Liberal Studies: Cultural Practice
The Liberal Studies for the 21st Century Program at Florida State University builds an educational foundation that will enable FSU graduates to thrive both intellectually and materially and to support themselves, their families, and their communities through a broad and critical engagement with the world in which they live and work. Liberal Studies thus offers a transformative experience. This course has been approved as meeting the Liberal Studies disciplinary requirements for Cultural Practice and thus is designed to help you become a thoughtful patron of and participant in cultural practice.

Course description:
This course introduces students to key terminology, concepts, and methodologies for the study of complex literature. This course will provide a groundwork in literary types for nonmajors and is also strongly recommended as preparation for upper-level (3000 or 4000-level) coursework in the field. By learning important, shared language that literary scholars use for talking about literary texts, students in this course will be able to apply these languages, terms, themes and concepts in the construction of their own arguments, the analysis of texts, and methods of inquiry both in this course and others.

Course objectives:
By the end of the course, students will demonstrate the ability to

1) Compare and interpret a variety of intellectual and/or artistic works within their cultural milieu(x). [Short essays; final exam; classroom participation activities. See rubric at end of sample syllabus.]

2) compare, interpret, and create or model cultural artifacts that function as widely varied reflections of human perspectives and/or practices. [Short essays; final exam; creative assignment; classroom participation activities. See rubric at end of sample syllabus.]

3) identify a variety of types (genres) of complex literature, including the short story, the play, poetry, the novel, and the essay, with the central terms and concepts historically associated with each type;

4) analyze how any particular text addresses different genre conventions and compare different examples from a single genre;
5) evaluate how historical cultural context shapes generic conventions and their expression in any individual text, and how historical cultural context affects reader expectations and response in ways that may be different from our own;

6) interpret, analyze, and compare how texts from different genres variously use figurative and other aspects of literary language and form

7) construct sample texts that conform to various literary genres studied; and

8) analyze different texts, representing different types of complex literature, in written assignments, using standard conventions of expository prose to structure interpretive arguments about these texts.

**University Attendance Policy:**
Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

**Academic Honor Policy:**
The Florida State University Academic Honor Policy outlines the University’s expectations for the integrity of students’ academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to “. . . be honest and truthful and . . . [to] strive for personal and institutional integrity at Florida State University.” (Florida State University Academic Honor Policy, found at [http://fda.fsu.edu/Academics/Academic-Honor-Policy](http://fda.fsu.edu/Academics/Academic-Honor-Policy).)

**Americans With Disabilities Act:**
Students with disabilities needing academic accommodation should:
(1) register with and provide documentation to the Student Disability Resource Center; and
(2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class.
This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students with disabilities, contact the:
Student Disability Resource Center
874 Traditions Way
108 Student Services Building
Florida State University
Tallahassee, FL 32306-4167
(850) 644-9566 (voice)
(850) 644-8504 (TDD)
sdrc@admin.fsu.edu
[http://www.disabilitycenter.fsu.edu/](http://www.disabilitycenter.fsu.edu/)
Free Tutoring from FSU
On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services’ comprehensive list of on-campus tutoring options - see http://ace.fsu.edu/tutoring or contact tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

Sexual Harassment Policy:
It is the policy of the University that its employees and students neither commit nor condone sexual harassment in any form. http://registrar.fsu.edu/bulletin/grad/info/university_notices.htm

Syllabus Change Policy
Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

Unexcused Absences:
After the first instance, any subsequent unexcused absence will result in a deduction from the participation grade. Multiple unexcused absences may result in the loss of the entire 15% participation grade.

Excused absences will not be penalized as above, but any significant number of missed classes will make it more difficult for the student to demonstrate proficiency in the course and may result in an unsatisfactory grade. If you must miss many classes, I recommend that you consider seeking a medical (or other) withdrawal from the course.

Student Eligibility for an Incomplete Grade:
Incomplete (“I”) grades will not be assigned, except in the case of exceptional unforeseen circumstances that occur within the last three weeks of the semester and your work has otherwise been satisfactory (C average).

Grades:
Class participation: 15%
   Based on attendance, class discussion and activities
Short paper on fiction: 15%
Short paper on poetry: 15%
Short paper on drama: 15%
Short paper on the essay: 15%
   Replace one of these short papers with a creative assignment with 2 pp exposition
Revision of one short paper: 10%
Final exam: 15%

POINT BASED GRADING SCALE:
A  93 – 100
A- 90 – 92
B+  87 – 89
B  83 – 86
Course Materials
Readings as assigned and posted to the course website. [This course template uses The Bedford Introduction to Literature as a model, with occasional readings available online.]

Weekly Reading
[This is a representative schedule of readings; individual iterations of the course may vary.]

Week 1: Introduction

Fiction

Week 2: pp.1-51: Responsible Reading
  Fictional works:
  Kate Chopin, “The Story of an Hour”
  Karen van der Zee, from A Secret Sorrow
  Gail Godwin, “A Sorrowful Woman”
  Gene Luen Yang, American Born Chinese

  Additional foci:
  Sample Close Reading
  Annotation
  Perspectives on Literature: Kay Mussell and Thomas Jefferson

Week 3: pp. 52-101, 121-127, 142-170, 184-193: Writing About Fiction
  Fictional Works:
  Alice Walker, “The Flowers”
  Charles Dickens, from Hard Times
  Herman Melville, “Bartleby, the Scrivener”
  Ernest Hemingway, “A Soldier’s Home”

  Additional foci and concepts:
  Brainstorming
  Revising and drafting
  Plot
  Character
  Setting
  Perspectives on Literature: William Faulkner

Week 4: pp.213-236, 274-291, 329-338: Point of View, Symbolism, Style, Tone and Irony
  Fictional Works:
  Robert Olen Butler, “Jealous Husband Returns in the Form of Parrot”
Anton Chekhov, “The Lady with the Pet Dog”
Colette, “The Hand”
Ralph Ellison, “Battle Royal”
Katherine Mansfield, “Miss Brill”
Raymond Carver, “Popular Mechanics”

Additional foci and concepts:
First person narrator
Third person narrator
Perspectives on Literature: Mordecai Marcus, John Barth

Week 5: Thematic Case Studies

pp. 529-547, James Joyce, “Eveline” plus supporting documentation

pp. 2041-2064: Critical Strategies

DUE: Short paper on fiction [or short story + exposition] (5 pp)

Poetry

Week 6: Reading Poetry, pp. 743-789
Poems by (selected possible readings):
Marge Piercy
Robert Hayden
John Updike
William Hathaway
Robert Francis
Philip Larkin
Robert Morgan
E.E. Cummings
Regina Barreca
Billy Collins
Dorothy Parker
Carl Sandburg
Roz Chast
Tim Taylor
Helen Farries
John Frederick Nims
Bruce Springstein
S. Pearl Sharp
Lisa Parker
Alberto Ríos
Lord Alfred Tennyson
Li Ho
Christian Bök

Additional foci and concepts:
Speaker
Voice
Annotation
Metaphor
Narrative poem
Epic
Love poem
Sentimentality
Song
Meter
Verse

Week 7: Writing About Poetry, pp. 790-863
Poems by (selected possible readings):
Randall Jarrell
Judith Ortiz Cofer
Colette Inez
Katheryn Howd Machan
Martin Espada
Paul Laurence Dunbar
Robert Herric
Andrew Marvell
Ann Lauinger
Sharon Olds
Barbara Hamby
Thomas Hardy
David R. Slavitt
Peter Meink
Joanne Diaz
Mary Oliver
Cathy Song
John Keats
Gwendolyn Brooks
Joan Murray
Alice Jones
Louis Simpson
Herbert Lomas
Sapho
Pablo Neruda
William Carlos Williams
Jeannette Barnes
Walt Whitman
David Solway
Theodore Roethke
Mathew Arnold
Jimmy Santiago Baca
Amy Lowell
H.D.
Linda Pastan
Ruth Fainlight
Mary Robinson
William Blake
Wilfred Owen
Marvin Bell
Patricia Smith
Fainer Maria Rilke
Jane Kenyon
Donnna Misini
Sally Croft
C.K. Williams
Ezra Pound
Cathy Song

Additional foci and concepts:
Word choice
Word order
Tone
Image
Oxymoron
Paradox
Apostrophe
Synecdoche
Metonymy
Personification

Week 8: pp,887-1025: Symbol, Allegory, Irony, Rhythm, and Form
Poems by (selected possible readings):
Robert Frost
Edgar Allan Poe
Edwin Arlington Robinson
Kenneth Fearing
E. E. Cummings
Stephen Crane
Bob Hicok
Jane Kenyon
Martin Espada
Kevin Pierce
Carl Sandburg
Wallace Stevens
May Swenson
William Stafford
Julio Marzán
Mark Halliday
Charles Simic
James Merrill
Henry Reed
Rachel Hadas
Bruce Weigl
Robert Browning
William Blake
Walt Whitman
Gary Soto
William Wordsworth
Timothy Steele
Lord Alfred Tennyson
Alice Jones
A.E. Housman
Rita Dove
Rachel Hadas
Robert Herrick
Ben Jonson
Sonia Sanchez
Mark Doty
Mark Turpin
Theodore Roethke
Thylias Moss
Floyd Skloot
A.E. Housman
Robert Herric
John Keats
William Shakespeare
Edna St. Vincent Millay
Molly Peacock
Mark Jarman
X.J. Kennedy
Dylan Thomas
Wendy Cope
William Carlos Williams
Robert Hass
Linda Pastan

Additional foci and concepts:
Rhyme (rhyme scheme)
Fixed form
Sestina
Epigram
Limerick
Haiku
Elegy
Ode
Parody
Picture poem
Sonnet
Quatrain
Ballad
Couplet
Stanza
Free verse

Week 9: Case Studies
Emily Dickinson, supporting documentation, and perspectives: pp.1039-1088


Langston Hughes, supporting documentation, and perspectives: pp. 1129-1157

**DUE: Short paper on poetry (5 pp) [or sonnet + exposition]**

Assignment: Sonnet & Exposition.

You have learned about how poets use form, in particular meter and rhyme, to structure their poems, and we've talked about how that structure shapes the meaning of the poem. One of the traditional forms we discussed was the sonnet. For this assignment, you will

1) write a sonnet in one of the traditional sonnet forms (Petrarchan/Italian, Shakespearian/English, or Spenserian)
2) write a 3-4 page exposition in which you explain
   a) how the sonnet form worked with the meaning of your poem (be specific about individual lines)
   b) how the sonnet structured the “argument” of your poem, in particular the volta
   c) why the particular type of sonnet you chose was appropriate for your poem
   d) how the tradition of the sonnet affects the meaning and reception of your poem

**Drama**

Week 10: Reading and Writing on Drama, pp. 1363-1413

Plays (excerpted):
Susan Glaspell, *Trifles*
Michael Hollinger, *Naked Lunch*
Sharon Cooper, *Mistaken Identity*
Larry David, “The Pitch,” a *Seinfeld* episode

Additional foci and concepts:
Suspense
Dialogue
Exposition
Scene
Act
Crisis
Resolution
Protagonist
Antagonist
Stage directions
Exposition

Week 11: Case Study: William Shakespeare, pp. 1516-1703
Plays:
A Midsummer Night’s Dream
Hamlet, Prince of Denmark

Additional foci and concepts:
Shakespeare’s theater
Comedy
Tragedy
Perspectives on Shakespeare

Week 12: Case Study: Henrik Ibsen, pp. 1764-1780 and David Henry Hwang, pp.1823-1830
Plays:
A Doll’s House
Trying to Find Chinatown

Additional foci and concepts:
Modern Drama
Naturalism
Realism
Melodrama
Race
Gender
Theatrical conventions
Fourth wall (well-made play)
Perspectives on Ibsen

Week 13: Case Study of Sophocles, pp. 1414-1515
Plays:
Oedipus the King
Antigone

Additional Readings, perspectives and critical readings
Aristotle
Freud
Sophocles
Additional foci and concepts:
- Tragic character
- Oedipus complex
- Chorus
- Deus ex machine
- Prologue
- Catharsis
- Recognition
- Reversal
- Tragic irony

**DUE: Short paper on drama [or scene + exposition] (5 pp)**

Week 14: *The Essay* (representative readings available online)

- Edward Hoagland, "What I Think, What I Am"
- E. B. White, "From the Foreword to Essays of E. B. White"
- E. B. White, "Once More to the Lake."
- George Orwell, "A Hanging"
- Virginia Woolf, "Death of a Moth"
- James Baldwin, "Notes of a Native Son"

Foci may include style, tone, persona, the role of the essayist, the status of truth (fiction/nonfiction), the hierarchy of genres, reflection, irony, dialogue, detail, argument, and the use of figurative and symbolic language.

**DUE: Short paper on the essay (5 pp)**

Week 15: The Writing Process, pp. 2065-2147
- Drafting papers, editing, revising

**DUE: Revised short paper**

**FINAL EXAM**
Rubric for Cultural Practice and Humanities Competencies

*(students will become: Thoughtful Patrons of and Participants in Cultural Practices)*

Students will demonstrate the ability to:

| Competency 1 – Interpret a variety of works within a cultural context. (C1) | compare and interpret a variety of intellectual and/or artistic works within their cultural milieu(x). | Subscore: —____ |
| Competency 2 – Compare and model cultural artifacts. (C2) | compare, interpret, and create or model cultural artifacts that function as widely varied reflections of human perspectives and/or practices. | Subscore: —____ |

*Adapted in part from AAC&U’s VALUE Rubrics

Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet baseline-level performance.

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<tr>
<th>High Achievement</th>
<th>Score (1 – 4)</th>
<th>Comments</th>
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<tr>
<td>Knowledge of Cultural Self (C1, C2)</td>
<td>Articulates insights into own cultural practices and biases, demonstrates awareness of how his/her experiences have shaped this perspective, and how to recognize and sensitively respond to cultural biases.</td>
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<td>Knowledge of Cultural Perspectives/Frameworks (C2)</td>
<td>Demonstrates sophisticated understanding of the complexity of elements important to members of another culture in relation to its history, values, politics,</td>
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<td>Communication styles, economy, or beliefs and practices through creation or modeling of cultural artifacts. Also compares and interprets those cultural artifacts, deriving meaning from found cultural uniqueness.</td>
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<td><strong>Empathy (C2)</strong></td>
<td>Interprets intercultural experience from the perspectives of more than one worldview and demonstrates ability to act in a supportive manner that recognizes the feelings of another cultural group.</td>
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<tr>
<td><strong>Cultural Communication: Verbal &amp; Nonverbal (C2)</strong></td>
<td>Articulates a complex understanding of cultural differences in verbal and nonverbal communication and is able to skillfully negotiate a shared understanding based on those differences.</td>
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<tr>
<td><strong>Curiosity (C1)</strong></td>
<td>Asks complex questions about other cultures in order to compare and interpret a variety of intellectual and/or artistic works within their cultural milieu(x), seeks out</td>
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and articulates answers to these questions that reflect multiple cultural perspectives.

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<th>Openness (C1)</th>
<th>Initiates and develops interactions with culturally different others. Suspends judgment in valuing her/his interactions with culturally different others.</th>
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