

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

• AREA C2: Humanities

See GE Handbook for information on each section of this form

ABSTRACT

| | | |
|--|---|---|
| Course Abbreviation and Number: LTWR 107 | Course Title: Introduction to Literature | |
| Number of Units: 3 _____ | | |
| College or Program: X CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____ | Desired term of implementation: <input type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer Year 2014 | Mode of Delivery: X face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line |
| Course Proposer (please print): Dale Metcalfe | Email: dmetcalf@csusm.edu | Submission Date: 2/24/2014 |

1. Course Catalog Description: Broad humanistic exploration of a variety of texts in which humor manifests itself, such as comedies, jokes, and satires, in an effort to understand how humor operates in them and how humor as a text may be distinguished from humor in other media. Examines theories of humor over the centuries and cross-cultural differences in the theories of humor in the theory and practice of humor.

2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:

| | |
|---|---|
| X | Course description, course title and course number |
| X | Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences |
| X | Topics or subjects covered in the course |
| X | Registration conditions |
| X | Specifics relating to how assignments meet the writing requirement |
| X | Tentative course schedule including readings |
| X | Grading components including relative weight of assignments |

SIGNATURES

Dale Metcalfe 2/14/2014
Course Proposer Date

Salah Moukhlis 2/17/2014
Department Chair date

Please note that the department will be required to report assessment data to the GEC annually.

Joseph A. Dome
Library Faculty Date

Support Do not support*

Impacted Discipline Chair Date

Support Do not support*

Impacted Discipline Chair Date

Support Do not Support*

GEC Chair Date

Approve Do not Approve

*** If the proposal is not supported, a memo describing the nature of the objection must be provided.**

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Course Coordinator:

Phone:

Email:

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Part A: C2 Humanities General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]

| Humanities GELOs this course will address: | Course content that addresses each GELO. | How will these GELOs be assessed? |
|---|--|--|
| <p>C2.1: Analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.</p> | <p>Course lectures, and the examination of course texts, news and social media, film, and television, explore humor as a rich and varied means of dealing with life and death, sexuality, ethnicity and culture, and dis/ability. Class discussion and activities focus on how various writers, comedians, poets and film makers explore humor and enlarge students' experience of others and the world.</p> <p>For example, students read, discuss, and write about poetry from <i>Seriously Funny</i>, a compilation of contemporary poems about the intersections of race, gender, sexuality, and power relations, arranged thematically; these provide students with insights into the complexities and commonalities of the human experience.</p> | <p>Students write interpretation (explication)/ analysis paper and research paper with an identifiable theoretical perspective.</p> <p>Final exam short answer and essay questions asking students to identify, explain, and then interpret <i>how</i> passages from literary works and/or individual writers/poets represent human diversity and the commonalities of the human experience (a close reading).</p> |
| <p>C2.2: Explore how humanistic traditions, disciplines, and methods inform our understanding of the social world, fostering critical evaluation of social, political, economic and environmental influences on human life.</p> | <p>Studies of poems, plays, films, fiction, and stand-up comedy, starting with Classical Greek comedy and moving through contemporary American social satire, reflect the social, political, historical, economic, and environmental contexts of writers and their audiences.</p> <p>All the texts (including the scholarly research used in class and used independently by students in their research papers) introduce students to the humanistic tradition of evaluating, by means of argumentation and analysis, how humor is both universal and local, and because its purpose is to entertain, it enables students to explore difficult or dark human issues in refreshing ways.</p> | <p>Students write interpretation (explication)/ analysis paper and research paper with an identifiable theoretical perspective.</p> <p>Final exam short answer and essay question asking students to identify, explain, and then interpret <i>how</i> passages from literary works and/or individual writers/poets represent, through humor and its attendant literary genres, devices and strategies, social, political, economic, and/or environmental influences on the human condition (a close reading)</p> |
| <p>C2.3: Apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.</p> | <p>The literature covers multiple genres, and is studied in the context of history – political, social, artistic –and it looks at how humor manifests in diverse cultures (African American, Chicano/a Asian American).</p> <p><i>Taking Laughter Seriously</i>, a theoretical text by John Morreall, explores the major theories of humor; students use this theory as they read, discuss, interpret, and analyze class texts. In-class close-reading activities help students identify and explain specific passages, in terms of the values, aesthetics conventions, and stylistic devices employed in humorous stories, plays, poems and films.</p> | <p>Students write interpretation (explication)/ analysis paper and research paper with an identifiable theoretical perspective.</p> <p>Final exam short answer and essay questions asking students to identify, explain, and then interpret a theoretical or critical perspective in a passage from a literary work and/or individual writer/poet.</p> |

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| C2.4: Articulate how theoretical approaches come to play in the creation and analysis of works in the humanities. [Methods Courses] | Assigned reading and class lectures introduce students to major theoretical explorations of the genesis of humor, its expression, and its function as explored in superiority theory, incongruity theory, relief theory, and combinations thereof. Students learn to recognize and analyze various types of comedy using these criteria. | Students write interpretation (explication)/ analysis paper and research paper with an identifiable theoretical perspective. Final exam short answer and essay questions asking students to explain the principles, assumptions, and applications of the various theoretical approaches in analysis of the various humor genres. |
| C2.5: Use accepted research methods to analyze and interpret cultural formations, ranging from works in the humanities, to historical processes of development and change. [Methods Courses] | Assigned readings, in-class activities, discussions, and research and writing assignments give students practice in recognizing and articulating how culture and context are inextricable from humor and its manifestations in all genres. | Students write interpretation (explication)/ analysis paper and research paper with an identifiable theoretical perspective. Midterm and final exam short answer and essay questions asking students explain, analyze, and discuss the cultural implications within various literary traditions. |
| C2.6: Students will sharpen their understanding of concepts and methods of criticism by creating works that demonstrate facility with the artistic or literary techniques in question. [Creative Activity Courses] | One of the paper choices challenges students to create their own satirical arguments using Jonathan Swift's "A Modest Proposal" as their model. The model exemplifies astute rhetorical strategies that exploit and challenge readers' expectations, and in mimicking the model students are free to employ rhetorical principles in highly creative ways. | An argument paper, with research, that mimics a brilliant model. |

Part B: General Education Learning Outcomes required of all GE courses related to course content:

| GE Outcomes required of all Courses | Course content that addresses each GE outcome? | How will these GELOs be assessed? |
|--|--|---|
| Students will communicate effectively in writing to various audiences. (writing) | In-class discussion and activities ask students to consider the choices the various comics, poets, humorists make regarding audience, and in-class writing/analysis/discussions about literary techniques draw attention to audience awareness and effective strategies for writing for diverse audiences. | Two major papers (students select from four choices), each with its own rhetorical situation, genre, and specific audience. |
| Students will think critically and analytically about an issue, idea or problem. (critical thinking) | The literature, film, and examination of web sources offers multiple kinds and perspectives on humor, these, along with the course's theoretical text, enable students, through group work, whole-class discussions, and in-class activities, to analyze, evaluate, and synthesize how humor works, and formulate their own positions and interpretations in formal papers and | interpretation (explication)/ analysis paper and research paper with an identifiable theoretical perspective; includes analysis, evaluation, synthesizes of information, diverse perspectives |

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| Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.) | informal discussion. In-class and library-based literacy/research sessions, in-class activities focusing on reader response, book and film reviews, and humor theory help student access, evaluate, and appropriately use outside sources as support for written analyses and arguments. | Writing assignments requiring research using academic sources. |
|---|---|--|

Part C: GE Programmatic Goals: The GE program aligns with CSUSM specific and LEAP Goals. All C2 courses must meet at least one of the LEAP Goals.

| GE Programmatic Goals | Course addresses this LEAP goal: |
|---|---|
| LEAP 1: Knowledge of Human Cultures and the Physical and Natural World. | <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes |
| LEAP 2: Intellectual and Practical Skills | <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes |
| LEAP 3: Personal and Social Responsibility | <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes |
| LEAP 4: Integrative Learning | <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes |
| CSUSM Specific Programmatic Goals | Course content that addresses the following CSUSM goals. Please explain, if applicable. |
| CSUSM 1: Exposure to and critical thinking about issues of diversity. | <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): Course texts present multiple perspectives and evoke various and diverse cultural perspectives (such as African American, Chicano/a, Asian American, and Native American). Many readings and web-based content also deal with issues of sexuality and gender. Lectures explore these issues, and in-class activities ask students to identify and then analyze, based on close readings of specific passages, humorous elements and scenes in films, and jokes in stand-up comedy, in order to see how cultural values, aesthetics, and conventions are challenged or deployed via comedy. |
| CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts. | <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): Many of the assigned poems' speakers – who represent a number of ethnicities and countries of origin – also emphasize the commonalities of human experience. Such poems, as well as filmed interviews with writers and comics, expose students to a variety of perspectives in humorous and relatable contexts; these works give students a non-threatening way to accept others who seem only superficially “different.” |

Part D: Course requirements to be met by the instructor.

| Course Requirements: | How will this requirement be met by the instructor? |
|---|---|
| Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses. | 2 major papers (min. 12 pages) and 4 evaluated writing exercises (8 pages); final with essay questions. |
| Assignments will provide instruction in discipline-specific conventions of writing, research, and reference citation. | The writing exercises, evaluated according to the same criteria used for papers, are designed to guide students into the two major papers (selected from four topics and approaches); both papers require interpretation and literary analysis and one, the argument paper, must be supported by academic sources cited according to MLA style rules. |

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| <p>Students will gain practice in appropriate, general or discipline-specific research methods and/or critical techniques, to strengthen the quality of their interpretation and analysis of the cultural works or historical subject matters at hand.</p> | <p>This requirement is met through the ongoing group in-class research assignments required for the writing assignments, well as voluntary sessions with the humanities librarian. Assigned readings and analysis of literary critical essays and essays on theories of humor help students learn underlying concepts and vocabulary appropriate to academic discourse in the discipline.</p> |
| <p>Students will gain familiarity with information resources and technologies relevant to the discipline, subject matters, and topics of study in question.</p> | <p>Viewings of in-class films, documentaries, interviews, and television programs augment readings and give students contemporary contexts for deeper explorations of humor and its role in human culture; in-class practice using academic databases, and instruction regarding finding and evaluating sources helps students develop reliable academic research methods for the humanities.</p> |
| <p>Assessment of student learning will take various forms, through multiple kinds of assignments that are appropriate to the methods of the discipline and the topics being studied.</p> | <p>This requirement is met through the following assignments: major essays (literary analysis and argument with research), evaluated writing exercises, frequent quizzes, essay exams, as well as in-class and group discussion of assignments.</p> |

Catherine Cucinella

From: Salah Moukhlis
Sent: Monday, February 17, 2014 2:11 PM
To: Catherine Cucinella; Dale Metcalfe
Subject: LTWR 107
Attachments: LTWR 107.docx

Hi Catherine and Dale,

Please find attached the LTWR 107 recertification form with my signature. I do approve the course.

Best,
Salah

Salah M. Moukhlis, Ph.D.
Professor and Chair
Literature and Writing Studies Department
California State University San Marcos
San Marcos, CA, 92096-0001
Office: Markstein Hall 126K
Tel. 760-750-8081
E-mail. smoukhli@csusm.edu

HUMOR -- LTWR 107

Spring 2014

Dates and Location:

Professor: Dr. Dale Metcalfe
Office Hours: MH 250. Before class and by appointment
Email: dmetcalf@csusm.edu

Required Texts:

- Hacker and Sommers. *A Pocket Style Manual*, 6th ed. Bedford/St. Martin's. ISBN: 978-0-312-54254-2.
- Alexie. *War Dances*. Grove Press, 2009. ISBN: 978-0-8021-4489-8.
- Hamby and Kirby. *Seriously Funny*. U of Georgia Press, 2010. ISBN: 978-0-8203-3569-8.
- McMahan, Funk & Day. *The Elements of Writing About Literature & Film*. Macmillan, 1988. ISBN: 0-02-327954-09.
- Morreall. *Taking Humor Seriously*. State U of New York Press, 1983. ISBN: 978-0-873-95643-7.
- Shakespeare, William. *A Midsummer Night's Dream*. Yale U Press, 2005. ISBN: 0-300-10653-X.
- Twain, Mark. *The Diaries of Adam and Eve*. Prometheus, 2000. ISBN: 978-1-57392-827-4.

CSUSM Catalogue Course Description:

“Broad humanistic exploration of the different kind of texts in which humor manifests itself, such as comedies, jokes, and satires, in an effort to understand how humor operates in them and how humor as a text may be distinguished from humor in other media. Examines theories of humor over the centuries and cross-cultural differences in the theory and practice of humor.”

Objectives: In LTWR 107 you will be reading and critically examining humor and how it works in drama (comedy), fiction, poetry, as well as in websites, films, and television talk shows. We will discuss theories about humor so that you develop an understanding of its complexities and acquire the vocabulary to write analytically about it. We will explore humor's ability to make us laugh and lift our spirits, and we will also see how it can expose the dark undersides of necessary truths that we may not want to confront. By course's end, you will have insight into humor as a vital component in vibrant cultures, robust literary traditions, and in individual consciousness.

General Education Student Learning Outcomes

- Students will be able to both analyze and interpret the ways in which the humanities engage issues of human existence and human diversity (race, ethnicity, gender, sexuality, and/or dis/ability).
- Students will explore how humanistic traditions and methods inform our understanding of the social world and foster critical evaluation of social, political, economic and/or environmental influences on human life.
- Students will apply a theoretical, critical, and analytical perspective to fiction, poetry, and drama, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.
- Students will articulate how theoretical approaches come into play in the analysis of works in the humanities.
- Students will use accepted research methods to analyze and interpret cultural formations of literary works.

Course Components: Grades for written work are based on the “College Writing Grading Criteria,” a rubric used by CSU and UC (attached). You must keep up with daily readings, take notes in class, submit two 5-6 page papers, attend all Draft Workshops, take quizzes, do the Writing Exercises, and participate in class and group discussions.

Writing and Research Exercises: Short but formal writing exercises will not be graded, but I will comment on them to help you become a more critical thinker and a clearer writer. They are good practice for the major papers, and you must submit all of these. Research exercises will give you practice accessing and evaluating research materials.

Quizzes: Short quizzes covering readings will occur at the start of class and may not be made up if missed.

Final Exam: This final objective test will cover humor theory and the manifestations of humor in our course readings, films and videos; it will be based on lectures, films, readings, and class discussions.

Participation: This portion of your course grade is based on attending class regularly (including required Draft Workshop days), speaking up in class discussion, working well with others in groups, seeking writing help when you need it, and turning in all written work on time.

Papers: You will choose two of the four major paper assignments (see separate handout). One of these must include researched material.

Draft Workshops: Attendance is required. Bring your *Pocket Style Manual* to these workshop sessions, along with 2 printed copies of any paper-in-progress. The feedback you get from classmates will help you write clearer, stronger papers. You may get additional help from me, too, if you come to my office.

Paper Format and Style:

All submitted papers (including Writing Exercises) must

- Be in 10-12 New Times Roman font, double-spaced, with one-inch margins on all sides.
- Include, single-spaced, at the top of your first page: Name, Course Name and Section, Class Time, Date, and your assigned row number.
- Be proofread carefully for correct spelling and grammar, and for proper formatting.
- Include peer reviews (by classmates) stapled to the backs of final papers.

Revised Papers: You may revise one of your two graded major papers. The revised version will be due within two weeks of the date you receive your graded paper back (please attach original graded paper). Please know that simply fixing a few grammatical errors or making superficial changes will not result in a higher grade. You must make substantive changes that address all of the issues I have pointed out in my notes on your graded paper. I am happy to help you come up with a revision strategy.

Getting Help: If you come see me, I will be happy to help you plan, draft, or revise your papers, and you need not make an appointment if you come see me during regular office hours (see top of this syllabus for times). If your schedule does not permit you to come at these times, see me after class to make an appointment. You may also go to the Writing Center; please note, however, that Writing Center visits do not substitute for the required in-class peer reviews on Draft Workshop days.

How the Course Grade Tallies Up:

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|-----------------------------------|------------|
| Two 5-6 page Papers (@ 30 % each) | 60% |
| Quizzes | 10% |
| Writing Exercises | 10% |
| Participation | 10% |
| Final Exam | <u>10%</u> |
| | 100% |

Contacting Me: You may email me if you have short questions about assignments or to give me a message, but do not email me drafts of your essays. When you do email me, please remember to tell me what class you are enrolled in. However, do not email me to find out what you've missed if you missed class – contact one of your class buddies instead.

My Expectations of You in Class:

- You will be in class and ready to start on time.
 - If you are more than 5 minutes late, I may record you as absent.
 - You will not make appointments or accept work schedules that conflict with class time.
- If for an unavoidable (and good) reason you must leave early, you will inform me before class.
- Once in the room, you will remain seated -- leave only if you are having a genuine emergency.
- You will turn off your phone and put it out of sight.
- You will refrain from using your laptop, iPad, or other electronic devices unless I give you permission for a specific in-class activity.
- You will not eat in class, although you may bring in bottled water.

- You will treat all with respect and courtesy. (Disruptive students can be asked to leave).
- You will listen to others' views and read assignments and essays with an open mind.

What You Can Expect of Me:

- I will honor you as a person and respect your efforts.
- I will help you become a better writer and a more critical thinker.
- I will grade papers fairly, using the college grading rubric.
- I will include helpful comments on papers.
- I will foster and maintain a positive and supportive learning environment in class.
- I will encourage you to join in class discussions and fully participate in group work.
- I will answer short questions before or after class.
- I will go over your grades and help you strategize for success if you come see me in my office.
- I will gladly review your papers in progress at any stage.

If You are Sick, Stay Home and Get Well: If you miss class because you are ill, please try to keep up with class work. You not need to notify me when you are ill unless you know you will be out for an extended period. But if you do fall behind, come see me in my office when you return so that I can help you catch up. In the meantime, keep in touch with a buddy to see what you miss.

Special Needs: If you have disabilities and require academic accommodations, you must first be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services (DSS), located in Craven hall 4300, (760) 750-4905, or TDD (760) 750 4909. Students authorized by DSS to receive accommodations should meet with me during my office hours or in a more private setting in order to ensure your confidentiality. I am happy to do what I can to help you succeed.

I Invite You to Come See Me! Drop by my office if you need any help at all, and if your schedule does not permit a visit during my regular office hours (see the top of this syllabus), we can set up a mutually convenient time.

ASSIGNMENT SCHEDULE – LTWR 107

Note: Readings and assignments are due on the dates shown. Bring the appropriate books to class; always bring *Pocket Style Manual* to Draft Workshops. *Humor* is the Supplementary Readings handout. Schedule may change.

| DATE | ASSIGNMENTS |
|--------|--|
| Week 1 | Course Introduction. Purpose and elements of college writing. Literary genres. Buy your books!! Get the names, phone #s and/or email addresses of two class "buddies": 1. _____ 2. _____ |
| Week 2 | Roman Comedy and the Birth of Romance Film: <i>A Funny Thing Happened on the Way to the Forum</i> -- PLEASE BE ON TIME!!! <i>Elements</i> : Ch. 4, "Analyzing Film," 54-64; Ch. 3, "Components of the Plot," 48-49. |
| Week 3 | Film: <i>A Funny Thing Happened on the Way to the Forum</i> Morreall: Ch. 1, "Can There Be a Theory of Laughter?," 1-3; Ch. 2, "The Superiority Theory," 4-14. Writing Exercise #1: How does the film use "low humor"? (Final on M 2/10; see Paper Format & Style) <i>The Diaries of Adam and Eve</i> : Twain, "Extracts from Adam's Diary," 1-89. Morreall: Ch. 3, "The Incongruity Theory," 15-19. <i>Elements</i> : Ch. 5, "Finding a Topic," Ch. 6, "Planning the Paper," 76-85. |
| Week 4 | <i>The Diaries of Adam and Eve</i> : "Eve's Diary," 92-199. Morreall: Ch. 6, "The Variety of Humor," 60-84. <i>Elements</i> : Ch. 7, "Developing the Discussion," 86-94. Writing Exercise #1 Due <i>Humor</i> : Shakespeare, "Shall I Compare Thee to a Summer's Day?," 12; "My Mistress' Eyes are Nothing |

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| | <p>Like the Sun," 12; Moss, "Shall I Compare Thee to a Summer's Day?" 12. Morreall: Ch. 4, "The Relief Theory," 20-37. In-Class Writing Exercise 2: Quoting and Paraphrasing</p> |
| Week 5 | <p>DRAFT WORKSHOP #1: Bring <i>Diaries, Pocket Style Manual</i> and 2 copies of your draft. <i>Elements</i>: Ch. 8, "Improving the Presentation," 95-106. <i>Humor</i>: Arnold, "Dover Beach," 13; Hecht, "Dover Bitch," 14. <i>Seriously Funny</i>: Mullen, "Dim Lady, 130; Gluck, "Purple Bathing Suit," 113. <i>Midsummer Night's Dream</i>, Introduction (Burton Raffel), xix-xxxix.</p> |
| Week 6 | <p><i>Midsummer Night's Dream</i>, Shakespeare, Acts I, & II, 3-54. <i>Elements</i>: Ch. 3, "Analyzing Drama," 42-53. Adam & Eve Paper Due <i>Midsummer Night's Dream</i>, Act III, 55-94.</p> |
| Week 7 | <p><i>Midsummer Night's Dream</i>, Act IV, 95-135. Writing Exercise #3 assignment: Critique a review of Hoffman's film. (Final version due W 3/12 Film: <i>Midsummer Night's Dream</i>, dir. Michael Hoffman, 1999. <i>Elements</i>: Ch. 4, "Analyzing Film," 54-64 (Review).</p> |
| Week 8 | <p>Film: <i>Midsummer Night's Dream</i> <i>Seriously Funny</i>: Soto, "Chit-Chat with the Junior League Women," 82-83; Halliday, "Disrespect at the Mall," 94-95; Lux, "Sex in History," 96-97. <i>Elements</i>, Ch. 2, "Analyzing Poetry," 22-41. Writing Exercise # 3 Due</p> |
| Week 9 | <p>DRAFT /REVISION WORKSHOP #2 –Bring <i>PSM</i> and 2 copies of your draft. <i>Seriously Funny</i>: Duhamel, "Yes," 115-116; Dunn, "Seriousness," 119; Verga, "My Wife's Therapist," 120-21; Martin, "How You See Depends on Where You Go," 63; Koertge, "Pronouncing My Name," 69. In-class group work: Unpacking poetry. Bring <i>Elements</i>.</p> |
| Week 10 | <p><i>Seriously Funny</i>: McGrath, "Rice and Beans," 152; Yamanaka, "Boss of the Food," 155; Andrews, "Prayer," 157; Soto, "The Wrestler's Heart," 158-160. <i>Humor</i>: Plath, "Metaphors," 10. Character Analysis (Bottom) Paper Due <i>Humor</i>: Swift, "A Modest Proposal," 21-28. On-line Research Exercise: Who was Jonathan Swift? Bring in what you find.</p> |
| 3/31-4/5 | <p><i>SPRING BREAK</i></p> |
| Week 11 | <p><i>Seriously Funny</i>: Young, "I Said Yes but I Meant No," 203-204; Halliday, "Not That Great of an Evening," 205-207; Sheehan, "Hate Poem," 208-209; Hoagland, "Hate Hotel," 210-211. <i>Humor</i>: Updike, "A&P," 1; Atwood, "You Fit Into Me," 10; "Happy Endings," 7-9. <i>Seriously Funny</i>: Newman, "Bless Their Hearts, 260; Chin, "How I Got That Name," 43-45. Poetry Explication Paper Due</p> |
| Week 12 | <p>DRAFT/REVISION WORKSHOP #3 –Bring <i>PSM</i> and 2 copies of your draft</p> |

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| | <p><i>Seriously Funny</i>: Dobyns, "How to Like It," 72-73; "Spiritual Chickens," 318-319; Collins, "Dharma," 339; Tate, "Goodtime Jesus," 351.</p> |
| Week 13 | <p>O'Connor: "Good Country People," [Google "good country people pdf"] Print, read, & bring to class. <i>Elements</i>: Ch. 1, "Analyzing Fiction," 2-21. On-line Research Exercise: Who was Flannery O'Connor? Bring in what you find. In-Class Writing Exercise #4: Is "Good Country People" funny? Define how, if so. (Final due 4/28)</p> <p>Morreall: Ch. 4, "The Relief Theory," 20-37. Modest Proposal Paper Due</p> |
| Week 14 | <p>Alexie, <i>War Dances</i>: "Go, Ghost, Go," 20-21; "War Dances," 27-63; "Catechism," 67-71. Morreall: Ch. 5: "A New Theory," 38-59. Writing Exercise #4 Due</p> <p><i>Seriously Funny</i>: Ginsburg, "America," 221-223; Hoagland, "America," 239-240; Hamby, "Ode to American English," 235-236. Morreall: Ch. 7, "Humor as Aesthetic Experience," 85-100. Last day to turn in revisions.</p> |
| Week 15 | <p>Google www.theonion.com and read the most recent issue. YouTube <i>The Daily Show</i> or <i>The Colbert Report</i> and be ready to discuss. Morreall: Ch. 8, "Humor and Freedom," 101-113; Ch. 9, "The Social Value of Humor," 114-120.</p> <p><i>Seriously Funny</i>: Stanton, "Revolt," 292; "Dunn, "Frivolity," 293; Courter, "Student Essay," 294; Collins, "Workshop," 295-297. Morreall: Ch. 10, "Humor and Life," 121-129. Review for Final</p> |
| W 5/14 | <p>Final Exam: 1:45-3:45 p.m.</p> |