is also true that this situation offers us a unique opportunity to pause and examine the challenges, risks, and benefits of moving and migration. In this course, we will examine the ways in which literary texts represent these unique opportunities and challenges triggered by moving and migration. We will read various kinds of writing, orally transmitted old stories, an epic poem, a short novel and a graphic novel, from various time periods and from diverse places. These literary texts will help us enhance our insights on our own lives by way of learning and reflecting on the lives far away from our own, both temporally and spatially, as well as deepening our understanding of migration. Our discussions not only pay attention to the language of these literary texts but also touch on the society and culture in which they are produced, because learning the socio-economic “contexts” of a text helps us to understand the text better, and in turn the text allows us to experience social and economic issues of cultures far away from our own, sharpening our understanding of our own culture(s).

On successful completion of the course, students should be able to

- Explore correlations between a text and its cultural contexts
- Recall key information about basic tools of literary analysis
- Formulate descriptive and analytical statements about works of literature
- Apply pertinent techniques and strategies of literary analysis
- Develop an interpretive question
- Argue in support of an interpretation
- Communicate literary analysis using written and oral forms
- Compose critical essays integrating the skills developed above to develop and support an interpretation

Course Prerequisites

Students should have taken and passed ENGH 100, 101, or its equivalent, **before** taking this course. Please let me know if you have any doubts or concerns on this matter.

Textbooks:

Required Purchase:

Important Note: Please **purchase paper copies** of the textbooks rather than electronic copies; in the past, I saw students with e-book copies experience trouble to follow the class discussions because e-books often have different or no page numbers. I expect you to have paper copies of the textbook in class and use the page numbers from the paper edition; different editions won't be accommodated in class discussions and assignments. **In addition, only paper copies will be allowed to be used in the open-book exams.**

- **Virgil, *The Aeneid*, Translated by Robert Fagles, Penguin, 2006. ISBN: 9780143106296**
This classical epic poem was written in Latin at the time of the first Roman emperor, Augustus; we will read it in this modern English translation. There are other well-known and respected translations: one by John Dryden (translated in late 17th C), and one by Robert Fitzgerald (1981, 1990). Dryden's translation is obviously much harder for us to read, though it is available free online here: <http://oll.libertyfund.org/titles/virgil-the-aeneid-dryden-trans> and the IGC library has copies of the Fitzgerald translation. I advise you to check out both of these translations, especially when you want to unpack further the meaning of specific passages. But in our class meetings, we will use the Fagles translation, and follow its pagination.
- **Sandra Cisneros, *The House on Mango Street*, Vintage, 1984. ISBN: 9780679734772**
- **Marjane Satrapi, *Persepolis: The Story of a Childhood*, ISBN: 978-0-375-71457-3**
***Persepolis 2: The Story of a Return*, ISBN: 978-0-375-71466-5**

The rest of the required readings will be all provided on Blackboard, either as PDF or as links to e-books. **I strongly recommend that you make paper copies of these readings for class meetings and add annotations as you read them.**

- Selections from the Old Testament of the Bible, i.e., Hebrew Bible.
We will read the stories of Adam and Eve. We will approach this well-known not as religious writings but as an old story, a piece of literature. The story was originally written in (Biblical) Hebrew, and we will read it in modern, albeit old, English.
- "Brier Rose," "Cinderella," and "Snow White" by Grimm Brothers.
These fairy tales were collected originally in German by Grimm Brothers in 1819. We will read them in modern English.

Recommended Readings (all of them are available in the IGC library):

For Literary Terms:

Chris Baldick, *The Oxford Dictionary of Literary Terms*. In addition to the paper copies in the IGC Library, you can use the electronic copy available at the GMU Library.

For Guidance on Writing:

Diana Hacker and Nancy Sommers. *A Writer's Reference* (8th edition), Boston: Bedford/St Martin's, 2016. This book provides a useful guide on writing in general and contains a chapter on the MLA documentation style. The IGC Library also has many other writing handbooks.

Kelly J. Mays, ed., *The Norton Introduction to Literature*, Shorter 11th edition. ISBN: 978-0-393-91339-2. This book contains a useful article on writing about literature.

For Historical Contexts:

Marc Van De Mieroop, *A History of the Ancient Near East ca. 3000-323 BC*. (Malden, MA: Blackwell, 2004)

Mary Toliafero Boatwright, *Romans: from Village to Empire* (Oxford: Oxford University, 2011)

Ferdinand Braudel, *Memory and the Mediterranean*. (New York: Alfred A. Knopf, 2001)

Leslie Page Moch, *Moving Europeans: migration in Western Europe since 1650* (Bloomington: Indiana University Press, 1992)

Technology Requirements

You must have regular and reliable access to the following technologies (and the patience to work with them if they are new to you). Please note that due to the online mode of instructions, we have enhanced technology requirements this semester. If you anticipate any difficulty to meet this technology requirement, consult with me immediately.

- **An Active GMU email account:** GMU policy dictates that Masonlive Mail is the only way instructors communicate with students by email, therefore instructors respond to email sent from a Masonlive email address only. If you regularly use Gmail or another email client, make sure you forward your Mason Mail to your account. Do not, however, send messages to me, or any other professors, from any email client other than Mason Mail.
- To attend online class meetings, you must have a computer or tablet with a recent version of virtual meeting software. We will use the **Zoom** and/or Blackboard Collaborate, and the link to the meeting will be provided in “Virtual Meeting Room,” in the left-side navigation column on our Blackboard course site. You might be prompted to download the free software when you click on the conference link unless you already have it on your computer. It requires you to use a high-speed internet connection and *a reliable computer with a camera and microphone*.
- A laptop computer with a recent version of [Microsoft Word \(free for GMU students\)](#): bring your laptop to class meetings after we switch back to face-to-face instruction. Because of social-distancing rules, we will need to complement our f2f interactions with collaborations facilitated by technology.
- **For online class meetings:** online access to a high-speed Internet connection and **a computer with a camera and speakers**. *If you don't have a camera and speaker, you can loan them from the IT office (on the second floor). The IT Office also has a limited number of loaner laptops for students. Please check them out.*
- **Regular back-up of your work:** establish a stable system of back-ups. **It is your responsibility to prepare for unexpected but frequent failures and loss of your laptop computers and the resulting loss of your work.** Save and back up often and in multiple ways: use USB-drives and save in remote locations by using Cloud services and/or by self-emailing as attachments. **Computer failures will not constitute a legitimate excuse for late assignment submissions.**
- **Internet Browser compatible with Blackboard.** Go [HERE](#) to see the current list of supported browsers. This class, especially during the first half of the semester, will be taught on Blackboard. Readings will be provided on Blackboard and some major works will be submitted to Blackboard.
- To view video and audio files, you must also have [Adobe Flash](#) and [Quicktime](#), [Real Player](#), or [Windows Media Player](#) installed on your computer. *These programs require a high-speed Internet connection.*
- *To read PDF documents, you will need to have a PDF reader, such as [Preview](#) (for Macs) or [Adobe Reader](#) (the most recent version) installed on your computer. **Adobe Reader DC** is a free program for reading & commenting on pdf documents; do not download the “pro” version which is not free.*

GMU-Korea IT Services and GMU Technical Support Center:

As GMU-Korea students you can obtain assistance with technology issues you encounter by visiting the GMUK IT Services (on the second floor of the GMU building) and by contacting the Instructional Technology Unit (ITU) Support Center. The Instructional Technology Unit (ITU) Support Center provides students with information about a range of technical support issues, including updates about network outages, how to set up a Mason email account, and how to access the library databases from off-campus.

The gateway page for the ITU Support Center is available at <https://itservices.gmu.edu/services/services-students.cfm/>.

Course Requirements and Grading:

Course Requirements	Grade Points	Crisis Passes Allowed
Classwork Participation	140 ////210 points/	No
Quizzes		No
• Syllabus Quiz	10 points	
• Literary Terms Quiz 1	20 points	
• Literary Terms Quiz 2	30 points	
• Greek-Roman Mythology and Roman History Quiz	20 points	
Short Writing Assignments		
Terms of Literary Analysis Worksheet	50 points	Yes
Greek-Roman Mythology & Roman History Worksheet	40 points	Yes
Paraphrase Assignment:	30 points	Yes
Peer Reviews of the Literary Analysis Essay	30 points	No
Midterm Exam	130 points	N/A
Literary Analysis Essay		
Essay Outline and Introduction (initial draft)	30 points	No
First Draft	70 points	No
Final Draft + Self-check list + Reflection on Revision	330 points	Yes

- **Attendance**

I expect you arrive on time and attend each and every class. We will use the attendance check-in function on Blackboard.

When the class is meeting online, in addition to fulfilling the normal expectations of active class participation, you need to do the following to be considered as fully participating in the class:

- Secure a quiet space for class participation and/or use a speaker headset with microphone
- Work in a space with required level of internet connection (see the [Technology requirement](#) above)
- Participate with the camera and microphone and turn them on unless otherwise requested. If you prefer (for privacy), you may opt to use the [virtual background feature](#).

While the attendance is not assigned grade points, the attendance will serve as a gateway for active participation in learning activities of this class.

- **Classwork Participation:** You will be assigned various classwork activities, discussion board postings, group collaborative activities, and individual writing exercises. You will get participation points for these activities, **15 points per a full week**.
- **Short Writing Assignments:** In addition to short writing exercises assigned as Classwork, you will have the following short writing assignments.
 1. **Terms of Literary Analysis Worksheet:**
I will assign you a handout of literary terms. You will look them up in Chris Baldick's *The Oxford Dictionary of Literary Terms* and explain the terms in your own words, along with an example. Following individual submissions, you will collaborate with your peers in your group to produce a finalized group draft. You will have quizzes based on this assignment and class readings. Follow the detailed instructions in the worksheet.
 2. **Greek-Roman Mythology & Roman History Worksheet:**
I will assign you a handout of figures and terms of Green-Roman Mythology and Roman History. You will explain each term in the handout and attach an image/famous painting/picture that you have found on the web. Following individual submissions, you will collaborate with your peers in your group to produce a finalized group draft. You will take a quiz based on this assignment and class readings. Follow the detailed instructions in the worksheet.
 3. **Paraphrase Assignment:**
You will paraphrase the assigned lines of *The Aeneid*. This is a line-by-line paraphrase, and you will do this **either individually or in pairs**. Your ability to paraphrase lines of *The Aeneid* will be tested in the exam. Follow the detailed instructions in the paraphrase assignment handout.
 4. **Peer Reviews of the Literary Analysis Essay:**
You will read your peers' essay drafts, because commenting and evaluating other people's writing is integral part of getting trained to become a better writer. The peer review handout is also designed to instruct you the critical expectations of a literary analysis essay. Read it carefully and apply those rules and guidelines to your own writing as you revise. Your performance as reviewer will be graded.
- **Midterm:** Midterm exam will mostly consist of short-answer questions. You should be able to answer them easily as long as you have actively read the assigned reading and participated in class learning activities. Closer to the exam date, I will provide further details about the exam.
- **Literary Analysis Essay:** This is the culminating assignment of this class. You will write an essay that analyzes one (or two) of the literary texts in light of the contexts covered over the course of the semester, and/or in relation to the course theme. 1500 – 2000 words. To help you develop your topic, I will provide a list of sample prompts, but you are free and **encouraged to formulate your own essay question, following the models provided in sample prompts. You are encouraged to meet with me to discuss your essay topic as early as possible.** In Week 13, you will be asked to submit the paragraph-by-paragraph outline of the paper (with the passages to be quoted) and a draft of introductory paragraph; in Week 14, you will submit the FULL first draft of the essay.

You will write two drafts (first and final), and you will get feedbacks both from your peers and myself during the writing process. This is a specific kind of argumentative essay in which you make an interpretive claim about one or two of the texts from our class and support it with passages from the readings (i.e., textual evidence). Throughout the semester you will learn the techniques of literary analysis and will practice writing paragraphs by analyzing passages from a literary text.

Both first draft and final draft are required for this assignment. You will revise your first draft based on your peers' reviews. Final draft should show significant revision and improvement over first draft and you will attach 1. a self-check list (the form to be provided by the instructor) 2. a reflection on the feedback you have received and your revision. Throughout the writing process, you are encouraged to come and see me for consultations. I do not provide email commenting; you will have to meet me either virtually or in my office.

More details on this assignment will follow in a separate handout.

Procedures and Policies:

1. Late Work Policy:

- ✓ Late Penalty for major assignments: Late submission of a major assignment will result in 5% grade (or up to 10-point) grade reduction for each calendar day it is late, including weekends and holidays.
- ✓ Late submission of Classwork will result in point reduction. They will not be accepted once the submission folder is closed.
- ✓ The quiz cannot be taken once it is closed.

- ✓ **Crisis Passes:**

Since I know that "life happens" through no fault of your own, you will have **THREE Crisis Passes** that you can use throughout the entire semester on major assignments to secure an automatic extension without a penalty.

Each Crisis Pass will give a twenty-four-hour extension from the original deadline. When using a pass, you don't need to explain your reasons for using it.

Ground Rules for Crisis Passes:

1. As soon as you can, send me an email with the following subject line. The email will serve as the record.
ENGH202 Crisis Pass: [Your Official Name], [the assignment name], [number of passes to be used]
2. **In addition, indicate that you are using a crisis pass when submitting your assignment on Blackboard** (using the memo function).
3. You cannot use Crisis Passes for low-stakes assignments (see the course requirements table on page 5).
4. You cannot use Crisis Passes for the first draft of the literary analysis essay.
5. You cannot use the Crisis Pass retroactively (i.e., after receiving the assignment grade).

✓ **Other Late Policies**

Technology Failures

While technology failures do happen, **they are not an excuse for late work**. Excuses such as a crashed hard drive, a corrupted file, common Blackboard glitches, and others are too difficult to verify. Accommodations for tech failures can be made only if there is a verifiable campus-wide technology problem. Otherwise, make sure you start your work early and use email to send your work if you can't upload it to Blackboard. You also have the option to use one of the crisis passes.

2. English Department Statement on Plagiarism:

Plagiarism means using the exact words, opinions, or factual information from another source without giving that source credit. Writers give credit through the use of accepted documentation styles, such as parenthetical citation, footnotes, or end notes; a simple listing of books, articles, and websites is not sufficient. Plagiarism is the equivalent of intellectual robbery and cannot be tolerated in an academic setting.

Student writers are often confused as to what should be cited. Some think that only direct quotations need to be credited. While direct quotations do need citations, so do paraphrases and summaries of opinions or factual information formerly unknown to the writers or which the writers did not discover themselves. Exceptions to this include factual information which can be obtained from a variety of sources, the writers' own insights or findings from their own field research, and what has been called common knowledge. What constitutes common knowledge can sometimes be precarious; what is common knowledge for one audience may not be so for another. In such situations, it is helpful to keep the reader in mind and to think of citations as being "reader friendly." In other words, writers provide a citation for any piece of information that they think their readers might want to investigate further. Not only is this attitude considerate of readers, it will almost certainly ensure that writers will not be guilty of plagiarism.

3. GMU Nondiscrimination Policy:

Nondiscrimination Policy: George Mason University is committed to providing equal opportunity and an educational and work environment free from any discrimination on the basis of race, color, religion, national origin, sex, disability, veteran status, sexual orientation, or age. GMU shall adhere to all applicable state and federal equal opportunity/affirmative action statutes and regulations.

For the full statements of this university policy, visit

<https://universitypolicy.gmu.edu/policies/non-discrimination-policy/>

UNIVERSITY RESOURCES:

1. [The Mason Library](#) and [IGC Library](#)

As members of GMU community, you have full access to the library resources available online. You can also seek help with your research by contacting subject librarians. "Ask the

Librarian” button on the library front page is a useful tool to explore. The library website is a gateway to a treasure trove of resources and tutorials, which I will encourage you to explore and exploit throughout the semester.

I also recommend you visit the IGC library at your earliest convenience and frequent it throughout the semester. I have ordered many resources (including DVDs of Korean films) relevant for our course and I expect they will continue to arrive. The library also offers a beautiful space for study. Please visit and explore.

2. [University Writing Center](#)

Even though you cannot visit the writing center on the main campus, you will want to frequent the Writing Center’s excellent website and take advantage of its wonderful collection of resources. In addition, you can sign up for an online tutoring service.

3. Tutoring Services at GMU-Korea

Writing tutoring is available at the Academic Resources Center located on the 6th floor. I expect submissions of your major assignments largely free from grammatical and stylistic errors. Sign-up for sessions and take advantage of this useful resource.

4. GMU-Korea Counseling Service Center

The Counseling Center provides comprehensive support services that promote the personal, social, and academic success of GMUK students. The Center is located in Multi-Complex Building 3052 (near the IGC Health Center). To reach them, you can visit the center, email wellness@gmu.edu, or call (032) 626-6142.

IMPORTANT DATES

For the most updated and accurate information, please check the [GMU Korea Academic Calendar](#).

- Last Day to Add Classes: Tuesday, March 2
- Last Day to Drop Classes (with 100% tuition refund): Monday, March 8
- Last Day to Drop Classes (with 50% tuition refund): Monday, March 15
- Unrestricted Withdrawal Period: Tuesday, March 16 – Friday, April 2
- Selective Withdrawal Period: Saturday, April 3 – Friday, April 23

Class Schedule

This schedule is provided for general guidance. Please check out the Weekly Course Content of the Blackboard course site as well as my announcements in class for the most up-to-date schedule and assignment due dates.

		Reading due	Assignments and Quizzes
Introduction: Migration and Mobility in Archetypal Stories			
Week 1	Tues, Feb. 23	Introduction to Class, Instructor, and Course Theme: ✓ Texts, Contexts, Literature, and Interpretation ✓ Mobility in Pre-modern and Modern Times Reflective and explorative writing exercise on migration	
	Thurs, Feb. 25	The story of Adam and Eve (from Tanakh, or Hebrew Bible) Required Reading: Genesis chapter 1-3 (PDF on BB) Introduction to Literary Terms Assignment	Syllabus Quiz
Week 2	Tues, March 2	The story of Adam and Eve (from Tanakh, or Hebrew Bible)	
	Thurs, March 4	"Brier Rose" "Plot" "Setting"	Literary Terms Worksheet Individual Draft due
Week 3	Tues, March 9	"Cinderella" & "Snow White" "Character" " Literary Terms Worksheet Wiki	Literary Terms Group Submission due
	Thurs, March 11	Literary Terms Worksheet Reviews "Narration"	Literary Terms Quiz 1
Migration and Epic			
Week 4	Tues, March 16	<i>The Aeneid</i> and the epic tradition Required Reading: Book 1. pp. 47 -- 57 Watch the TEDEd Videoclip on The Aeneid (the link is also on BB)	Greek-Roman Mythology Worksheet Individual Draft due
	Thurs, March 18	<i>The Aeneid</i> Required Reading: Book 1, pp. 57 -- 73	Greek-Roman Mythology Group Submission due
Week 5	Tues, March 23	<i>The Aeneid</i> Required Reading: Book 2, pp. 74 -- 94	Paraphrasing Assignment due.
	Thurs, March 25	<i>The Aeneid</i> Required Reading: Book 2, pp. 94 --102	
Week 6	Tues, March 30	<i>The Aeneid</i> Required Reading: Book 4. pp. 127 --148	
	Thurs, April 1	Midterm Exam	
Week 7	Tues, April 6	Required Reading: <i>The Aeneid</i>	

		Book 4. pp. 148—152 & the final 20 lines of Book 12	
	Thurs, April 8	<i>The Aeneid</i> Review	
Week 8	Tues, April 13	Migration in Modern Times <i>Pelle the Conqueror</i> (film): Watch the film before coming to class	
	Thurs, April 15	<i>Persepolis: A Story of a Childhood</i>	
Migration in Modern World			
Week 9	Tues, April 20	<i>Persepolis: A Story of a Childhood</i>	
	Thurs, April 22	<i>Persepolis: A Story of a Return</i>	
Week 10	Tues, April 27	<i>Persepolis: A Story of a Return</i>	
	Thurs, April 29	<i>The House Mango Street</i> Required Reading: Introduction & pp. 3-55	
Week 11	Tues, May 4	No Class: Spring Recess	
	Thurs, May 6	<i>The House on Mango Street</i> Required Reading: pp.	
Week 12	Tues, May 11	<i>The House on Mango Street</i>	Literary Terms Quiz 2
	Thurs, May 13	<i>The House on Mango Street</i> Review	By this week, try to discuss your essay project with me.
Literary Analysis Essay Writing Workshop			
Week 13	Tues, May 18	Literary Essay Writing Workshop 1: Using Textual Evidence to Support your Claim Quoting and analyzing passages to explain & support your claim.	Bring your tentative claim, and three pieces of textual evidence (words, phrases, passages, and deployed literary devices) to be used to support it.
	Thurs, May 20	Literary Essay Writing Workshop 2: Writing Introduction Mini-peer review	Introduction and Formal Outline due. Your outline should indicate which passages you are to quote in each BP, along with in-text citations (i.e., page numbers & line numbers, if poetry).
Week 14	Tues, May 25	Literary Essay Writing Workshop 3: Building your line of Argument <ul style="list-style-type: none"> • Topic Sentences • Transitions Developing your argument	Revised Introduction and the first body paragraph due
	Thurs, May 27	Writing Workshop 4: Building your line of Argument 2 Mini-peer review 2	
Week 15	Tues, June 1	Review and reflection; Peer Review	First full Draft of Literary Analysis Essay due
	Final Draft of Literary Analysis Essay due by Saturday, June 5, 11:59 pm		