Text:

The Course:
This course offers a selection of stories, poems and plays from chiefly North American and British writers in English. These works are compelling records of human experience and imagination that have the power to delight and instruct or annoy and frustrate in meaningful ways, or to do all of these things at the same time.

Goal:
We shall try to think and feel our way through these texts so that we can say with Gloucester in Shakespeare’s King Lear: “I see it feelingly.” In other words, we shall approach these samples of good literature as invitations to seeing and feeling, as addresses to our heads and hearts.

Outcomes:
1. Read and understand basic formal features and contents of literary works.
2. Recognize figurative language and see the ways in which it shapes literary meanings and colors our response to the content.
3. Relate texts to relevant historical and contemporary circumstances.
4. Participate in class discussions and write thoughtfully about literature in the ways that reflect the three outcomes described above.

Learning Method: Participatory.
The course will proceed mostly on a class discussion format. The purpose of the course is to make you better readers, thinkers, and writers. This is more likely to happen, I think, with all of us contributing constructively to our goal than with my lecturing away to glory. This class is an interactive, collaborative community. Every member’s participation is absolutely necessary. Since we will be responsible--individually and as a class--for generating and developing ideas, I may single you out to speak up. When that happens, enjoy the spotlight.

Disabilities Policy: If you need disability-related educational accommodation, please let me know after you’ve contacted the ADA Compliance Office at 953-2171.

Class Policy: Please switch off your cell phones and other diversionary gadgets.

Attendance Policy:
Attendance and consistent effort are crucial to success in this class. Hence regular attendance is required. The 4th absence lowers your grade by a full letter (example: B = C)
The 5th or more equals F for the class.

Plagiarism:
Using someone else’s paper as your own, or having someone else write for you, or lifting parts of other people’s work without properly acknowledging them, is a serious intellectual offense and can result in your failing this class, or worse, including disciplinary action by the Student Affairs office.
Grading:

Quizzes ................................................................................................................... 30%
Mid-term exam (fiction and drama) .............................................................. 30%
Paper (poetry: topics and instructions will be provided) ......................... 30%
Participation (including reading a play together) ....................................... 10%

No make-up work is given except for university-approved reasons.
There may be slight changes in the requirements and schedule as we work into the quarter.

Schedule:

FICTION (quizzes and professor-led discussions). The numbers refer to pages in the textbook.

January
06 Introduction
07 Kate Chopin, *The Story of an Hour*, 80
08 Introduction to Literature & Introduction to Fiction 1-26.
09 James Joyce, *Eveline* & J. Kincaid, *Girl (class handout).*
13 Zora Neale Hurston, *Sweat* 136
14 Alice Walker, *Everyday Use*, 304
15 Ralph Ellison, *A Party Down At The Square*, 178
16 William Faulkner, *A Rose for Emily*, 148
20 MLK, Jr. Holiday
21 Sherman Alexie, *This Is What It Means . . . ,* 385
22 Sandra Cisneros, *Woman Hollering Creek*, 343
28 John Cheever, *Reunion*, 174
29 Faculty Development Day
30 Richard Wright, *The Man Who Was Almost a Man*, 162.

D R A M A

February
03 Chinua Achebe, *Dead Men’s Path*, 227.
04 Introduction to Drama, 805-828.
05 Susan Glaspell, *Trifles*, 1031
06 *Trifles/A Jury of Her Peers (Film)*
10 Quiz and discussion on Susan Glaspell, *Trifles*
11 Sophocles, *Antigone*, 829
12 Sophocles, *Antigone . . . contd….*
13 Sophocles, *Antigone . . . *
17 Presidents’ Day Holiday
18 Midterm Questions and Instructions (for in-class exam on Monday, 24th); Sophocles, *Antigone*, Quiz and discussion

P O E T R Y
19 W. Wordsworth, 516; *She Dwelt among the Untrodden Ways* (class handout).
20 The Sonnet: Claude McKay, *The Harlem Dancer* (class handout)
Midterm Exam (bring a blue book for the exam)
Shakespeare, 479-483
William Blake, 510-513
Blake, video.

March
Alfred Tennyson, 550; Tears Idle Tears, 555; Ulysses, 556-557.
Thomas Hardy, Channel Firing, 574; Neutral Tones, 576; Channel Firing, 561.
Emily Dickenson, Because I could not stop for Death, 568-569; &
William Butler Yeats, The Lake Isle of Innisfree, 583; Leda and the Swan, 584.
Wilfred Owen, Dulce Et Decorum Est, 516; &
W.H. Auden, The Unknown Citizen, 632; Final Exam/Paper Questions.
Florence Cassen Mayers, All-American Sestina, 727-728; &
Suji Kwok Kim, Occupation, 797-798; &
Yusef Komunyakaa, Facing It, 758-759.
Langston Hughes, 634; The Weary Blues, 636-637;
Countee Cullen, Incident, 637;
Dylan Thomas, Do Not Go Gentle Into That Good Night, 650-651; &
Natasha Trethewey, Domestic Work, 792-793; &
Final Exam Week (Work on Paper)
Final Paper is due in English Department Office by 5 pm.

The very best wishes to each and every one of you!