

English 371 Senior Seminar  
Spring 2013  
Wednesday 4b & 5b  
PPHAC 338

Dr. Theresa A. Dougal Zinzendorf 301  
Office Hours: TR 11:45-12:45 W 10:30-11:30 & by appt.  
Phone: office 1389; home 610-954-8413  
Email: tdougal@moravian.edu

## REQUIRED MATERIALS:

Kelly, Joseph. *The Seagull Reader: Poems*. New York: W.W. Norton & Company, Inc., 2008.  
King, Stephen. *On Writing: a Memoir of the Craft*. New York, NY: Scribner, 2010.  
Shaw, George Bernard & Alan Lerner. *Pygmalion and My Fair Lady*. New York: Signet Classic, 1980.  
Shelley, Mary. *Frankenstein*.  
Articles on Blackboard and Reeves reserve  
Portfolio binder

## COURSE DESCRIPTION

In this capstone course, students will synthesize and expand upon what they have learned throughout their English major, producing an extended written project within their chosen genre and constructing a portfolio of work from their major, including a hands-on-learning assignment. Weekly meetings will consist of readings, discussion, presentations, and writing centered upon the related themes of creativity, re-creation, adaptation, influence, appropriation, and “repurposing.” Drawing upon the disciplinary skills highlighted in ENGL 225, writing, and other courses, students will reflect upon writing and literature as powerful and evolving forms of human expression and upon their own participation in practices that emerge from English Studies.

## COURSE OUTCOMES

- A deepened understanding that English Studies is multi-dimensional, involving the study of creative expression, culture, history, linguistics, literature, rhetoric, and writing
- An extended written project (~20 pages), in which students engage with course materials
- A portfolio of work produced throughout the major, including writing from this course and a hands-on-learning assignment. This portfolio should demonstrate critical thinking, effective writing, the construction of knowledge, and reflection.
- A sense of how one might engage in the professions that emerge from English Studies

## EVALUATION

Capstone project (30%), capstone presentation (10%), portfolio (20%), short writing assignments (20%), attendance & participation (20%). It is within the instructor’s purview to apply qualitative judgment in determining grades for any assignments and for the final course grade.

## ATTENDANCE AND PARTICIPATION

The success of this seminar depends upon your active engagement with course material and your willingness to share your ideas with others. Therefore, your participation grade will reflect your regular, voluntary engagement in class discussion. Full attendance without such engagement will earn no more than a grade of C for participation. You should expect to work 6+ hours per week outside of class. Please turn off and put away all electronic devices during class.

**ACADEMIC HONESTY:** Cheating and plagiarism will not be tolerated. Plagiarism is the misrepresentation of someone else’s work as your own. This includes such instances as quoting directly from a published work without giving the author credit (i.e. proper citation), inserting the author’s words as your own, using or “borrowing” another student’s work, buying a paper from a professional service, etc. It is your responsibility to be familiar with what constitutes plagiarism and, in the event of uncertainty, to ask in a constructive manner about a writing in question before it is due in a final version. You are also required to keep all note cards and rough drafts on papers and assignments until given a final grade for that course. Evidence of plagiarism and

cheating will be dealt with in accordance with the college policy on academic honesty found in the Student Handbook. Please read this policy in its entirety. In the event of a suspected infraction – in fairness to your peers and the standards of the college – it is my job to send the materials in question to the Dean’s Office at which time you are given the chance to provide your perspective on the matter.

**ACCOMMODATIONS:** Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

## SCHEDULE OF ASSIGNMENTS

Readings should be completed by the day on which they are listed. This schedule may be revised as the course progresses. I will announce changes in class.

Week 1	Wed. Jan. 16	Introductions Themes and goals Pygmalion and Prometheus H.D. “Pygmalion” Katha Pollitt, “Pygmalion”
Week 2	Wed. Jan. 23	<i>Frankenstein</i> “Author’s Introduction” and “Preface” <i>Poems:</i> Anne Bradstreet, “The Author to her Book” John Keats, “On First Looking into Chapman’s Homer” John Keats, “Ode to a Nightingale” Percy Bysshe Shelley, “Ode to the West Wind”
Week 3	Wed. Jan. 30	Peter G. Beidler, “What English Majors Do Out There, How They Feel about It, and What We Do about It” Suzanne Matson, “So, you want to be an English major” Vincent Barr, “An English Major Steps up to the Plate” Anthony Garcia, “Marketing Success for English Majors” Henry David Thoreau, “Life Without Principle” <i>Poems:</i> Robert Frost, “The Road Not Taken” Session with Amy Saul, Career Center
Week 4	Wed. Feb. 6	Mary Shelley, <i>Frankenstein</i> Harriet Hustis, “Responsible Creativity and the ‘Modernity’ of Mary Shelley’s Prometheus” <b>Hands-On Learning Assignment (HLA) Approval Form Due</b>
Week 5	Wed. Feb. 13	George Bernard Shaw, <i>Pygmalion</i> Bert Cardullo, “Stanley Kauffman Interview on Shaw’s Pygmalion: Play and Film”
Week 6	Wed. Feb. 20	<i>My Fair Lady</i> <i>Educating Rita</i> <i>Poems:</i> Robert Burns “A Red, Red Rose” Conferences

Week 7	Wed. Feb. 27	<i>Poems</i> : Introduction, pp. xxiii-li Billy Collins, "Introduction to Poetry" Galway Kinnell, "After Making Love We Hear Footsteps" E. E. Cummings, "in Just" William Butler Yeats, "The Lake Isle of Innisfree" William Shakespeare, Sonnet 73 "That time of year thou mayst in me behold" William Carlos Williams, "The Red Wheelbarrow" Galway Kinnell, "Blackberry Eating" Lewis Carroll, "Jabberwocky" <b>Project Proposal Due</b>
<b>Spring Recess</b>		
Week 8	Wed. March 13	Students' poems Stephen King, pp. v – 101 W. S. Merwin, "The Unwritten" <b>Hands-On Learning Assignment (HLA) Due</b>
Week 9	Wed. March 20	Stephen King, pp. 103-249 <i>Poems</i> : Diane Ackerman, "School Prayer" Matthew Arnold, "Dover Beach" Allen Ginsberg, "A Supermarket in California" James Dickey, "Cherrylog Road" <b>Annotated Bibliography Due</b>
Week 10	Wed. March 27	Stephen King, pp. 252-291 Carolyn Kellogg, "The Social Reading Network" "Fiction in the Age of E-books: An Interview with Paul Theroux" Pico Iyer, "The Joy of Quiet" Kenneth Goldsmith, "Uncreative Writing: It's Not Plagiarism. In the Digital Age, It's 'Re-purposing'" The Chronicle Review: "Steal These Words" <i>Poems</i> : Bob Dylan, "The Times They Are A-Changin" Edmund Spenser, "One day I wrote her name upon the strand"
Week 11	Wed. April 3	Writing as Activism Grace Paley documentary Linda Dittmar and Joseph Entin, "Jamming the Works: Art, Politics, and Activism" <i>Poems</i> : William Blake, "The Chimney Sweeper" poems Archibald MacLeish, "Ars Poetica poems" Lucille Clifton, "homage to my hips" Marge Piercy "Barbie Doll" Langston Hughes, "Theme for English B" <b>Draft of Project Due</b> (with annotated bibliography) Peer Workshop
Week 12	Wed. April 10	Peer workshop Conferences
Week 13	Wed. April 17	<b>Final Project Due</b> Presentations
Week 14	Wed. April 24	<b>Portfolio Due</b> (including reflective essay) Reflections, Evaluations

