

University of Colorado at Denver
Course Syllabus, Fall 2011

English 1400 (3 credit hours) Introduction to Literary Studies

Start/End Dates: August 11, 2011 - May 12, 2012

Days: Monday-Friday, Period 2 or Period 6

Location: Room 113

Instructor: Sheila Jones

Office Hours: 7:30-7:50 a.m., Period 5, or 12:00-12:50 p.m.

Phone: 303-806-2240

Email Address: Sheila_Jones@englewood.k12.co.us

Required Textbooks/Readings:

Textbooks:

Elements of Literature: Literature of Britain, Holt, Rinehart, and Winston, Inc.

Greek Tragedies, David Greene & Richard Lattimore, University of Chicago (specifically, Antigone)

Vocabulary for the College Bound, Harold Levine, Amsco

Macbeth, William Shakespeare

Required Novels/Literature:

One Flew Over the Cuckoo's Nest, Ken Kesey

Brave New World, Aldous Huxley

Odyssey, Homer

Beowulf, unknown

Reference Texts: (Reserve copies available from instructor)

The Lively Art of Writing, Lucille Payne

Writer's Inc., Great Source Education Group

Structure, Sound and Sense, Laurence Perrine, Harcourt, Brace

Choice Novels/Plays:

Native Son, Richard Wright

Lord of the Flies, William Golding

Fahrenheit 451, Ray Bradbury Cat's Cradle, Kurt Vonnegut

Catch 22, Joseph Heller

Darkness at Noon, Arthur Koestler

Demian, Hermann Hesse

Siddhartha, Hermann Hesse

The Stranger, Albert Camus

Anthem, Ayn Rand

Animal Farm, George Orwell

King Lear, Shakespeare

Othello, Shakespeare

Course Description:

Welcome to "Introduction to Literary Studies". This is a college-level freshman course worth three semester hours of credit at the University of Colorado at Denver. In this course students will develop a sense of literary techniques and issues so they can bring an improved critical sensibility to their reading and writing. During this course students will read and analyze a variety of short stories, novels, plays, and poems representing a wide range of literary periods. The assigned readings will introduce class members to the works of famous authors as well as to major themes, elements, and techniques of fiction. This course emphasizes critical thinking, reading and writing skills. In order to fulfill the requirements and to earn credit for this course, you must earn a grade of C or better in the class (C- will not earn college credit). In addition to required class work students are expected to read and analyze two additional novels or plays independently. Deadlines for these Critical Analysis Essays will be announced one month in advance. These essays must follow the essay format guidelines included in this syllabus.

Course Objectives:

1. To improve your ability to read critically
2. To promote your appreciation for the play, the beauty, and the power of language and great literature
3. To cultivate personal skills to enhance your understanding and appreciation of literature through the study of specific terminology, a variety of genres, and individual authorial styles and techniques
4. To develop and enhance skills as a critical reader
5. To improve your ability to write a critical analysis concerning a piece of literature
6. To increase your confidence in your own ability to respond personally to literature through discussion and writing
7. To develop analytical skills that demonstrate the following considerations:
 - Understand the influence of culture and the literary period of a particular work
 - Recognize the significance of socio-historical conditions in a culture that influence the development of particular forms, modes, genres, themes, symbols, and particular ideas
 - Understand major literary forms, genres, and themes and a recognition that these elements recur from one period or culture to another
 - Compare major stages in historical development of forms, modes, genres, themes, and symbols
 - Provide reasoned assessment of the influence and accomplishments of selected individual writers in their own and subsequent times
 - Acquire and incorporate research and analytical skills through work in the library and/or through on-line databases to create assigned written explications, critiques, or analytical essays
 - Appropriately apply literary terminology in both oral and written analysis of assigned readings
 - Prepare notes from texts to facilitate analytical decisions during class discussions, in-class assignments, quizzes, exams, and personal response essays
 - Actively participate in class discussion, in-class assignments, and formal oral presentations and writing assignments

Course Evaluation and Grading Procedures

Students in this course are expected to read, analyze, and discuss several selections of literature. Class work will include a variety of activities and assignments, including lectures, class discussions, Socratic Seminars, small group activities, and oral presentations. Assessments will include essays, speeches, unannounced quizzes, objective exams and essay exams. A final exam will be scheduled for students at the end of the course. As is the case in all UCD courses, regular attendance, active engagement in class discussions, and timely reading of assignments are crucial to the success of the course and to your own success in this course. Students must be prepared with the assigned readings, written responses, and questions for each class meeting.

Essays required for this course must be appropriately formatted according to the guidelines included in this syllabus. Essays failing to adhere to these guidelines will not earn credit. All essays must be word processed, double-spaced, and formatted according to the guidelines for an MLA paper. This includes a title page, outline, body with correct in-text citations, and a properly formatted Works Cited page, and when assigned, an annotated bibliography. Essays will not be accepted for late credit.

Course grades will be determined using a point system. Assignments that will be included in the course grade include quizzes, oral presentations, group or individual projects, quizzes, personal response essays, analytical essays, unit exams, classroom participation, and a final exam. All work is due on the due date. No late work is accepted (unless extreme extenuating conditions exist. And it is the responsibility of the student to discuss this with the instructor, who will make determination on a case by case basis).

The final grading scale is based upon the following percentages:

90-100% = A

80- 89% = B

*70- 79% =C

60- 69% = D

below 60%= F

* Only grades of C or better, not C-, will earn college credit.

An additional note concerning attendance and participation. In this class we will work as a community of readers and critics seeking to understand one another's perspectives and to explore new perspectives based upon the literature we study. There will be many opportunities for sharing your opinions and reflecting upon important subjects; therefore, at all times every class member is expected to participate in a constructive way with respect for one another's positions. Since we will do much of our work in small groups and through discussions, the absence of one member affects the whole group. Absences and tardies will have a negative impact on your grade from your lack of understanding of key ideas. Students who have unexcused tardies will not be allowed to make up class work or quizzes missed because of the tardy.

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Required Format for Writing Assignments (Essays, Unit projects)

1. All work must be word-processed. Draft copies with hand-written revisions should accompany the final draft to demonstrate your thinking, revision, and writing process as you create and revise your essays and projects.
2. All word-processed assignments including the working outline must meet the following criteria:
 - Use standard 12 point fonts (no fancy specialty or script fonts)
 - Double space all assignments
 - Use one inch margins
 - Attach a title page including the name of the assignment, your name, the name of the course and your period number, and the date.

Special Note: The University of Colorado at Denver/High School Academic Honor Code

- Students are to submit only their own work for evaluation, to acknowledge the work and conclusions of others, and to do nothing that would provide an unfair advantage in their academic efforts. Students who fail to comply with the UC Denver Academic Honor Code are subject to disciplinary action.

The CU Denver “Student Academic Honor Code” defines plagiarism as follows:

Plagiarism is the use of another person’s distinctive ideas or words without acknowledgement. The incorporation of another person’s work into one’s own requires appropriate identification and acknowledgement, regardless of the means of appropriation. (This means you must cite the source. Citing the source will prevent suspicions and accusations.)

The following are considered to be forms of plagiarism when the source is not noted:

- Word for word copying of another person’s ideas or words.
- The mosaic (the interspersing of one’s own words here and there while, in essence, copying another’s work)
- The paraphrase (the rewriting of another’s work, yet still using their fundamental idea or theory)
- Fabrication (inventing or counterfeiting sources)
- Submission of another’s work as one’s own.
- Neglecting quotation marks on material that is otherwise acknowledged
- Lifting excerpts up to and including the entire work of others from the Internet whether the author is clearly noted or anonymous
- Falsification consists of deliberately changing results, statistics, or any other kind of factual information to make it suit your needs, and it also consists of deliberately changing a source’s intent by misquoting it or using it out of context.
- Multiple submission — If you wish to turn in the same work or use the same research, in whole or in part for more than one course, you must obtain permission to do so from all professors involved.

In essence, plagiarism means you borrowed written or spoken ideas from someone else, neglected to cite the source, and turned in that borrowed work as if you had written it yourself. It is a form of lying and dishonesty whether the source is the text you are analyzing, Cliff Notes, the Internet, another teacher or student, a family member, the book jacket, etc.

Plagiarism is not only dishonest, it shows a lack of respect not only for others but for yourself.

Penalties for violation include probation, suspension, or expulsion from the university. This is serious. If you have questions about a specific writing instance, please ask.

If you need help or have questions, please contact me during my office hours, by phone, or by email using the contact information on the first page of this course description.

Topics and Course Outline

Introduction: Week One (August 12-August 13, 2010)

- Course Expectations
- Plagiarism
- Formal essay expectations
- MLA expectations (according to newly released MLA handbook)
- Attendance and tardy policies

Unit 1 — Rhetorical Structures of the Personal Response Essay

1. Expand the 5 paragraph essay using a range of modes of expression (comparison, contrast, description, cause/effect, examples, statistics, etc.)
2. Correctly apply use of 1st person in a personal response essay.
3. Select and apply elements and structures of composition to create a personal response essay
4. Display correct use of parallel structure, coordination/subordination, and verbal phrases
5. Self-edit work for grammar, usage, and mechanics appropriate to audience, purpose, and context.
6. Write an analytical personal response essay that springboards from student's choice of teacher provided nonfiction prompts (editorials, essays, news articles, etc.)

Unit 2 — College Unit/College Essay

1. Use the post grad center to access needed college search information
2. Find and select appropriate college(s) and major
3. Determine personal qualifications for admission
4. Write a college admissions/scholarship essay suitable for college admission or for scholarships
5. Use credible Internet resources. Fine tune Internet research methods.
6. Synthesize and produce a large project containing multiple components according to directions, MLA format.

Unit 3 – Exploring Genres: Poetry

1. Display mastery of figurative language and literary terminology in both oral and written assignments
2. Discuss archetypal symbolism as present in poems selected for discussion.
3. Read, analyze, and discuss a variety of poems, with the focus on the rhetorical structure and purpose created by each poet. Poets and poems will be selected from Elements of Literature: The Literature of Britain and/or Structure, Sound, and Sense.
4. Correctly Identify types of poems—lyric, sonnet, ode, haiku, etc.
5. Learn how to use poet's background and biography to unlock poem's meaning and author's purpose.
6. Write an analytical explication identifying key rhetorical structures, poetic elements, theme(s), and author's purpose.
7. Correctly attribute and acknowledge sources according to MLA style
8. Share personal poetry

Unit 4 — Exploring Genres: The Dystopian Novel, Existentialism, and Satire

1. Using Aldous' Huxley's Brave New World, recognize the traits of Utopian/dystopian literature in this novel.
2. Define Existentialism and recognize its presence in this novel, focusing on the roles of the existential and absurd heroes.
3. Identify the techniques of satire and analyze its use in this novel to unlock author's purpose.
4. Collaborate with group members to produce a researched oral presentation that explores contemporary issues Huxley foreshadows in his novel and that refines the following skills:
 - Library and Internet research strategies
 - Group communication skills
 - Annotated bibliographies/review of literature. How to add to an MLA works cited.
 - Multimedia presentation skills
5. Essential note: Literary Essay #1: Write a critical analysis essay comparing and/or contrasting the rhetorical choices of the author of another utopian/dystopian novel with those of Huxley's Brave New World. Possible novel choices may include Ayn Rand's Anthem, Orwell's Animal Farm, Bradbury's Far-heit 451, and Golding's Lord of the Flies.

Unit 5 — Exploring Genres: Satire in various genres

1. Identify the satiric devices and purposes in essays, short stories, poetry, and media
2. Read, analyze, and discuss a variety of satiric works, focusing on the satiric techniques and author's purposes. Possible authors include Jonathan Swift, Mark Twain, Kurt Vonnegut, Ben Franklin, James Thurber, Ogden Nash, Langston Hughes.
3. View, analyze, and discuss the satiric techniques and elements of Existentialism in Jim Carrey's The Truman Show.
4. Create a satire that incorporates the rhetorical structures and techniques of satire.

Unit 6 — Exploring Genres: The Epic; Shifting Perspectives on the Classical Hero

1. Discuss the traits of the epic genre and the classical concept of the archetypal hero
2. Compare Joseph Campbell's hero's journey archetype to Odysseus' journey.
3. Analyze and discuss the The Odyssey with a strong focus on the traits of the epic as a genre
4. Write a personal response essay – 1) What is a hero? 2) Who is my hero and why? And/or 3) Response to one of several nonfiction essays on the traditional role of heroes in literature, culture, and society.
5. In small groups, compare/contrast the speaker and author's purpose in Tennyson's "Ulysses" to the classical heroic values of The Odyssey.

Unit 7 — Exploring Genres: Greek Tragedy; Shifting Perspectives on the Tragic Hero

1. Using Sophocles' Antigone, discuss the traits of a classical tragedy and the classical concept of the tragic hero
2. Recognize the difference between epic/tragedy as genres
3. Understand tragedy as a record of human expression
4. Write an analytical essay addressing one of the tragedy's key themes, universalizing to the student's personal knowledge and experiences.

Unit 8 — Shifting Perspectives on the Classical Hero in Anglo-Saxon Literature

1. Analyze the narrative structure and hero concept revealed in Beowulf
2. Recognize the cultural, social, literary traditions of the Anglo-Saxons inherent in the epic
3. Write a critical analysis essay comparing the heroic values of The Odyssey and Beowulf, or comparing Beowulf to Campbell's hero and journey archetypes.
4. Participate in a Socratic Seminar, sharing content of one-page essay and reacting to other students' insights.

Unit 9 — Exploring Genres: Shakespearean tragedy; Shifting Perspectives on the Tragic Hero

1. Read, analyze, and discuss Macbeth as representative of Shakespearean tragedy and the evolving role of the tragic hero
2. Select, trace, and analyze one of several motifs critical to the tragedy's themes and symbolism to determine how it 1) relates to other motifs 2) evolves into key themes and symbols from beginning to end 3) reveals insights into plot, character, theme
3. Write a critical analysis essay that determines the motif's purpose in the tragedy.
4. Participate in a Socratic Seminar, sharing content of the analytical essay and reacting to other students' insights regarding the motif each has chosen to trace.
5. In small groups, compare/contrast the speaker and author's purpose of Robert Frost's "Out, Out" — explicating in terms of Shakespeare's Macbeth

Unit 10 — Exploring genres: The Modern Novel; Shifting Perspectives on the Anti-Hero

1. Read, analyze, and discuss One Flew Over the Cuckoo's Nest as a modern novel that offers a critical perspective of the cultural and social values of 1960s America and that utilizes techniques of satire to reveal society's flaws both in the microcosm of the psychiatric ward and of the macrocosm, America in the Eisenhower era.
2. Identify the traits of the Beats and of Ken Kesey as a reflection of Beat values in society and literature of the 1960s.
2. Through small group presentations, explicate the role of motifs in developing the novel's key themes and symbols.
3. Identify the traits that mark the emergence of the anti-hero in literature.