

**English 104C**  
**The Experience of Literature**  
**Tues./Thurs. 1:10-2:20**  
**Spring 2016**

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**Office Hours: Mon. 1:30-2:30; Tues. 10:30-11:30; Wed. 4-5; Thurs. 12-1; and by appointment.**

### **Course Description and Objectives**

English 104, The Experience of Literature, provides an Introduction to major literary genres—fiction, drama, and poetry—from a variety of times and cultures, emphasizing analytical and communication skills through written and oral projects. For the Spring 2016 semester, the thematic focus of English 104C will be “Intersections in American Literature and Life.” Students in English 104C will work to achieve the following course objectives:

- Develop analytical skills to think, write, and speak probingly about literature
- Use evidence from literary texts to make informed interpretations and arguments about those texts
- Learn about, and acquire skill in using, terms and concepts related to literary genres
- Learn about, and acquire skill in using, the terminology and methods of literary analysis
- Develop critical thinking skills, and use these skills to think and communicate about the role of literature in both your own life and the wider world

### **Required Texts\***

Abcarian, Klotz, and Cohen, *Literature: The Human Experience (Reading and Writing)*, Shorter 11<sup>th</sup> edition (Bedford/St. Martin's, 2015).

Solomon, Asali. *Disgruntled: A Novel* (Farrar, Straus & Giroux, 2015).

Zindel, Paul, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (Harper Teen Reprint Edition, 2005).

Plus other texts provided by instructor and/or linked in syllabus.

Note that course materials will be included in a shared English 104C Google folder (<https://drive.google.com/a/moravian.edu/folderview?id=0B35hpTFr0RA0V0gyaFV5MVhXNVE&usp=sharing>) and on the English 104C Blackboard site.

Please purchase your own copies of the required texts and bring them to class when we are discussing work assigned in them. Not having your own copies of these books will

make it very difficult to do satisfactory work for this class. If you wish to purchase electronic copies of these books, that is fine—but note that this will not allow you to have your copy of *Disgruntled* signed by author Asali Solomon when she visits Moravian College on Tuesday, March 22. Please speak to me immediately if you are having any problems with acquiring your own copies of the required texts.

### **Expectations**

(1) Attend class and arrive on time. I will take attendance at the beginning of each class.

Attendance Policy: 0-3 absences—no penalty. If you are absent more than three times, each absence (excused or unexcused) will lower your final grade by half a letter grade (i.e., a B will become a B-).

Lateness Policy: If you are five minutes (or more) late for class more than two times, I will begin counting latenesses as absences. If you leave class early, that will also be considered an absence.

Please take care of using the restroom before class. Also silence your phone and do not use it throughout the entire class session. If you plan to use a laptop, tablet, or phone for note-taking during class, please notify me of this following the first class session. Other than note-taking, the only use of such devices during class should be for instructor-led activities; be aware that I will call out any students who seem not to be participating in class discussions and activities because of being distracted by the use of electronic devices.

(2) Display a positive attitude and participate fully in class activities, discussions, and group work. I will award a participation mark to each student at the end of each class meeting (plus for excellent engagement and participation, check for adequate engagement and participation, minus [no credit] for poor engagement and participation); these marks will be tallied as a significant portion of your course Participation grade at the end of the semester.

(3) Come to class having done the assigned reading; submit assigned reading responses on time. These are to be posted on a shared Google doc by the beginning of the class session for which the reading is assigned. Reading response requirements will be outlined in more detail in a separate handout, also available in the class Google folder. **Expect to do a minimum of FOUR HOURS of work (on reading assignments) outside of class time—more during weeks when you are completing writing assignments, studying for exams, etc.**

(4) Bring a notebook, pencil or pen, and folder to all class sessions (or a laptop or tablet, if this is how you plan to take, and organize, class notes). Take careful notes during all class sessions; these notes will be crucial as you brainstorm, draft, and revise written

assignments for this class. For instructions on reading in preparation to write about literature, read and reread pages 31-61 in *Literature: The Human Experience* (assigned for Tuesday, Jan. 26).

(5) Schedule, arrive on time for, and participate fully (including bringing a complete first draft) in essay #2 conferences with me during week 6 of the semester. Failure to show up for this conference will count as two class absences.

(6) Check your email at least once daily, to check for any schedule changes, class announcements, etc.

### **Required Attendance at Campus Events**

(1) Tuesday, Feb. 9, 7 PM, Prosser Auditorium  
Screening of brief film “Baseball in the Time of Cholera” followed by discussion with Moravian College honorary degree recipient Mario Joseph, a renowned human rights attorney from Haiti.

(2) Thursday, Friday, or Saturday, Feb. 25-27, 8 PM or Sunday, Feb. 28, 2 PM, Arena Theatre (lower level of the HUB)  
MCTC performance of *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*.

(3) Tuesday, March 22, 4:15 PM, room TBD  
Reading and talk by writer Asali Solomon (author of *Disgruntled*).

### **Extra Credit Options**

Attendance at one or more of the following Black History Month events:

(1) “Black Women in America” (Thurs., Feb. 11, 12 PM, UBC Room of the HUB)  
\*Note that attenders at this event will be eligible for a lottery to purchase a \$20 ticket to see Broadway production of *The Color Purple* on Feb. 21.

(2) “The Works of Jacob Lawrence” (Tues., Feb. 23, 12 PM, UBC Room of the HUB)  
\*Note that this presentation will be particularly valuable for students who choose to write their first essay about stories by one or more of the African American writers (Ralph Ellison, Toni Cade Bambara, Alice Walker, James Baldwin) we will be reading and discussing during weeks 3-5.

(3) Keynote Presentation: “Activism Then and Now” by Dr. James Peterson (Thurs., Feb. 25, 2016, 7:30PM, Foy Hall, South Campus)

I plan to be present at all these events, so be sure to check in with me to confirm your attendance. Attendance at one of these events will excuse one failing or unsatisfactory

reading response or quiz.

### **Evaluation**

Reading—for every class session—is crucial for the course. Your care in reading will be monitored through your reading responses, along with in-class discussions, activities, group work, and quizzes. Reading responses (due by the beginning of the class meeting when the reading is assigned) will be ungraded but will be assigned a plus, check, or minus (as explained above) and tallied for a final grade. Late posts will receive no credit. Your engagement and participation in class discussions, activities, and group work will count toward your Participation grade, as noted in #2 under “Expectations” above. Brief—and unannounced—reading quizzes will also be given throughout the course. If you answer 80% or more of the quiz questions correctly you will receive a plus, 60% or more correctly a check, 60% or fewer correctly a minus (no credit).

In addition to quiz, reading response, and participation grades, there will be four graded writing assignments for the course: essays #1 and #2 (on fiction), creative assignment #1 (on Paul Zindel’s *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*), creative assignment #2 (on Asali Solomon’s *Disgruntled*). Other graded assignments will be a performance analysis exam (on drama), a group presentation (on poetry), and a final exam. Guidelines will be provided for these assignments, and we will work together to establish grading rubrics for each.

The relative weight of each assignment (toward final course grade) will be as follows:

Essay #1	10%
Essay #2	15%
Creative Assignments	10% (5% each)
Performance Analysis Exam	10%
Group Presentation	10%
Final Exam	20%
Reading Responses & Quizzes	20%
Participation	5%

### **The Writing Center**

The Writing Center, on the second floor of Zinzendorf Hall, is there to support the efforts of all writers at Moravian College. The tutors there are students who are good, experienced writers and who are trained to help you improve your writing. They will go over an essay draft with you and guide your understanding of how you might improve that draft. You could also drop in to seek advice on virtually every part of writing: getting started, writing a thesis, developing paragraphs, eliminating wordiness, using commas, and the like. The Writing Center is generally open Monday-Thursday afternoons and Sunday evenings during the semester. The Writing Center is located in a building that is not accessible to persons with mobility impairments. If you need the

services of the Writing Center, please call [610-625-7820](tel:610-625-7820).

### **Academic Support Center**

Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located in the lower level of Monocacy Hall, or by calling [610-861-1401](tel:610-861-1401). Accommodations cannot be provided until authorization is received from the Academic Support Center.

### **Policy on Academic Honesty**

Moravian College expects its students to perform their academic work honestly and fairly. A Moravian student, moreover, should neither hinder nor unfairly assist the efforts of other students to complete their work successfully. This policy of academic integrity is the foundation on which learning at Moravian is built.

The College's expectations and the consequences of failure to meet these expectations are outlined in more detail in a separate handout to be distributed in class. If at any point in your academic work at Moravian you are uncertain about your responsibility as a scholar or about the propriety of a particular action, consult your instructor.

The Moravian College Academic Honesty Policy can be found in full here:  
<http://www.moravian.edu/studentlife/handbook/academic/academic2.html>

### **Proposed Schedule\***

\*Note that dates and assignments are subject to change; pay close attention to discussion of the class schedule, both during all class meetings and in any email messages from me. Note that unless otherwise specified, page numbers refer to Abcarian, Klotz, and Cohen, *Literature: The Human Experience* (LHE).

#### **Week 1**

Tues. 1/19      Introduction

Thurs. 1/21    LHE, "Introduction: Responding to Literature" (through "Reading Fiction"): pages 3-11  
Jackson, "The Lottery" (283)

#### **Week 2**

Tues. 1/26    LHE, "Introduction: Writing about Literature" (through "Some Common Writing Assignments"): pages 31-61  
Faulkner, "A Rose for Emily" (432)

Thurs. 1/28    Gilb, "Uncle Rock" (472)

Viramontes, "The Moths" (833)

### Week 3

- Tues. 2/2      Orozco, "Orientation" (123)  
First draft of Essay #1 due; peer editing workshop
- Thurs. 2/4      Final Essay #1 due

### Week 4

- Tues. 2/9      Danticat, "Children of the Sea" (handout; also available at  
<http://mrscastor.com/wp-content/uploads/2012/12/Children-of-the-Sea-1.pdf>  
Pooja Bhatia, "A Hero in Haiti":  
<http://www.ozy.com/provocateurs/a-hero-in-haiti/1081>

\*Required attendance at Mario Joseph film and talk: 7 PM, Prosser Auditorium

- Thurs. 2/11      Ellison, "Battle Royal" (271)

### Week 5

- Tues. 2/16      Baldwin, "Sonny's Blues" (440)
- Thurs. 2/18      Bambara, "The Lesson" (114); Walker, "Everyday Use" (465)

### Week 6

This week: Essay #2 drafts plus conferences with Dr. Hinnefeld (to be scheduled), plus attendance at MCTC production of *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (Thurs.-Sat., Feb. 27, 8 PM, Sun., Feb. 28, 2 PM). Play to be read (and responded to in Google folder) by class time on Thurs., 2/25.

### Week 7

- Tues. 3/1      Final Essay #2 due. Discussion of, and in-class creative assignment on, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*
- Thurs. 3/3      Hwang, *Trying to Find Chinatown* (525); Derricotte, "Black Boys Play the Classics" (handout; also available at  
<http://www.poetryfoundation.org/poem/171607>  
Introduction to Asali Solomon, author of *Disgruntled* (novel to be read over Spring Break)

March 7-11: Spring Break

## **Week 8**

Tues. 3/15     *Disgruntled*, Part 1 (pages 1-185) discussion; in-class creative assignment.

Thurs. 3/17     *Disgruntled*, Part 2 (pages 187-285) discussion; class-composed web site plus questions for author.

## **Week 9**

Tues. 3/22     Class visit by Asali Solomon

\*Required attendance at Asali Solomon reading and talk (4:15 PM, room TBD)

Thurs. 3/24     LHE, "Reading Drama": pages 17-24

## **Week 10**

Tues. 3/29     Ibsen, *A Doll's House*, Acts I and II (163-201)

Thurs. 3/31     Ibsen, *A Doll's House*, Act III (201-218)

## **Week 11**

Tues. 4/5     Drama performance analysis exam

Thurs. 4/7     LHE, "Reading Poetry": pages 11-17  
Shakespeare, "Sonnet 18" (605); Johnson, "A Poet to His Baby Son" (495)

## **Week 12**

Tues. 4/12     LHE, "Connecting Poems: Revisiting Fairy Tales": pages 152-158  
(Sexton, "Cinderella"; Bennet, "The True Story of Snow White"; Hacker, "Conte"; Machan, "Hazel Tells LaVerne")

Thurs. 4/14     LHE, "Connecting Poems: Soldiers' Protests": pages 341-345  
(Hardy, "The Man He Killed"; Owen, "Dulce et Decorum Est"; 'Ashrawi, "Night Patrol")  
Plus Brian Turner, "A Soldier's Arabic" and "Here Bullet" (handout; also available at <http://www.pbs.org/newshour/poetry/brian-turner/>)

## **Week 13**

Tues. 4/19     LHE, "Connecting Poems: Animal Fates": pages 878-882  
(Bishop, "The Fish"; Stafford, "Traveling through the Dark"; Greenway,

"Pit Pony")  
Plus Natasha Trethewey, "Flounder" (334)

Thurs. 4/21    Group presentations on chosen poets

**Week 14**

Tues. 4/26    Group presentations on chosen poets

Thurs. 4/28    Group presentations on chosen poets; final exam review

**Final Exam: Tuesday, May 3, 8-10 AM**