

English 371 Senior Seminar
Fall 2015
MAIN/PPHAC/338
Monday 5b & 6b 1:10-3:45

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Office Hours: Tu/Thurs 2:30-3:30; Wed 11:45-12:45 & by appt.

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

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 (~15-20 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.

Assignments will be due at the start of each class, and if you have adequately addressed the prompt, you will receive full credit for the entry. *** Since assignments are designed to enhance class discussion and to indicate timely progress on the project, entries submitted apart from class (due to an absence, even if the entry is submitted in advance) or at the end of class (unless typed) will receive no more than half credit. Most students rightly allow themselves enough time to print their journals in time for the start of class. To be fair to them, students who do not print their journals in time for the start of class will have two-tenths of a point deducted from their journal entry grade. I will allow each student one occasion in which a journal may be printed late (immediately after class) or emailed to me (in advance or immediately after class). I encourage you to get in the habit of completing and printing your journals well in advance of the start of class, to avoid last-minute difficulties. Journals that are late (not just un-printed) will receive half credit, as explained above.

****Please use as little paper as possible – narrow margins, single-spaced, double-sided.

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.

**Unless otherwise directed, please turn off and put away all electronic devices during class.

** Please check your Moravian College email at least once per day for communication relevant to this 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.

Academic & Disability Support

Moravian encourages persons with disabilities to participate in its programs and activities. If you anticipate needing any type of accommodation or have questions about the physical access provided, please contact the event sponsor at least one week prior to the event. Students who wish to request accommodations in this class for a disability should contact Ms. Elaine Mara, Assistant Director of Academic and Disability Support at [610-861-1401](tel:610-861-1401) (office located on the first floor of Monocacy Hall). Accommodations cannot be provided until authorization is received from the Academic & Disability Support Office.

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	Mon. Aug. 31	Introductions Themes and goals Pygmalion and Prometheus H.D. "Pygmalion" Katha Pollitt, "Pygmalion"
Week 2	Mon. Sept. 7	<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" Mark Edmundson, "The Ideal English Major"
Week 3	Mon. Sept. 14	Mary Shelley, <i>Frankenstein</i> Harriet Hustis, "Responsible Creativity and the 'Modernity' of Mary Shelley's Prometheus" Hands-On Learning Assignment (HLA) Approval Form Due
Week 4	Mon. Sept. 21	George Bernard Shaw, <i>Pygmalion</i> Bert Cardullo, "Stanley Kauffman Interview on Shaw's Pygmalion: Play and Film" Conferences
Week 5	Mon. Sept. 28	<i>My Fair Lady</i> <i>Educating Rita</i> <i>Poems:</i> Robert Burns "A Red, Red Rose" Draft of Project Proposal Due Conferences

Week 6	Mon. Oct. 5	<p>Peter G. Beidler, "What English Majors Do Out There, How They Feel about It, and What We Do about It"</p> <p>Suzanne Matson, "So, you want to be an English major"</p> <p>Bruna Martinuzzi, "Why English Majors are the Hot New Hires"</p> <p>Joel Stein, "Humanities, All Too Humanities!"</p> <p>Vincent Barr, "An English Major Steps up to the Plate"</p> <p>Anthony Garcia, "Marketing Success for English Majors"</p> <p>Henry David Thoreau, "Life Without Principle"</p> <p><i>Poems</i>: Robert Frost, "The Road Not Taken"</p> <p>Session with Amy Saul, Career Center</p>
Week 7	Fall Recess	
Week 8	Mon. Oct. 19	<p><i>Poems</i>: Introduction, pp. xxiii-li</p> <p>Billy Collins, "Introduction to Poetry"</p> <p>Galway Kinnell, "After Making Love We Hear Footsteps"</p> <p>E. E. Cummings, "in Just"</p> <p>William Butler Yeats, "The Lake Isle of Innisfree"</p> <p>William Shakespeare, Sonnet 73 "That time of year thou mayst in me behold"</p> <p>William Carlos Williams, "The Red Wheelbarrow"</p> <p>Galway Kinnell, "Blackberry Eating"</p> <p>Lewis Carroll, "Jabberwocky"</p> <p>Draft of Annotated Bibliography Due</p> <p>Revised/Updated Project Proposal Due</p>
Week 9	Mon. Oct. 26	<p>Stephen King, pp. v – 101</p> <p>Randall Silvis, "10 Easy Steps to Becoming a Writer"</p> <p><i>Poems</i>: Diane Ackerman, "School Prayer"</p> <p>Hands-On Learning Assignment (HLA) Due</p>
Week 10	Mon. Nov. 2	<p>Stephen King, pp. 103-249</p> <p>W. S. Merwin, "The Unwritten"</p> <p>Annotated Bibliography Due</p> <p>Final Project Proposal Due</p>
Week 11	Mon. Nov. 9	<p>Stephen King, pp. 252-291</p> <p>"Fiction in the Age of E-books: An Interview with Paul Theroux"</p> <p>Josh Sanburn, "Smoked Stacks"</p> <p>Naomi S. Baron, "How E-Reading Threatens Learning in the Humanities"</p> <p>Pico Iyer, "The Joy of Quiet"</p> <p>Kenneth Goldsmith, "Uncreative Writing: It's Not Plagiarism. In the Digital Age, It's 'Re-purposing'"</p> <p>The Chronicle Review: "Steal These Words"</p> <p>Scott Torrow, "The Slow Death of the American Author"</p> <p>Tim Kreider, "Slaves of the Internet, Unite!"</p> <p><i>Poems</i>: Bob Dylan, "The Times They Are A-Changin'"</p> <p>Edmund Spenser, "One day I wrote her name upon the strand (Sonnet 75)"</p>
Week 12	Mon. Nov. 16	<p>Peer workshop</p> <p>Conferences</p> <p>Draft of Project Due (with updated annotated bibliography)</p>

Week 13 Mon. Nov. 23 Writing as Activism
Grace Paley documentary
Linda Dittmar and Joseph Entin, “Jamming the Works: Art,
Politics, and Activism”
Poems: 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”

Thanksgiving Recess

Week 14 Mon. Nov. 30 **Final Project Due, with Works Cited page and updated annotated bibliography**

Presentations

Week 15 Mon. Dec. 7 Presentations
Reflections, Evaluations
e-Portfolio Due (including reflective essay)