

**English 103B Western Literature****Fall 2010**

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Course Objectives

- To study selected major works in the literature of the Western world, most written originally in ancient or modern foreign languages but read for this course in English translations
- By studying several Classical and Medieval works, to understand better the roots and evolution of Western society and its distinctiveness as a culture
- By studying several 20<sup>th</sup>-century works written by Western writers about China, to understand better the relationship between West and East
- To develop skills in literary analysis
- To practice the oral and written communication of ideas
- English 103 meets the M2 (Literature) requirement for LinC. Elementary and secondary education English majors may count one course from among English courses 101-105 as an elective in the English major.

Required Texts

Brecht, Bertolt. *The Good Woman of Setzuan*. Trans. by Eric Bentley. Minneapolis: U of Minnesota P, 1999. Print.

Hwang, David Henry. *M. Butterfly*. New York: Dramatists Play Service, Inc., 1998. Print.

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

*The Norton Anthology* is the main text for the course and will be referenced extensively throughout the semester. The plays by Brecht and Hwang will be read during the last third of the semester. The Moravian College Bookstore will offer for sale a substantial number of new or used copies of the editions listed above, but copies of these two plays will also be available on reserve in Reeves Library.

## Course Requirements

In the final assessment of a student's course work, five required elements will be weighted as noted below: classroom performance, an essay revised from one of three earlier draft essays, two period examinations, and a final examination.

Classroom performance (20%). 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 and lateness will be noted and will negatively affect the grade. Just showing up, however, is not enough. Attention to class proceedings is also expected. (2) Active participation in class discussions, QAI challenges, 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, for example, reporting results of group discussions or peer recognition of one's draft essay as a model. Every student will sign up to serve as a co-instructor for a single class meeting, responsible for selecting and judging QAI contestants, framing questions for class or small group discussion, and providing other classroom support as directed by the instructor. (4) Teamwork is equally important. Three scheduled writing workshops will afford specific opportunities to assess team value through peer-editing feedback. Performance activities and table readings of dramatic scenes are also examples of demonstrated teamwork.

Essay (15%). Three ungraded draft essays (2-3 pages each) will be written and tested in peer-editing workshops and class readings: (1) a first-person account or monologue in the voice of a character in *The Iliad* or *The Odyssey* (due September 23); (2) a description of a modern setting for the punishment of one of Dante's sins or for a sin that might be added to a 21<sup>st</sup>-century Inferno (due October 28); and (3) a discussion of one Western writer's view of China in one of the final three works read for the course (due December 7). From the resulting portfolio of drafts and feedback, one draft will be selected for revision and submission to the instructor for a grade on December 15 as half of the final examination. Any references and research will be documented according to the format prescribed by the Modern Language Association (MLA).

Examinations. There will be three examinations in this course: (1) a period examination September 28 on Homer's *Iliad* and *Odyssey* (25%); (2) a period examination November 2 on Dante's *Inferno* (25%); and (3) a final examination December 15 at 8:30 a.m. on three 20<sup>th</sup>-century works referencing China (15%).

## Grading

The final grade will, in general, be calculated according to the weighted values of the five elements listed above. 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

## A Note about QAI

The QAI challenge will be a feature of most class meetings. The co-instructor for a class meeting will randomly select five participants, each of whom will offer either a question about the reading for that day, an answer to a previous contestant's question, or an insight about the reading. The instructor, in consultation with the co-instructor, will rate each contestant on a scale of zero to four: 0 = came up empty, 1 = weak, 2 = okay, 3 = solid, 4 = excellent. At the conclusion of the QAI challenge, any unanswered questions may be addressed by the class. Answers and insights may be further explored in class discussion.

## Academic Honesty

Students in this course should refer to the statement on academic honesty at Moravian College in the current *Student Handbook*, available online. 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.

## FYI

- 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 103B

Note: All readings except for the Brecht and Hwang plays are found in *The Norton Anthology of World Masterpieces*, and the page numbers listed below refer to that text.

<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	<i>Iliad</i> , Books IX, XVIII-XIX, pp. 93-138
	<u>09</u>	<i>Iliad</i> , Books XXII, XXIV, pp. 138-172
	14	Homer's <i>Odyssey</i> , Books VI, VIII, pp. 172-197
	<u>16</u>	<i>Odyssey</i> , Books IX-X, pp. 197-227
	21	<i>Odyssey</i> , Book XI, pp. 227-246
	<u>23</u>	<b>Workshop—character monologue/1<sup>st</sup>-person account</b>
	28	<b>Examination</b>
	<u>30</u>	Dante's <i>Inferno</i> , Introduction and Cantos I-V, pp. 752-787
<b>Oct.</b>	05	<i>Inferno</i> , Cantos VI-XIII, pp. 787-821
	<u>07</u>	<i>Inferno</i> , Cantos XIV-XVIII, pp. 821-841
	12	Fall break—no class
	<u>14</u>	<i>Inferno</i> , Cantos XIX-XXIII, pp. 841-863
	19	<i>Inferno</i> , Cantos XXIV-XXVIII, pp. 863-884
	<u>21</u>	<i>Inferno</i> , Cantos XXIX-XXXIV, pp. 884-911
	26	Selected cantos from <i>Purgatorio</i> and <i>Paradiso</i> , pp. 911-958
	<u>28</u>	<b>Workshop—setting description</b>
<b>Nov.</b>	02	<b>Examination</b>
	<u>04</u>	Brecht's <i>The Good Woman of Setzuan</i> , Prologue through scene 3a
	09	<i>Good Woman</i> , scenes 4 through 7a
	<u>11</u>	<i>Good Woman</i> , scene 8 through Epilogue
	16	Borges' <i>The Garden of Forking Paths</i> , pp. 2453-2464
	<u>18</u>	<i>Forking Paths</i> , study cont'd
	23	Hwang's <i>M. Butterfly</i> , Act 1
	<u>25</u>	Thanksgiving break—no class
	30	<i>Butterfly</i> , Act 2
<b>Dec.</b>	<u>02</u>	<i>Butterfly</i> , Act 3
	<u>07</u>	<b>Workshop—a Western view of China</b>
	15	@ 8:30 a.m., <b>revised essay due; final examination</b>