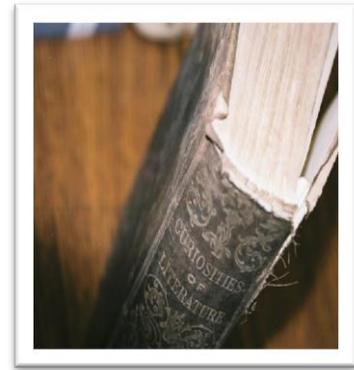


English 2326.01W
Introduction to Literature
Spring 2014

Dr. Roggenkamp

Office: 315 HL
Office Hours: MWF 10:00-11:00, WF 2:00-3:00,
and by appointment
Email: Karen.Roggenkamp@tamuc.edu



<p>Course Description</p>	<p>What is the purpose of imaginative literature? Why do people read and write fiction and poetry? How can you determine what some writer who lived hundreds of years ago wanted his or her readers to understand? What do we mean when we talk about the "literary value" of something? Are some pieces of writing naturally "literary" while others are not? And are some pieces of writing "art" while others are not? What is the value of using critical, theoretical, and historical contexts in the study of literature?</p> <p>English 2326, an introductory-level study of literature in English, examines these and other questions by sampling an array of fiction, poetry, and drama, as well as a book that blends non-fiction writing and subject matter with striking literary techniques. We will assemble along the way a framework that you can use for thinking more carefully and critically about what you read—whether it be a story, a newspaper article, or even an advertisement. The course aims to gird you with some of the vocabulary and basic skills you need not only to understand and to enjoy imaginative literature, but also to think more critically about <i>all</i> the texts you encounter in your life. It also aims for you to think more “globally,” by which I mean the ability to think about other people’s perspectives and understandings of the world and of the world, even if they are vastly different from your own. It’s a good course to take if you’re contemplating a major in English, but it’s also good to take if you want to learn to be a better, more careful reader—a crucial skill no matter who you are.</p>
<p>Student Learning Outcomes</p>	<p>For assessment purposes, I have designated two specific Student Learning Outcomes, which I will measure over the course of the term.</p> <ul style="list-style-type: none"> ▪ Students will demonstrate knowledge of key literary terms, as measured by an ungraded pretest and post-test. ▪ Students will demonstrate effective writing by composing passage analyses that meet or exceed expectations, as measured by a rubric used in evaluating the second writing assignment.
<p>Required Texts</p>	<p>The following two works are required for this course.</p> <ul style="list-style-type: none"> ▪ Kelly J. Mayes, ed., <i>The Norton Introduction to Literature</i>, Shorter 11th Edition (New York: W. W. Norton, 2013, ISBN 9780393913392) ▪ Rebecca Skloot, <i>The Immortal Life of Henrietta Lacks</i> (Broadway Books, 2011, ISBN 9781400052189). This book is also available via Kindle and in audio book version, through amazon.com and other vendors.

Grading Breakdown	<table border="1"> <tr> <td>Passage analysis Exam 1</td> <td>15%</td> </tr> <tr> <td>Passage analysis Exam 2</td> <td>20%</td> </tr> <tr> <td>Practice passage analysis 1 (pass/fail)</td> <td>5%</td> </tr> <tr> <td>Practice passage analysis 2 (pass/fail)</td> <td>5%</td> </tr> <tr> <td>Henrietta Lacks reading journal (5% per week)</td> <td>20%</td> </tr> <tr> <td>Henrietta Lacks paper</td> <td>20%</td> </tr> <tr> <td>Class participation and preparation</td> <td>15%</td> </tr> <tr> <td>TOTAL</td> <td>100%</td> </tr> </table>	Passage analysis Exam 1	15%	Passage analysis Exam 2	20%	Practice passage analysis 1 (pass/fail)	5%	Practice passage analysis 2 (pass/fail)	5%	Henrietta Lacks reading journal (5% per week)	20%	Henrietta Lacks paper	20%	Class participation and preparation	15%	TOTAL	100%
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Course Structure	<p>In brief, this course will use reading, class discussion, in-class analysis exams, papers, and a reading journal.</p> <ul style="list-style-type: none"> ▪ Reading. You should have each assignment read carefully and completely before the class day for which it is assigned. I am looking for reading that goes far beyond the mere plot level. Rather, think not only about what a text says on a literal level, but about the deeper questions of why the author has made the choices he or she has made and how the narrative is communicated in terms of style, literary convention, characterization, and so forth. It is always useful to annotate your text as you read, taking note of relevant literary elements and, even more importantly, your observations, interpretative ideas, and questions. ▪ Participation and Preparation. This is, predominantly, a discussion-based class. I expect all students to prepare for class each and every day by reading the assigned material carefully and closely, and to participate in class discussion. I will be entering grades for discussion at weeks 5, 10, and 15 in the eCollege gradebook, and students who do not prepare and participate can expect their grades to reflect as much. ▪ Writing. You will have two passage analysis exams, which will involve identification of author and critical analysis of a small number of passages from the works we have been looking at during the short story and poetry unit. I will provide further information about these assignments in class. ▪ Reading Journal. During Week 14, we will discuss <u>The Immortal Life of Henrietta Lacks</u>, and you will need to have the work read in entirety by that time. In order to ensure that everyone has finished the book in time for this discussion, I have asked you to begin reading it a month before this deadline and to record your observations, reading notes, questions, and observations for each week's assignment in the "Journal" portion of eCollege. Although I will not generally comment on your journals, I will read each entry. I will be the only other person with access to your journal, and I will grade them on a pass/fail basis. Each week's journal assignment is due by 11:59 p.m. on the Sunday of the week it is assigned. Then, when we get to the end of the semester, you can review your journal entries to refresh your memory about the early parts of the book, in preparation for our discussion. 																
Technology Requirements	<p>This course will be supplemented by select features of eCollege, the Learning Management System used by TAMU-Commerce. To get started with the course, go to https://leo.tamuc.edu/login.aspx. You will need your CWID and password to log in to the course. If you do not know your CWID or have forgotten your password, contact Technology Services at 903-468-6000 or helpdesk@tamuc.edu. To access eCollege, you will need a computer with</p>																

	<p>internet access (high speed recommended, not dial-up), and a word processor equipped with Microsoft Word. Our campus is optimized to work in a Microsoft Windows environment. This mean our courses work best if you are using a Windows operating system (XP or newer) and a recent version of Microsoft Internet Explorer (6.0, 7.0, 8.0). Your courses will also work with Macintosh OS x along with a recent version of Safari 2.0 or better. Along with Internet Explorer and Safari, eCollege also supports the Firefox browser (3.0) on both Windows and Mac operating systems.</p>
<p>Additional Policies</p>	<ul style="list-style-type: none"> ▪ Instructors in the Department of Literature and Languages do not tolerate plagiarism or other forms of academic dishonesty, and acts of plagiarism can lead to immediate failure of the assignment and/or course. 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 (<i>Texas A&M University—Commerce Code of Student Conduct</i> 5.b[1,2,3]). Examples of plagiarism include but are not limited to cutting and pasting information directly from online sources, copying material from books without providing source documentation, taking essays wholesale from online sources, having someone else write a paper for you, and turning in work that you have already submitted for another class. ▪ All students enrolled at the University must follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. Additionally, I enforce standards of inclusiveness in my classes. What that means is that I will not tolerate discrimination and disrespect in regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. ▪ 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 132, Phone (903) 886-5150 or (903) 886-5835, Fax (903) 468-8148. StudentDisabilityServices@tamuc.edu. ▪ You are responsible for reading and understanding all the information on this syllabus, as well as on any additional materials I distribute during the course.

Assignments

Unless otherwise noted, all assignments
(except the ones from *The Immortal Life of Henrietta Lacks*)
come from the *Norton Introduction to Literature*, Shorter 11th Edition
(subject to slight alterations in assignments)

Week 1 1/13 - 1-17	<p>Monday, 1/13</p> <ul style="list-style-type: none"> ▪ Introductions
	<p>Wednesday, 1/15</p> <ul style="list-style-type: none"> ▪ John Horgan, "Why Study Humanities? What I Tell Engineering Freshmen,": <i>Scientific American</i>, 6/20/13; download from eCollege Doc Sharing, or link to http://blogs.scientificamerican.com/cross-check/2013/06/20/why-study-humanities-what-i-tell-engineering-freshmen/ ▪ Karen Swallow Prior, "Why Reading Makes Us More Human," <i>The Atlantic</i>, 6/21/13 download from eCollege Doc Sharing, or link to http://www.theatlantic.com/national/archive/2013/06/how-reading-makes-us-more-human/277079/ ▪ "Introduction," <i>Norton Introduction to Literature</i> 1-15 and 29-31 (abbreviated as <i>Norton</i> henceforth)
	<p>Friday, 1/17</p> <ul style="list-style-type: none"> ▪ "Understanding the Text" (<i>Norton</i> 82-89) ▪ Guy de Maupassant, "The Jewelry" (<i>Norton</i> 90-95)
Week 2 1/20 – 1-24	<p>Monday, 1/20</p> <ul style="list-style-type: none"> ▪ No class; Martin Luther King holiday
	<p>Wednesday, 1/22</p> <ul style="list-style-type: none"> ▪ "Narration and Point of View" (<i>Norton</i> 160-164) ▪ "Character" (<i>Norton</i> 180-187) ▪ Edgar Allan Poe, "The Cask of Amontillado" (<i>Norton</i> 164-170)
	<p>Friday, 1/24</p> <ul style="list-style-type: none"> ▪ "Symbol and Figurative Language" (<i>Norton</i> 285-290) ▪ Nathaniel Hawthorne, "The Birth-Mark" (<i>Norton</i> 290-302)
Week 3 1/27 – 1/31	<p>Monday, 1/27</p> <ul style="list-style-type: none"> ▪ "Exploring Contexts" (<i>Norton</i> 419-422) ▪ Flannery O'Connor, "A Good Man is Hard to Find" (<i>Norton</i> 422-433) ▪ "Passages from Flannery O'Connor's Essays and Letters" (<i>Norton</i> 458-461)
	<p>Wednesday, 1/29</p> <ul style="list-style-type: none"> ▪ Flannery O'Connor, "Good Country People" (<i>Norton</i> 433-447) ▪ "Critical Excerpts" (<i>Norton</i> 461-469)
	<p>Friday, 1/31</p> <ul style="list-style-type: none"> ▪ In-class passage analysis exercise (credit / no credit assignment)

Week 4 2/3 – 2/7	Monday, 2/3 <ul style="list-style-type: none"> “Cultural and Historical Contexts: Women in Turn-of-the-Century America” (<i>Norton</i> 471-476) Charlotte Perkins Gilman, “The Yellow Wallpaper” (<i>Norton</i> 478-489)
	Wednesday, 2/5 <ul style="list-style-type: none"> “Contextual Excerpts” for “The Yellow Wallpaper” (<i>Norton</i> 506-513) Conrad Shumaker, “‘Too Terribly Good to be Printed’: Charlotte Gilman’s ‘The Yellow Wallpaper,’” <i>American Literature</i> 57, no. 4 (1985): 588-99. Download from eCollege Doc Sharing.
	Friday, 2/7 <ul style="list-style-type: none"> Susan Glaspell, “A Jury of Her Peers” (<i>Norton</i> 489-504) Scholarly article, TBA. Download from eCollege Doc Sharing.
Week 5 2/10 – 2-14	Monday, 2/10 <ul style="list-style-type: none"> William Faulkner, “A Rose for Emily” (<i>Norton</i> 514-522)
	Wednesday, 2/12 <ul style="list-style-type: none"> “Authors on Their Work” (<i>Norton</i> 522-523) “Critical Excerpts” for “A Rose for Emily” (<i>Norton</i> 524-545)
	Friday, 2/14 <ul style="list-style-type: none"> “Wiggle Room” day
Week 6 2/17 - 2/21	Monday, 2/17 PASSAGE ANALYSIS EXAM 1
	Wednesday, 2/19 <ul style="list-style-type: none"> “Poetry: Reading, Responding, Writing” (<i>Norton</i> 669-691)
	Friday, 2/21 <ul style="list-style-type: none"> “Visual Imagery and Figures of Speech” (<i>Norton</i> 802-803) “Symbol” (<i>Norton</i> 813-816) Wallace Stevens, “Thirteen Ways of Looking at a Blackbird.” Download from eCollege.
Week 7 2/24 – 2/28	Monday, 2/24 <ul style="list-style-type: none"> Archibald MacLeish, “Ars Poetica” (<i>Norton</i> 700) Czeslaw Milosz, “Ars Poetica?” (<i>Norton</i> 701-702) Elizabeth Alexander, “Ars Poetica #100: I Believe” (<i>Norton</i> 702-703) Marianne Moore, “Poetry” (<i>Norton</i> 703-704) Julia Alvarez, “‘Poetry Makes Nothing Happen’?” (<i>Norton</i> 704-705) Billy Collins, “Introduction to Poetry” (<i>Norton</i> 705-706)
	Wednesday, 2/26 <ul style="list-style-type: none"> “The Sounds of Poetry” (<i>Norton</i> 825-827) “Poetic Meter” (<i>Norton</i> 832-834) “The Sonnet” (<i>Norton</i> 889-901)

	<p>Friday, 2/28</p> <ul style="list-style-type: none"> ▪ William Shakespeare, "That time of year thou mayst in me behold" (<i>Norton</i> 805) ▪ William Shakespeare, "Shall I compare thee to a summer's day?" (<i>Norton</i> 810) ▪ 1-2 more sonnets, TBA
<p>Week 8 3/3 – 3/7</p>	<p>Monday, 3/3</p> <ul style="list-style-type: none"> ▪ John Donne, "Batter my heart, three-personed God" (<i>Norton</i> 811) ▪ Edna St. Vincent Millay, "I, being born a woman and distressed" (<i>Norton</i> 896) ▪ Edna St. Vincent Millay, "I will put Chaos into fourteen lines" (<i>Norton</i> 897)
	<p>Wednesday, 3/5</p> <ul style="list-style-type: none"> ▪ "The Carpe Diem Poem" (<i>Norton</i> 737) ▪ John Donne, "The Flea" (<i>Norton</i> 738) ▪ Andrew Marvell, "To His Coy Mistress" (<i>Norton</i> 739-740)
	<p>Friday, 3/7</p> <ul style="list-style-type: none"> ▪ Yusef Komunyakaa, "Facing It." Download from eCollege. ▪ Wilfred Owen, "Disabled" (<i>Norton</i> 725-726) ▪ Wilfred Owen, "Dulce et Decorum Est" (<i>Norton</i> 1101) ▪ Randall Jarrell, "The Death of the Ball Turret Gunner" (<i>Norton</i> 812)
<p>Week 9 3/10 – 3/14</p>	<p>Monday, 3/10</p> <ul style="list-style-type: none"> ▪ Sherman Alexie, "How to Write the Great American Indian Novel." Download from eCollege or read online at http://www.poetryfoundation.org/poem/237270. ▪ Sherman Alexie, "Evolution." Download from eCollege or read online at http://www.poemhunter.com/poem/evolution-4/. ▪ Sherman Alexie, "The Limited." Download from eCollege or read online at http://lazarusdodge.wordpress.com/2010/04/23/sherman-alexie/. ▪ Sherman Alexie, "Sister Fire, Brother Smoke." Download from eCollege or read online at http://bibliosity.blogspot.com/2008/10/sister-fire-brother-smoke.html. ▪ Sherman Alexie, "At Navajo Monument Valley Tribal School." Download from eCollege or read online at http://former-exhibitionist.deviantart.com/journal/At-Navajo-Monument-Valley-Tribal-School-248597264. ▪ Joe Fassler, "The Poem that Made Sherman Alexie Want to 'Drop Everything and Be a Poet'," <i>The Atlantic</i>, 10/16/12. Download from eCollege or read online at http://www.theatlantic.com/entertainment/archive/2013/10/the-poem-that-made-sherman-alexie-want-to-drop-everything-and-be-a-poet/280586/.
	<p>Wednesday, 3/12</p> <ul style="list-style-type: none"> ▪ Robert Hayden, "Those Winter Sundays" (<i>Norton</i> 783) ▪ Theodore Roethke, "My Papa's Waltz" (<i>Norton</i> 791-792) ▪ Bob Hicok, "O my pa-pa" (<i>Norton</i> 731-732) ▪ Dylan Thomas, "Do Not Go Gentle into That Good Night" (<i>Norton</i> 878-879)

	<p>Friday, 3/14</p> <ul style="list-style-type: none"> Edgar Allan Poe, "The Raven" (<i>Norton</i> 838-841) Edgar Allan Poe, "The Philosophy of Composition." Download from eCollege.
SPRING BREAK WEEK	
<p>Week 10 3/24 – 3/28</p>	<p>Monday, 3/24</p> <ul style="list-style-type: none"> Paul Laurence Dunbar, "Sympathy" (<i>Norton</i> 773) Paul Laurence Dunbar, "We Wear the Mask" (<i>Norton</i> 1086) "Cultural and Historical Contexts: The Harlem Renaissance" (<i>Norton</i> 1007-1042) This week: Read <i>The Immortal Life of Henrietta Lacks</i>, pages TBA, and write in eCollege Journal. Deadline Sunday 3/23 before 11:59 p.m.
	<p>Wednesday, 3/26</p> <ul style="list-style-type: none"> "Cultural and Historical Contexts: The Harlem Renaissance" (<i>Norton</i> 1007-1042)
	<p>Friday, 3/28</p> <ul style="list-style-type: none"> "Cultural and Historical Contexts: The Harlem Renaissance" (<i>Norton</i> 1007-1042)
<p>Week 11 3/31 – 4/4</p>	<p>Monday, 3/31</p> <ul style="list-style-type: none"> Practice passage analysis (in class) This week: Read <i>The Immortal Life of Henrietta Lacks</i>, pages TBA, and write in eCollege Journal. Deadline Sunday 3/30 before 11:59 p.m.
	<p>Wednesday, 4/2</p> <ul style="list-style-type: none"> Walt Whitman, "I Hear American Singing" (<i>Norton</i> 865-866) Gary Soto, "Teaching English from an Old Composition Book." Download from eCollege or read online at http://www.poetryfoundation.org/poem/171741. Langston Hughes, "Theme for English B." Download from eCollege or read online at http://www.eecs.harvard.edu/~keith/poems/English_B.html. Marge Piercy, "Barbie Doll" (<i>Norton</i> 770-771)
	<p>Friday, 4/4</p> <ul style="list-style-type: none"> "Wiggle Room" day
<p>Week 12 4/7 – 4/11</p>	<p>Monday, 4/7</p> <p>PASSAGE ANALYSIS EXAM 2</p> <ul style="list-style-type: none"> This week: Read <i>The Immortal Life of Henrietta Lacks</i>, pages TBA, and write in eCollege Journal. Deadline Sunday 4/6 before 11:59 p.m.
	<p>Wednesday, 4/9</p> <ul style="list-style-type: none"> Reading day; no class. Have Lorraine Hansberry, <i>A Raisin in the Sun</i> completed for Monday (<i>Norton</i> 1460-1534).

	<p>Friday, 4/11</p> <ul style="list-style-type: none"> ▪ Reading day; no class. Have Lorraine Hansberry, <i>A Raisin in the Sun</i> completed for Monday (Norton 1460-1534).
<p>Week 13 4/14 – 4/18</p>	<p>Monday, 4/14</p> <ul style="list-style-type: none"> ▪ Watch <i>A Raisin in the Sun</i> (1961 film) in class ▪ This week: Read <i>The Immortal Life of Henrietta Lacks</i>, pages TBA, and write in eCollege Journal. Deadline Sunday 4/13 before 11:59 p.m.
	<p>Wednesday, 4/16</p> <ul style="list-style-type: none"> ▪ Watch <i>A Raisin in the Sun</i> (1961 film) in class
	<p>Friday, 4/18</p> <ul style="list-style-type: none"> ▪ Watch <i>A Raisin in the Sun</i> (1961 film) in class
<p>Week 14 4/21 – 4/25</p>	<p>Monday, 4/21</p> <ul style="list-style-type: none"> ▪ Discuss <i>The Immortal Life of Henrietta Lacks</i>
	<p>Wednesday, 4/23</p> <ul style="list-style-type: none"> ▪ Discuss <i>The Immortal Life of Henrietta Lacks</i>
	<p>Friday, 4/25</p> <ul style="list-style-type: none"> ▪ Discuss <i>The Immortal Life of Henrietta Lacks</i>
<p>Week 15 4/28 – 5/2</p>	<p>Monday, 4/28</p> <ul style="list-style-type: none"> ▪ Work week, no class
	<p>Wednesday, 4/30</p> <ul style="list-style-type: none"> ▪ Work week, no class
	<p>Friday, 5/2</p> <ul style="list-style-type: none"> ▪ Work week, no class
<p>Paper on <i>The Immortal Life of Henrietta Lacks</i> due on Saturday 5/3 by 11:59 p.m. in eCollege, Week 15 Dropbox</p>	