Deborah Lapp English 1B – Reedley College 52816 TTh, 52818W--Spring 2018

Introduction to Literature (prereq Engl 1A or 1AH)

**Iron, Silk, and a Pound of Flesh: Understanding the Other through Literature**

Office: CCI 212 638-3641 ext. 3416

Office hours: T 10:30-noon FEM 7 and Wed 4-6PM in CCI-212 and by arrangement [deborah.lapp@reedleycollege.edu](mailto:deborah.lapp@reedleycollege.edu)

*The wonderful thing about books is that they allow us to* ***enter imaginatively*** *into someone else’s life. And when we do that, we learn to sympathize with other people. But the real surprise is that we also learn truths about ourselves, about* ***our own lives****, that somehow we hadn’t been able to see before.*

--Katherine Paterson (b. 1932)

**Important dates:**

Feb 22 (Thurs): Mark Salzman 7PM Forum Hall–donation (no Thurs or Wed class)

Mar 9 (F): last day to drop a class; HeLa movie 2-4 RWC

Mar 1 (Thurs): Lacks Family 7PM Forum (no class Thurs or Wed)

Mar 26-30: Spring Break

April 19: Sasha Pimental 7PM Forum Hall–donation (no Thurs or Wed class)

Final: Tues. May 15th 9-11AM OR Wed. May 16th 6-8 PM

Required:

*ISBN: 9780321968128 Edition: 5TH 16 Status: 5TH 16*

*Title: BACKPACK LITERATURE*

*Author: KENNEDY*

*Publisher: PEARSON*

*ISBN: 9780394755113 Edition: 86 Status: 86*

*Title: IRON+SILK*

*Author: SALZMAN*

*Publisher: PENG RAND*

A spiral notebook for this class only

Access to a computer and Canvas

The goal of this course is to tap you into the depths of human experience, to reveal the mysteries of the soul, to explore infinite and eternal truths, to empathize with others from different cultures, conditions, and lives; to laugh, to cry, and, of course, to gain you three transferable units. We will read, discuss, and write about literature--an inclusive variety of genres, a multicultural variety of authors, a diverse variety of origins, an eclectic variety of styles. We will explore various critical responses to the literature. In keeping with the theme for this semester, we will focus on how literature lets us enter imaginatively into others’ lives.

It’s MOST IMPORTANT that you resist the temptation to google the pieces we read. Believe me, I’ve heard what scholars and amateurs HAVE said about these works; but, if we only repeat what others have said, how will new ideas ever emerge? When you meet someone for the first time, do you ask other people what they think of this person, or do you trust your own wisdom and authentic response? This class is about your authentic response to literature. You may have covered some of these works in other courses. If so, try to see something new in them.

Keep a notebook for your responses and notes. The responses serve several purposes: to prepare you for discussion (I’ll ask you to read from your notebook first thing when you come in), to read around for written responses, to clarify your thinking, and to prepare for more formal writing, especially the argument paper in the 16th week. Your audience is your peers; impress each other with your insight.

You’ll compose four formal essays (20% each) for evaluation, and your final (20% also). Together, these comprise your grade for the course. Your essays will be typed, double-spaced, proofread, and thorough in MLA style. Besides an exploration of examples of literary criticism, which I will provide, none of the papers requires research beyond the literature, so your works cited will simply be a list of the literary works you have chosen to discuss. Please don’t think about plagiarizing a paper; it’s against the law and will result in disgrace and a grade of F. I hope you see that plagiarizing—or even looking up what others have said is counterproductive to this course.

It is so important to be in class, as it is primarily a discussion class. If you can’t come to class, call or email to get the assignment, but I promise it won’t be nearly as enriching or fun as covering the reading in class. I may drop you if you miss more than 2 classes (2 tardies equals an absence, so don’t be tardy—think about it: the class starts at 9:30AM(TTH) or 6PM (W). Think of it as a 9:15AM (or 5:45PM) class, and you’ll always find parking and never be late).

If you have a verified need for an academic accommodation or materials in alternate media (i.e., Braille, large print, electronic text, etc.) per the Americans with Disabilities Act (ADA) or Section 504 of the Rehabilitation Act, please contact me as soon as possible.

Upon completion of this course, students will be able to:

1. Demonstrate critical thinking skills and experience with literature through a variety of linked reading, writing, and discussion activities.
2. Demonstrate connections between literary works of the same or different genres.
3. Make connections between the situations of literature and your own experience.

We can look forward to some exciting literary events: several important authors and artists will be in town, and I arranged our schedule for you to take advantage of the opportunities. The readings are mandatory, so do what you need now to make sure you can make it. If you have a serious and legitimate reason to miss a reading, I’ll arrange for you to prepare an alternative, which you will present to the class

English 1B Syllabus by Weeks (subject to change and elaboration)

underlined items are graded for 100 points each

**Weeks 1-7** ***Iron & Silk***

**Week 1 (1/8) TWTh: *Iron & Silk* ch.1-2**

**Start reading memoir *Iron & Silk*  by Mark Salzman for February 22nd reading**

**poetry**

Examples:”you fit into me”

“Those Winter Sundays,” “Digging,” “Daddy,” “Do Not Go Gentle...”“My Papa’s Waltz,” “Home Burial,” “Letter to My Father at 40,000 Feet,” “Victims,”

**Week 2 (MLK) TWTh: *Iron & Silk* ch.3-4**

“How to Watch Your Brother Die,” “The *Chicago Defender* Goes to Little Rock,” “On the Subway,”“Cathedral,” “Sine qua Non,” Frost “Mending Wall”

**Writing an Explication**

Poetry Explication due Week 3

**Week 3 (1/22) TWTh: *Iron & Silk* ch.5-6**

**Explication due W & Th**

**Week 4 (1/29) TWTh: *Iron & Silk* ch.7-8**

**Salzman and a poem--comparison**

**Salzman Comparison draft (-10 if no draft)**

**Week 5 (2/5) Salzman Comparison due,** short fiction

**Week 6 (2/12): short fiction**

Examples: “A & P” “Wildwood,” “Puppy,”“Everyday Use,” “Boys and Girls,” “Doe Season,” “The Old People,” “The Man Who Was Almos’ a Man” “Girl,” “Good Country People,” “I Stand Here Ironing,” “Hills Like White Elephants,” “Everything that Rises Must Converge,” “Roman Fever.”

Week 7 (2/19); Presidents’ Holiday; **No Wednesday or Thursday class**

**THURSDAY,**

**February 22 @ 7PM in Forum Hall:**

**Mark Salzman**

Weeks 7-11 ***The Immortal Life of Henrietta Lacks***

**Non-fiction - Start reading selections for March 16th reading**

**Week 7-8: Intro and Part One: Life**

**Week 8-9: Part Two: Death**

Mar 9 (F): last day to drop a class without a grade

**Week 9-10: Part Three: Immortality**

**HeLa character and a story--comparison**

**Week 10 (3/12) No Wednesday or Thursday class**

**THURSDAY,**

**March 15 @ 7PM in the Forum,**

**Lacks Family**

**Week 11 (3/19) HeLa Comparison Due**

Mar 26-30: Spring Break

Weeks 12-16 ***Fences* and *Merchant of Venice (or* Othello)**

**The purpose of theater, like magic, like religion . . . is to inspire cleansing awe. What makes good drama? And why does drama matter in an age that is awash in information and entertainment? David Mamet, one of our greatest living playwrights, tackles these questions with bracing directness and aphoristic authority. He believes that the tendency to dramatize is essential to human nature, that we create drama out of everything from today’s weather to next year’s elections. But the highest expression of this drive remains the theater.**

**-promo for Mamet's Three Uses of the Knife**

**Week 12-13 *Fences***  and critical responses to literature

Critical Response to Literature due Week 14 –

What type of a reader are you?

**Week 14 Critical Response essay due, *Water by the Spoonful***

**Week 15-17 *Merchant of Venice***

Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions; fed with the same food, hurt with the same weapons, subject to the same diseases, heal'd by the same means, warm'd and cool'd by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, do we not revenge? If we are like you in the rest, we will resemble you in that.

[*The Merchant Of Venice Act 3, scene 1, 58–68*](http://www.enotes.com/merchant-text/act-iii-scene-i#mer-3-1-51)

**Final: Tues. May 15th 9-11 AM OR Wed. May 16th 6-8PM**

Critical response questions about Merchant of Venice

What do we learn about ourselves from entering imaginatively into the life of Shylock and the other characters in Merchant of Venice?

Choose one other work from this semester and apply the same question: What do we learn about ourselves from entering imaginatively into the life or lives on the page?