

ENGLISH READING AND COMPOSITION

Course #50565 - Spring 2000

Sat 9:00 – 10:50 BUS 40 11:00 – 12:50 HUM 62

Instructor: Laurie [redacted] MA

Message Phone: (559) 324 – 6450

REVISED SYLLABUS: (See Italics)

REQUIRED TEXTS: Motives for Writing, Keith Miller, Third Edition
Brief Handbook for Writers, Howell and Memering, Third Edition

COURSE DESCRIPTION: This course will improve your writing process and your production of essays and a research paper. It will also hone your ability to read and to think critically. We will use a variety of prewriting strategies, as well as the discussion and practice of various reading and writing techniques to achieve these goals. The prerequisites for this course are appropriate placement scores or a grade of "C" or better in English 25 and English 26.

ATTENDANCE: Attendance is required in this class. Since we meet only once weekly, a student may be dropped from the class after three or more unexcused absences *prior to March 10. This is also the official drop date should you choose to drop this class. After March 10, you cannot drop or be dropped and you will be assigned a letter grade for this class.*

Much of the writing and some of the reading will take place in class, as well as essential groupwork and paper preparation, so you need to be here. If you have an unavoidable absence, it will be your responsibility to contact me or one of your classmates to get any assignments given out on that date. You will be expected to turn in any assignments and complete the reading due by our next meeting. Papers are due on their assigned date whether or not you are able to attend class; they may be turned in at the main office to be held for me. If an emergency or illness occurs, you are welcome to call me prior to class to arrange an excused absence.

SIGN-IN SHEET: I will circulate a sign-in sheet at the beginning of every class. Make sure you sign it – this will be our official record of your attendance. If you must be late to class, make sure you sign in before leaving at the end of class.

ASSIGNMENTS: There will be approximately four short papers (three to four pages), and one research paper which will include secondary sources (eight to ten pages). Each paper will be brought in for workshop with your fellow students. You must bring in the typed draft of your paper, along with copies, on workshop day for discussion with your group. **Unless you have made a prior arrangement with me, the final letter grade for any paper will be dropped by one letter grade if it is late to workshop.** This is to insure that all papers receive group comments, and that workshop discussions are productive. After your paper is returned with my comments, you will have the opportunity to revise it for a higher score. All papers must be typed, double-spaced, and have earlier drafts dated and attached. Late homework will not be accepted. Late final papers will not be accepted, unless by prior arrangement. Along with the papers, there will be at least two quizzes and a final. You will also be asked to keep a writing journal.

[redacted] Your course grade will be based on the following percentages:

4 short papers	40%
Research paper	20%
Final	10% (<i>In-class Final</i>)
Participation (including attendance, Homework, quizzes)	20%
	100%

Please note that there will be no class on February 19 (Presidents' Day) and April 22 (Spring Break).

Instructor: David [redacted]
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Office Hours: M 12:00-2:00
 T 11:00-1:00
 W 10:00-11:00

Class Policy—E [redacted] Spring 2000

Objective:

Each student will demonstrate college level skills in reading, discussing, and writing about literature. As an honors section, this class will focus upon American literature of the twentieth century (and late nineteenth), and I hope that we'll be able to make connections between the literature that we read and the companion history course.

Texts:

What Work Is, Levine; *Mariette in Ecstasy*, Hansen; *Norton Anthology of American Literature*, 5th Edition, Volume 2, Baym et al

After the sixth absence, the student may be dropped at the instructor's discretion.

Paper #1 (February 23)	50 points
In-class Midterm (March 10)	50 points
Take-home Midterm Essay Exam (March 13)	100 points
Paper #2 (May 1)	100 points
Oral Presentations (March 10-May 10)	50 points
In-class Final (May 12)	50 points
Take-home Final Essay Exam (May 19, 8:00-10:00)	100 points
Total	500 points

A	450-500
B	400-449
C	350-399
D	300-349
F	0-299

For extra credit, you may attend readings sponsored by Reedley College or the Fresno Poets Association and turn in a response sheet (maximum of ten points per event).

Paper Format:

All out-of-class work will be typed, double-spaced. *No exceptions.* Use of word processors outside of class is acceptable and encouraged.

Late Papers, Missed Exams:

I will accept no late papers nor will I schedule a make-up exam unless the student has been subject to sickness, etc. and notifies me personally by phone or e-mail. In order to receive a passing grade for the course, the student must turn in all assigned papers.

Attendance

Syllabus—Spring 2000

This syllabus is subject to change as circumstances warrant. For each of the writers listed on this syllabus, please take the time to read the introduction that is provided by the anthology's editors.

January 10 Introduction (Policy, Syllabus) "The Mercy"

12 **Toward a Modern American Literature: Twain and James**—"The Art of Authorship" 217; "How to Tell a Story" 218; "Fenimore Cooper's Literary Offenses" 221

14 ; "The Real Thing" 323; "The Art of Fiction" 370

Week 1

17 *Martin Luther King, Jr. Holiday*

19 "Daisy Miller: A Study" 285

21 **Women at the Turn of the Century: Jewett, Chopin, Gilman, Wharton**—"A White Heron" 431; "The Yellow Wall-paper" 657; "Why I Wrote *The Yellow Wall-paper?*" 669; "The Eyes" 691

Week 2

24 "At the 'Cadian Ball 457; "The Storm" 464; *The Awakening* 467

26 *The Awakening*

28 **Dealing with the Debris of Slavery: Washington, Du Bois, and Hurston**—from *Up from Slavery* 581; from *The Souls of Black Folk* 713

Week 3

31 from *Their Eyes were Watching God* 1447

February 2 **Toward a New Poetry: Frost, Stevens, Williams, Pound, and Eliot**—

4

Week 4

7

9

Philip Levine Week

11 **Giving Voice to Those without Voices: Levine**—2696

Week 5

14 Section I and II, *What Work Is*

16 Section III and IV, *What Work Is*

(17) Philip Levine Reading; RC Forum Hall, 7:00 PM

18 *President's Day Holiday*

Week 6

21 *President's Day Holiday*

**23 Migrations and the Small Town: Cather and Anderson—*My Ántonia* 949
Paper #1 Due**

25 *My Ántonia*

Week 7

28 from *Winesburg, Ohio* 1144

**March 1 Money and Ruin: Fitzgerald and Hemingway, Dos Passos and
Steinbeck—"Babylon Revisited" 1496; "The Snows of Kilimanjaro" 1687**

3 from the *USA Trilogy* 1512; "The Leader of the People" 1741

Week 8

6 **The Struggle of the South: Faulkner—*As I Lay Dying* 1534**

8 *As I Lay Dying*

In-class Midterm

Week 9

**13 Other Voices of the South: Welty, O'Connor, Williams and
Hannah—"The Life You Save May Be Your Own" 2012; "Good Country
People" 2020
Take-home Midterm Due**

15 "Petrified Man" 1785; "Midnight and I'm Not Famous Yet" 2265

(16) Charlotte Blake Alston Performance; RC Forum Hall, 7:00 PM

17 *A Streetcar Named Desire* 1797

Week 10

**20 Poetry after the War: Roethke, Bishop, Jarrell, Berryman, and
Lowell—**

22

24

Week 11

27

29 In the Suburbs among the Middle Class: Cheever, Updike, and Carver—"The Swimmer" 1862; "Separating" 2096

31 "Cathedral" 2197; The Jewish Sensibility in American Life: Malamud, Bellow, Miller, and Roth—"The Magic Barrel" 1871

Week 12

April 3 *Death of a Salesman* 1919

5 "Looking for Mr. Green" 1903; "Defender of the Faith" 2105

7

Week 13

Ron Hansen Week

10 *Mariette in Ecstasy*

12 *Mariette in Ecstasy*

(13) Ron Hansen Reading; RC Forum Hall, 7:00 PM

14 **Ron Hansen Classroom Visit; FEM 8, 9:00 AM**

Week 14

17-21 *Spring Break*

24 Finding Meaning in a Radical Time: Ginsberg, Kinnell, Wright, Sexton, Rich, Plath, and Oliver—

26

28

Week 15

May 1 African-Americans at Mid-Century: Ellison, Morrison, and Walker—"Battle Royal" 1891; "Recitatif" 2078
Paper #2 Due

3 "Everyday Use" 2274;

5


Week 16

8 The Newest Voices: Cisneros, Erdrich, Vollmann, Harjo, Dove, Song, Lee

10

12 In-class Final

Week 17

 please turn it in to me in my office during the final period or place in my box (Student Services Building) before the final period.