ENGL 358: Major Authors: Herman Melville
Tu/Th 2-3:15 | Welles 134
Spring 2005

Professor. Alice Rutkowski
Office: 230 Welles
Office Hours: Tu/Th, 9:45-11:15, 12:35-2 and by appointment
Office Phone: 245-5290
Email: rutkowsk@geneseo.edu (please note there’s no final “i”)
Course website: http://www.geneseo.edu/~rutkowsk/s2005/358/358.html
(site has links to: syllabus, course reserves, bulletin board, class contact information, copies of all assignments and the course email list-serv)

Course Description
Although initially popular as a writer of escapist adventure novels, Herman Melville produced increasingly complex -- and often experimental -- fiction as his career went on. Melville's own adventurous sailor's life ultimately produced what many consider one of the greatest novels in English, Moby Dick. In this course, we'll trace Melville's development from early to mature, including both short stories and novels as well as Melville's poetry about the Civil War.

Course objectives
Students will learn about Melville’s life and works and have a sense of his career, the critical reception of his work by his contemporaries and for more recent scholarship. Students will also develop their critical thinking and writing skills by substantially comparing the assigned texts.

Required texts:
All texts are available at the campus bookstore, Sundance. For the starred (*) texts, please buy the edition indicated, as each contains material not available elsewhere.

*Typee (1846), Penguin
Mardi (1849), Northwestern
*Moby Dick (1851), Norton
Billy Budd and Other Stories (various dates), Penguin
*Confidence Man (1857), Norton
*Battle-Pieces and Aspects of War (1866), Prometheus
Plus, Electronic Reserve readings (ERes); class password is “whale”

Evaluation
short writing assignments 10%
annotated bibliography 10%
10-12 page critical essay 20%
final exam 20%
participation 20%
bulletin board posts 20%

Final grades in my courses are not meant to come as a surprise and the calculations I use to arrive at them should not be mysterious. If, at any point during the semester, you would like to
know what grade you have earned up to that point in the course, let me know. The procedure for inquiring about your current overall grade is as follows: 1) let me know you’d like to know your current grade (by email, in person, etc.) and then 2) schedule an office appointment with me. This will give me time to calculate your grade and then together we can discuss your performance in class.

**Reading Assignments:** Reading assignments must be completed by the date they appear on the syllabus. Often the reading assignments are somewhat complicated – that is to say, there are several readings from several different places, so pay close attention to the syllabus. Students are expected to bring the assigned text to class; when the reading is from ERes, students must print a hard copy and bring it to class.

**Essays:** see course schedule for due dates

**format:** always must have a title, standard fonts and margins, spell-checked, proof-read, double-spaced, numbered pages, stapled; if more than primary text used, include list of “works cited” using MLA.

**paper proposal and longer essay:** A bibliography/paper proposal will precede the paper and is designed to ensure every student’s paper addresses and interesting and arguable question. The proposal will not be graded, although I will comment extensively on it to help in the writing of the paper itself. Students who fail to complete the proposal will not be allowed to write the paper. The final version of the paper will be worth 20% of the final grade.

**Format:** Papers should reflect attention to the conventions of standard English, including appropriate documentation (MLA).

**Drafts:** I’m happy to read drafts of any paper, provided I’m given enough time; students can turn in a paper early for written comments at least two class meetings before the paper is due or come to my office hours.

**Due dates/penalties:** papers are due in class on the day listed on the syllabus. Email attachments are unacceptable. Under extraordinary circumstances, extensions may be granted, provided you speak with me in advance. Late paper policy is as follows: penalties begin to accrue at 5 PM on the day the paper is due; up to one day (24 hours) late, penalty is 1/3 letter grade (e.g. A becomes an A-); up to two days late, 2/3; three days, 1 full grade; four days, 1 1/3; five days, 1 2/3; six days, 2 full grades; seven days, 2 2/3; more than seven days late, not accepted for credit without excuse certified by the Dean of Students’ office (this includes Counseling center). Weekends do count in calculating lateness – if you need to hand in a paper late, either have a secretary in Welles 226 initial, on the paper, the date/time it was finally handed in or send a duplicate copy to me by email (hard copy still should be handed in to Welles 226 box) to get credit for the time you turned it in.

**Bulletin Board Posts**

Students will post – ten times over the course of the semester – a short but pithy question/interpretation to the course electronic bulletin board. Students are responsible for keeping track of their own posts (although there are functions on the site to help you with this). At the end of the semester, students will turn in a portfolio of their best posts and this will count for 20% of the final grade. See assignment for more details on the logistics of this assignment.
Grading: To receive an “A” on a paper or exam, you must do excellent work in all these areas: original thinking, organization, clear analysis, use of sufficient and specific evidence, and consistent and correct grammar and mechanics. I consider a grade of “B” a very good grade for work that is shy of excellent. Students who earn C’s and D’s fall short in these areas. In particular, they often fail to have a thesis, i.e. an arguable point, and they fill their essays with summary rather than analysis. Visit the Writing Center on the second floor of Welles for help in any of these areas.

***To pass this course you must attempt all the papers and the exam. Please keep a back-up copy of papers when you hand them in (either hard copy or disk). Should we disagree about whether or not you have turned in a paper, you will be able to produce a duplicate immediately.

Participation: Participation in class discussion is critical to the success of the course, and therefore will figure into the final grade. I will keep track of both the quantity and the quality of each student’s contributions; this factor can raise-- or lower -- the final grade significantly. For more details on the expectations and standards for participation, please see the attached sheet.

Policies

Academic Honesty: It is expected that the work you submit belongs to you and you alone. Any act of plagiarism or cheating will result in a failing grade on the assignment and the notification of the Dean of Students. Plagiarism includes using anyone else’s ideas or words without giving him or her credit, whether the author is a fellow student, a published author, or a web page on the Internet. It doesn’t matter how much you change the words if you are basically paraphrasing someone else’s ideas. If you want to engage with or acknowledge someone else’s ideas, include a clear and through citation. If you have any questions about plagiarism, feel free to speak to me. You may also find this Geneseo website helpful: http://library.geneseo.edu/~Liles/plagiarism.htm

Accommodations: SUNY-Geneseo will make reasonable accommodations for persons of documented physical, emotional or learning disabilities. Students should notify the Director of the Office of Disability Services (Tabitha Buggie-Hunt, 105D Erwin, tbuggieh@geneseo.edu) and their faculty of any needed accommodations as early as possible in the semester. Information on services and campus polices can be found at: http://www.geneseo.edu/~doc/otherareas/disability.shtml
Course Calendar

Please note: Our Norton edition of *Moby Dick* contains a “Glossary of Nautical Terms” (begins on p. 439 and lists terms alphabetically). Please use this alongside whatever Melville text we happen to be reading to look up unfamiliar seafaring terms (for most of you, that’s probably all of them).

Tu Jan 18: introduction to course
Th Jan 20: *Typee*, Ch 1-11, (1-87)
Tu Jan 25: *Typee*, Ch 12-28, (88-209)

2-page paper due: Using the reading in “A Note on the Text” as a model (pp. xxxv-xxxvi regarding use of “literally” vs “liberally”) analyze one, or at the most two, differences from one version of *Typee* to another. You may use either differences between various editions or changes from the manuscript to the final version. Don’t worry about Melville’s intentions (although a bit of speculation is ok, see the example reading in the “Note”) – concentrate instead on the effects of the change. How does the change alter the meaning of the passage for the reader?

Tu Feb 1: *Mardi*. Ch 1-48, 1-151.
Th Feb 3: *Mardi*. Ch 49-93, 152-284
Tu Feb 8: *Mardi*. Ch 94-135, 285-430
Th Feb 10: *Mardi*. Ch 136-170, 431-561
Tu Feb 15: finish *Mardi*. Ch 171-195, 562-end
Th Feb 17: “Bartleby the Scrivener” (in *Billy Budd and Other Stories*) 1-46

**Thursday, Feb 17 @ 6-7:30 pm: film screening in Milne 213, Bartleby**

Tu Feb 22: *Moby Dick*. extracts- Ch 34, (7-131) + p. xvi, “Melville’s voyages” (map) and 464, “The Original Queequeg” (engraving); *Bartleby review due*

Tu Mar 1: *Moby Dick*. Ch 54-98 (199-331) + “Whaling and Whalecraft” (447-454)
Th Mar 3: *Moby Dick*. Ch 99-132 (331-407)
Th Mar 10: “The Piazza” (in *Billy Budd and Other Stories*) 47-66
Tu Mar 15: *Spring Break*
Th Mar 17: *Spring Break*
Tu Mar 22: “The Paradise of Bachelors and Tartarus of Maids” (in *Billy Budd and Other Stories*), 259-286
Th Mar 24: “The Encantadas” (in *Billy Budd and Other Stories*), 67-138
Tu Mar 29: “Benito Cereno” (in *Billy Budd and Other Stories*), 159-258
Th Mar 31: *The Confidence-Man*, Ch 1-11, 1-50
Tu Apr 5: *The Confidence-Man*, Ch 12-28, 50-138
Th Apr 7: finish *The Confidence-Man*, Ch 29-end, 138-217; *annotated biblio due*
Tu Apr 12: *The Confidence-Man*. All in our ed. of *Conf Man*: three short accounts of original confidence man (227-9), PT Barnum excerpt (264-266); reviews: NY Dispatch (269-70) and Literary Gazette (271-275); and Parker essay (323-331).


Th Apr 21: *Battle-Pieces*. Melville’s “Supplement” (239-246), Warren, “Dark Knowledge,” (269-293); **final paper due**

Tu Apr 26: “Billy Budd, Sailor,” sections 1-14, 291-333

Th Apr 28: **last day.** finish “Billy Budd, Sailor,” 333-385

**FINAL EXAM IS THURSDAY, MAY 5, 2005, 12-3 PM**