

Fall 2007
MWF 9-9:50
Root 204

Professor Onno Oerlemans
Root 321; x4378
Office Hours: MWF 10:00 – 10:50
and by appointment

English 150-1 Introduction to Literary Study: Representing the Animal

Human culture has always been deeply interested in, and closely connected to, animals. Not surprisingly, literature reflects this interest in a variety of ways. In this course, we'll use literary texts to explore philosophical and moral issues that arise from our relationships with animals. We'll also examine the complexity of representing animals in literature by reading poetry, novels, and plays that imagine being animal, or use animals as symbols for other purposes. The course is organized as a historical survey, so we'll be tracing continuities and change in our thinking about animals, as well as getting experience in reading and thinking about literature in a historical context.

Because the course is writing-intensive, we'll also pay very close attention to the skills of essay writing. My goal is to show you the fundamentals of an essay in literary criticism, including the formulation of an argument, methods of research, and the use and documentation of secondary sources. You'll have to write four essays, and participate in some writing workshops. I'll ask you to revise your writing regularly as well. You already know, I'm sure, that writing is difficult, but we'll review the crucial skills that can make your writing more accurate, better organized, and more insightful.

Finally, because this course is a pro-seminar, active participation in classroom discussion is essential. One of the goals of a pro-seminar is to give you an opportunity to develop and improve your oral communication skills, and confidence in your own ability to speak before a group.

Texts:

Margaret Ferguson et. al. *The Norton Anthology of Poetry* [Shorter Fifth Edition]
Barbara Gowdy, *The White Bone*
Jack London, *The Call of the Wild*
Peter Shaffer, *Equus*
William Shakespeare, *The Tempest*
Jonathan Swift, *Gulliver's Travels*
Diane Hacker, *Pocket Style Manual*

Grading:

Class participation: 20%
Short assignments: 10%
Essay #1: 10%
Essay #2: 15%
Essay #3: 20%
Essay #4: 25%

Participation:

The participation component of your final grade is largely based upon your attendance, preparation for class, contributions to class discussion, and presentations you make to the class.

Class discussion is not a matter merely of quantity, but of quality as well. Each student should come to class having read the assigned text, having thought about it, and having questions or ideas about it. Remember that what you get out of a class is to a very large degree dependant upon what you put into it. You will thus need to get into the habit of using class discussion to develop and enhance your ability to analyze texts and communicate your ideas. I make it a habit of calling on students in class, and I will expect you to be prepared to discuss your ideas. The participation grade will also in part reflect your attendance record. If you miss more than three classes, you will lose a portion of this grade.

Essays:

Essay assignments will be handed out in class. Essays must be typed and should follow the format described in Diane Hacker's *Pocket Style Manual*.

Pay attention to details of formatting and style. Make sure your essay has a clear and descriptive title. Number and staple your pages. Use a standard 11 or 12 point font, and double space. Indent paragraphs (rather than leaving a blank line to signify the paragraphs). Quote poetry properly. Do not use right justification.

For the first essays, I do not want you to use secondary sources for your essays. Essays are to be handed in at the beginning of the class in which they are due. Extensions will be given only for extenuating circumstances, and should be requested at least a week in advance. Late papers will be penalized 3% per day.

When you use any secondary sources, you must cite them clearly and thoroughly. *Plagiarism is the unacknowledged use of secondary sources, and thus includes paraphrasing as well as direct copying. Taking ideas, phrases, sentences, etc., from the web is equivalent to taking them from a book. All plagiarism is forbidden by the honor code, and will be punished.*

Essays are graded on the following factors:

- the originality, insight, and clarity of your argument;
- use and explanation of examples to prove your argument;
- the accuracy of your writing (number and severity of errors of grammar, punctuation, spelling, diction, etc.);
- the grace and style of your writing;
- the general formatting of your essay.

Because this is writing intensive course, you will have a chance to revise two of your essays.

Please note that all essays submitted electronically must be in Word (or Office) 2004 format. Office 2007 file formats cannot be opened in the older versions the College supports.

Reading Schedule:

Numbers in parentheses after poems refer to pages in the *Norton Anthology*. Underlined titles are hyperlinks to on-line sources, clickable on the Blackboard version of the document.

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| M Aug 27 | Introduction Blake, "The Lamb," "The Tyger" [hand-out] |
| W Aug 29 | Aristotle, from <u>Politics, Book 1:5</u> , Genesis, <u>Chapters 1 and 2</u> , Nagel, <u>"What is it like to be a bat."</u> de Waal, <u>"Are We in Anthropodenial."</u> |
| F Aug 31 | Early lyrics: Anon., "The Cuckoo Song" (14), "Fowls in the Frith" (15), from <i>Beowulf</i> (2-8) [Versification Essay—1251-75] |

M Sept 3	Chaucer, <i>Nun's Priest's Tale</i> [e-reserve] [Poetic Syntax—1277-84] (On-line interlinear translation)
W Sept 5	<i>Nun's Priest's Tale</i>
F Sept 7	<i>Nun's Priest's Tale</i>
M Sept 10	Spenser, Sonnet 67 (141), Lyly, "Oh, for a Bowl of Fat Canary" (154), Sidney, Sonnet 49 (159), Shakespeare, Sonnets 1, 20, 129 (169, 171, 177)
W Sept 12	Shakespeare, <i>The Tempest</i> (Act 1)
F Sept 14	<i>The Tempest</i> (Acts 2 and 3)
M Sept 17	<i>The Tempest</i> (Acts 4 and 5) FIRST ESSAY DUE
W Sept 19	Donne, "The Flea" (202), Milton, from <i>Paradise Lost</i> [hand out], Cavendish, " The Hunting of the Stag ," "Of Many Worlds in This World" (302)
F Sept 21	Swift, <i>Gulliver's Travels</i> "Voyage to Brobdingnag" (Part 2)
M Sept 24	Swift, <i>Gulliver's Travels</i> "Voyage to the Country of the Houyhnhms" (Part 4)
W Sept 26	Swift, <i>Gulliver's Travels</i> , continued. " A Modest Proposal "
F Sept 28	Thomson, from "The Seasons" (394-97), Gray, "Ode on the Death of a Favorite Cat" (409), Smart, "For I will consider my Cat Jeoffrey" (417).
M Oct 1	Cowper's <i>The Task</i> , from Book VI [e-reserve]
W Oct 3	Burns "To a Mouse" (452); Barbauld, " The Mouse's Petition ," Blake, " Auguries of Innocence ," Coleridge, " To a Young Ass "
F Oct 5	Coleridge, "Rime of the Ancient Mariner" (489-505).
M Oct 8	Keats, "Ode to a Nightingale" (582), Shelley, "To a Skylark" (547). Draft of second essay due
W Oct 10	Essay Workshop
F Oct 12	Clare, "The Badger" (564), Melville, "The Maldive Shark" (674), Hopkins, "The Windhover" (755). SECOND ESSAY DUE
M Oct 15	–no class Fall recess

W Oct 17	Whitman, from Song of Myself, Section 32
F Oct 19	Dickinson 359 (724), 591 (727), 905 (730), 1096 (730)
M Oct 22	London, <i>Call of the Wild</i>
W Oct 24	London, <i>Call of the Wild</i>
F Oct 26	Lawrence, “The Snake” (840-43), Jeffers, “Hurt Hawks,” “The Vulture” [e-reserve]
M Oct 29	Frost, “The Wood-Pile” (800), “The Oven Bird” (801), “The Most of It” (807)
W Oct 31	Moore, “The Pangolin,” “The Giraffe” [e-reserve], “Peter”
F Nov 2	Hemingway, “Big Two-Hearted River” [e-reserve]
M Nov 5	Hemingway, “Big Two-Hearted River”
W Nov 7	Bishop, “The Fish” (960) “The Armadillo,” “The Moose,” “The Sandpiper” [e-reserve]
F Nov 9	Hughes, “The Thought-Fox” (1124), “Pike” (1125) “Hawk Roosting,” “The Pig” [e-reserve] THIRD ESSAY DUE
M Nov 12	Shaffer, <i>Equus</i>
W Nov 14	Shaffer, <i>Equus</i>
F Nov 16	Shaffer, <i>Equus</i>
M Nov 18	Levine, “The Animals are Passing from Our Lives,” Dickey, “The Animals of Heaven,” Berry, “The Peace of Wild Things” Kinnell, “The Bear”
W Nov 20/ F Nov 22	No classes, Thanksgiving Break
M Nov 26	Gowdy, <i>The White Bone</i>
W Nov 28	Gowdy, <i>The White Bone</i>
F Nov 30	Gowdy, <i>The White Bone</i>
M Dec 3	Student Choice
W Dec 5	Student Choice
F Dec 7	Wrapping up