**Reinhardt University – Fall 2023**

**English 102.010 – Composition and Literature**

**Monday & Wednesday 12:00-1:15 pm**

**Classroom Location: Lawson Academic Center 214**

**Charles Jones –** [**charles.jones@reinhardt.edu**](mailto:charles.jones@reinhardt.edu)

**Office Location: Center for Student Success**

Welcome to English 102. This course builds on the rhetorical and compositional skills students mastered in ENG 101 and introduces the short story, the novel, the poem, the play, and the film as the basis for analytical argumentative essays. Research skills support student thinking and writing, particularly borrowing and integrating ideas from electronic and print sources and assessing source appropriateness. ENG 102 is strongly recommended for students planning to major in English. *Prerequisite: ENG 101 with a grade of C or better*.

**Required Texts:** 1) *King Lear* by William Shakespeare, (Updated Edition of the Folger Shakespeare Library),

ISBN 9780743482769. If you would like to save money, I will be providing a free PDF of this play—thus, you are not required to buy this text should you be willing to use the public domain copy. 2) *A Christmas Carol* by Charles Dickens (Puffin Classics), ISBN 9780141324524. Similarly, if you would like to save money, I will be providing a free PDF of this short novel—thus, you are not required to buy this text should you be willing to use the public domain copy. You will need to provide an e-device for classroom use. Books ordered from *eCampus* will be available for pick up in The Landing. Get [*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf). Get [*A Christmas Carol*](https://www.ibiblio.org/ebooks/Dickens/Carol/Dickens_Carol.pdf) or [*A Christmas Carol*](https://www.gutenberg.org/files/46/46-h/46-h.htm).

Other required texts—poems, stories, and plays—will be available online.

**Supplies:** blue/black ink pen only or #2 pencil, college-ruled paper, notebook/folder, textbook brought to every class; at times, you will need a smartphone/tablet or laptop to best engage with on-line texts.

**Reinhardt University General Education Student Learning Outcomes**  
Upon graduation, Reinhardt University students will be able to demonstrate…  
I. COMMUNICATION - through writing, speech, and visual media  
II. CRITICAL THINKING AND INQUIRY- using evidence, logic, reasoning, and calculation

III. SOCIETY AND CULTURE – knowledge of Western civilization and the diversity of societies  
IV.    VALUES AND ETHICS – integrity, as well as commitment to physical, mental, and spiritual wellness

**English 102 Learning Objectives**  
English 102 is a requirement for the general education core curriculum. Students should continue to improve reading and writing skills of English 101 but add skills in writing effective literary analyses.

The study of literature has several other purposes. For one, it contributes to the development of an educated person, specifically by engaging the reader logically, emotionally and spiritually through imaginative experience. Secondly, the careful reading and writing skills of good literary analysis will be applied to reading and writing in other disciplines—even science and business.

Specific reading and writing skills for this course advance all of the four domains of Reinhardt University General Education Student Learning Outcomes—Communication, Critical Thinking, Knowledge of Society and Culture, and consideration of Values and Ethics:

*Reading and Writing goals for English 102:*

*\*\* Expanding a knowledge of literature (SLO III – Knowledge of Society and Culture)*

*\*\* Expanding reading skills- fiction, poetry, drama, and literary criticism (SLO II – Critical Thinking)*

*\*\* Developing a valid interpretation, based on textual evidence, of theme (SLO II - Critical Thinking)*

*\*\* Writing about different genres – fiction, poetry, and drama (SLO I – Communication)*

*\*\* Research skills - writing with a secondary source (SLO I – Communication and SLO IV - Ethics)*

**Grading**: Do consistent work across the entire semester (with prompt attendance and not disturbing class) and you will do fine in the course. The grading scale breaks down in the following manner: **A:** 90-100; **B:** 80-89; **C:** 70-79; **D:** 60-69; **F:** 59-below. Not attending class on a regular basis along with class disturbance can and will impact the final grade—possibly as much as a full-letter grader. This includes tardiness. **Keep track of grades by keeping track of scores**.

Essays 80% Assignments 20%  
Poetry Analysis (in class) Homework  
Poetry/Cinema Analysis (in class) In-Class Exercises  
Fiction Analysis (out of class) Group Work  
Drama Analysis (in/out of class) Presentation   
Novella Analysis (in/out of class)

**A (90-100)** The A essay is an example of excellence. It meets all and exceeds most of the criteria for a B essay. The A essay approaches the argument as a complex problem with multiple possible solutions depending on one’s point of view but argues its thesis with thorough and thoughtful planning and research, keen insights, detailed analysis, and impeccable logic. In other words, this essay goes beyond the obvious, diving into subtext while using sophisticated syntax and diction and even an occasional rhetorical flourish. The use of sources is clever, respectful, and instructive, and the writer may reach novel or creative solutions not suggested by the sources. The paper cannot be faulted for its use of MLA style.

**B (80-89)** The B essay shows distinction. It meets all and exceeds most of the criteria for a C essay but at times will state the obvious without diving deeply into subtext. The ideas are expressed freshly and vividly, and the essay arouses the reader’s interest to a greater extent that the typical C essay. The essay may incorporate more than the required number of scholarly sources. The essay cites primary and secondary sources appropriately in MLA style with few or no errors in formatting.

**C (70-79)** The C essay meets the basic criteria for a college essay. It has a central idea related directly to the assigned topic and presented with sufficient clarity that the reader is aware of the writer’s purpose, but that central purpose and idea are too obvious. The organization is clear enough for the reader to perceive the writer’s plan but that plan never really delves into subtext. The paragraphs coherently present some evidence or details to substantiate the points. The writer uses ordinary, everyday words accurately and idiomatically and generally avoids both the monotony created by series of choppy, simple sentences and the incoherence caused by long, tangled sentences. Although the essay may contain a few serious grammatical errors and several mechanical errors, they are not of sufficient severity or frequency to obscure the sense of what the writer is saying. The essay cites primary and secondary sources appropriately in MLA style, although there may be some errors in the formatting of entries in the works cited and in-text references.

**D (60-69)** The D essay fails to demonstrate competence. It has any one of the following problems to an extraordinary degree or it has several to a limited degree: it lacks a central idea; it lacks a clear organizational plan; it does not develop its points or develops them in a repetitious, incoherent, or illogical way; it does not relate directly to the assigned topic; it contains several serious grammatical errors; it contains numerous mechanical errors; ordinary, everyday words are used inaccurately and unidiomatically; it contains a limited vocabulary so that the words chosen frequently do not serve the writer’s purpose; syntax is frequently rudimentary or tangled; or the essay is so brief that the instructor cannot make an accurate judgment of the writer’s ability. The essay does not cite an adequate number of sources, or it may cite sources without any attempt to follow MLA style.

**F (<60)** The F essay is a less-than-half-hearted attempt to complete the assignment. The essay may not make sense. It may contradict itself. It may not be on the topic. It may difficult to read because of its grammatical and mechanical errors. It may sound childish or abusive. The essay may fail to cite secondary sources, or it may plagiarize them. Indeed, plagiarism alone may justify a grade of F. The essay may lack development or cite examples that do not illustrate the claim under question.

**Creative Writing**: There will be several creative writing assignments—original poems, micro-fiction. Such assignments are designed to help you better appreciate a particular genre. As such, they will be graded on originality and insight, along with punctuality and professionalism. That said, you don’t have to fancy yourself a “creative writer” in order to excel on these assignments. Please, have fun with such assignments.

**Grammar**: Before entering this class, you should have already mastered the basics of correct grammar and punctuation—especially fragments and run-on sentences. Problems with grammar and punctuation will result in significant point deductions on papers and prevent you from passing the class. If you continue to struggle with grammar and punctuation, you will be referred to the Center for Student Success for mandatory tutoring.

**Attendance & Tardiness**: Because of the nature of this class, attendance at all meetings is essential. If you must miss a class, be sure to get reliable notes from someone. If you miss more than 4 classes, your course grade will be dropped one letter grade. If you miss more than 6 classes, it is highly probable that you will receive an F in the course. It is your responsibility to notify me in advance when you must be away for an excused activity. In the event of illness or other valid reason for absence, please bring me a note from your doctor or other form of documentation. Come to class. Be on time. Also, three “tardies” equal an absence. If you arrive to class five or more minutes late, then attendance for that day will count as an absence. A tardy should be corrected on the day it occurs at the end of that particular class. Tardiness will not be changed after the date in question. Please be proactive should you arrive late, otherwise you will be marked absent. Please see me at the end of class (that same day) in order to correct the absence.

**Use of Electronic Devices in the Classroom**: Electronics are an important aspect of any class. That said, the use of electronic devices, such as laptops, cell phones, text messaging devices, and personal digital assistants (PDAs) for any reason other than coursework for the class in which the student is in attendance or in a manner that causes distraction or disturbance to other students or myself is prohibited. I reserve the right to permanently ban electronic devices from the classroom if I observe that they are causing a distraction. Furthermore, the use of any electronic devices during a test is prohibited. The use of any electronic devices during any student presentation will not be permitted. Each student will be expected to give full attention to each presentation. Should we have someone visiting the class (i.e. potential student, guest speaker, another professor or administrator) electronic devices are not allowed. Should the improper use of electronic devices continue—ad nauseum—then the final grade in the semester will be impacted by as much as a full-letter grade or more. Please control the use of electronic devices.

**Make-up Policy**: Make-up work is the exception and not the rule and is given at the discretion of the professor. Students who have conflicts because of university-sponsored events are required to notify the professor at least one (1) week ahead of the announced test/assignment date. Failure to do so will forfeit the student’s opportunity for an alternate test/assignment date. Only in extreme circumstances will make-up tests be given for other reasons. Extreme circumstances are illness, death in the family, accident, etc. To be eligible for a makeup/extension due to extreme circumstance, the student must observe the following requirements: 1) contact the professor within 24 hours of the missed deadline; 2) provide a written excuse from an appropriate health, academic, or other professional (medical doctor, therapist, college counselor, police officer, etc.) within 24 hours. **Otherwise, late work will be penalized accordingly. Generally, late work drops by a letter grade or more. It’s always to your advantage to complete make-up work, but that said, you need a written excuse to justify the late work in order to avoid point deductions. Even with point deductions, make-up is always in your best interest as a student.**

**Food**: While drinks and snacks are permitted, please refrain from eating meals in the classroom. It is your responsibility to eat before or after class. That said, food is not allowed in classes with computer hardware, although bottled water is acceptable.

**Contacting the Professor**: If you have a question about the course, its content, or its execution, the contact information listed at the beginning of this syllabus constitutes the best method of contacting me. Email through your school email account and not your Canvas account.

**Final Exams & Travel Plans**: Final exams will not be administered early or late. Be present and punctual for the final exam (date and time noted on this syllabus or specified by University). All travel must schedule itself around this syllabus, so plan your travel according to the dates published by the university along with those specific dates and requirements noted on this syllabus. This includes but is not limited to all breaks and holidays: Labor Day, Thanksgiving, Spring Break, Fall Break, Summer Break, etc. all.

**Typed & Printed Work**: Generally, all work should be typed and printing concerns addressed prior to the due date as this will impact your grade on any given assignment. Concerns include log-in issues, printer access, etc. Submit typed (Times New Romans/12 pt.), hardcopy work if in doubt. Work is due at start of assigned class.

**Uncollected/Unclaimed Work**: Such work will be kept for two weeks after semester’s end--then discarded.

**Academic Integrity**: All students are expected to adhere to the highest standards of academic integrity, and to abide by the Reinhardt Honor Code. Also, all students are expected to be familiar with the Reinhardt policy on academic dishonesty stated in the University Catalog and in the Student Handbook. Plagiarism (using the ideas and phrases of others without crediting them, therefore claiming those ideas and phrases as your own) will not be tolerated in this course or on this campus. To avoid such academic dishonesty, you must use a citation (footnote or in text) for all ideas drawn from your reading and research, including research in encyclopedias and online, even when you have restated those ideas in your own words.Representing work generated by artificial intelligence as one’s own work is considered to be academically dishonest. Having artificial intelligence write your paper (or even answer formal questions) constitutes plagiarism. If the source of the work is unclear, I may require you to meet with me to explain the ideas and your writing process.

#### There are severe consequences for cheating or plagiarizing on assignments: a) There are several forms of plagiarism. If you cheat on a quiz or test, you fail the test with a 0 grade. If you turn in someone else’s work as your own paper, you fail the paper with a 0 grade; b) The Office of the Provost will be notified of actions taken against any student who violates the academic integrity policy, which may result in further consequences, including designation of “academic warning” on your official transcript, academic suspension, or expulsion for academic reasons.

**Academic Support**: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. This legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. Reinhardt University is committed to providing reasonable accommodations for all persons with disabilities. Therefore, if you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with the Academic Support Office (ASO). ASO is located in the basement of Lawson Building. The Director of ASO is Mr. Tunji Adesesan. To receive academic accommodations for this class, please obtain the proper ASO letters. Contact ASO at 770-720-5567 or contact Mr. Tunji, ASO Director, at [AAA@reinhardt.edu](mailto:AAA@reinhardt.edu).

**Center for Student Success:** The Center for Student Success, located in room 035 of Lawson, offers free peer and faculty tutoring for all subjects. To make an appointment, go to Reinhardt's homepage and click on Academics>Undergraduate>Resources>Center for Student Success. You may also access the website at [www.reinhardt.edu/css](http://www.reinhardt.edu/css) . This next page enables you to see tutors and times available for each subject area. At the bottom of the left column, click on Student Appointment Form. Fill in all required fields, signaled by a red dot, and submit your request. Dr. Emanuel will contact you within the same day to confirm your appointment.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*You are acknowledging your understanding and agreement with class policies   
and with the syllabus in general by remaining enrolled in this class.  
This acknowledgment includes the fact you have taken the time to read the   
entire syllabus and that you fully understand the course requirements, including those  
related to final exams, attendance, and tardiness.*

*You also express a willingness to check (daily) your   
school email and Canvas email for updates and announcements specifically related  
to this course of study. See class calendar below. Calendar subject to change.  
Also, if needed, we could change course parameters due to Covid or similar.*

*I also wish to thank the following institution and professors for allowing me to use parts of   
their syllabi in the design of this course—specifically Brandeis, Dr. Morlier and Dr. Glowka.   
Wise insights are greatly valued and appreciated.*  
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Class Calendar:** Follow this schedule (subject to change), completing all assignments prior to class—unless directed otherwise. Come to class with knowledge of the material, along with textbook if relevant, device for viewing online content, pen/pencil, paper, folder to keep semester work.

**Week 1: Introduction &** [**Poetry**](https://www.penguin.co.uk/articles/childrens-article/different-types-of-poetry-for-kids)

**Aug 14**  
- Roll Call & Welcome

- Syllabus & (No) Textbooks—See Links

*[Note: If literary link is bad, google title & author.]*

- Scope & Sequence

- Diction, Setting, and *Hysteron Proteron*

[“Lake Isle of Innisfree”](https://www.poetryfoundation.org/poems/43281/the-lake-isle-of-innisfree) by W.B. Yeats Read [“First Fight. Then Fiddle.”](http://205poetry.pbworks.com/w/page/822046/First%20Fight%20Then%20Fiddle) by Gwendolyn Brooks

[Audio](https://youtu.be/3uesqFe13r0)…[Commentary](https://youtu.be/bPI8o6RvmQs) Audio?

- Rhyme & Form & Free Verse

“[Sea Fever](https://www.poetryfoundation.org/poems/54932/sea-fever-56d235e0d871e)” John Masefield “[When I Heard the Learn’d Astronomer](https://www.poetryfoundation.org/poems/45479/when-i-heard-the-learnd-astronomer)” Walt Whitman

[Audio](https://youtu.be/39hLh_QFqQo) [Audio](https://www.poetryfoundation.org/podcasts/76701/when-i-heard-the-learnd-astronomer)

“[When You Are Old](https://www.poetryfoundation.org/poems/43283/when-you-are-old)” by W.B. Yeats “[Growing Old](https://www.poetryfoundation.org/poems/52311/growing-old)” by Matthew Arnold

[Audio](https://www.poetryfoundation.org/poems/43283/when-you-are-old) [Short Film](https://youtu.be/LKTn6nPmc18)

“[Ozymandias](https://www.poetryfoundation.org/poems/46565/ozymandias)” Percy Shelley “[Fern Hill](https://poets.org/poem/fern-hill)” by Dylan Thomas

[Audio](https://www.poetryfoundation.org/podcasts/75866/ozymandias)…[Commentary 1](https://www.poetryfoundation.org/articles/69503/percy-bysshe-shelley-ozymandias)…[Commentary 2](https://sites.udel.edu/britlitwiki/ozymandias/) [Audio](https://youtu.be/8YgydnKprrE)

“[the mother](https://www.poetryfoundation.org/poems/43309/the-mother-56d2220767a02)” Gwendolyn Brooks “[Those Winter Sundays](https://www.poetryfoundation.org/poems/46461/those-winter-sundays)” by Robert Hayden

[Audio](https://www.poetryfoundation.org/poems/43309/the-mother-56d2220767a02)…[Commentary](http://mason.gmu.edu/~rmatz/!SAMPLE__BRA.htm) [Audio](https://youtu.be/XmJYs6PQKVc)…[Commentary](https://www.poetryfoundation.org/articles/68440/robert-hayden-those-winter-sundays)

“[Vacation](https://poets.org/poem/vacation)” by Rita Dove “[A Supermarket in California](https://www.poetryfoundation.org/poems/47660/a-supermarket-in-california)” by Alan Ginsberg

[Library of Congress Interview](https://www.loc.gov/item/2021687661/) (70min) [Audio](https://youtu.be/AhTh01CO60Y)

“[The Red Wheelbarrow](https://www.poetryfoundation.org/poems/45502/the-red-wheelbarrow)” by William Carlos Williams

References

- Reference [“How to Read a Poem: a Poetry Primer for the Uninitiated”](https://www.poetryfoundation.org/articles/69955/how-to-read-a-poem) by Edward Hirsch

- Reference [“Poetry as a Way of Saying”](https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/first/en122/lecturelist2019-20/2015.226104.under-standing-pages-123-38.pdf) by Cleanth Brooks and Robert Penn Warren

- Reference [“The Figure a Poem Makes”](https://static1.squarespace.com/static/5e582b6d525bce01a6016637/t/604fb6d08b371835b39c3995/1615836881121/The+Poetic+Imagination+-+Food+for+Thought+-+Session+3+Readings.pdf) by Robert Frost

For some clarification read [“The Meaning of the Figure a Poem Makes”](https://martyncrucefix.com/2017/07/04/the-meaning-of-robert-frosts-the-figure-a-poem-makes/#:~:text=The%20Figure%20a%20Poem%20Makes%20talks%20of%20the%20experience%20of,delight%20and%20ends%20in%20wisdom%E2%80%9D.)

- Reference [“Writing About Poetry”](https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/writing_about_poetry.html) at Owl at Purdue.

- See [50 of the Best Free Verse Poems from Contemporary Poets](https://bookriot.com/best-free-verse-poems/) @ Book Riot

- See [*Glossary of Poetic Terms*](https://www.poetryfoundation.org/learn/glossary-terms) @ Poetry Foundation

- See “[Sonnet](https://poets.org/glossary/sonnet)” @ *poets.org*

- See [*The Forest of Rhetoric*](http://rhetoric.byu.edu/) @ BYU

**Aug 16**

- Roll Call

- Narrative Poetry

[*Rime of the Ancient Mariner*](https://resources.saylor.org/wwwresources/archived/site/wp-content/uploads/2014/05/ENGL404-Coleridge-The-Rime-of-the-Ancient-Mariner.pdf) by Samuel Taylor Coleridge

[Audio](https://youtu.be/GqHfg042i24)…[Commentary from Malcolm Guite](https://youtu.be/8Bj5YwVI2ic) (90min)

**Week 2: Narrative Poetry, Fairy Tales & Rip Van Winkle**

**Aug 21**  
- Roll Call

- Narrative Poetry

[*Rime of the Ancient Mariner*](https://resources.saylor.org/wwwresources/archived/site/wp-content/uploads/2014/05/ENGL404-Coleridge-The-Rime-of-the-Ancient-Mariner.pdf) by Samuel Taylor Coleridge

[Audio](https://youtu.be/GqHfg042i24)…[Commentary from Malcolm Guite](https://youtu.be/8Bj5YwVI2ic) (90min)

- Be sure to complete *Ancient Mariner* (along with worksheet) prior

to next class meeting. Bring worksheet to next class.

- See directions for next class as you prepare for in-class work.

**Aug 23**

- Roll Call

- In-Class Writing: Be prepared to write in-class. Bring pen (traditional blue/black ink) or #2 pencil

along with writing paper and your completed *Ancient Mariner* worksheet. During this assessment

you will not be allowed to use electronic devices or copies of the poem. You may use your completed worksheet, however.

------------------------------------------------------------------------------------------------------------------------------  
*Class Notes – use this space for notes and ideas*

**Week 3: Poetry & Labor Day**

**Aug 28**  
- Roll Call

- Narrative Poetry (Group Work)

“[The Bells](https://poets.org/poem/bells)” by Edgar Allen Poe

[Audio](https://youtu.be/m75-812-sj4)

“[The Bear](https://www.poetryfoundation.org/poems/42679/the-bear)” by Galway Kinnell

[Audio](https://youtu.be/_-D7oJoqDi0)

“[Tulips](https://www.poetryfoundation.org/poems/49013/tulips-56d22ab68fdd0)” by Sylvia Plath

[Audio](https://youtu.be/nIQojFKUfto)

- For next class, read the Labor Day poems below. As we screen

the film, determine which poems match the mood and tone of the

film. How might you incorporate those poems into your analysis

of the film?

**Aug 30**

- Roll Call

Note memorable scenes & imagery.

- Screen *Labor Day*

- Read the following poems about Labor Day @ Poetry Foundation.

[“Labor Day”](https://www.poetryfoundation.org/poems/56336/labor-day) by Joseph Millar

[“Labor Day”](https://www.poetryfoundation.org/poems/56981/labor-day-56d23a0215fd7) by Rodney Koeneke

[“The Day After Labor Day”](https://www.poetryfoundation.org/poems/58839/the-day-after-labor-day) by Joan Bransfield Graham

[“Find Work”](https://www.poetryfoundation.org/poetrymagazine/poems/40463/find-work) by Rhina P. Espaillat

[“Poet’s work”](https://www.poetryfoundation.org/poems/52184/poets-work) by Lorine Niedecker

[“Brass Spittoons”](https://www.poetryfoundation.org/poems/47879/brass-spittoons) by Langston Hughes

[“What Work Is”](https://www.poetryfoundation.org/poems/52173/what-work-is) by Philip Levine

[“Lake Echo, Dear”](https://www.poetryfoundation.org/poems/47846/lake-echo-dear) by C.D. Wright

[“Three Songs at the End of Summer”](https://www.poetryfoundation.org/poetrymagazine/poems/37232/three-songs-at-the-end-of-summer) by Jane Kenyon

[“A Sunset of the City”](https://www.poetryfoundation.org/poems/43318/a-sunset-of-the-city) by Gwendolyn Brooks

[“All Summer Long”](https://www.poetryfoundation.org/poems/50764/all-summer-long) by Carol Frost

[“cruel, cruel summer”](https://www.poetryfoundation.org/poetrymagazine/poems/50203/cruel-cruel-summer) by D.A. Powell

[“September Midnight”](https://www.poetryfoundation.org/poetrymagazine/poems/12858/september-midnight) by Sara Teasdale

[“The End of Summer”](https://www.poetryfoundation.org/poems/47887/the-end-of-summer) by Rachel Hadas

Use these poems to deepen your analysis of *Labor Day*.

- Screen *Labor Day* [Things to consider.]

I. Which Labor Day poems match the mood and tone of the film?

Cite/paraphrase lines of dialogue that seem important.

II. Some things to look for while screening the film.

1) Look for references to the actual holiday.

2) Look for actual labor (actual work) done during the film; look for labor references that seem more metaphorical. Is there any irony in this?

3) Look for references to birth and the labor experienced by birth; look for labor references that seem more metaphorical.

4) How do these moments reinforce the title of the film?

5) Look for “poetical” moments: opening title credits, narrator’s tone & omniscience, soundtrack (both the orchestral and lyrics), dialogue that works like poetry.

**Week 4: Labor Day & Cinema**

**Sept 4**  
No Class – Labor Day

**Sept 6**

- Roll Call

- Screen *Labor Day* (cont.)

- Some Sample Film Reviews

[“Labor Day Review”](https://www.rogerebert.com/reviews/labor-day-2013) by Roger Ebert

[“The Cloying, Awful Labor Day”](https://www.theatlantic.com/entertainment/archive/2014/01/the-cloying-awful-em-labor-day-em/283491/) by Christopher Orr

[“Book Review”](https://www.washingtonpost.com/wp-dyn/content/article/2009/08/11/AR2009081102689.html) by Caroline Preston

[“Book Review”](https://www.sfgate.com/books/article/Labor-Day-by-Joyce-Maynard-3220844.php) by Elizabeth Fishel

- *Labor Day* Notes

Written by Joyce Maynard and directed by Jason Reitman, *Labor Day* is about the intersecting lives of three characters during Labor Day weekend. Why is this film called *Labor Day*? Is this the best title for the film? Be able to succinctly explain your reasoning along with any value (or lack thereof) in this film. Be prepared to reference those poems related to Labor Day. See Labor Day poems listed under Aug 30.

- Prepare for in-class writing next class.

**Week 5: *Labor Day* & Microfiction/Microcinema…or, the Art of the Short-Short Story**

**Sept 11**  
- Roll Call

- In-Class Writing: You will be writing during class as you analyze *Labor Day* (the film) along with the poems related to the holiday; see syllabus. Bring pen (traditional blue/black ink) or #2 pencil along with writing paper.

**Sept 13**

- Roll Call

- Intro to Microfiction/Microcinema

Microcinema

“[The Black Hole](https://www.youtube.com/watch?v=HzUO7LCHn7k)”

“[The Stone](https://www.youtube.com/watch?v=5hPtU8Jbpg0)”

“[The Wildebeest](https://www.youtube.com/watch?v=JMJXvsCLu6s)”

Microfiction

“20/20” by Linda Brewer

“Wrong Channel” by Roberto Fernandez

“A Gentleman’s C” by Padgett Powell

“Morning News” by Jerome Stern

“Wallet” by Allen Woodman  
“The Dinner Party” by Mona Gardner  
“The Birthday Party” by Katharine Brush

------------------------------------------------------------------------------------------------------------------------------  
 **“Rip Van Winkle” & the Fairy Tale**

In *Morphology of the Folk Tale*, Vladimir Propp outlines thirty-one narrative functions in the fairy tale. In other words, a story that uses all or several of these functions qualifies as a fairy tale. Listed below are twelve of the more recognized functions. Find these functions in Washington Irving’s “Rip Van Winkle.” Note, functions could blend together.

I. Context/Setting—ripe for magical influence (magical land, threshold)

II. Absentation—avoiding home

III. Lack—missing or desiring to have something

IV. Villainy & Delivery—forces oppose protagonist in various ways

[I-IV cumulative effect = protagonist needs to depart status quo]

V. Departure—protagonist leaves

VI. Magical Agent—engages with supernatural

VII. Transformation—a change in setting, minor characters

VIII. Return Home

IX. Unrecognized

X. Recognized

XI. Transfiguration—a new self emerges

XII. Wedding/Celebration

**Week 6: *Mona Lisa*, Parables & Symbols**

**Sept 18**  
- Roll call

- Microfiction/Microcinema (cont. if needed)

- Intro to Vladimir Propp and [*Morphology of the Folktale*](https://archive.org/details/morphologyoffolk00prop)

Read “[Rip Van Winkle](https://www.ibiblio.org/ebooks/Irving/Winkle/Irving_Winkle.pdf)” by Washington Irving

[Audio](https://youtu.be/PQnTNmipwCw) (40min)

- *Mona Lisa*, or Art that Interrupts (*aposiopesis*)

Read “[The World We Want Is Us](https://poets.org/poem/world-we-want-us)” by Alice Walker

Audio?

Read “[Roselily](http://nationalhumanitiescenter.org/pds/maai3/migrations/text11/walkerroselily.pdf)” by Alice Walker

[Audio](https://archive.org/details/pacifica_radio_archives-AZ1010) (12min)

**Sept 20**

- Roll Call

- Intro to Parables

- The Parable and the Short Story

Read “[The Minister’s Black Veil](https://pdcrodas.webs.ull.es/fundamentos/HawthorneTheMinistersBlackVeil.pdf)” by Nathaniel Hawthorne

[Audio](https://www.youtube.com/watch?v=2hkkEKPeZ8U) (30min)

Read “[Oh, could I raise the darken’d veil](https://www.poetryfoundation.org/poems/57287/oh-could-i-raise-the-darkend-veil)”

- Intro to Imagery and Symbolism

Read “[A Tree, a Rock, a Cloud](https://homepage.ntu.edu.tw/~karchung/A_Tree.pdf)” by Carson McCullers

[Audio](https://www.youtube.com/watch?v=x1gw8r_Grg4) (21min)

“[Carson McCullers](https://bukowski.net/poems/carson_mccullers.php)” by Chuck Bukowski

**Week 7: Icebergs & Courtly Romance**

**Sept 25**  
- Roll Call

- Intro to the Iceberg Theory of Writing

Read “[Indian Camp](https://archive.org/details/hemingway_202012/page/n229/mode/1up)” (p. 69) by Ernest Hemingway

Read “[Cat in the Rain](https://archive.org/details/hemingway_202012/page/n229/mode/1up)” (p. 109)

Read “[Hills Like White Elephants](https://archive.org/details/hemingway_202012/page/n229/mode/1up)” (p. 168)

Read “[A Clean, Well-Lighted Place](https://archive.org/details/hemingway_202012/page/n229/mode/1up)” (p. 231)

**Sept 27**

- Roll Call

- Intro to Courtly & Modern Romance

Read “[Alone](https://www.poetryfoundation.org/poetrymagazine/browse?contentId=13884)”

Read “[Song](https://www.poetryfoundation.org/poems/53968/song-56d233c73bd48)”

Read “[Night Piece](https://www.poetryfoundation.org/poetrymagazine/browse?contentId=32389)”

Read “[Araby](http://cola.calpoly.edu/~pmarchba/TEXTS/SHORT_STORIES/James_Joyce/1905_Araby.pdf)” by James Joyce

[Audio](https://youtu.be/rit7FGjq0CU) (15min)

------------------------------------------------------------------------------------------------------------------------------

**Characteristics of Courtly Romance**

The “courtly romance” is a type of story that probably originated with *Erec* by Chretien de Troyes in the 1100s. This medieval form continues to be employed by writers in the modern world. This story “serves as prototype for all later texts,” this according to Karin Borklund in “On the Spatial and Cultural Characteristics of Courtly Romance.” There are ten characteristics that define the courtly romance. These characteristics are outlined by Gillian Beer in *The Romance*. The various characteristics include the following:

1 Oral (literally or either in tone) 8 Decadence (at least on some level)

2 Mythic (not necessarily “real”) 9 Grotesque and Menacing (sentiments)

3 Subjectivity (seeing world via one character) 10 Prophecy (concerns about future)

4 Traditional Gender Norms (i.e. knight & lady)

5 Love-Affection-Passion (as motivating forces of character)

6 Sacred Objects (i.e. Holy Grail)

7 Dislocation (must venture to obtain Sacred Objects)

[Such dislocation leads to…]

**Week 8: Icebergs & Romance**

**Oct 2**  
- Roll call

- Library Research: Tips for Finding Scholarly Sources

- Intro to Courtly Romance goes Post-Modern

Read “[A&P](http://faculty.gordonstate.edu/msilverman/updike.%20a%20&%20p.pdf)” by John Updike

[Audio](https://youtu.be/t3ZLhZacwF0) (story @ 3:55-19:00 [15min]…commentary @ 19:00-29:00)

Read “[Back from Vacation](https://www.poetryfoundation.org/poetrymagazine/browse?contentId=38391)”

Read “[61 And 2/3](https://www.poetryfoundation.org/poetrymagazine/browse?contentId=39039)”

- Before next class: Read “Handout on Classical   
Tragedy in *King Lear*;” see Canvas.

- Fiction Analysis (below). DUE Oct 18.

**Oct 4**

No Class – Fall Break

**Oct 6**

No Class – Fall Break

------------------------------------------------------------------------------------------------------------------------------

**Fiction Analysis**

Look back at the short stories listed on the syllabus. Choose one to research and analyze.

Discuss theme and “interruption” in Alice Walker’s “Roselily.”

Discuss the significance of setting in Walker’s “Roselily.”

Discuss the significance of setting in at least three stories.

How does Nathaniel Hawthorne’s “The Minister’s Black Veil” function as parable?

Discuss imagery and symbolism in Carson McCullers’ “A Tree, a Rock, a Cloud.”

Discuss the “life cycle” in the four stories by Ernest Hemingway? Is life nihilistic?

Compare/contrast McCullers’ “A Tree, a Rock, a Cloud” and Hemingway’s “A Clean, Well-Lighted Place.”

Discuss the importance of animals in Hemingway’s “Cat in the Rain” and “Hills Like White Elephants.”

How does James Joyce’s “Araby” function as courtly romance?

How does John Updike’s “A&P” function as courtly romance?

Discuss the significance of setting in Joyce’s “Araby” and Updike’s “A&P.”

Compare/contrast elements of courtly romance in Joyce’s “Araby” and Updike’s “A&P.”

Carve out an instructor-approved topic on one or more of these short stories.

*Specifics: typed; three pages; Times New Romans 12 pt. font; MLA headers & margins;*

*numerous quotes, signal phrases, parenthetical citations, four scholarly sources,   
Works Cited on fourth page. Due at the start of class on the due date—as are all formal papers.*

DUE Oct 18.

On Oct. 18, you will also need to deliver a 2-minute

formal presentation summarizing your argument as well as your research.

**Week 9: The Space of Tragedy**

**Oct 9**  
- Roll Call

- Intro to Tragedy

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare

Read “[King Lear](https://poets.org/poem/king-lear)” by Lisa Sewell

Print “*King Lear* Reading Guide” and bring to each

class as we read and study the play together. As we

read, complete the reading guide—due once we

complete the play. Find reading guide in Canvas.

**Oct 11**

- Roll Call

- Intro to Tragedy (cont.)

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare

Print “*King Lear* Reading Guide” and bring to each

class as we read and study the play together. As we

read, complete the reading guide—due once we

complete the play. Find reading guide in Canvas.

Read “[On Sitting Down to Read King Lear Once Again](https://www.poetryfoundation.org/poems/44482/on-sitting-down-to-read-king-lear-once-again)” by John Keats

[Audio](https://youtu.be/jS7zfhilcxA)

------------------------------------------------------------------------------------------------------------------------------  
*Class Notes – use this space for notes and ideas*

Bring hardcopy of “*King Lear* Reading Guide” to class.

**Week 10: The Space of Tragedy**

**Oct 16**  
- Roll Call

- Intro to Tragedy (cont.)

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare

Print “*King Lear* Reading Guide” and bring to each

class as we read and study the play together. As we

read, complete the reading guide—due once we

complete the play. Find reading guide in Canvas.

Read “[King Lear in Respite Care](https://poetryarchive.org/poem/king-lear-respite-care/)” by Margaret Atwood

[Audio](https://poetryarchive.org/poem/king-lear-respite-care/)

**Oct 18**

- Roll Call

- Intro to Tragedy (cont.)

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare

- Bring hardcopy of “*King Lear* Reading Guide” to class.

- Fiction Analysis DUE

Hardcopy due at start of class. Present your findings to the class in 2-minute formal speech.

------------------------------------------------------------------------------------------------------------------------------  
*Class Notes – use this space for notes and ideas*

Bring hardcopy of “*King Lear* Reading Guide” to class.

**Week 11: The Space of Tragedy**

**Oct 23**  
- Roll Call

- Intro to Tragedy (cont.)

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare

- Bring hardcopy of “*King Lear* Reading Guide” to class.

**Oct 25**

- Roll Call

- Intro to Tragedy (cont.)

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare

- Bring hardcopy of “*King Lear* Reading Guide” to class.  
---------------------------------------------------------------------------------------------------------------------------------------

*Class Notes – use this space for notes and ideas*

Bring hardcopy of “*King Lear* Reading Guide” to class.

**Week 12: The Space of Tragedy**

**Oct 30**  
- Roll Call

- Intro to Tragedy (cont.)

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare

- Bring hardcopy of “*King Lear* Reading Guide” to class.

**Nov 1**

- Roll Call

- Intro to Tragedy (cont.)

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare

- DUE: “King Lear Reading Guide.” Reading guide should be completed when we complete the paly.  
---------------------------------------------------------------------------------------------------------------------------------------

*Class Notes – use this space for notes and ideas*

Bring hardcopy of “*King Lear* Reading Guide” to class. Due as we complete Act 5 of the play.

**Week 13: Dickensian Worldview & Classical Hero**

**Nov 6**  
- Roll Call

- Intro to Dickensian Worldview and Classical Hero

Read [*A Christmas Carol*](https://www.ibiblio.org/ebooks/Dickens/Carol/Dickens_Carol.pdf) (or another option [*A Christmas Carol*](https://www.gutenberg.org/files/46/46-h/46-h.htm)*)* by Charles Dickens

Complete “Research Packet;” print hardcopy packet from Canvas.

*Christmas Carol Research Packet* due at the very start of the final exam.

This research packet will be marked late if not ready to submit at start of final exam.

Read “Stave 1.”

Read “[London](https://www.poetryfoundation.org/poems/43673/london-56d222777e969)” by William Blake [Audio](https://youtu.be/x-vRFCqEQ1A)

**Nov 8**

- Roll Call

- Intro to Dickensian Worldview and Classical Hero (cont.)

Complete “Dickensian Research Packet.”

*Christmas Carol Research Packet* due at the very start of the final exam.

Read “Stave 2.”

- Read “[Song of the Shirt](https://poets.org/poem/song-shirt)” by Thomas Hood (published same year as *Carol*)

[Audio](https://www.youtube.com/watch?v=bMPtvFWfmjk)

- Read “[The Chimney Sweeper: When my mother died I was very young](https://www.poetryfoundation.org/poems/43654/the-chimney-sweeper-when-my-mother-died-i-was-very-young)” by William Blake

[Audio](https://youtu.be/JC4Dq2scQDI)

[Note: *Chimney* poems written in 1789 & 1794…note influence on Dickensian Worldview]

------------------------------------------------------------------------------------------------------------------------------  
*Class Notes – use this space for notes and ideas*

Bring hardcopy of *Christmas Carol Research Packet* to class.

**Week 14: Dickensian Worldview**

**Nov 13**  
- Roll Call

- Intro to Dickensian Worldview and Classical Hero (cont.)

*Christmas Carol Research Packet* due at the very start of the final exam.

Read “Stave 3.”

- Read “[The Chimney Sweeper: A little black thing among the snow](https://www.poetryfoundation.org/poems/43653/the-chimney-sweeper-a-little-black-thing-among-the-snow)” by William Blake

[Audio](https://youtu.be/hijxKx5TQQU)

**Nov 15**

- Roll Call

- Intro to Dickensian Worldview and Classical Hero (cont.)

*Christmas Carol Research Packet* due at the very start of the final exam.

Read “Stave 4.”

- Read “[Christmas](http://famouspoetsandpoems.com/poets/john_betjeman/poems/787)” by John Betjemin

[Audio](https://youtu.be/ErFeevz0SzM) A visit with Malcolm Guite…start @ 2:45

- *Christmas Carol Research Packet* due at the very start of the final exam.

This research packet will be marked late if not ready to submit at start of final exam.  
------------------------------------------------------------------------------------------------------------------------------  
*Class Notes – use this space for notes and ideas*

Bring hardcopy of *Christmas Carol Research Packet* to class.

**Weeks 15 & 16: Holidays & Final Exams**

**Nov 20**  
- Roll Call

- Read *Christmas Carol*: “Stave 5.”

*Christmas Carol Research Packet* due at

the very start of the final exam.

- Happy Holidays

Read “[The Shop of Ghosts](http://www.gkc.org.uk/gkc/books/shop-of-ghosts.html)” by G.K. Chesterton

[Project Gutenberg Link](https://www.gutenberg.org/files/8092/8092-h/8092-h.htm#link2H_4_0038)

[Audio](https://youtu.be/8Zesb1bjBqA) A Visit with Malcolm Guite

Start @ 1:55

- *Christmas Carol Research Packet* due at the very start of the final exam.

This research packet will be marked late if not ready to submit at start of final exam.

*[This is our last regular class; finals begin after Thanksgiving.]*

**Nov 22**

No Class – Thanksgiving

**Nov 24**

No Class – Thanksgiving

**Final Exam – Friday, December 1 @ 8:00 a.m. - 11:00 a.m.**

*Christmas Carol Research Packet* due at the very start of the final exam. This research packet will be marked late if not ready to submit at start of final exam, or 8 a.m.