

LONG ISLAND UNIVERSITY
BROOKLYN CAMPUS
DEPARTMENT OF ENGLISH

The Core Courses:

61, 62, 63, and 64

**The Sophomore
Literature Sequence**

Revised June, 2008

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Introduction: The Sophomore Literature Sequence

The study of literature is essential to students' development as critical readers, writers, and thinkers. The sophomore literature sequence, English 61, 62, 63, and 64, continues to develop the critical reading and writing skills that students practice in English 13, 14, and 16 and pushes them to pursue a deeper understanding of the ways texts represent and mediate the world. Furthermore, the core literature courses introduce students to cultural traditions from around the world, thus expanding the scope of their knowledge and allowing them to experience the imaginative and aesthetic qualities of texts historically and comparatively.

The extraordinarily diverse student population at the Brooklyn Campus of Long Island University invites literary exploration that reflects the communities students live in and the cultural legacies many of them bring to the classroom. Hence, while the sophomore literature courses affirm the wealth of European and European-inspired literary traditions, they also suggest that European literatures need not be emphasized in the core curriculum at the expense of the many American and non-Western literary traditions that students would also profit from studying.

Through reading and writing about literature, the courses emphasize rigorous and responsible dialogue between teachers and students, insiders and outsiders, dominant and marginalized traditions, Western and non-Western cultures, and privileged and neglected genres, texts, and pedagogical approaches. The courses allow the ongoing debates about canonization and culture to proceed in an open and informed way. Each instructor chooses whether to organize a particular core course thematically, chronologically, or according to some literary tradition. The temporal, geographic, national, and generic boundaries should be considered flexible, and syllabi may, for intellectual and pedagogical reasons, include works outside a particular course rubric. This booklet answers basic questions about appropriate texts, assignments, and strategies for teaching the core literature courses successfully.

What is the sophomore literature sequence?

Two courses in the sophomore literature sequence (English 61, 62, 63, 64) are required for undergraduates at the Brooklyn Campus of Long Island University. Here are the requirements and course descriptions from the undergraduate bulletin:

The Core Requirement in Humanities for Undergraduates at the Brooklyn Campus of Long Island University:

Area I: English 16 or 16X
Six Credits from English 61, 62, 63, 64

English 61, 62, 63, 64: Surveys of Literature in English

Any two courses from English 61 through 64 satisfy the core curriculum requirement in Area I of the Division of Humanities. All fulfill liberal arts requirements in the Humanities.

English 61 European Literatures I (Beginnings to the Eighteenth Century)

Prerequisite: English 16

Offered every semester

An examination of significant works of the Western tradition from Ancient Greece and Rome and Medieval and Renaissance Italy, France, Germany and England. Intensive readings from a wide representation of texts — epics, sacred books, poems, plays and tales — arranged chronologically or thematically. All texts read in English. Three credits.

English 62 European Literatures II (From the Eighteenth Century to the Present)

Prerequisite: English 16

Offered every semester

An examination of significant works of literature from both Western and Eastern Europe. Intensive readings from a wide representation of texts — novels, poems, plays and essays — arranged chronologically or thematically. All texts read in English. Three credits.

English 63 American Literatures

Prerequisite: English 16

Offered every semester

The focus of each section concentrates on the literatures and traditions of the United States from Colonial times to the present or on a comparison and contrast of literatures across all the Americas —North America, the Caribbean, Latin America. Arranged chronologically or thematically. All texts read in English. Three credits.

English 64 Non-Western Literatures

Prerequisite: English 16

Offered every semester

Drawing primarily from the many literatures of Africa and Asia, each section focuses on at least two geographical areas, such as Western Africa, China, India, Japan, Southeast Asia and the Pacific Islands. Broad sweeps of time may be covered or specific periods of high cultural achievements such as the Tang

Dynasty, Medieval Japan or West Africa before the European invasion may be highlighted. All texts read in English. Three credits.

What English courses have students taken prior to the sophomore literature sequence?

Students are required to complete English 16 before they can take the core literature courses, and most students also take one or two semesters of basic writing (English 13/14). Here, from the undergraduate bulletin, are the requirements and course descriptions for the basic writing and reading courses students will typically have taken before enrolling in the sophomore literature sequence:

Entering freshmen must take an English placement examination for placement in English 13, 14 or 16. English 16 is a prerequisite for English 61-64 and all advanced English courses.

English 13, 14, 16 English Composition

Student placement is determined by the Brooklyn Campus placement examination or appropriate transfer credit.
Offered every semester

The English Department Composition Program is a three-semester course of studies meant to improve reading and writing skills by engaging students in serious study of interdisciplinary issues. The program is meant to advance the student from the level of writing short essays of description and narration, through proficiency in reading/writing expository prose using various rhetorical techniques and aims, to argumentation in essays responding to significant questions or problems.

English 13 English Composition

The first semester concentrates on improving the student's ability to read, analyze and respond in journal writing, impromptu in-class writing, and more formal essays to thematic issues in the humanities and social and natural sciences. Six classroom hours per week. Letter grades and U. Three credits.

English 14 English Composition

Prerequisite: English 13 or placement

The second semester concentrates on challenging and improving the student's ability to read, analyze and respond in more sophisticated ways to issues in the humanities and social and natural sciences. Six classroom hours per week. Letter grades and U. Three credits.

English 16 English Composition

Prerequisite: English 14 or placement

The third semester expands the level and modes of inquiry to include more complex topics. Points of logic, modes of argumentation, substance and responsibility to the reader are emphasized. Three classroom hours per week. Part of the core requirements. Three credits.

**English 13x, 14x, 16x English
Composition for Nonnative Speakers**

Offered every semester

English 13x, 14x, 16x are courses parallel to English 13, 14, 16 for nonnative speakers who need additional work in English as a second language. English 13x and English 14x: six hours per week. Letter grades and U. English 16x: three hours per week. Three credits each course.

What reading and writing skills should be expected of students in the sophomore literature sequence?

The English Department's Writing Program has more or less adopted the outcomes statement from the Council of Writing Program Administrators (CWPA); by the end of English 16 and before they enroll in courses in the sophomore literature sequence, students should have been introduced to the following skills and concepts identified as first-year composition goals by the CWPA:

rhetorical knowledge

By the end of first year composition, students should be able to

- Focus on a purpose
- Respond to the needs of different audiences
- Respond appropriately to different kinds of rhetorical situations
- Use conventions of format and structure appropriate to the rhetorical situation
- Adopt appropriate voice, tone, and level of formality
- Understand how genres shape reading and writing
- Write in several genres

Faculty in all programs and departments can build on this preparation by helping students learn

- The main features of writing in their fields
- The main uses of writing in their fields
- The expectations of readers in their fields

critical thinking, reading, and writing

By the end of first year composition, students should be able to

- Use writing and reading for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources
- Integrate their own ideas with those of others
- Understand the relationships among language, knowledge, and power

Faculty in all programs and departments can build on this preparation by helping students learn

- The uses of writing as a critical thinking method
- The interactions among critical thinking, critical reading, and writing
- The relationships among language, knowledge, and power in their fields

processes

By the end of first year composition, students should

- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proof-reading
- Understand writing as an open process that permits writers to use later invention and re-thinking to revise their work
- Understand the collaborative and social aspects of writing processes
- Learn to critique their own and others' works
- Learn to balance the advantages of relying on others with the responsibility of doing their part
- Use a variety of technologies to address a range of audiences

Faculty in all programs and departments can build on this preparation by helping students learn

- To build final results in stages
- To review work-in-progress in collaborative peer groups for purposes other than editing
- To apply the technologies commonly used to research and communicate within their fields

knowledge of conventions

By the end of first year composition, students should

- Learn common formats for different kinds of texts
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- Practice appropriate means of documenting their work
- Control such surface features as syntax, grammar, punctuation, and spelling.

Faculty in all programs and departments can build on this preparation by helping students learn

- The conventions of usage, specialized vocabulary, format, and documentation in their fields
- Strategies through which better control of conventions can be achieved

What about a research paper?

There is no guarantee that students in the sophomore literature sequence will have any experience with research papers, and there is no expectation in English 61, 62, 63, or 64 that students should undertake a research project. Undergraduates at the Brooklyn Campus of Long Island University typically encounter research writing when they take the Core Seminar (COS 50), where the main project is a research paper, but Core Seminar is not a prerequisite for the core literature courses, and many students will not have had formal training in research before coming to the sequence. Faculty who wish to assign research in the literature sequence should keep those assignments brief and give students detailed instruction in the genre.

What kind of writing assignments are appropriate to the sophomore literature sequence?

Writing assignments in the sophomore literature sequence should concentrate on critical reading and writing. Assignments should build on the skills that students develop in English 16.

Writing assignments should:

- promote close reading
- ask students to consider texts in conversation with one another
- ask students to enter an existing conversation about the texts they are reading
- introduce students to the basics of literary analysis without necessarily asking them to come up with their own, original ideas
- require students to quote, paraphrase, cite, and develop a works cited page, even if they are only using one text.

Writing assignments should **not** include:

- extended research papers
- creative writing in the absence of analysis or metatext

Are there any guidelines for the writing assignments?

Yes, the English department has adopted guidelines for writing assignments in the sophomore literature sequence. They are designed to allow a great deal of latitude in finding a mix of exercises that will address the demands of the subject matter and the proclivities of individual students and instructors:

Writing Assignment Guidelines for the Core Literature Courses

Minimum Requirements

(Variations on these assignments are acceptable as long as the in-class and out-of-class writing assignments are comparable in length)

either

- A mid-term in-class examination, including an essay
- A final in-class examination, including an essay
- One term paper which is written at home (approximately 7 pages long)

or

- One in-class examination, including an essay
- Two essays written at home (approximately 4-5 pages each)

or

- One in-class examination including an essay
- Three short essays written at home (approximately 3 pages each)

Strongly Recommended

- Daily or weekly quizzes

- As much required informal writing as feasible, such as reading journals, response papers, or free-writing
- Working with students on drafts of their papers

What kinds of writing assignments have instructors used with success?

Informal writing assignments can be frequent and need not be graded (or even read) by the instructor on a regular basis. Informal writing can be used to prepare students for class discussion and/or group work and to get them thinking about paper topics for their formal papers. These might include:

- reading response journals
- short reaction papers
- question and comment assignments [see the sample informal writing assignment below]
- brief quizzes

Formal writing assignments should amount to at least 10 pages over the course of the semester, and might include such things as:

- asking students to read a critical article and evaluate its thesis
- variations on traditional topics such as “Is Oedipus a Hero?” To reduce the temptation to plagiarize, instructors should try more specific topics such as “How does the chorus define the heroic ruler in *Oedipus Tyrannus*?”
- asking students to use one course text to comment on another
- asking students to do close reading of specific passages
- sequenced assignments that build on one another
- creative assignments accompanied by an analysis of the student’s choices

Two sample writing assignments follow this page, and additional examples can be found in the syllabuses at the end of this booklet.

sample informal writing assignment: question-and-comment paper

Question-and-Comment Assignments: There will be 6 question-and-comment assignments in all. Each assignment should have two parts. In the first part, type up any questions or thoughts you have about the reading. If you don't understand a word or a phrase, make a note of it and include that in your observations. If an idea is unclear, point it out and include it. If something in the text doesn't seem to make any sense or seems to be wrong, point it out. When you have any thoughts or observations while you're reading, write these down too. In the second part of these assignments, choose one of the topics on the works we've been reading from the list at the end of this syllabus and write at least a paragraph but no more than a page on the subject. Don't be afraid to ask obvious or dumb questions (these are often the most insightful) or to write explaining your confusion (confusion is often the beginning of wisdom). Try to make your writing on these assignments grammatical. These are *not* research assignments, and you should not refer to any other source (a book, the internet, Spark notes, etc.) in preparing them.

sample formal writing assignment: evaluation of a scholarly article

For this assignment, you will read a critical article about one of the works of literature that we will have read and discussed by that point in the semester.

Then you will write a paper in which you explain what the author is saying (i.e., his/her thesis). That is, how does the critic suggest that we read the work in question? What does the critic say about the meaning of the work? Then you should go on to explain whether you think the critic makes an interesting, persuasive point with regard to understanding some aspect of the work in question. Don't just summarize (i.e., repeat), point by point, what the writer says. Instead, focus on the overall argument that the writer is making.

In this paper, you will need to quote from the published essay in order to establish that you are correct in your interpretation of the critic's argument. You should also quote from the work of literature being discussed, in order to show us what the critic is talking about, as well as to support your own point as to whether the critic's argument is worthwhile.

I'll give the critical article to you ahead of time, so you will have plenty of time to read (and re-read) it before it comes time to write your paper.

This paper must be four-plus pages (that's not counting your works cited page). The only items that you should quote from (and list on your works-cited page) are 1) the article I give you, and 2) the work of literature being discussed. **DO NOT CONSULT OR QUOTE FROM ANY OTHER SOURCES FOR THIS PAPER.**

Your paper must be typed and follow the guidelines in my Essay Formatting Guide. I will not read papers that do not conform to this format. And of course the paper must follow MLA documentation guidelines.

Can Students Get Help With Their Writing?

Some instructors schedule individual appointments with students to help them with drafts of their papers. In some classes, drafts of papers are critiqued in small discussion groups (see the section on Classroom Activities later in this booklet). All students and instructors can make use of the Writing Center.

The Writing Center helps students from all majors with any kind of writing in any stage of development. Tutors work one-on-one and in small groups with students who attend sessions once a week throughout the semester. For students who have writing assignments, tutors can help with getting started and organizing the paper, its logic, grammar, voice, and style, or with problems encountered by students for whom English is a second language. Tutors, however, do not proofread student work. The Writing Center also offers an e-mail tutorial feature. Full details about the Writing Center and its hours are available at

http://www.brooklyn.liu.edu/bbut07/writingc/wc_info.html

What kinds of tests and quizzes are useful?

The department's guidelines for the core literature courses recommend regular testing. Some instructors use traditional midterm and final examinations; others prefer more informal, and more frequent, quizzes.

Tests and quizzes might include any mix of the following:

- **Short-answer questions**, such as

Who is the narrator of "Negocios"?

Name one item in the Cyclops' diet.

Where are the manacles forged in Blake's "London"?

- **Multiple-choice items**, such as

In *The Kingdom of this World*, which character poisons French plantation owners?

1. Mackandal
2. Ti Noël
3. Boukman
4. Lenormand de Mézy

- **Paragraph-length responses**, as requested in the following:

In a couple of sentences, identify or explain the following items: 1) A pound of flesh, 2) Satire, 3) Epic Simile,....

- **Quotation identifications**, as invited by this prompt:

Identify the title and author of the work from which these quotes were taken. You will receive extra credit if you can identify the speaker of the quote, but you will not be penalized if you incorrectly identify the speaker:

"You had best remember where this money came from."

"Teehee!" she laughed, and clapped the window to;

And Absalom went forth a sorry pace.

"The hope and salvation of Hellas lies with the WOMEN!"

- **Short-essay questions**, as in

Choose four of the following eight questions. Then write four short answer essays where you attempt to use the text(s) to address the question in some way:

It ends badly for Emma. Do you think she got what she deserved? Why or why not? Does Flaubert think she got what she deserved? Why or why not?

Choose two texts with absent parents and compare the parents' qualities—are they good parents? Why or why not?

Pope and Voltaire never met. Imagine they did. What might they have to say to each other? Would they agree or disagree? Why?

- **Longer essay questions**, with prompts and directions like these:

Choose one of the following questions and write a single, well-organized essay which uses the question to address the selected texts.

Write a developed, detailed, and grammatically correct essay on one of the following questions.

And essay topics like these:

Describe and discuss the different ways in which the authors read in this course would answer the question, “How do humans differ from animals?”

Both Joyce’s “The Dead” and Dostoevsky’s “Notes from the Underground” deal in lovers’ epiphanies, although of very different sorts. What does each character learn about himself and about others? How does he change? What does love have to do with it?

A selection of tests and quizzes that have been used in the core literature courses is provided toward the end of this booklet, after the syllabuses.

What about Plagiarism?

In the internet age, all colleges and universities have to cope with the problem of plagiarism. The English Department has developed a number of resources to help students understand what plagiarism is and to aid instructors in its detection and prevention. These materials are available at

http://www.brooklyn.liu.edu/depts/english/plagiarism_materials.htm

The Department's brief essay, "Detecting and Preventing Plagiarism," offers the following suggestions to reduce the opportunities for plagiarism:

- Insist that typed essays be based on in-class writing assignments. Devote a class hour to a blue book essay and then require a short essay expanding and revising that essay.
- Give topics that are narrowly focused on issues from class discussion or on specific passages in the text.
- Ask for comparisons between texts that are not usually paired. Crossing genres is particularly useful here. For example, students might be asked to compare a choral ode from *Oedipus the King* with a lyric from Sappho.
- Require your students to append print-outs of all online sources they used in writing their essays and photocopies of articles.
- Give extra credit for bibliographies or grade them separately.
- Teach research essays in stages. Over the course of the semester, students hand in a written statement of topic, an annotated bibliography, a rough draft, and a final draft (with all of the previous stages attached).
- Require rough drafts for every essay. This may not prevent deliberate cheating, but it will help you detect accidental plagiarism before it gets to the final draft. If you detect intentional plagiarism in a draft, that draft should be disqualified and graded F. The student may be given the opportunity to re-do a different essay, and the resulting grade for that essay would then be averaged with the F paper. If we don't disqualify plagiarized drafts, students may be tempted to float deliberate plagiarism in a draft to see if you can catch it. If not, he or she may feel safe to do it again next time.

All English Department faculty are required to include in their coursework some instruction about plagiarism and how to avoid it. In the sophomore literature sequence, the Department mandates a mini lecture on plagiarism, and makes a plagiarism-exercise worksheet and a plagiarism contract available as additional options for the

instructor. The plagiarism contract can be modified to suit the individual instructor's preferences.

Mary Hallet's essay, "What is Plagiarism?" contains the following summary that might be useful in explaining the concept to students:

Plagiarism is also the unacknowledged or unauthorized use of *any* text—printed, audio, or visual—that is not your own, *whether or not* that material is copyrighted. This type of plagiarism, while not necessarily illegal by government standards, is what is known as *academic dishonesty*. Plagiarizing in this sense is

1. the reproduction without permission from the author or owner, in part or in whole, of material that is not your own, whether or not that material is copyrighted
2. the reproduction *with* the permission of the author or owner, in part or in whole, of material that is not your own, without crediting that material to its author or owner. For instance, if your roommate gives you a paper he or she wrote for an English class and you submit it as your own, this is plagiarism and academic dishonesty. If you purchase a paper from an essay writing service of any kind, or pay a friend to write the paper for you, and submit it as your own work, this is also plagiarism and academic dishonesty.
3. Copying or downloading information from websites, whether in whole or in part, and submitting that material in a paper as your own without crediting the source or sources.
4. Submitting a paper written for one professor to another professor without that professor's permission.
5. Paraphrasing (putting in your own words) material from internet or print sources without citing or documenting those sources.
6. Using quotations from other sources in your papers without citing or documenting those sources.
7. Incorporating facts and statistics that are not *common knowledge* from other sources and using them as your own without crediting that source.
8. Submitting false sources, such as a bibliography of works that you do not actually use in a paper.

The plagiarism worksheet, the plagiarism contract, and the plagiarism report form are reproduced at the back of this booklet, and, along with Mary Hallet's essay, they can be found on the web as follows:

1) "What is Plagiarism?" (a short essay by Mary Hallet): for students to read at in-class workshop, http://www.brooklyn.liu.edu/depts/english/plagiarism_definitions.pdf

2) Plagiarism Worksheet: for students to use during in-class workshop, http://www.brooklyn.liu.edu/depts/english/plagiarism_worksheet_f07.pdf

3) Plagiarism Contract: for students to sign upon completion of in-class workshop, http://www.brooklyn.liu.edu/depts/english/plagiarism_contract.pdf

4) Plagiarism Report Form: for professors to use when reporting confirmed cases of plagiarism to the English Department Chair (who will build a file to track repeat offenders),
http://www.brooklyn.liu.edu/depts/english/plagiarism_report.pdf

Hard copies of these plagiarism materials are also available from Bernard Schweizer (head of the Plagiarism Committee) or from the English Department secretaries.

What texts should be used in the sophomore literature sequence?

Ideally, the readings for the core literature courses should accomplish all of the following:

- Accurately represent the whole subject matter
- Provide a sense of chronology
- Establish an acquaintance with major ideas and issues inseparable from the subject matter
- Familiarize students with as wide a range of genres as possible, including both fiction and non-fiction

In practice, it is rarely possible to achieve all these goals, but the instructor should attempt to do more rather than less. An English 61 (European Literatures I, Beginnings to the Eighteenth Century) section that read only tragedies by Euripides would fail on at least three of the above tests and would have a very poor curriculum for the sophomore literature sequence. An English 63 (American Literatures) section that studied poets from Anne Bradstreet to Amiki Baraka would address a good portion of the subject matter, cover a broad swath of chronology, and touch on a wide variety of themes and ideas, although it would necessarily ignore many genres. Success in at least three of the above goals should be a minimum consideration when drawing up the syllabus for any course in the core literature sequence. The syllabi collected at the end of this booklet will provide some idea of how instructors have addressed the question of text selection in the past.

There are some practical constraints that instructors should take into consideration when preparing a syllabus for the sophomore literature sequence:

- Students often cannot afford expensive editions; inexpensive texts or xeroxes of material out of copyright work best
- Students usually do not have the stamina to read very long works; one text the length of *Madame Bovary* might be possible in a curriculum including other shorter works, but two texts of this length would almost certainly strain students' reading capacity to the breaking point
- Many instructors favor assigning a few texts and studying them in depth, devoting two to three weeks to each

- Students tend to be disorganized in the early classes of the semester; it is good to have xeroxed extracts from the assigned texts to help them over the first week of the semester

The following pages of this booklet provide lists of works that have been used in each of the four core literature courses in the past. These lists are neither exhaustive nor mandatory. They represent a sample of texts previously used by faculty members, as taken from a survey of syllabuses going back five years from 2008. Following the lists is an essay by Wayne Berninger on selecting texts for core literature courses.

English 61

Popular Anthologies

Norton Anthology of Western Literature I

Norton Anthology of World Masterpieces I

Individual Authors and Texts Assigned

Aeschylus, *Oresteia (Agamemnon, Libation Bearers, Eumenides), Prometheus Bound*

Aesop: fables

Aristophanes: *Lysistrata*

Aristotle: *Poetics*

Augustine: *Confessions*

Beowulf

Beroul, *The Romance of Tristan*

Bible: Genesis, Exodus, Joshua, Psalms, Job, Amos, Matthew, Luke, Romans, I Corinthians, Revelation

Boccaccio: *Decameron*

Catullus: poetry

Chaucer: *The Canterbury Tales* (General Prologue, Knight's Tale, Miller's Tale, Wife of Bath's Tale, Pardoner's Tale)

Dante, *Divine Comedy (Inferno, Purgatorio, Paradiso); Vita Nuova*

Donne: poetry

Erasmus: *In Praise of Folly*

Euripides: *Electra, Medea, Trojan Women*

Everyman

Gilgamesh

Homer: *Iliad, Odyssey*

Koran

Machiavelli, *The Prince*

Marie de France: *Lais*

Marlowe: *Dr. Faustus*

Milton, *Paradise Lost*

Montaigne: essays

Ovid: *Metamorphoses*

Petronius, *Satiricon*

Plato: *Apology, Phaedo, Republic*

Rabelais

Sappho: poetry

Shakespeare: *Hamlet, Julius Caesar, Macbeth, Merchant of Venice, Othello, Taming of the Shrew, Tempest*

Sir Gawain and the Green Knight

Song of Roland

Sophocles: *Antigone, Oedipus the King, Electra.*

Tristan and Isolde

Vergil, *Aeneid*

English 62

Popular Anthologies

Auden and Pearson, eds. *The Portable Romantic Poets*

Norton Anthology of Western Masterpieces, vol. 2

Western Literature in a World Context, vol 2, ed. Davis

Individual Authors and Texts Assigned

Akhmatova: poetry

Beckett: *Endgame*, *Godot*

Brecht: *Good Woman of Setzuan*

Blake: *Songs of Innocence*, *Songs of Experience*, *Marriage of Heaven and Hell*

Emily Bronte: *Wuthering Heights*

Browning, Elizabeth Barrett: poetry

Browning, Robert: poetry

Byron: poetry

Camus: prose

Chekhov: stories, "Ward No. 6," plays

Coleridge: "Kubla Khan," "Rime of the Ancient Mariner"

Conrad: *Heart of Darkness*

Da Ponte, libretto for *Marriage of Figaro*

Dickens: *Christmas Carol*

Defoe, *Robinson Crusoe*

Dostoevsky: "The Grand Inquisitor," *The Idiot*, *Notes from the Underground*

Duras: *The Lover*

Flaubert: *Madame Bovary*

Freud: *Dora*

Goethe: *Sorrows of Young Werther*

Gogol: *Dead Souls*

Greene, Graham: *The Power and the Glory*

Haupt man: *The Weavers*

Ibsen: *Hedda Gabler*

Johnson: *Rasselas*

Joyce: *Dubliners*

Kafka: *Metamorphosis*

Keats: poetry

Kleist: stories (“Michael Kohlhaas”)

Lermontov: *A Hero of Our Time*

Lessing, Doris: fiction (“The Old Chief Mshlanga”)

Molière: *Tartuffe*

Pirandello: *The Late Mattia Pascal*

Pope: *Essay on Man, Rape of the Lock*

Pushkin: “Queen of Spades”

Racine, *Phaedra*

Rousseau: *Confessions*

Shakespeare: *Hamlet*

Shelley, P.B.: poetry

Solzhenitsyn: fiction

Swift: Gulliver's Travels, "A Modest Proposal"

Tennyson: poetry

Tolstoy: "Death of Ivan Ilyich,"

Voltaire: *Candide*

Wells: *Island of Dr. Moreau*

West, Rebecca: *Return of the Soldier*

Woolf: *A Room of One's Own, To the Lighthouse*

Wordsworth: poetry

English 63

Popular Anthologies

American Tradition in Literature, ed. Perkins and Perkins.

Approaching Literature in the 21st Century, ed. Schankel and Ridl.

Harper Single Volume American Literature

Mentor Book of Major American Poets

Norton Anthology of American Literature. 2 vols.

Popular American Short Stories, ed. Corinne Demas.

Signet Classic Book of American Short Stories

Individual Authors and Texts Assigned

Agueros, Jack: "Dominoes"

Alexie, Sherman: stories; "Every Little Hurricane," "The Lone Ranger and Tonto," "Fistfight in Heaven"

Alvarez, Julia: poetry

Anderson, Sherwood: *Winesburg Ohio*; stories

Apess, William: *An Indian's Looking-Glass for the White Man*

Ashbery, John: poetry

Baldwin, James: "Sonny's Blues," *Blues for Mr. Charlie*, *Go Tell It on the Mountain*

Bambara, Toni Cade: "The Lesson"

Baraka, Amiri: poetry

Barth, John: "Lost in the Funhouse,"

Bishop, Elizabeth: poetry

Bontemps, Arna: "A Summer Tragedy"

Bradstreet, Anne: poetry

Brooks, Gwendolyn: poetry

Bryant: poetry; "Thanatopsis," "To a Waterfowl"

Bullins, Ed: "Goin' a Buffalo"

Carver, Raymond: stories

Cheever, John: "The Swimmer"

Chestnutt, Charles: *The Conjure Woman*; "The Sheriff's Children"

Chopin, Kate: fiction ("Story of an Hour")

Cisneros, Sandra: "Woman Hollaring Creek"

Clifton, Lucille: poetry

Columbus, Christopher: letters

Crane, Hart: poetry

Crane, Stephen: "The Blue Hotel," *Maggie: A Girl of the Streets*; "The Open Boat"

Cruz, Hernandez:

"Declaration of Independence"

Dickinson, Emily: poetry

Douglass, Frederick: *Narrative of the Life of Frederick Douglass*

Dove, Rita: poetry

Dubois, W.E.B.: prose

Dunbar, Paul Laurence: poetry

Eliot, T.S.: poetry ("The Waste Land")

Ellison, Ralph: "King of the Bingo Game"

Jackson, Shirley: "The Lottery"

Edwards, Jonathan: "Sinners in the Hands of an Angry God"

Emerson, R.W.: *Self-Reliance and Other Essays*, prose, poetry

Equiano, Olaudah: *The Interesting Narrative of the Life of Olaudah Equiano*

Erdrich, Louise: "The Red Convertible," "Indian Boarding School"

Faulkner, William: *As I Lay Dying*, "A Rose for Emily,"

Fitzgerald, F. Scott: *The Great Gatsby*; stories

Franklin, Benjamin: *The Autobiography of Benjamin Franklin*

Frost, Robert: poetry

Fuller, Margaret: "The Great Lawsuit"

Gilman, Charlotte Perkins: "The Yellow Wallpaper"

Ginsberg, Allen: *Howl*,

Giovanni, Nikki: poetry

Hammett, Dashiell: *The Maltese Falcon*

Hansberry, Lorraine: *A Raisin in the Sun*

Hawthorne, Nathaniel: "The Birthmark," "The Minister's Black Veil," "Young Goodman Brown," *The Scarlet Letter*

Hemingway, Ernest: "Hills Like White Elephants," "Up in Michigan"

Hughes, Langston: poetry

Hurston, Zora Neale: "Characteristics of Negro Expression," "Sweat," "What White Publishers Won't Print"; *Their Eyes Were Watching God*; "How It Feels to be Colored Me"

Irving, Washington: "Legend of Sleepy Hollow," "Rip van Winkle"

James, Henry: *Daisy Miller*, "The Real Thing"

Jefferson, Thomas: prose

Jewett, Sarah Orne: *Country of the Pointed Firs*

Kincaid, Jamaica: *Annie John*

King, Stephen: "The Reach"

Larsen, Nella: *Quicksand and Passing*

Lincoln: prose

London, Jack: "To Build a Fire," stories

Longfellow: poetry

Lorde, Audre: poetry

McKay, Claude: poetry

Melville, Herman: "Bartleby the Scrivener,"

Miller, Arthur: *Death of a Salesman*

Morrison, Toni: *Beloved*

Mosley, Walter: "Pet Fly"

Native American trickster tales

Oates, Joyce Carol: "Where Are You Going, Where Have You Been?"

O'Brien, Tim: "The Things They Carried"

O'Connor, Flannery: "A Good Man Is Hard to Find,"

O'Hara, Frank: poetry

Paley, Grace:

Plath, Sylvia: poetry

Poe, Edgar Allan: "The Cask of Amantillado," "Fall of the House of Usher," "Ligeia," "Tell-Tale Heart," poetry

Quinonez, Ernesto: *Bodega Dreams*

Reed, Ishmail:

Robinson, Edward Arlington: poetry

Rodriguez, Luis: poetry

Selby, Hubert: *Last Exit to Brooklyn*

Silko, Leslie Marmon: poetry, essays; "Fences Against Freedom"

Singer, I.B.: stories

Smith, John: *General History of Virginia, New England, and the Summer Isles; New England's Trials*

Stevens, Wallace: poetry

Stowe: *Uncle Tom's Cabin*

Tan, Amy: "Two Kinds,"

Thoreau, H. D.: "Civil Disobedience," *Walden*; essays

Toomer, Jean: *Cane*

Truth, Sojourner: "Ain't I a Woman?"

Twain, Mark: *Huck Finn, Life on the Mississippi*

Valdez, Luis: "The Buck Private"

Walker, Alice: "1955,"

Wheatley, Phyllis: prose

Whitman, Walt: poetry; *Song of Myself*

Williams, Tennessee: *Glass Menagerie, A Streetcar Named Desire*

Williams, William Carlos: poetry

Wilson, August: *Fences, The Piano Lesson*

Wright, Richard: "A Man Who Wasn't a Man,"

English 64

Popular Anthologies

Longman Anthology of World Literature, ed. Damrosch.

The Penguin Book of Modern African Poetry, ed. Gerald Moore and Ulli Beier.

Individual Authors and Texts Assigned

Achebe, Chinua: *No Longer at Ease, Things Fall Apart*

Bâ, Mariama: *So Long a Letter*

Bhagavad-Gita

Borges: stories

Buddhist texts

Cavafy: poetry

Chamoiseau, Patrick: *Texaco*

Condé, Maryse: *Segu*

Confucius: *Analects*

Dangarembga, Tsitsi: *Nervous Conditions*

Farah, Nurddin: *Secrets*

Fanon, Franz: *The Wretched of the Earth*

Gilgamesh

Habiby, Emile:

Haiku texts

Hamid, Mohsin: *Moth Smoke*

Head, Bessie: *Maru*

Kawabata, Yasunari: *Thousand Cranes*

Kahn, Paul: *The Secret History of the Mongols*

Koran

Lao She: *Rickshaw*

Lermontov: *A Hero of Our Time*

Lu Xun: poetry and prose

Mahfouz: fiction

Marquez: fiction

Mda, Zakes: *The Heart of Redness*

Naipaul: fiction

Narayan, R.K.: *The Ramayana*

Neruda: poetry

Ondaatje, Michael: *Anil's Ghost*

Ousmane, Sembene: *God's Bits of Wood*

Paz: poetry

Premchand: fiction

Roy, Arundhati: *The God of Small Things*

Rumi

Rushdie: fiction

Saro Wiwa, Ken: *Sozaboy*

Satrapi, Marjane: *Persepolis*

Singh, Khushwant: *Memories of Madness*

Soyinka, Wole: *Aké, Death and the King's Horseman*

Sundiata

Tao Te Ching

Tibetan Book of the Dead

Torah

Questions to Consider When Selecting Texts for Your Core Literature Course(s)

by Wayne Berninger

What kind of course do you think this is, anyway?

Do you imagine the core literature course as a “Great Books” course? Is its purpose to supplement what students learn in other core courses—in philosophy, history, and art—thus improving their cultural literacy? If so, you may find yourself trying to “cover” as many of the great works as possible, in the belief that your students’ formal education will be incomplete unless they have a working knowledge of the traditional canon. A secondary consideration is whether you will arrange the reading assignments chronologically and then march steadily through the centuries, stopping to examine how selected texts (canonical or not) illustrate the dominant ideas of their respective literary-historical periods.

Alternatively, you might envision the core literature course as more similar to the venerated art or music “appreciation” courses of yore. In this case, you would therefore aspire to enhance students’ ability to read closely and to interpret literature, in the hope that by doing so, you might inspire in them a life-long love of reading for its own sake. In this case, you might dispense with the “history-of-ideas” approach and focus instead on introducing students to some basic literary-critical terms and concepts (e.g., point of view, foreshadowing, metaphor, etc.).

Yet another option would be to have a semester theme (e.g., Heroic Individualism Versus Social Responsibility; The Family; Outer & Inner Journeys?) With this approach, you could examine texts from a variety of literary historical periods without feeling required to consider each of them in chronological order, nor even to touch on all of the periods. However, it would be advisable, perhaps, to include works from at least two different periods.

You should bear in mind, of course, that these conceptions of the literature class are not discrete categories; you might imagine any number of combinations of the goals described above.

For example, if this were my approach in English 61, I would consider it essential to read (at least) an ancient epic, some Greek tragedy and/or comedy, a medieval romance, a morality play, and some Renaissance poetry and drama. After discussing *Gilgamesh*, *The Odyssey*, *Oedipus Rex*, *The Lysistrata*, *Beowulf*, *Sir Gawain and the Green Knight*, *Everyman*, and *Hamlet* with my students, I would expect them to be

familiar with and able to discuss certain ideas and concepts, including but not limited to the following: epic, oral tradition, tragedy, hubris, dramatic irony, comedy, chivalry, romance, allegory, humanism, and soliloquy. But I would also encourage students to experience these classic stories as more than exemplars of various literary terms.

Other questions to consider: What mix of genres should you aim to cover? Will you ask students to read poetry, drama, and fiction over the course of the semester? Will the reading list be limited to imaginative literature, or will it also include essays and other nonfiction genres, such as diaries, essays, and letters?

How much reading should you assign per class meeting? How much reading can you reasonably expect students to complete per class meeting? You must balance your desire to get as much reading done as possible with the very real need to model for students what we scholars mean when we say “read.” This takes up a lot of class time, and you must ask yourself: Is it more important that students skim the whole of, say, *The Inferno*, or that they have the experience of reading (even part of) the poem closely? Is the point of the core literature course that students leave it able to say that they have read (skimmed?) *particular* literary texts or that they have learned *how* to read literary texts—never mind which ones? Related questions: Will you seek to balance the reading of long works with shorter works? How much consideration will you give to putting together a diverse reading list?

Furthermore, you will need to decide what balance of lecture and discussion is best, given your own personality and course goals, as defined by the answers to the rest of the questions asked in this section. Will you ask students to work in groups during class meetings? If so, what will you ask them to do in those groups? What role will you, the instructor, play? Will you participate in the groups yourself, or will you ask students to imitate what they have seen you do during lecture and discussion? In either case, how explicit will you make your instructions? Will you give written instructions? How will you evaluate and give credit for such class participation? Some instructors like to assign group presentations or group-led discussions on reading assignments. Others prefer that in-class activities be more organic and open-ended. If you fall into the latter camp, bear in mind that what the student perceives as organic and open-ended must be planned very carefully beforehand. See the Classroom Activities section of this Handbook for further discussion of what to do besides lecture.

Will you adopt an anthology or a small set of individual volumes for the course? Some anthologies contain only the works of literature themselves, prefaced sometimes, but not always, by the barest of editorial introductions; but many include more extensive

editorial explanation of literary-historical context and/or secondary material contemporaneous to the literature. Another advantage of the anthology is that it provides additional readings for the self-motivated student. Whether all this is valuable to you will depend on how you answer certain of the other questions asked above. It will also depend on what types of writing assignments you plan to include in the course. See the Writing Assignments section of this Handbook for further thoughts on that matter. These advantages notwithstanding, anthologies are expensive and seem especially so considering what a small percentage of their contents one usually ends up assigning. It is therefore often more economical to compile a small set of Penguin or Signet Classics. Some publishers (e.g., Norton and Bedford/St. Martins) offer individual volumes that contain some of the same kinds of editorial apparatus one finds in the better anthologies, but if you are not careful, this can quickly add up to the same expense as a single anthology. No matter how you answer these questions, it would be best to bear in mind that students cannot always buy the books immediately upon the commencement of the semester; therefore, you may find it more effective to assign a short, photocopied selection for the first reading.

What classroom activities are useful in the core literature courses?

Every instructor hopes students will be engaged by what they read. Classroom activities designed to achieve this engagement necessarily vary with the personality and predispositions of the instructor and the class. Here are some strategies that teachers in the core literature courses have used with success in the past:

- Ask questions that are broad, genuinely debatable, and focus on the students' reactions to the text (“How would you describe what you read for today?” “What did you find difficult or troublesome?” “What did you find appealing?”)
- Ask students to find a key passage and then build a discussion from there
- Have students write journals, response papers, or essay drafts, which they then exchange and discuss in small discussion groups that report to the class as a whole
- Form small groups of students and have each group discuss a topic given by the instructor; later, in full class, each group will report on its topic and its relevance to the work at hand
- Begin class by asking students to write informally about what they have read for the day, and then invite volunteers to read from what they have written; use these readings as a point of departure for further discussion
- Use the class as a workshop for one or two students' written assignments
- Call on quieter students to respond so that one or two students do not monopolize class discussions

The classroom exercises that follow in this section of the booklet illustrate several methods of obtaining student participation. The final exercise, “A Collaborative Close Reading Exercise Early in September,” is followed by some guidelines for handling both prose and poetry in discussion groups.

Group Presentation

I will break you into groups, but you will have to arrange your own meeting times for discussion and work. Choose one of the readings and select a topic for research, perhaps the historical period in which it was written; the biography of the author; the meaning of one of the author's central concepts; examples of the book's ideas or characters in paintings, movies, etc.; the influence of that book on Western culture; or anything else you can think of. You will need to break up the research duties among the group members. Don't just make one member of the group do everything. Remember that your presentation should be interesting. So try to think of ways to involve the rest of us. Have some visual aids. Don't just stand up there and read to us. Other than that, you can do whatever you can think of. Each presentation should take up about ten minutes of class time.

Final Exam—In Quest of Questions!

Your final exam will consist of two parts: 1) a short answer section where you will have to answer 4 questions (two or three paragraphs per question); and 2) a long-essay section where you'll have to write one splendid essay in answer to a question.

You will provide the questions for the first half of the exam, and I will provide the questions for the second half. This does not mean that the exam will be easy.

It is not easy to write a good question. In fact, it is an art. So here's what to do: Get into groups of no more than 4. Your job in the group is to come up with at least 3 questions that cover the reading we have done for the class. At least one question should ask the writer to compare two texts or authors. The other two questions should deal with different texts so that you don't write 3 questions on the same text.

The questions should be substantial—that is, they should ask the writer to think about an issue that you feel is central to one of the texts or to the two that the writer will be comparing. Remember, you'll only have about 15 minutes per question, which means you'll need to ask questions that are challenging but can be answered in the time allowed. Your questions should elicit critical thinking and interpretation; you don't want to ask questions that have obvious and uninteresting answers. In fact, the questions you ask don't need to have any definite answers at all. Remember as well that the exam will be open book, so the point isn't to ask questions about names or plot.

We will put these questions up on the board or I will hand them out next class, depending on class time, and we will vote on them, choosing at least 8. Out of the 8 that you choose, I will choose 6 to put on the exam. I reserve the right to veto any questions or to reword the questions to make them more spicy if need be.

Consider this a time to both think about the types of questions we ask when ask questions about books and ideas, and to review for the exam.

English 61: A Collaborative Close Reading Exercise Early in the Semester

Oedipus the King

by Sophocles

Collaborative work:

Please assign a recorder (someone who has not done it before) and a quote minder. The recorder will need to take careful notes, and the quote minder needs to mark relevant quotations so that they can be found quickly. As you work, think about essay topics you would like to write about for Essay One. Comparisons to issues raised in our discussions of *Genesis* (patriarchy, gender roles, relationships with deities, prophecy) are welcome. **If you are having trouble with a passage, read it aloud.** If you are still having trouble with vocabulary or syntax, let me know. Also let me know when you think your group is finished with its work. [Note: Sophocles is not writing about the Super Bowl!]

For your assigned passage:

Tell us who is speaking and to whom.

What are they saying?

What is the problem or issue?

What is being implied or suggested?

What emotions are being expressed? How do you know?

In this segment, what do we find out about the relationships between the speaker and her/his immediate audience?

Mark quotations to support your conclusions [Quote minders – make sure your group gives you supporting quotations for each point].

Groups: Please introduce yourselves.

1. lines 1-48 Michel, Nitha, Patty, Tushar
2. lines 49-91 Anna, Daniel, Inessa, Jamal
3. lines 92-149 Katie, Janiki, Erica, Shamsul
4. lines 150-144 Darryl, Nicole, Eva
5. lines 245-318 Natalie, Cedric, Patricia
6. lines 319-358 Amall, Marie, Dina, Jacqueline
7. lines 359-432 Nida, Cedric, Francisco, Ravi
8. lines 433-467 Krisstel, Paula, Merari

Classroom strategies for prose and poetry discussion groups

Group students in groups of 3-4. Assign one poem or passage or scene to each group. In a good class groups of 5 or 6 can work, but they are more likely to allow passivity. If they cluster in groups of 6, split them up!

You can ask students to group themselves based on which poem or passage they are interested in. I don't worry about 2 groups working with the same passage – sometimes it creates an interesting dialogue later. Later in the semester, tinker with the groups so everyone works with everyone else eventually.

You can also assign groups thematic discussion questions.

Students who are unprepared should be in their own group. I meet with this group first and ask what the problems were with the homework. I then ask them to read aloud in round robin so that they can catch up. Their recorder makes note of questions and problems as they read.

At the end of class, I ask each group to hand in the recorder's notes, with their signatures on the top of the page.

The second half of the class, or the next class, I ask groups to debrief. A spokesperson (not the recorder) gives us the group's findings and others are encouraged to chime in. The quote-minder contributes citations. Classmates can add, challenge, or query. I put the findings on the boards as quickly as I can. You can also ask groups to put their findings on the board. As things go on the board, we work on thesis, argument, and evidence.

Prose discussion guidelines

Ask who has completed the reading. If anyone has not finished, let me know.

Tough passages. Identify difficult passages and mark them. Try reading them aloud. If you can't figure them out, ask me for help.

Define any words that you are uncertain about. If the dictionary's first definition doesn't help, check out the others. If you are stuck, ask me for help.

Elect a **recorder** to take notes. This should be someone who has not done the note taking before (and bad handwriting excuses no one). Elect a **quote minder** to keep track of important quotations and mark them for easy retrieval.

Now you are ready to **unpack the text**. Answer the following questions. Begin with the first question, but feel free to jump around. If you get stuck, go to the next question to be answered. Don't be afraid to be very literal and **support each answer with quotation**.

1. **Narrator.** Who is speaking? Describe the speaker as specifically as possible (Age? Gender? Education? Profession?). What is the connection between the author and the narrator?
2. **Audience.** Is there an audience, either implied or stated? If there is a specific "you" being addressed, describe that addressee as specifically as possible. Does the audience change at any point (become more specific, more general)? If so, at which point and how do you know?
3. **What's going on?** Summarize what is happening in the story as best you can. Note down the points that are particularly difficult or confusing. If the sequence of events is confusing, make a time line.
4. **Tone.** What is the dominant emotion or feeling in the story? How do you know? Does it change in the course of the text? Where and how? Don't forget to quote to support your reading here.
5. **Structure and form.** Are there clear parts to the story? How do you know when something changes? How do the parts relate to each other?
6. **Sound.** Choose passages to read aloud. How would you describe the sound of these excerpts? How does the author achieve that sound?

The recorder should read his/her notes aloud, so that the group can add and clarify. Add quotations to support each point. Don't try to resolve disagreements – just note minority opinions. Designate a reader to read a crucial passage aloud for the class and another representative to begin the presentation.

Poetry Discussion Guidelines

Read the poem aloud. If no one volunteers to read aloud, read in unison, or read stanzas “round robin.”

Define any words that you are uncertain about. If there are multiple definitions listed in the dictionary, consider all of them. Poets often play with more than one meaning. Ask me if you get stuck.

Elect a recorder to take notes. This should be someone who has not done the note taking before (and bad handwriting excuses no one).

Now you are ready to **unpack the text**. Answer the following questions. Begin with the first question, but feel free to jump around. If you get stuck, go to the next question to be answered. Don't be afraid to be very literal and **support each answer with quotation**.

1. **Persona**, or imagined speaker. Who is speaking? Describe the speaker as specifically as possible (Age? Gender? Education? Profession?). What is the connection between the poet and the persona?
2. **Audience**. To whom is the persona speaking? Is there a “you” in the poem? Implied or stated? The poem may be directed to “self,” or to a general audience. If there is a specific “you” being addressed, describe that addressee as specifically as possible. Does the audience change at any point (become more specific, more general)? If so, at which point and how do you know?
3. **What's going on?** Summarize what is happening in the poem as best you can. Note down the points that are particularly difficult or confusing.
4. **Tone**. What is the dominant emotion or feeling in the poem? How do you know? Does it change in the course of the poem? Where and how? Don't forget to quote to support your reading here.
5. **Structure and form**. Are there stanzas? How long are they? How many syllables per line? Are there separate parts to the poem? If so, how do they match up with the content?
6. **Sound**. What does the poem sound like? Are there repeated sounds in the beginning, middle, or end of words? Does the poem rhyme? Every second line? Every fourth? Go back to what you wrote about tone and tell how it is created.

The recorder should read his/her notes aloud, so that the group can add and clarify. Add quotations to support each point. Don't try to resolve disagreements – just note minority opinions. Designate a reader to perform the poem for the class and another representative to begin the presentation.

Sample Syllabuses

Sealy Gilles Phone: 718 488 1092
English 61 – Spring 2005 Office: H 425
Mon/Wed 12-1:15 pm
Office Hours: Mon. 1:30-4:00 Email: sealy.gilles@liu.edu

Gender and Sexuality in Early European Literatures

In this course we will read, question, and analyze, verbally and in writing, some of the core texts of early European cultures and the way those texts construct gender. We will also explore a number of less well-known poems which challenge or complicate the ideas and assumptions found in Western traditions. You will be asked to write frequently, participate actively, and read closely. You may expect that I will respect your ideas and respond quickly and fairly to your work.

Required texts:

Sophocles, *The Three Theban Plays*, trans. Robert Fagles (Penguin Classics)
Marie de France, *The Lais of Marie de France*, trans. by Robert Hanning and Joan Ferrante (Labyrinth Press, 1982)
Geoffrey Chaucer, *The Canterbury Tales*, trans. by Neville Coghill (Penguin)
William Shakespeare, *Othello*, (Folger Library, Washington Square Press)
Poetry anthology - to be handed out in class
Biblical excerpts – *Genesis and the Gospel of Matthew* – to be handed out
a grammar and documentation handbook with up-to-date MLA guidelines for documentation:
Diane Hacker, *A Writer's Reference* is a good choice.

Requirements:

Responses: For every new assignment, submit an informal response one or more pages in length. This may be handwritten and **should include quotations from the text**. Responses are due at the beginning of the first class on the text - usually on Monday at the beginning of the class. Late responses receive half credit at most. You may hand in responses early.

Quizzes: You will have a brief and easy quiz for each new assignment. Missed quizzes cannot be made up. You may, however, take a quiz early.

Papers and exam:

There will be one essay written in class – on Sophocles.
The first typed essay uses the first in-class essay as a draft (5 pages).
The second typed essay is based on the literature from the Middle Ages and uses one secondary source from a library (5-6 pages).
The final examination is written during exam week and is based on *Othello*.
Papers must be typed and must use MLA format for quotation, citation, and works cited page.
See the important note on plagiarism on the next page.

Plagiarism

“Cheating on examinations and plagiarism of any sort are unacceptable and, if proven, are cause for the most severe penalties up to and including suspension or expulsion from the University. . . *students who submit written or other work provably not their own or who submit work with sources inadequately acknowledged or with an inadequate system of documentation for a specific course assignment may be given the grade of zero for the work submitted and failing grade for the course*” (my emphasis) (*Undergraduate Bulletin*, Long Island University, p. 28). If you use someone else’s ideas or words without giving your source credit, you are plagiarizing. [If you use three or more significant words as they appear in another piece of writing, you must quote and cite that source.] This includes material taken from other students’ essays, Cliff Notes, and the Internet. **If you plagiarize an essay, you will fail the course and your name will be sent to the Dean of Connolly College.** Above all, *see me when in doubt*.

Attendance: I expect us all to be in class, on time, and ready to participate. Excessive absences (more than 4), consistent lateness, and lack of preparation are grounds for failure. **If you must miss class, call me and leave a message. Also, call a classmate for the information you missed.**

Preparation: Reading is good; reading **and** having the text open in class is better. If you are without the text(s) needed for that day’s class or workshop, you will not receive full credit for being in class. This is especially true for writing workshop days (see the calendar). Please follow the calendar, check with fellow students if you are absent, and **come prepared**. If you are unable to purchase the text or if your copy is lost or stolen, see me immediately.

Evaluation: Percentage of the grade

Citizenship (attendance, participation, preparation) 20

In-class essay one 10

First typed essay (based on the in-class work) 25

Second typed essay 25

Final 20

English 61 S. Gilles
Early European Literatures H 425
Mon/Wed. 12-1:15 p.m
OH: Mon. 1:30-4 sealy.gilles@liu.edu

Calendar

January

Wed. 19 Introductions; Sappho and Catullus, response writing.
Mon. 24 *Genesis*, **quiz and response due**
Wed. 26 *Genesis* (cont.)

February

Mon. 7 Sophocles, *Oedipus the King*, **quiz and response due**
Wed. 9 Sophocles, *Oedipus the King*
Mon. 14 Sophocles, *Antigone*, **quiz and response due**
Wed. 16 Sophocles, *Antigone*

Tues. 22 [**LIU follows Monday schedule for all classes.**]
Sophocles, *Oedipus at Colonus*, **quiz and response due**
Wed. 23 Sophocles
Mon. 28. **In-class essay on Sophocles**

March

Wed. 2 The Bible, *Gospel of Matthew*, **quiz and response due**
Writing Workshop: Practice in citation and quotation. Bring Hacker.

Tues. 24 Marie de France, *Eliduc*, *Lanval*, **quiz and response due**
Thurs. 26 Marie de France, **short essay due.**

March

Tues. 2 Medieval lyric, **response due**
Thurs. 4 Geoffrey Chaucer, *The Canterbury Tales*, *General Prologue* &
The Miller's Tale, **quiz and response due.**

Tues. 9 Chaucer, *The Wife of Bath's Tale*, **quiz and response due**
Thurs. 11 Chaucer, *The Pardoner's Tale*, **quiz and response due**

March 15-21: Spring Break

Tues. 23 **In-class essay on the Middle Ages**
Thurs. 25 Renaissance poetry, **response due.**

Tues. 30 Renaissance poetry.
Wednesday, March 31 – last day to take a “W”

English 61 – Early European Literatures – Calendar (cont.) S. Gilles

April

Thurs. 1 William Shakespeare, *Othello, Acts 1 & 2*, **quiz and response due.**

Tues. 6 *Othello*.

Thurs. 8 *Othello, Act 3*, **quiz and response due.**

Tues. 13 *Othello, Acts 4 & 5*, **quiz and response due.**

Thurs. 15 *Othello*. **Second essay due. Penalties for lateness.**

Tues. 20 *Othello*.

Thurs. 23 *Othello* .

Tues. 27 Seventeenth century poetry – **response due.**

Thurs. 29 Seventeenth century poetry

May

Tues. 4 Preparation for the final examination.

Final examination on Othello – date to be announced

Mr. Wayne Berninger

English Department

Long Island University, Brooklyn Campus

English 61 (Survey of European Literature I, 3 credits)

Fall 2007

Section 8 (Bushwick): Wednesdays, 7:20pm

Syllabus

Course Description

In order to meet the requirements of the Brooklyn Campus core curriculum, students must take two literature courses, selected from English 61, 62, 63, and 64, each worth three credits.

This course, English 61, is a general introduction to the literature of Europe, from Ancient Greece to the Renaissance.

The course has several goals, as follows:

- to provide you with some basic knowledge about how literature works and to engage you in consideration of the question as to what value it has in our lives.
 - to supplement what you have learned, are learning, or will soon learn in your other core courses: History 1, History 2, Philosophy 61, Philosophy 62, Art 61, and/or Music 61.
 - to help you further improve the thinking, research, and writing skills that you began developing in English 13, English 14, and/or English 16, as well as in Core Seminar and any other courses you may already have taken that required writing.
-

Textbooks & Materials

1. Homer, *The Odyssey*. Penguin Books. These
2. Sophocles, *The Three Theban Plays*. Penguin Books.
3. Anonymous. *Sir Gawain and the Green Knight*. Penguin Books.
4. Shakespeare. *Hamlet*. Washington Square Press.
5. Shakespeare. *Hamlet*. Barron's Educational
(Shakespeare Made Easy.)

books are available in the LIU Bookstore, although you can probably find used copies online. If you order books online, be sure to get the correct editions and to select a shipping method that will get them to you in time to complete your first assignment.

Note: The works we will be reading are classic works of literature, and you should, therefore, be able to find them in other anthologies or as single volumes in the University library, or in a good public library. If you can't get the textbook right away, you can still easily find the assigned texts and read them when assigned. That way, even if you have a different translation or edition, and even if you have a little trouble following along in class (since you won't have the same page numbers) you will not be totally lost during class discussion.

In addition to the book mentioned above, you should make sure you have a small paperback dictionary that you can bring to class, as well as a good hardcover dictionary for use at home.

Also recommended:

book covers basic writing issues of composition and style, grammatical correctness, and research (including the MLA citation guidelines you will be required to follow when incorporating quotations into your own writing.) There is a [companion website](#), which you will find very helpful, even if you do not buy the book.

Finally, you will need a working e-mail address for this class, and you will need to check it regularly. If you don't already have an e-mail address, you should know that the University provides all students with an e-mail address. To find out how to access it, go to the Office of Information Technology on the 2nd floor of the Library Learning Center.

Your LIU e-mail will have this standard structure:

firstname dot lastname at liu dot edu

For example, my LIU email address is:

wayne.berninger@liu.edu

By the way, if you're going to use a non-LIU e-mail address for communicating with your professors, it's a good idea to select a user name that is professional-sounding, not something like, oh, "sexymama" or "sugardaddy." Trust me. When I receive e-mails from students with user names like those, I am *not* impressed. Just use your real name. If it's taken, add a number to the end. An e-mail address with a user name such as "JohnSmith555" is much more professional-sounding than something like "sexbeast69." Don't laugh. I've actually seen students do stuff like that. The worst part is that it makes it almost impossible, sometimes, to figure out who the message is *from*!

Therefore, even if your address, like mine, contains your real name, it is simple courtesy to *sign* your e-mails. I do not open attachments to e-mails that do not contain a signed message.

One more thing: When e-mailing friends, most people write in a very casual way, but when you're sending messages in a

professional setting, you should still follow the rules of good writing.

Preparation

This is not the type of class where you can just show up and listen. You will be expected to contribute to the discussion. In order to do that, you will need to prepare for class.

Completing assignments on time and being prepared to take part in class discussions will take hard work, discipline, and self-motivation. There will be homework for nearly every class.

Preparation means doing the assigned reading, taking notes on the reading, re-reading, and visiting the library or going online to gather information about course material you encounter that you don't fully understand. Preparation also means taking time to think about what you've read. Disciplining yourself to do all these things will mean you can arrive in class with comments and questions and ready to *learn* as much as possible.

Don't cheat yourself by trying to “get by” doing the bare minimum. Instead, you should develop the admirable habit of always pushing yourself to do more than is required. You don't want to look back on your college years with regret that you didn't get as much as possible out of them.

It would be a very wise strategy to form study groups. Don't wait to do this until right at the end of the semester. Study groups work best if you work together on a regular basis throughout the semester, helping each other with the course material as you move through the course. You could do some combination of the following:

- compare class notes, explaining things to each other as a way to review,
- look things up together on the Internet, or share material you have found on your own (online or in the library), as a way to help each other fill in the gaps in your knowledge,
- discuss the reading and write down comments and questions to bring to the class discussion,
- review each other's papers, giving feedback so each writer can revise before turning in the first draft.

It is important to be responsible for your own education, to be tough on yourself, and to be honest with yourself, by going the extra mile when you *know* that you need to do so. This goes for all of your classes.

Don't worry about what others are doing or not doing, and don't wait for your instructors to pull you through.

In short, you should schedule time to re-read, to do extra reading and research,

to work on your writing, to share your writing with others for response, to revise, to proofread, and to prepare your thoughts for discussion.

Attendance & Participation

"The absent are never without fault, nor the present without excuses." (Benjamin Franklin, 1706-1790)

This is a discussion-oriented course, so regular attendance is required, and the following policy (which takes effect on the first scheduled day of classes, no matter when you register), is final. There will be a total of 15 class meetings, including the first class and the final exam. Whatever percentage of class meetings you attend will constitute your grade for attendance. For example, if you attend only 13 (i.e., 87%) of the 15 class meetings, your grade for attendance will be "B plus".

According to LIU policy, you are not allowed to miss more than two class meetings. Accordingly, I will allow only two absences, which you should reserve for circumstances beyond your control (transportation delay, illness or family emergency). Note: I make no distinction between "excused" and "unexcused" absences, so don't bring me any notes. Just come to every class—unless, as I say, circumstances are beyond your control.

If you have a third absence, for any reason, I will ask you to withdraw from the course and take it another time, when you will be able to attend regularly and earn a grade that more accurately reflects your abilities.

When you must be absent, contact a few of your classmates (say, the members of your study group) to find out what you missed and to get copies of any notes. Do all this before the next class. Absence does not excuse you from staying caught up with the work and coming to the next class ready to participate. Incidentally, if you have a good study group, they'll probably call you, wanting to know what's up; in addition, they can encourage you to attend and to participate actively in class. Also, whenever you are absent, it's a good idea to check the website in case you missed any announcements about changes to the assignment schedule.

You should know that I assume the following: If you are present, you are fully participating and taking our work together seriously by listening, taking notes, commenting, asking questions, debating with me and with each other, answering questions, working hard, and never giving up.

A word about note-taking: It is important to take notes on anything your instructor emphasizes during lecture or discussion (perhaps by repeating him- or herself or by writing something on the chalkboard). This goes double for anything an instructor tells you might be on an exam. Don't make the mistake of assuming that you are only responsible for what's "in the book" and that what is said in class is not as important. Also remember: Note-taking doesn't do you any good if you don't study your notes. Review your notes regularly so you know whether you need to ask for clarification at the next class meeting.

Because one spends more time taking part in open-ended discussions in English class than one does in, say, math class, this next point may not be obvious, but certain information that one learns in English is factual (such as the characteristics of a particular historical period, or the definition of a term). You will need to review your notes regularly and memorize such material. Part of what you are in college to learn is a body of knowledge, which you can only accumulate through memorization. Learning other things, like how to analyze a work or art or how to develop an idea in a paper in an interesting way, is more organic, and comes with time, but facts can only be memorized. That's where good note-taking and studying come in. Don't neglect that part of your work. The members of your study group can do a lot to help you with this.

Finally, in a quality class discussion, and this goes for any course you take, you should follow a few guidelines of civil discourse, as follows:

- speak one at a time
- listen whenever someone is speaking
- address each other by name
- make eye contact when speaking.

In order to have the best discussion possible, one from which you *learn* as much as possible, it is important to include everyone in the conversation, especially when you can tell (from their body language) that someone has something to say. Your classmates have the right (as well as the responsibility) to take part in discussions, no matter whether you agree or disagree with what they say. No individual should ever dominate the class discussion or show disrespect to someone else. I want to have the type of class where those of you who are shy feel comfortable enough to open up, comment and ask questions, and where those of you who love to talk can learn to listen.

Reading

It is important to learn how to read carefully, in order to understand what the writer is saying, as well as to formulate your own ideas in response. The first step is simply to pay close attention. Read with a pen in hand and as you go, and underline key passages that you find interesting or difficult, but don't stop there. Try to figure out why that particular passage is important to the overall meaning of the piece you are reading. Get into the habit of noticing patterns, things that appear more than once, as in the chorus of a

song. Pay special attention to any part of the text that echoes another part or any moment when the author seems to be making a big point. Write notes and questions in the margins; this will make it easier to find these sections again when you want to refer to them, and it will remind you what you were thinking as you read.

Look at the author's word choices. Does the fact that he uses one word instead of another give you any ideas as to the meaning of the piece? What about those words, phrases, and images that the author keeps repeating? Is that significant? Do certain parts of the work "echo" other parts? Does the author use any interesting metaphors that might help us interpret the meaning of the piece? Start to formulate some educated guesses as to what you think the author is trying to "say" with the work. In your opinion, what is the theme of the work, and what does the author seem to be saying about that theme? (There can be more than one theme, of course.) Finally, can you detect evidence of the literary historical characteristics we've discussed in class? In short, as you read, ask yourself, What is the significance of these features of the work? How do they help me identify the possible meaning(s) of the work?

A note about writing in your books: Some students balk at the suggestion that one should underline and make marginal notations while reading. Many of us were taught as children not to write in our books. Also, you may intend to sell your books to the bookstore at the conclusion of the semester. My first response is to tell you that one never gets very much money when reselling textbooks. However, my sense of how much money is "very much" may differ from yours. Still, I believe that underlining and taking notes as you read is a very good way to learn, so if you are averse to doing so, try sticking Post-It notes in the margins of the book and making notes there. Anything you can do to make it easier to find the passages that made you think and question as you were reading, is a good thing.

Finally, it would be very helpful to you in your learning process to discuss the reading with your study group at some point before we have our class discussion. This might give you the chance to clear up any simple confusions as well as to come up with ideas for comments and questions that you can then bring with you to class.

Writing Assignments

The writing assignments in this class will give you a chance to practice several different academic skills (summary, analysis, evaluation, interpretation, incorporation of evidence from other texts) that will be of increasing value as you advance in your academic career.

There will be two writing assignments this semester:

- [Evaluation of a Scholarly Article](#)

- [Review Essay](#)

Some advice for both assignments: Re-read the section on [preparation](#) above, and note that you have an obligation to yourself to do your best work. If that means working hard and writing several drafts of a paper before you deem it fit for me to read, then so be it. It will be your responsibility to make use of whatever resources seem necessary (the Writing Center, your study group partners and other classmates, my office hours).

Obviously, if you're in a study group, you have an excellent opportunity to get feedback to your writing and suggestions for revision before you turn your paper in to me for a grade.

Remember: Just because it's the first draft I see, that doesn't mean it's the first draft you've written.

Evaluation of a Scholarly Article

For this assignment, you will read a critical article about one of the works of literature that we will have read and discussed by that point in the semester.

Then you will write a paper in which you explain what the author is saying (i.e., his/her thesis). That is, how does the critic suggest that we read the work in question? What does the critic say about the meaning of the work? Then you should go on to explain whether you think the critic makes an interesting, persuasive point with regard to understanding some aspect of the work in question. Don't just summarize (i.e., repeat), point by point, what the writer says. Instead, focus on the overall argument that the writer is making.

In this paper, you will need to quote from the published essay in order to establish that you are correct in your interpretation of the critic's argument. You should also quote from the work of literature being discussed, in order to show us what the critic is talking about, as well as to support your own point as to whether the critic's argument is worthwhile.

I'll give the critical article to you ahead of time, so you will have plenty of time to read (and re-read) it before it comes time to write your paper.

This paper must be four-plus pages (that's not counting your works-cited page). The only items that you should quote from (and list on your works-cited page) are (1) the article I give you, and (2) the work of literature being discussed. **DO NOT CONSULT OR QUOTE FROM ANY OTHER SOURCES FOR THIS PAPER.**

Your paper must be typed and follow the guidelines in my [Essay Formatting Guide](#). I will not read papers that do not conform to this format.

And of course the paper must follow [MLA documentation guidelines](#).

Review Essay

In this paper, I will give you two critical articles to read--both about a work of literature that we will have read and discussed by that point in the semester.

Then you will write a paper in which you explain what the authors are saying (i.e., their theses). That is, how does each of the critics suggest that we read the work in question? What does the critic say is the meaning of the work? Then you should go on to explain which of the critics you think makes the most interesting, persuasive point with regard to understanding some aspect of the work in question. Don't just summarize (i.e., repeat), point by point, what the writers say. Instead, focus on the overall arguments that the writers are making.

In this paper, you will need to quote from the published essays in order to establish that you are correct in your interpretation of each critic's argument. You should also quote from the work of literature being discussed, in order to show us what the critics are talking about, as well as to support your own point as to which critic's argument is most worthwhile

I'll give you the critical articles to you ahead of time, so you will have plenty of time to read (and re-read) them before it comes time to write your paper.

It's important to understand that the reading part of this assignment is just as important as the writing, so plan to spend a good amount of time reading and thinking about the articles I give you. Analyze the arguments the scholars make. Just as you did for the first paper, you must evaluate each of these arguments and decide what of value there is in each of them. I would suggest keeping a research notebook for this stage of the project. Take notes as you read the articles and "think on paper" about they are saying. Think hard about which of the articles you think makes the most interesting, most persuasive argument. Not all of the notes you generate during this stage of the project will make it into your essay. That's OK. Gathering ideas and writing them down will help you figure out what you want to say in your paper, and it will give you a way to collect quotes that might end up being useful. After you've done all that...Write your essay.

This paper must be five-plus pages (that's not counting your works cited page). The only items that you should quote from (and list on your works-cited page) are (1) the articles I give you, and (2) the work of literature being discussed. **DO NOT CONSULT OR QUOTE FROM ANY OTHER SOURCES FOR THIS PAPER.**

Your paper must be typed and follow the guidelines in my [Essay Formatting Guide](#). I will not read papers that do not conform to this format.

And of course the paper must follow [MLA documentation guidelines](#).

In-Class Final Exam

There will be a cumulative final exam consisting of short answer and essay questions about the readings.

My Statement on Plagiarism

The lifeblood of the academic world is the writing (articles, books & websites) where scholars present their ideas. The reputation that the academy enjoys as a place known for serious thinking and the relentless pursuit of truth will be damaged if readers cannot trust that the ideas they encounter are original. We ensure that trust by insisting that writers get credit for their ideas. When, in order to avoid the hard work of thinking, someone cuts corners by stealing someone else's writing and presenting it as if it were his/her own, we call it "plagiarism."

As you should already know from your writing classes (English 13, English 14, and/or English 16), from Core Seminar, and from any other core literature course(s) you may already have taken, whenever you quote (or even paraphrase) material from another writer, it must be properly documented. Each discipline (the humanities, the social sciences, the hard sciences) has its own documentation format. For courses in the humanities, you should use the [Modern Language Association \(MLA\) format](#). Documentation is how scholars give credit to the hard work of those who have come before them. It also gives you a way to provide a "paper trail" for your own thinking. In short, for the academic audience, documentation is what lends credibility to your arguments.

I will not allow you to damage your own education or my integrity as an instructor by allowing you to evade these responsibilities. Therefore, plagiarism could result in a failing grade for that assignment and possibly for the semester. You should know that plagiarism could even result in your expulsion from the University.

Events that will give me pause: (1) your paper features undocumented material that differs radically in style from the type of language you normally use in your other writing or that I would expect based on my spoken conversations with you; (2) your works-cited page lists works that were never referenced in your paper; and/or (3) material appears in quotation marks, but there is no parenthetical citation after the quote, or there is, but the source does not appear on the works-cited page, or there is no works-cited page at all..

Anytime I confront a student about a suspicion or concern, it will be the student's responsibility to satisfy me that there has been no wrongdoing, not my responsibility to prove that there has been. You will need to satisfy me that you understand and can explain the questionable material and that it is your own writing or convince me that you have simply committed a legitimate oversight. I will be the final judge as to whether I am convinced. I reserve the right to require you to do any or all of the following: (1) rewrite any paper that I am not convinced is your work; (2) produce additional writing under controlled conditions

(say, in my office); and/or (3) to complete additional assignments so that I can be confident you have earned the grade I eventually assign.

Some advice: Run the various drafts of your papers by the members of your study group. If you are regularly discussing your ideas for papers with your study group partners anyway, that can be a good way to help yourself avoid plagiarism, because your friends will know what is your thinking and what isn't, and they can help you stay focused on the difference. Nothing is more valuable than a trusted colleague who can give you an occasional "reality check."

Grading

General Information About Possible Grades & Grading Scale

Possible semester letter grades are A, A-, B+, B, B-, C+, C, C-, D, and F.

Other possible semester grades are UW (unofficial withdrawal--you simply stop coming to class without officially withdrawing through the Registrar) and INC (incomplete--you have not yet turned in all required work).

Students who receive UW must take the course again. I will not give you INC unless you discuss your situation with me ahead of time, and we agree on a date by which you will have the missing work done.

The grading scale I will use is as follows:

A
4.00
96-100

A/A-
3.835

A-
3.67
90-95

A-/B+
3.50

B+
3.33
87-89

B+/B
3.165

B
3.00
84-86

B/B-
2.835

B-
2.67
80-83

B-/C+
2.5

C+
2.33
77-79

C+/C
2.165

C
2.00
74-76

Note: I will only give "split" grades (e.g., A-/B+) on writing assignments.

How Your Semester Grade Will Be Determined

- Attendance & Participation, 25%
 - Evaluation of a Scholarly Article, 25%
 - Review Essay, 25%
 - In-Class Final Exam, 25%
-

A Sample Semester Grade Calculation

Here is how I would calculate the semester grade for a *hypothetical* student who was absent 2 times (13 out of 15 equals 87% or B plus, worth 25% of semester grade); earned a grade of B on the Evaluation of a Scholarly Article assignment (worth 25% of semester grade); earned a grade of A minus on the Review Essay assignment (worth 25% of semester grade); and earned a grade of B on the Final Exam (worth 25% of semester grade).

**portion of coursework
grade &
percentage of semester
GPA value**

Attendance/Participation

B+

25% of semester

3.33

Evaluation of a
Scholarly Article

B

25% of semester

3.00

Review Essay

A minus

25% of semester

3.67

Final Exam

B

25% of semester

3.00

Added together (to total 100%), these GPA values total 13.00. Divided by 4 (to determine your total average), this gives 3.25, for a semester grade of B+.



English 61, Section 3

Robert Pattison

Survey of European Literature I

Office Hours (H 424):

MW 9:30 – 10:45 H 206

MW 1 -2

handout:

Xeroxed Packet of Materials. (I'll give you a copy at the beginning of the course. If you lose it, just ask for another.)

books (in the bookstore)

Homer. *The Odyssey*. Penguin. 0140445560.

David Grene and Richmond Lattimore, eds. *Greek Tragedies*. Vol. I. University of Chicago Press. 0226307905.

Catullus. *The Poems of Catullus*. Guy Lee, ed. Oxford University Press (Oxford World's Classics). 0192835874.

Chaucer. *The Canterbury Tales*. A. Kent Hieatt, ed. Bantam. 0553210823.

general information

1. **Bring the Assigned Book:** Always bring the assigned book to class with you—we'll be looking closely at the text to see what it says. When assignments are in the xeroxed material, you should bring that with you. Assignments in the xeroxed material are listed below as in **X** (e.g., Genesis 1-4, **X**, 35-39).
2. **Attendance:** Attend class and be on time: you will find that there is a correlation between attendance, timeliness, and your ability to learn. Miss a class and you will impair your learning. Miss four classes and you will have impaired your ability to learn to the extent that there is no point in your taking the course, and I will have to grade you as having failed. If you have legitimate reasons for an absence, let me know what they are.
3. **Distractions:** Turn off your cell phone and anything else that beeps or sings; don't use them on class time. Don't engage in any other distracting behavior.
4. **Quizzes:** Every other Wednesday, at the end of the class, there will be a quiz consisting of four factual questions about the assigned reading and a brief essay question. There will be 6 quizzes in all. Twenty percent of your grade will be the cumulative score of all your quizzes. Each quiz is worth up to 18 points, 3 points for each of four factual questions and 6 points for the essay question.
5. **Question-and-Comment Assignments:** There will be 6 question-and-comment assignments in all. They are due on Wednesdays when there's no quiz—the dates for these assignments are listed below on the syllabus. I will give you a sample question-and-comment assignment at the beginning of the semester to show you how to prepare them, and there's a copy of the sample in the Handout. Each assignment should have two parts. In the first part, type up any questions or thoughts you have about the reading. If you don't understand a word or a phrase, make a note of it and include that in your observations. If an idea is unclear, point it out and include it. If something in the text doesn't seem to make any sense or seems to be wrong, point it out. When you have any thoughts or observations while you're reading, write these down too. In the second part of these assignments, choose one of the topics on the works we've been reading from the list at the end of this syllabus and write at least a paragraph but no more than a page on the subject.

Don't be afraid to ask obvious or dumb questions (these are often the most insightful) or to write explaining your confusion (confusion is often the beginning of wisdom). Try to make your writing on these assignments grammatical. These are *not* research assignments, and you should not refer to any other source (a book, the internet, Spark notes, etc.) in preparing them. I'll collect your written observations at the beginning of the class in which they're due. Each question-and-comment paper is worth 18 points, and 20% of your grade will be your cumulative score on all the question-and-comment assignments.

6. There are two longer papers due on the dates given below. Each counts for 10% of your grade. For these, you should take one of the topics you've already written about on the question-and-comment papers or on the quizzes and expand it to at least two typed pages. I will explain the papers in more detail during class. In all these assignments, let the writing be your own. I can't help you with your writing unless I see your writing. In the back of the xeroxed materials there's a handout called "Some Tips on Writing Papers." Read it, and please note item 2.12 carefully: "2.12. It goes without saying that your papers should be your own: the words and ideas in them should come from you, not from a website, not from the internet, not from Cliff or Monarch Notes, not from someone else's paper, not from a book, or from your girlfriend or boyfriend or anyone else at all in the entire universe. Papers from any such sources are plagiarisms and are not acceptable."
7. Grading: Cumulative score on 6 quizzes = 20% of your grade; cumulative score on question-and-comment assignments = 20%. Two longer papers, 10% each. A final exam = 20%. Other, including attendance and classroom participation = 20%.

January 23 – February 11 Homer, The Odyssey

Reading Assignment

Papers, & Other Written Assignments

23 **First Class**

28 **The Odyssey, Books 1-4**

30 **The Odyssey, Books 5-10** **#1 Questions & 1-Page Comment**

4 **The Odyssey, Books 11-17**

6 **The Odyssey, Books 18-24** **Quiz 1**

11 **The Odyssey, Books 18-24**

February 13 – 20 Aeschylus, Prometheus Bound (in *Greek Tragedies*)

Reading Assignment

Papers, & Other Written Assignments

13 *Prometheus Unbound*, lines 1-400 **#2 Questions & 1-Page Comment**

19 *Prometheus Unbound*, lines 401-700

20 *Prometheus Unbound*, lines 701-end **Quiz 2**

February 25 - 27 Sophocles, Antigone (in *Greek Tragedies*)

Reading Assignment

Papers, & Other Written Assignments

25 *Antigone*, 1st half

27 *Antigone*, finished

#3 Questions & 1-Page Comment

March 3 - 12 Catullus, Poems & Cicero, Pro Caelio

Reading Assignment

Papers, & Other Written Assignments

3 Catullus, Lesbia poems = I – III, V, VII, VIII, XXXVII, LI, LVIII, LXX, LXXII, LXXV, LXXVI, LXXVII, LXXIX, LXXXIII, LXXXV, LXXXVII, XCII, CIV, CIX (1-3, 5, 7, 8, 37, 51, 58, 70, 72, 75-77, 79, 83, 85, 87, 92, 104, 109)

5 Cicero, “Pro Caelio,” X, 20-33; Catullus, social life = IX, X, XI, XV, XVI, XXI, XXIII, XXIV, XXV, XXXII, XLVIII, XCVII, XCIX, CI (9, 10, 11, 15, 16, 21, 23, 24, 25, 32, 48, 97, 99, 101)

Quiz 3

10 Catullus, politics = XXVIII, XXIX, XXXIX, XLIX, LVII, LXIX, LXXI (28, 29, 39, 49, 57, 69, 71)

12 Catullus, politics = XXVIII, XXIX, XXXIX, XLIX, LVII, LXIX, LXXI (28, 29, 39, 49, 57, 69, 71) 1st longer essay due

March 24 – April 9 The Old & New Testaments

Reading Assignment

Papers, & Other Written Assignments

24 Genesis, 1-4, X, 35-39

26 Matthew 1-13, X, 42-63

#4 Questions & 1-Page Comment

31 Matthew 1-13; X, 42-63

2 Matthew, 14-27; X, 63-92

Quiz 4

7 Romans, 1-8, X, 93-103

9 Romans, finished, X, 103-115

#5 Questions & 1-Page Comment

April 14 – May 5 Chaucer, The Canterbury Tales

Reading Assignment

Papers, & Other Written Assignments

14 Prologue

16 Miller's Tale Quiz 5

21 Wife of Bath's Prologue

23 Wife of Bath's Tale **#6 Questions & 1-Page Comment**

28 Pardoner's Prologue

30 Pardoner's Tale Quiz 6

5 Last Class **2nd longer essay due**

Final Exam: Date to be Determined

COMMENT & PAPER TOPICS

- Choose one topic per assignment.
- You can write on any work that we've already read—you don't have to write on the book we're reading at the moment. Just don't write the same assignment twice.
- You can make up your own topic, but check with me first.
- Please hand in assignments on time. Don't hand in more than one assignment at a time.
- Try to type your assignments and write them in grammatically correct standard English.
- Here are some topics roughly in the order of the assignments:

Homer

1. What would Homer say about the American school system?
2. Could the author of *The Odyssey* have been a woman?
3. What would Homer say about modern warfare?
4. Compare the idea of individuality in our culture and in Homer's.
5. Discuss the role of the gods and of religion in the lives of Homer's characters as compared with their role in the lives of modern people.

Greek Tragedies

1. Can you fight god and still be a hero?
2. Why did the designers of Rockefeller Center put a statue of Prometheus in the middle of their buildings?
3. Based on the *Prometheus*, what does Aeschylus think is worth fighting for, and why?
4. Based on the *Antigone*, what does Sophocles consider worth fighting for, and why?
5. According to Aeschylus or Sophocles, how should we deal with conflict and violence?
6. If Antigone is a hero, what does that say about heroism?

7. If Antigone acts justly, what does that say about justice?

Catullus

1. What role does sex play in the world in which Catullus lives?
2. What does “love” mean to Catullus?
3. It’s easy to see what Catullus dislikes. What does he approve of, if anything?
4. Is there any connection between people’s private lives and the politics and culture of the larger society? Put another way, does it matter to how the country does in the world if Lesbia is a slut and Caesar is a cocksucker?

The Bible

1. What would Homer, Aeschylus, Sophocles, or Catullus have to say about the opening chapters of the book of Genesis?
2. What kind of response would an educated Greek or Roman have to the Sermon on the Mount?
3. Would women be better off in a world ruled by the ideas of Catullus or by those of St. Paul?
4. Compare Jesus as a hero to the heroes of Greek literature.
5. Would it make any difference if the modern world in the West worshipped the gods of the Greeks instead of the God of the Bible?
6. What kind of response would an educated Greek or Roman have to the view of human nature in St. Paul?

Chaucer

1. Is the Miller right about human nature?
2. On the basis of *The Canterbury Tales*, is Chaucer a good Christian?
3. How much of Chaucer comes out of the tradition of Catullus and how much out of St. Paul?
4. Does Chaucer have a view on women’s role in the world?

Plagiarism Materials

Plagiarism Work Sheet

Original Source:

Many of the commonplaces of paganism will strike the modern reader as both familiar and inoffensive. Tossing a coin in a fountain, for example, is a distant echo of the offerings of jewelry or coins that were made to the gods who were thought to reside in lakes, streams and pools. The horoscope in the morning newspaper recalls the daily astrological readings that a cautious pagan would consult before taking a bath or getting a haircut.

Quoted from: Jonathan Kirsch, *God Against the Gods: The History of the War Between Monotheism and Polytheism* (New York: Viking Compass, 2004), p. 8.

We begin by pretending to cheat

1. **Deliberately plagiarize** a part of the above quotation:

Now we are going to use this source honestly

- 2) **Quote some words or a sentence** from the above source and acknowledge the author :

- 3) **Paraphrase the key idea** of the above source and acknowledge the author :

Plagiarism Contract

- 1) I, _____, understand that plagiarism constitutes theft and fraud.
- 2) I have been educated about the meaning of plagiarism and understand the terms “plagiarism,” “quotation,” “paraphrase,” and “source acknowledgment.”
- 3) I specifically know that copying words from the **internet** without crediting the source constitutes plagiarism.
- 4) I have learned ways to avoid plagiarism by always acknowledging the source of any **borrowed** passage, sentence, or key idea that I use in my own writing. I will put language copied from **any** source (including electronic sources) into quotation marks and acknowledge the author. If I paraphrase published language, I will give credit to the author, even if I change the words.
- 5) I will never ask anybody to write a term paper for me, and I will not buy an essay online and claim to have written it myself.
- 6) I understand that if I plagiarize despite this agreement, I will face the following disciplinary consequences:
 - a) Any essay that plagiarizes will be **graded F**, even if it is a draft.
 - b) A written report of the plagiarism incident will be submitted to the chair of the English Department.
 - c) I may be allowed to write another paper to make up for the plagiarized paper, but the grade of the second paper will be averaged with the F.
 - d) If plagiarism reoccurs in another assignment, I will fail the course.

Student Signature: _____

Instructor's Signature: _____

Date: _____

**Long Island University, Brooklyn
Department of English**

Plagiarism Report

Date:

Instructor's Name:

Student's Name: ID #

Course: Semester:

Plagiarism is confirmed: ____ Plagiarism is suspected: ____ (check one)

Source(s) used for plagiarism: (In the case of internet plagiarism, please provide print-out showing URL)

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