Spring 1-15-1999

ENG 3010C-001: Literary Masterworks

Michele Tarter
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_spring1999

Part of the English Language and Literature Commons

Recommended Citation

This Article is brought to you for free and open access by the 1999 at The Keep. It has been accepted for inclusion in Spring 1999 by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.
ENG 3010: Literary Masterworks  
Professor Michele Tarter  
Office: CH 316B Phone: 581-6974 E-mail: cfmlt@eiu.edu  
Office Hours: T/Th 12:30-2 and by appointment  
Spring 1999

Introduction:  
This course will explore the cultural meanings ascribed to a literary "masterwork," specifically addressing the criteria designated to determine such a work and then problematizing this definition by carefully reading the writers' texts as well as the critics behind such a literary and cultural determination. We will ultimately reconsider and perhaps revision this term after reading a wide variety of literature which spans several centuries, including both canonical and non-canonical works.

Required Texts:  
William Shakespeare, *Romeo and Juliet*  
Mary Rowlandson, *The Captive*  
Nathaniel Hawthorne, *The Scarlet Letter*  
Harriet Ann Jacobs, *Incidents in the Life of a Slave Girl*  
Sarah Orne Jewett, *The Country of the Pointed Firs*

Please note: There are also a number of readings which will be held ON RESERVE at Booth Library. These will be announced in class ahead of time. Some of these include short stories by Katherine Anne Porter and Herman Melville, as well as poetry by Walt Whitman, Adrienne Rich, and Sharon Olds.

Course Requirements:  
1) Reading, attendance, and participation in class discussions  
It is very important that you keep up with our class reading schedule; there will be short (unannounced) quizzes on the assignments throughout the semester to ensure that you are keeping up with the schedule. Attendance is equally important. If you miss more than three classes, it will seriously affect your final grade: your grade will be lowered a half-grade for each additional class missed. That is, should you have a final grade of a B for the course and you miss a fourth class, your grade would drop to a B-. Please feel free to discuss this policy with me at any time during the semester, should you have questions about your attendance record. I will also be placing emphasis on your class participation, which will be accounted into your final grade. PLEASE DO NOT BE LATE TO CLASS.

2) Group projects  
You are to notify me of your top three (3) choices by Monday, January 18th (please call, put a note in my mailbox, or email me -- be sure your name is on your note). Groups will be announced on Tuesday, January 19th. Each group will consist of 2-3 students and will meet several times to discuss strategies
for presenting the literary piece to the class, in a 15-20 minute creative presentation followed by a thorough analysis of the text in relation to the study and criticism of "masterworks". You might want to present a historical overview of the writer, for example, or the public reception of her/his work. You are to investigate and research any critical essays written on this piece, in order to present different ideas to the class — the more critical essays, the better and stronger your presentation should prove to be. Share ideas with each other, and be as creative as you dare. You are to lead class discussion on the literary piece, presenting your peers with questions about the work which incorporate the critical research you have shared with them. Your group must meet with me once before your presentation (during my office hours).

Then, at the class following your presentation, you are to turn in a group portfolio with the following materials:
   a) an Annotated Bibliography of the critical essays you’ve read (including your group’s own critical comments and responses to these essays), accompanied by copies of all the essays;
   b) a List of Questions your group designed to ask the class, to stimulate discussion and ideas;
   c) each group member’s Personal, Confidential Summary of the "group" experience, including insights, comments and suggestions, in retrospect (this should be sealed, so that others in the group don’t read it, etc.); and
   d) any other Creative Memorabilia you might have included in your presentation, such as handouts for the class, etc.

3) Essay
   This take-home writing assignment, after mid-term, will address the literature of the course in a theoretical way. You will be required to write a 3-5 page paper based on this essay question.

4) Midterm and Final Examinations
   These will be comprehensive, based on the process of the class. This is why attendance is so very important.

5) Thought for the Day
   Just a little enhancement for the course. On the day you select, please bring a quotation to write on the board and share with the class; it could be a song lyric, a poem, an excerpt from a speech, even a passage from a diary. you decide...

Grading percentages/breakdown:

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class participation (incl. quiz</td>
<td>10%</td>
</tr>
<tr>
<td>Group Project</td>
<td>20%</td>
</tr>
<tr>
<td>Essay</td>
<td>20%</td>
</tr>
<tr>
<td>Mid-term Examination</td>
<td>20%</td>
</tr>
<tr>
<td>Final Examination</td>
<td>30%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
</table>
A note on lateness: Unless you have made prior arrangements with me, any late work will receive a failing grade. You must, however, turn in all work to be considered for a passing grade.

Plagiarism:
The English Department's statement on plagiarism:

Any teacher who discovers an act of plagiarism -- "The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work" (Random House Dictionary of the English Language) -- has the right and the responsibility to impose the guilty student an appropriate penalty, up to and including immediate assignments of a grade of F for the assigned essay and a grade of NC for the course, and to report the incident to the Judicial Affairs Office.

Information for Students with Disabilities:
If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.
ENG 3010: Literary Masterworks  
Spring 1999  

Syllabus

Please note: These dates/assignments are subject to change. I often announce changes at the end of class, due to the process and progress of our discussions. Therefore, should you miss a class, you should have a peer's phone number to check in and see where we left off in discussion and where we are headed in the next class.

Phone Number___________________________

Jan. 14  Introduction to class

***Project selections due on Monday, Jan. 18 ***

19  The King James Bible, selections
21  The King James Bible, selections
26  William Shakespeare, Romeo and Juliet
28  No Class

Mar.  2  William Shakespeare, Romeo and Juliet

4    William Shakespeare, Romeo and Juliet  
GROUP PROJECT #1

9    Mary Rowlandson, The Captive
11   Mary Rowlandson, The Captive  
GROUP PROJECT #2

16   Nathaniel Hawthorne, The Scarlet Letter
18   Nathaniel Hawthorne, The Scarlet Letter
23   Nathaniel Hawthorne, The Scarlet Letter  
GROUP PROJECT #3

25   Nathaniel Hawthorne, The Scarlet Letter

Mar.  2  Herman Melville, "Bartleby the Scrivener"  
GROUP PROJECT #4

4    Mid-term Examination

9    Harriet Ann Jacobs, Incidents in the Life of a Slave Girl
11   Harriet Ann Jacobs, Incidents in the Life of a Slave Girl
***** spring break *****

23  Harriet Ann Jacobs, *Incidents in the Life of a Slave Girl*

25  Harriet Ann Jacobs, *Incidents in the Life of a Slave Girl*
    GROUP PROJECT #5

30  Walt Whitman, "Song of Myself"
    ESSAY DUE.

Apr. 1  Walt Whitman, "Song of Myself"
    GROUP PROJECT #6

6   Sarah Orne Jewett, *The Country of the Pointed Firs*

8   Sarah Orne Jewett, *The Country of the Pointed Firs*

13  Sarah Orne Jewett, *The Country of the Pointed Firs*
    GROUP PROJECT #7

15  Sarah Orne Jewett, *The Country of the Pointed Firs*

20  Katherine Anne Porter, *Pale Horse, Pale Rider*

22  Katherine Anne Porter, *Pale Horse, Pale Rider*
    GROUP PROJECT #8

27  Sharon Olds, *The Dead and the Living*
    GROUP PROJECT #9

29  Selected poetry by Sharon Olds and Adrienne Rich