

Syllabus for English 104 B: Experience of Literature (Spring 2016)

Instructor: Dr. Andrew Crooke

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Class: Tuesday/Thursday 11:45-12:55 in 103 Zinzendorf

Office and Phone: 302 Zinzendorf, 610-625-7810

Office Hours: Tuesday/Thursday 1:00-2:30, or by appointment

Course Description

This course introduces you to the study and appreciation of literature through its principal genres of poetry, drama, and fiction. You will learn the fundamentals of literary analysis by reading and discussing works from a wide array of cultures and periods over the past four centuries. Attentive to historical and regional variations, as well as to diverse viewpoints shaped by class or race or gender, we will strive to balance a broad overview of literature with close scrutiny of individual works. Through our interpretations of poems, plays, stories, and novels, we will also examine the inextricable relationships between form and content, structure and style. In addition to deepening your reading proficiency and encouraging your oral participation, the class is designed to hone your writing skills, as you will complete both informal reactions and formal essays that sharpen your critical thinking and spark your creative responsiveness to literature.

Course Goals

Students should complete English 104 with the following objectives either learned or reinforced:

- an appreciation for the esthetic value and ethical grounding of all literary creations, as well as specific knowledge of certain works and writers;
- an understanding of traditions and innovations within poetry, drama, and fiction, along with a grasp of the literary devices, techniques, and elements employed in each genre;
- an awareness of historical events and cultural developments that have provided themes and inspiration for successive generations of writers;
- the ability (both spoken and written) to ask incisive interpretive questions, respond to others' ideas, and formulate arguable claims about works of literature.

Required Books (available at the Moravian College Bookstore)

Literature: A Portable Anthology, third edition, Janet Gardner, et al, eds., Bedford/St. Martin's, ISBN: 9781457606502

The Sound and the Fury, William Faulkner, Vintage, ISBN: 9780679732242

Chronicle of a Death Foretold, Gabriel García Márquez, Vintage, ISBN: 9781400034710

Note: You must acquire these books and bring them to class on the days they are assigned or else you will be marked absent. Please obtain these editions (see the publishers and ISBNs above) so that we will all be on the same page during our discussions. Any changes to our schedule will be announced in class. If classes are canceled, I may notify you by email of alternative assignments.

Attendance and Participation

Regular attendance is essential to participation in this or any other course that revolves around group discussion. If you must miss a session, please let me know in advance and arrange to pick up any supplemental materials. More than two absences will adversely affect your overall grade, and more than four will result in failure of the course. Arriving late or leaving early can be very disruptive, so two such incidents will equal one absence. Mere attendance, however, is only the

beginning of useful participation. In short, you must be in class mentally as well as physically. Always bring the day's assigned reading, a writing implement, and sufficient paper. Stay alert for the entire class period. Please come prepared to listen attentively, to contribute your opinions thoughtfully, to engage in activities with enthusiasm, and to treat your classmates with respect. In order to keep distractions to a minimum, the use of cell phones, laptops, and other electronic devices is not permitted for any purpose, unless I specify an exception. Furtive texting, emailing, calling, chatting, browsing, etc., will drastically lower your participation score, since such acts are as disrespectful to your peers as to your instructor. I appreciate your cooperation in helping me to establish a hospitable learning environment for everyone involved in the course.

Course Work

Essays: As we read representative samples from each literary genre, you will complete three formal essays of at least 900, 1200, and 1500 words. I will supply targeted prompts for these essays, which will address works of poetry, drama, and fiction, respectively. Please utilize my office hours to discuss potential topics and receive feedback during your writing process. When evaluating your essays, I will consider how well you are: formulating a thesis, constructing an argument, organizing ideas, displaying originality, incorporating textual evidence with accurate summary, and meeting stylistic and grammatical standards.

Responses: The nature of these informal reaction pieces, whether in-class or take-home, will vary from unannounced quizzes to open-ended reflections on our assigned readings.

Final Exam: The cumulative exam will consist of brief passages from texts we have discussed in class. You will be asked to identify the author of each excerpt and the title of the work it comes from, as well as to answer questions about its context and to indicate a point of significance.

Paper Preparation

Essays (double-spaced) and responses (single-spaced) should be typed in twelve-point font with one-inch margins. Use MLA format to cite any sources. Number your pages and insert a header with both your name and my name. For each essay, try coming up with a distinctive title, which can often help you to gain direction and maintain focus. Be sure to proofread before printing out a clean copy. You do not need cover pages, but please staple your papers.

Late Work

The three formal essays are due at the start of class on the dates specified in the syllabus. Papers handed in after these times will be deemed late, which will result in one grade reduction for each day beyond the due date. Except in emergencies, I will not accept essays via email. Late informal writings or missed in-class responses (without prior notification) will not receive credit, though I will drop your lowest score among those six assignments.

Assessment

Essay One: 10 points

Essay Two: 15 points

Essay Three: 20 points

Responses: 20 points

Final Exam: 20 points

Participation: 15 points

Points will be converted into letter grades, modified by pluses and minuses, according to this scale: A = 100 to 93; A- = 92.5 to 90; B+ = 89.5 to 87; B = 86.5 to 83; B- = 82.5 to 80; C+ = 79.5 to 77; C = 76.5 to 73; C- = 72.5 to 70; D+ = 69.5 to 67; D = 66.5 to 60; F = 59.5 to 0.

Resources and Plagiarism

Visit me during my office hours or send me an email to discuss your writing and any concerns you may have over grading or other aspects of the course. Please allow at least 24 hours for an electronic response. For assistance from tutors while revising your papers, contact the Writing Center, 610-861-1592, located on the second floor of Zinzendorf Hall. All writing done for this course should be yours alone, not that of friends, family members, or unacknowledged critics. Be aware that any plagiarized passages or essays will be punished severely. If you need clarification, consult the College's academic honesty policy, available in the Student Handbook.

Disabilities

Moravian encourages persons with disabilities to participate in its programs and activities. If you have any type of disability that may affect your performance in this course, please inform me as soon as possible, so that we can arrange for reasonable accommodations. To request the required authorization, contact the Academic Support Center, 610-861-1401, located on the lower level of Monocacy Hall.

Note to English Majors

In preparation for creating an English Major Portfolio in your senior capstone seminar, please save both digital and hard copies of your work for this class, including any drafts with peer or instructor comments.

Class Schedule

Note: Readings should be done before class on the dates indicated below. All page numbers in parentheses refer to the third edition of *Literature: A Portable Anthology*.

Week One

- T 1/19: introductions; expectations; Alfred, Lord Tennyson, "The Eagle"; Wang Ping, "Syntax"; Robert Frost, "The Pasture"; Billy Collins, "Aristotle" (handouts)
R 1/21: Marianne Moore, "Poetry" (546-547); Sylvia Plath, "Metaphors" (608); William Blake, "The Tyger" (474); Adrienne Rich, "Aunt Jennifer's Tigers" (601); Wallace Stevens, "Anecdote of the Jar" (541); Paul Laurence Dunbar, "We Wear the Mask" (534)

Week Two

- T 1/26: William Shakespeare, "Sonnet 18" (453-454); John Donne, "Death, be not proud" (457); John Milton, "When I consider how my light is spent" (462); John Keats, "When I have fears that I may cease to be" (490-91); Gerard Manley Hopkins, "God's Grandeur" (526)
R 1/28: Percy Bysshe Shelley, "Ozymandias" (487); Theodore Roethke, "My Papa's Waltz" (565-566); Dudley Randall, "Ballad of Birmingham" (573-574); Dylan Thomas, "Do not go gentle into that good night" (576-577); Marilyn Hacker, "Villanelle" (641-642)

Week Three

- T 2/2: Claude McKay, "America" (555); E. E. Cummings, "'next to of course god america i'" (557-558); Elizabeth Bishop, "One Art" (570-571)
R 2/4: George Herbert, "Easter-wings" (460); Gwendolyn Brooks, "We Real Cool" (578);

William Carlos Williams, "The Red Wheelbarrow" (542-543); Leslie Marmon Silko, "Prayer to the Pacific" (654-655); Joy Harjo, "She Had Some Horses" (664-665); Countee Cullen, "Incident" (560-561); Terrance Hayes, "Talk" (703-704)

Week Four

T 2/9: Emily Dickinson, "I Heard a Fly buzz—when I died" & "Because I could not stop for Death" (522-524); Robert Frost, "'Out, Out—'" & "Stopping by Woods on a Snowy Evening" (538-540); Andrew Marvell, "To His Coy Mistress" (464-465)
 R 2/11: William Wordsworth, "I wandered lonely as a cloud" (476-477); William Butler Yeats, "The Lake Isle of Innisfree" (529-530); William Stafford, "Traveling through the Dark" (574); Maxine Kumin, "The Sound of Night" (585); James Wright, "A Blessing" (592); Ray A. Young Bear, "From the Spotted Night" (661-662); Wendell Berry, "The Peace of Wild Things" (614)

Week Five

T 2/16: Margaret Atwood, "Happy Endings" (326-329) & "True Stories" (628-629); Jamaica Kincaid, "Girl" (380-381); Carolyn Forché, "The Colonel" (662); A. Van Jordan, "From" (697-698); Kate Chopin, "The Story of an Hour" (59-61); **essay 1 due**
 R 2/18: Charlotte Perkins Gilman, "The Yellow Wallpaper" (76-89); Tillie Olsen, "I Stand Here Ironing" (223-229); Susan Glaspell, *Trifles* (909-920)

Week Six

T 2/23: Lorraine Hansberry, *A Raisin in the Sun* (976-1019); Langston Hughes, "Mother to Son" & "Harlem" (559-560)
 R 2/25: Lorraine Hansberry, *A Raisin in the Sun* (1020-1052); Sandra Cisneros, "The House on Mango Street" (391-392)

Week Seven

T 3/1: Edgar Allan Poe, "The Cask of Amontillado" (14-19); Shirley Jackson, "The Lottery" (242-249); Flannery O'Connor, "A Good Man Is Hard to Find" (276-288)
 R 3/3: William Faulkner, "A Rose for Emily" (204-211); Ernest Hemingway, "Hills Like White Elephants" (212-216); Eudora Welty, "A Worn Path" (216-223); Ralph Ellison, "Battle Royal" (230-242)

Week Eight

T 3/8: No Class, Spring Break
 R 3/10: No Class, Spring Break

Week Nine

T 3/15: William Faulkner, *The Sound and the Fury*, April Seventh, 1928, pp. 3-75
 R 3/17: William Faulkner, *The Sound and the Fury*, June Second, 1910, pp. 76-113; **essay 2 due**

Week Ten

T 3/22: William Faulkner, *The Sound and the Fury*, June Second, 1910, pp. 114-179
 R 3/24: William Faulkner, *The Sound and the Fury*, April Sixth, 1928, pp. 180-264

Week Eleven

T 3/29: William Faulkner, *The Sound and the Fury*, April Eighth, 1928, pp. 265-321

R 3/31: William Faulkner, *The Sound and the Fury*, Appendix/Compson: 1699-1945, pp. 323-343; David Ives, *Sure Thing* (1112-1119); Gabriel García Márquez, “The Handsomest Drowned Man in the World” (289-293)

Week Twelve

T 4/5: Gabriel García Márquez, *Chronicle of a Death Foretold*, pp. 3-71

R 4/7: Gabriel García Márquez, *Chronicle of a Death Foretold*, pp. 72-120

Week Thirteen

T 4/12: Anton Chekhov, “The Lady with the Dog” (62-75); James Joyce, “Araby” (107-111); John Updike, “A & P” (294-299); Mark Doty, “Tiara” (677-678); Tony Hoagland, “History of Desire” (678-679)

R 4/14: Tim O’Brien, “The Things They Carried” (344-359); Yusef Komunyakaa, “Facing It” (650-651); Jhumpa Lahiri, “Interpreter of Maladies” (407-424); Chimamanda Ngozi Adichie, “Birdsong” (434-445)

Week Fourteen

T 4/19: Alice Walker, “Everyday Use” (336-343); Amy Tan, “Two Kinds” (382-391); Marilyn Chin, “How I Got That Name” (685-688); Cathy Song, “Heaven” (688-690); **essay 3 due**

R 4/21: Toni Cade Bambara, “The Lesson” (330-336); Sherman Alexie, “The Lone Ranger and Tonto Fistfight in Heaven” (402-407); Toi Derricotte, “A Note on My Son’s Face” (638-640); Sekou Sundiata, “Blink Your Eyes” (655-657); Allison Joseph, “On Being Told I Don’t Speak Like a Black Person” (701-703)

Week Fifteen

T 4/26: Denise Levertov, “Talking to Grief” (584); Philip Levine, “What Work Is” (593-594); Gary Soto, “Moving Away” (671); Simon J. Ortiz, “Speaking” (637-638); Alberto Ríos, “Nani” (669-670); Judith Ortiz Cofer, “Cold as Heaven” (673-674); Anita Endrezze, “The Girl Who Loved the Sky” (674-675)

R 4/28: Mark Strand, “Eating Poetry” (616); Paul Zimmer, “The Poets’ Strike” (617); Ted Kooser, “Student” (629); Larry Levis, “The Poem You Asked For” (647-648)

Final Exam: Friday 5/6, 11:30-1:30