

## English 103 Western Literature

Fall 2009

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### Course Objectives

- To study selected major works in the literature of the Western world, all written originally in ancient or modern foreign languages but read for this course in English translations
- By studying these works, to understand better the roots and evolution of Western society, its distinctiveness as a culture, and one's relationship to it
- To develop skills in literary analysis
- To practice the oral and written communication of ideas

### Required Text

Mack, Maynard, et al., ed. The Norton Anthology of World Masterpieces. 5<sup>th</sup> Continental ed. New York: Norton, 1987.

### Course Requirements

Five required elements will be given equal weight in the final assessment of a student's course work: classroom performance, an essay revised and expanded from one of four earlier draft essays, two period examinations, and a final examination.

Classroom performance. Four aspects of scholarly behavior are considered in assessing classroom performance. (1) Attendance and attention are basic. Students are expected to attend class regularly. Absences will be noted and will negatively affect the grade. Just showing up, however, is not enough. Attention to class proceedings is also expected. While civil disagreement with ideas expressed by others is welcome, disruptions, being distracted, or sleeping are not! (2) Active participation in class discussions, oral quizzes, and other class activities, therefore, is key to success in this course and will depend on timely completion of reading assignments and other preparations for class meetings. (3) Leadership may be demonstrated in a variety of ways in both whole-class and small group settings. Every student will sign up to serve as a co-instructor for a single class meeting, responsible for preparing oral quizzes, framing questions for class or small group discussion, and providing other classroom support as directed by the instructor. (4) Teamwork is equally important. Four scheduled writing workshops will afford specific opportunities to assess team value through peer-editing feedback and authors' ratings of editorial helpfulness.

Essay. Four ungraded draft essays (2-3 pages each) will be written and tested in peer-editing workshops and class readings over a period of two months: (1) a plot summary of *The Iliad* for a target audience (due September 16); (2) a comparison of a character or character type as first encountered in *The Iliad* with the same character or type as seen again in *The Odyssey* (due September 30); (3) an analysis of allegory, symbol, or theme in *The Inferno* (due October 21); and (4) an analysis of setting (place and/or time) in *The Inferno* (due November 4). From the resulting portfolio of drafts and feedback, one draft will be selected for revision and expansion (to 5-6 pages). The revised and expanded version will be submitted to the instructor on November 23 for a grade. Any references and research will be documented according to the format prescribed by the Modern Language Association (MLA). Attached to this essay will be a short description of its development.

Examinations. There will be three examinations in this course: (1) a period examination on Homer's *Iliad* and *Odyssey* (October 5); (2) a period examination on Dante's *Inferno* (November 9); and (3) a final examination on various works of modern dramatic literature and twentieth-century prose fiction (December 16 at 8:30 a.m.).

### Grading

The final grade will, in general, be an average of grades for the five elements listed. Late work will be penalized. A missed examination may be re-scheduled at the discretion of the instructor for a valid, documented reason (for example, a medical or family emergency or a college-related commitment approved by the instructor by prior arrangement). The instructor will apply both quantitative and qualitative judgments in determining grades for individual assignments and for the course.

#### Grading equivalents:

A+	98	B+	88	C+	78	D+	68
A	95	B	85	C	75	D	65
A-	92	B-	82	C-	72	D-	62
						F	55

### Academic Honesty

Students in this course should refer to the statement on academic honesty at Moravian College in the current *Student Handbook*, available online at <http://www.moravian.edu/StudentLife/handbook/academic2.htm>

Students must retain copies of all written work submitted to the instructor, as well as all notes, drafts, and materials used in preparing assignments. These are to be made available for inspection by the instructor at any time.

Questions about appropriate collaboration, proper documentation, and other honesty issues can be confusing. If in doubt, ask the instructor.

N.B.

- This syllabus, including the schedule of readings, writing assignments, and examinations that follows, is subject to change.
- In order to be successful, students should expect to work at least six hours per week outside of class in preparation.
- Students who wish to request accommodations in this course for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

## Schedule of Readings, Writing Assignments, and Examinations for EN 103

Note: All readings are found in The Norton Anthology of World Masterpieces.

<b>Aug.</b>	31	Introduction to the course
<b>Sept.</b>	<u>02</u>	Homer's <i>Iliad</i> , Introduction and Books I, VI, VIII, pp. 64-93
	07	Labor Day—no class
	<u>09</u>	<i>Iliad</i> , Books IX, XVIII-XIX, pp. 93-138
	14	<i>Iliad</i> , Books XXII, XXIV, pp. 138-172
	<u>16</u>	<b>Workshop—plot summary</b>
	21	Homer's <i>Odyssey</i> , Books VI, VIII, pp. 172-197
	<u>23</u>	<i>Odyssey</i> , Books IX-X, pp. 197-227
	28	<i>Odyssey</i> , Book XI, pp. 227-246
	<u>30</u>	<b>Workshop—character comparison</b>
<b>Oct.</b>	05	<b>Examination</b>
	<u>07</u>	Dante's <i>Inferno</i> , Introduction and Cantos I-V, pp. 752-787
	12	Fall break—no class
	<u>14</u>	<i>Inferno</i> , Cantos VI-XIII, pp. 787-821
	19	<i>Inferno</i> , Cantos XIV-XVIII, pp. 821-841
	<u>21</u>	<b>Workshop—allegory/symbol/theme analysis</b>
	26	<i>Inferno</i> , Cantos XIX-XXIII, pp. 841-863; quiz
	<u>28</u>	<i>Inferno</i> , Cantos XXIV-XXVIII, pp. 863-884
<b>Nov.</b>	02	<i>Inferno</i> , Cantos XXIX-XXXIV, pp. 884-911
	<u>04</u>	<b>Workshop—setting analysis</b>
	09	<b>Examination</b>
	<u>11</u>	Moliere's <i>Tartuffe</i> , Introduction and Acts I-II, pp. 1400-1433
	16	<i>Tartuffe</i> , Acts III-V, pp. 1433-1462
	<u>18</u>	Chekhov's <i>The Cherry Orchard</i> , Introduction and Acts I-II, pp. 2079-2107
	23	<i>The Cherry Orchard</i> , Acts III-IV, pp. 2107-2125; <b>essay due</b>
	<u>25</u>	Thanksgiving-no class
	30	Kafka's <i>The Metamorphosis</i> , pp. 2298-2341
<b>Dec.</b>	<u>02</u>	Mann's <i>Mario and the Magician</i> , pp. 2247-2288
	07	Camus' <i>The Guest</i> , pp. 2433-2447; Borges' <i>The Garden of Forking Paths</i> , pp. 2453-2464; García Márquez' <i>Death Constant Beyond Love</i> , pp. 2583-2595
	<u>09</u>	Group presentations
	16	<b>Final examination @ 8:30 a.m.</b>