

ENGL 200F: Literary Experience
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Instructor: Harris

Literary Experience Course Policy Statement and Syllabus

Description

The Literary Experience: A Genre Approach (ENGL 200) is an introduction to the major literary genres (poetry, drama, fiction, and nonfiction). The writing component consists of three to five essays of analysis and an emphasis on the writing process.

Goals

ENGL 200 serves multiple roles for the Augustana curriculum. First, it fulfills the Area 2.1B (Writing Component Courses) and the Area 3.5A (Literature) requirements for the general education curriculum. Second, it fulfills the Literary Experience requirement for the core required courses of the English major (ENGL 110, ENGL 200, ENGL 225 or 226, ENGL 230, and ENGL 240). That said, this class assumes that students already have had previous writing experience in the college classroom (ENGL 110). If this is not the case with you (e.g., you tested out of the ENGL 110 requirement), you may find some of the reading material and writing assignments particularly challenging. It is up to you to gauge whether or not you think you should take ENGL 110 before continuing with this course. I will grade all students on an equal plane—one which assumes that they have received the writing instruction of ENGL 110. So be forewarned!!!

The learning outcomes of this course are outlined below. This class will help you:

- carefully read, re-read, analyze, and live in the afterglow of a text;
- understand how genre and mode affect reading practices;
- identify the historical and cultural forces that affect the writing practices of an author;
- increase your awareness of the many ways in which established scholars choose to engage a literary work;
- hone your analytical skills by addressing both primary and secondary texts;
- develop your speaking and conversational skills;
- develop your writing skills.

Required Texts

Dillard, Annie. *Pilgrim at Tinker Creek*. New York: Harper Perennial Modern Classics, 2007.

McCarthy, Cormac. *The Road*. New York: Vintage, 2006.

Shakespeare, William. *The Tempest*. Ed. Virginia Mason Vaughan and Alden T. Vaughan. 3rd ser. London: Arden Shakespeare, 1999.

Wilder, Thornton. *Our Town: A Play in Three Acts*. New York: Harper Perennial Modern Classics, 1965.

Troyka, Lynn Quitman and Douglas Hesse. *The Simon and Schuster Handbook for Writers*. 9th ed. New York: Pearson, 2009.

Grading

Your semester grade is determined by your performance on the following tasks:

- 10% Attendance and Participation
- 10% Discussion Leader Day
- 20% Essay One: Sonnet Explication
- 30% Essay Two: “They Say/I Say” Essay 1
- 30% Essay Three: “They Say/I Say” Essay 2

Please turn in all of your work on time. I will deduct 10% from the final grade of your work if it arrives after its given deadline. If I do not receive projects on the day that they are due, they will receive automatic zeros. Failure to turn in work on a consistent basis will result in an automatic failure for the semester and dismissal from the course.

Attendance and Participation

The English discipline requires your attendance and participation. In order for us to encourage both the free exchange of ideas and the investigation of linguistic phenomena through literary texts, we need students who are willing to vocalize and articulate their ideas on a day-to-day basis. I allow three free absences (equivalent to one academic week), but do not discriminate between excused and unexcused absences (i.e., if you’re not here, you’re not here, no matter the reason). After three absences, I will deduct 20% from your attendance and participation grade for each additional day you miss. If you somehow manage to miss six or more classes (over two academic weeks), you will not receive attendance and participation points for the semester. Class begins sharply at 2pm. Be here on time and ready to go. I expect all students to contribute to class discussion. This means that all reading assignments must be read in full by the day that we discuss them. Take notes when you read. For each reading, you should understand plot, characters, and main themes. You should keep a running list of comments you’d like to make and questions you’d like to ask during our class meetings. I expect all students to participate vocally. If you come to class to sit in the corner and not speak your mind, your semester grade will suffer accordingly.

Last But Not Least

Please know that my greatest desire for my students is that they achieve the success in this class that they are aiming to achieve (including the grades that they will work diligently to earn). If throughout the course of the semester you find yourself struggling to stay afloat for whatever reasons (whether they be purely academic in nature or of personal concern, such as a family crisis or troubles with a roommate), please make an appointment to see me as soon as possible. Together, we can develop some strategies to ensure your success.

Syllabus

Friday, February 4: Introduction to the Course

Poetry

Monday, February 7: “How to Read a Shakespearean Sonnet”: Sonnet 1

Wednesday, February 9: Sonnet 4 and Sonnet 20; Assignment One handed out

Friday, February 11: John Donne, *La Corona* (pdf)

Monday, February 14: In-class reading experiment: John Donne’s *La Corona*

Wednesday, February 16: Rough Draft Showcase

Friday, February 18: No Class Meeting (Dr. Harris at John Donne Society Conference)

Monday, February 21: Peer-Review Day

Wednesday, February 23: T. S. Eliot, “The Lovesong of J. Alfred Prufrock” (pdf)

Drama

Friday, February 25: Shakespeare, *The Tempest*, Act One

Monday, February 28: Assignment One Due; Shakespeare, *The Tempest*, Act Two

Wednesday, March 2: Shakespeare, *The Tempest*, Act Three

Friday, March 4: Shakespeare, *The Tempest*, Act Four

Monday, March 7: Shakespeare, *The Tempest*, Act Five (Discussion Leader Day 1)

Wednesday, March 9: Begin viewing of “Shakespeare Behind Bars”

Friday, March 11: Finish “Shakespeare Behind Bars”

Monday, March 14: Wilder, *Our Town*, Act One (Discussion Leader Day 2)

Wednesday, March 16: Wilder, *Our Town*, Act Two

Friday, March 18: Wilder, *Our Town*, Act Three; Assignment Two handed out

Monday, March 21 – Friday, March 25: No Class (Spring Break!)

Monday, March 28: Library Visit Day

Creative Non-Fiction

Wednesday, March 30: Dillard, *Pilgrim at Tinker Creek*, pp. 1-54 (Discussion Leader Day 3)

Friday, April 1: Dillard, *Pilgrim at Tinker Creek*, pp. 55-104

Monday, April 4: Dillard, *Pilgrim at Tinker Creek*, pp. 105-60

Wednesday, April 6: Rough Draft Showcase

Friday, April 8: Peer-Review Day

Monday, April 11: Dillard, *Pilgrim at Tinker Creek*, pp. 161-208

Wednesday, April 13: Dillard, *Pilgrim at Tinker Creek*, pp. 209-64

Friday, April 15: Essay Two Due; Dillard, *Pilgrim at Tinker Creek*, pp. 265-83
(Discussion Leader Day 4)

Fiction

Monday, April 18: William Faulkner, “That Evening Sun” (pdf) (Discussion Leader Day 5)

Wednesday, April 20: Assignment Three handed out; Flannery O’Connor, “A Good Man is Hard to Find” (pdf)

Friday, April 22: No Class (Easter Break)

Monday, April 25: No Class (Easter Break)

Wednesday, April 27: McCarthy, *The Road*, pp. 3-50 (Discussion Leader Day 6)

Friday, April 29: McCarthy, *The Road*, pp. 51-102

Monday, May 2: McCarthy, *The Road*, pp. 103-53

Wednesday, May 4: Course Evaluations; McCarthy, *The Road*, pp. 103-53

Friday, May 6: Peer-Review Day

Monday, May 9: McCarthy, *The Road*, pp. 153-98

Wednesday, May 11: McCarthy, *The Road*, pp. 199-250 (Discussion Leader Day 7)

Friday, May 13: Essay Three Due; McCarthy, *The Road*, pp. 251-87