

English 2326.002 (22610), Spring 2014

TR 12:30--1:45, HL 325

Professor Gerald Duchovnay

Office: Hall of Languages, 326

Office Hours: TR, 12-12:30, Tues, 4:30-7:00; Thurs, 4:30-5:00

Other times by appointment

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Course Description: English 2326 (Introduction to Literature) continues the attention to effective composition and improved reading skills developed in previous English courses. The reading in this course will examine the three major literary genres (poetry, drama, fiction) and possibly some aspects of film as it relates to literature. We will work together to improve your analytical and critical reading and writing skills.

Student Learning Outcomes:

1. to analyze various forms of written expression using strategies for interpretive and critical reading through analytical written responses
2. to write focused and effectively developed short response papers
3. to introduce or reinforce knowledge of formal elements of selected literary genres

Other Course Goals:

- 1) to improve your skills in reading literary "texts" to see how the elements of literature, film, and other texts are used by writers;
- 2) to make connections between the world of the text (global) and your world (local);
- 3) to understand that acts of reading and listening are active, constructive processes that make meaningful connections between literature and personal lives.

Attendance: You should try to not miss class. Discussions cannot be duplicated, no matter how thorough someone's notes may be. In some quarters there is the notion that some absences are excused and others are not. I consider any absence an absence--sleeping late, car trouble, a doctor's appointment, a family emergency, etc. Excessive absences (beyond three) will contribute to the lowering of your grade. Six absences--unless for extraordinary circumstances and appropriate notification to your instructor--will result in your being dropped from the class. Those who are dropped from class without having attended regularly and who are on financial aid may be required to repay their financial aid. Note: (Note: This semester one or more graduate students may sit in to observe several classes.)

Evaluations: Grades will be determined by quizzes and responses to the readings, exams, and class participation. Class participation will be evaluated on substantive, qualitative (not merely quantitative) contributions.

Grades: responses to readings=20%
 class participation=10%
 quizzes=10%
 examinations=60%

Final Examination: Given during final examination week, as per the schedule.

Examination Policy: The "quizzes" in English 2326 will be objective, based on the readings and class discussions. Examinations will combine questions requiring essay responses, short answers, and definitions. The response papers are just that: your response (usually in a few

paragraphs) to the readings based on questions asked about the material being covered. The essays will show how well you can develop a thesis, organize your ideas, support your thesis with details, and use acceptable grammar. Whether or not we cover all of them in class, you are responsible for knowing the terms that are discussed in the introductions in the textbook and others that we mention in our class discussions or that you may receive in handouts.

Evaluation Criteria: I am often asked what it takes to please me with regard to the writing in this course. Many students want to "please" the instructor in order to get a high grade. (The grade, rather than improved analytical, reading and writing strategies and skills, seems to be the goal for these students.) Written responses, or if we should have any essays, that do an outstanding job of clearly manage the presentation of ideas, development and support of key ideas, organization, logic, style, and mechanical and grammatical correctness are what I, and I imagine most other instructors and employers, enjoy reading or seeing or hearing.

Make-Up Policy: Except for extraordinary circumstances, there will be no make-ups for in-class responses. See me if you think yours is an extraordinary situation. If you know in advance that you will not be attending a particular class meeting for a legitimate reason, notify me prior to the missed class. (Rock concerts in Dallas, extended vacations, the opening of hunting season, etc. are not legitimate reasons.)

Texts: Kelly, Joseph, ed., *The Seagull Reader: Literature*. 2nd ed. (three volumes--Stories, Plays, Poetry) New York: Norton, 2009. ISBN: 9780393932645
+ Handouts

Reading Log: For each reading assignment of the course, you may want to keep a log. If you do, I suggest that the entries should be dated and clearly state what work or works you are writing about. You may want to bring the log to class, especially early in the course, to assist you in our discussions.

Your entries might include:

1. the gist /summary of each reading (4-6 sentences);
2. what you like, dislike, find confusing;
3. what you think the main point of the text is (in one sentence); this is not a plot summary or summary of what the text is "about," but what the key point of the work is to you;
4. how the reading might have application to the world you live in, what you think about, what you feel.

The log will assist you to engage the thoughts of the author, encourage you to think about and respond to the writing, aid you in class discussions, develop your skills in summarizing (a heuristic or strategy) and assist you in discovering and learning what you know. The log will also help you to remember the material as you prepare for the exams. NOT REQUIRED BUT HIGHLY RECOMMENDED.

Writing Center. The department and the university provide support for those who need one-on-one assistance with writing or reading. The support is free, and can be very beneficial if you think you need some assistance. The Writing Center is located in HL 103. Stop by and set up an appointment, or walk-in and see if someone is available to assist you, but understand that the WC has specific hours of operation and is not open 24/7.

Message from the Writing Center Director

The Writing Center offers writers free, one-on-one assistance. We welcome all writers, majors, and disciplines – undergraduate and graduate students alike. In fact, we work from the premise that all writers, no matter their ability level, benefit from the feedback of knowledgeable

readers. The Writing Center staff is trained to provide writers with just this service. In short, we are here to help you help yourself. In order to ensure the most effective session possible, we offer visitors the following suggestions: (1) Get started on your writing project early, and visit the Writing Center at least one day before your final draft is due. You will need time to work with the ideas and suggestions generated in your tutorial sessions. (2) Bring a written copy of your assignment, any relevant readings, and one or two specific questions or concerns you would like to discuss with us. The Writing Center is located in the Hall of Languages, Room 103 (903-886-5280) and online:

[http://web.tamuccommerce.edu/academics/colleges/humanitiesSocialSciencesArts/department s/literatureLanguages/writingCenter/default.aspx](http://web.tamuccommerce.edu/academics/colleges/humanitiesSocialSciencesArts/department%20s/literatureLanguages/writingCenter/default.aspx)

Common Decency: All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. In addition, you are requested to turn off your cell phones, ipads, and other forms of technology before entering the classroom. Common courtesy says you do not receive or answer calls during class. Restrooms in the Hall of Languages are on the first and third floors. You do not need to ask your instructor for permission to leave to use the restroom.

Students with Disabilities: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact: **Office of Student Disability Resources and Services / Texas A&M University-Commerce/ Gee Library, Room 132 / Phone (903) 886-5150 or (903) 886-5835 Fax (903) 468-8148**
StudentDisabilityServices@tamuc.edu

Plagiarism/Academic Honesty: Instructors in the Department of Literature and Languages do not tolerate plagiarism and other forms of academic dishonesty. Instructors uphold and support the highest academic standards, and students are expected to do likewise. Penalties for students guilty of academic dishonesty include disciplinary probation, suspension, and expulsion. (Texas A&M University-Commerce Code of Student Conduct 5.b[1,2,3]).

Our word plagiarism is derived from a word that means "to kidnap." Plagiarism is a form of kidnapping someone else's ideas, opinions, arguments, or research, and presenting them as your own. Plagiarism "includes (but is not limited to) failure to indicate the source with quotation marks or footnotes where appropriate if any of the following are reproduced in the work submitted: 1. A phrase, written or musical; 2. A graphic element; 3. A proof; 4. Specific language; 5. An idea derived from the work, published or unpublished, of another person" or group.

In the last few decades, several politicians and a candidate for the presidency of a university were forced to withdraw their names from consideration for positions because of their failure to attribute sources in speeches they made. Well known authors (and tv "personalities") of historical texts have lost positions on the Pulitzer Prize jury and as tv commentators for lifting quotations or information without proper documentation. An eminent professor of medicine at Harvard resigned a number of years ago after his lax and hurried preparations for papers resulted in charges of plagiarism. On August 15, 2006, the *Wall Street Journal* ran a lengthy article on how a number of awarded degrees might be rescinded because students appeared to be guilty of plagiarism, whether intentional or not. In the last two weeks, romance writer Cassie Edwards has been taken over the coals for plagiarizing in her novels.

Much of the confusion and unintentional dishonesty in undergraduate (and graduate) papers results from ignorance or carelessness with regard to attribution of sources. When you borrow from what others have said, you are obligated to acknowledge your sources. We all solicit opinions about our writing from family, friends, or colleagues. Your indebtedness to others for

sharing ideas with you about your paper or for reading and commenting on it can be indicated in footnotes or an acknowledgements page accompanying each formal assignment. If you go beyond conversations with friends or colleagues to other outside sources, you need to acknowledge these sources in your paper and in a Works Cited page. If you are uncertain about your documentation, please see your instructor before you submit your paper. Intentional plagiarism will result in a zero for the work and appropriate disciplinary action.

Teacher Certification:

Students who plan to teach English, Spanish, or English as a Second Language in Texas public schools must pass the appropriate state certification tests. *There may be advisors available to you regarding these exams. If so, you should contact the appropriate advisor for the exam you are taking by the beginning of your junior year, if not sooner.*

Schedule: The following schedule is tentative. We will make modifications as necessary through the course of the semester based on whether or not we stay on or move ahead of schedule.

Week 1 Jan 14 Course Introduction Approaches to Texts/Ways In: Genres, Elements of Fiction, Titles /"Love in L.A." (handout)
Read for next time: Intro on Stories, xi-xxii / Love in L.A. (Handout) / A&P, 321-328 **Write one sentence stating what you consider to be the theme of "Love in LA" and one sentence stating the theme of "A&P"**

Jan 16 Discussion of Fiction, Themes, and the Elements of Fiction
Read for next time: Intro on Stories, xxii-xxix, The Cask of Amontillado, 410-417; Everyday Use, 459-468; Araby, 215-221.
Next time--quiz based on assigned readings, elements of fiction and other matters as discussed in class. Future quizzes unannounced.

Week 2 Jan 21 Discussion of Stories/Point of View
Read for next time: Horse Dealer's Daughter, 233-250 / Hills Like White Elephants, 203-207, The Chrysanthemums, 437-448

Jan 23 Discussion of Stories + Similes and Metaphors
Read for next time : Story of an Hour, 12-122/ The Yellow Wallpaper, 172-188; I Stand Here Ironing, 401-409

Week 3 Jan 28 Discussion: Fiction
Read for next time: A Loaf of Bread, 280-299

Jan 30 Fiction
Read for next time: A Worn Path, 469-477 / A Rose for Emily, 155-164

Week 4 Feb. 4 Fiction
For next time: Young Goodman Brown, 189-202; A Hunger Artist, 222-230

Feb. 6 Fiction and Allegory
Read for next time: A Very Old Man with Enormous Wings, 165-171

Week 5 Feb. 11 Fiction—synthesizing
Discussion of stories ---Next Class--Examination 1

- Feb. 13 **Examination 1**
 Read for next time: Poetry, What is Poetry, xxiii-xxxv
 "In a Station in the Metro," Ezra Pound, 251, "The Death of the Ball
 Turret Gunner," Randall Jarrell, 176, "My Papa's Waltz," Theodore
 Roethke, 557
- Week 6 Feb. 18** Intro to Poetry
 Handouts: Questions about Poetry
 Read for next time: Intro to Poetry, xxxv-li; "Red Wheelbarrow,"
 William Carlos Williams, 338; William Blake poems, 35-40; "Sir Patrick
 Spens," 3-5
- Feb. 20 Poetry – Telling a Story
 Read for next time: "Frankie and Johnny" (handout); "Ballad of
 Birmingham," Dudley Randall (handout); "The River,"
 Springsteen, 289-291, "Born in the USA," 291-292
- Week 7 Feb. 25** Poetry
 Read for next time: Billy Collins poems, 73-77; Langston Hughes poems,
 172-176
- Feb 27 Poetry
 Read for next time: Emily Dickinson poems, 88-93
- Week 8 Mar 4** Poetry
 Read for next class: "My Last Duchess," Robert Browning, 48
 "Barbie Doll," Marge Piercy, 235; "A Work of Artifice" Marge Piercy
 (handout); Robert Frost Poems: Design, Robert Frost. 131; Mending
 Wall, 467, The Road Not Taken, 127; Stopping by Woods on a Snowy
 Evening, 129
- Mar 6 Poetry
 Read for next class: "Terence, this is stupid stuff, A. E. Housman, 169
 "To an Athlete Dying Young," Housman, 166
 "Do Not Go Gentle Into the Good Night," Dylan Thomas, 313
 "Richard Cory," Edwin Arlington Robinson, 264
- Week 9 Mar 11 and Mar 13-Spring Break**
- Week 10 Mar 18** Poetry
 Read for next class: e.e. cummings, 436-437; "Diggin," Seamus Heaney,
 148; "Blackberry Eating, Galway Kinnell, 189
- Mar 20 Poetry
 Read for next class: "Aubade," Larkin, 522; "A Study of Reading Habits,"
 Philip Larkin (handout); "Ars Poetica," Archibald MacLeish, 215
- Week 11 Mar 25** Poetry--synthesizing
 Next class: Examination
- Mar 27 **Examination 2 --- Poetry**
 Read for next class: Intro to Drama, xi-xxv, *A Doll House*, Act 1, 182-212

Week 12 April . 1 Drama--Discussion of *A Doll House (aka A Doll's House)*
 Read for next class: Introduction to Drama, xxv-xxxii, xxxv-xxxvi, *A Doll House*, Acts II & III, 213-254

April 3 Completion of *A Doll House*
 Read for next class: *Fences*, 518-549

Week 13 April 8 Drama
 Read for next class: *Fences*, 549-587

April 10 Drama: *Fences*
 Read for next class: *Glass Menagerie* or *Importance of Being Earnest*

Week 14 April 15 Drama: *A Raisin in the Sun* or *Death of a Salesman*

April 17 Drama: *A Raisin in the Sun* or *Death of a Salesman*

Week 15 April 22 Discussion of film vs. drama and adaptation process related to film
 Read for next class: TBA

April 24 Drama
 Read for next class: TBA

Week 16 April 29 Drama & Poetry & Fiction --Synthesis

May 1 open

Thursday, May 8 10:30-12:30, Final Examination, HL 325