

ENH 110.4700: Introduction to Literature

Dr. Mary E. Aldridge

Email: maldridg@mail.mc.maricopa.edu

Office: LO-10

Phone: 480 461 7361

Required texts:

Joyce, James. Dubliners. New York: Penguin, 1993.

Kennedy, X. J. and Dana Goia. Literature : an Introduction to Fiction, Poetry, and Drama. New York: Longman, 2003

Course description:

ENH 110 is a writing-intensive literature course that introduces students to the genres of the short story, poetry, the novel, and drama. The course also presents strategies for critical reading, introduces students to the cultural milieu in which works of literature were produced, and instructs students in writing about imaginative literature. ENH 110 builds on writing skills mastered in English 101 and 102, in particular, clarity and grace of expression, development and explanation of support, unity, coherence, logical organization, accurate documentation, and grammatical accuracy. Writing, therefore, is an important activity throughout this class.

Our class follows a traditional genre classification of fiction, poetry, and drama because these categories provide a convenient and comprehensible structure for an introductory course. At the same time, the readings demonstrate both similarities and diversity within each form, and occasionally, readings and discussion depart from these traditional genre boundaries.

To emphasize the universality and diversity of imaginative literature as an expression of ideas and emotions, readings include works from various cultures and from differing segments of society as well as from a variety of time periods. Readings have been selected both as examples of literary art and as reflections of individual, critical, or cultural perspectives. We will not only discuss written works of art, but we will augment our discussions with film, music, and other forms of art. Our awareness of the cultures that produced these works will also be explored and enhanced through additional critical readings throughout the semester.

Course expectations:

Although our literature classes include some lectures and readings that present foundations and background, literary study, like other areas of academics and art, benefits from interaction among people who have read the works. Therefore, careful reading of all assignments and thoughtful contributions to class discussion, including asking and answering relevant questions based on reading and reflection, help everyone in the class understand the literature better.

In addition, individual experiences of readers offer insights that are important contributions to class discussion, both face-to-face and on-line.

Questions and comments should relate specifically to the texts and issues under discussion and must be expressed respectfully. The language of all class communication must reflect our mutual purpose to establish and maintain an environment for learning.

Course objective:

During this course you should learn: to communicate in a variety of situations and media as preparation for other academic courses and for professional and personal reading and writing; to enhance your appreciation and understanding of literature from a variety of times and cultures; to collaborate with others for enhancing communication and literary skills and to demonstrate those skills through individual and group projects; to conduct scholarly research on literary/cultural topics and to integrate the results thoughtfully and accurately into writing projects; and to demonstrate an understanding of differences and similarities of literary genres.

Grading:

Here is how your grade will be computed:

Critical responses (1 page single-spaced each): 25 pts each (6)

Midterm exam: 200 pts.

Attendance/Participation/in-class work: 100pts

Précis: 100 pts.

Reading journal: 250 pts. *(30 entries)

Final exam: 200 pts.

Attendance and participation:

Attending class is an important part of any college course, but it is more crucial in writing classes where much of the work is accomplished in groups and in conference with the instructor.

*Let me know if you will be out of class before you miss the class, if possible. It is best to e-mail me with a message before or on the day of the absence. **Please call me (480.461.7361) to inform me of absences or you may email me.***

- * **After 2 absences, I can (and may) drop you from the course.**
- * Your attendance depends on your timeliness; in other words, if you are not present when I take attendance, then you will be considered absent.
- * Absences will affect your final grade (see point breakdown above).
- * Your participation in class is essential to your success in this course. I expect you to contribute relevant comments in class.
- * Remember that it is always better to come to class—with or without your work.
- * No matter how late, **all major writing projects must be presented in order to pass the course.**
- * You must take responsibility for getting copies of missed assignments or any announcements about project due dates when you are absent. If you can arrange it, ask a class member to pick up handouts for you. Talk to someone before you return to class so you know what is going on—the syllabus that you get at the beginning of the semester may change as we go along.
- * **Always inform me if there is a problem that prevents you from attending class or being on time. While I will not excuse excessive absences or tardiness, we may be able to fix the problem before your status in the class is endangered.**
- * **Please turn off all cell phones during class.**
- * **We will watch an "R" rated film in this class; there are no alternative assignments.**

Late work:

I will not accept late work.

Assignments:

All assignments on your syllabus are to be completed by the date they appear on the syllabus. If you are absent the class period before an in-class assignment, an impromptu assignment, or any other assignment, you are still responsible for it upon your return.

Assignments may not be submitted by email unless previous arrangements have been made with me.

All out of class papers are to be typed and in MLA format—no exceptions.

In class work:

In class work cannot be made up, no matter the reason for your absence. In class work will include quizzes and short writing assignments.

Writing Center:

One of the most important things you will learn during this semester is the importance of revision and editing. To help you learn these processes, you are encouraged to use the Writing Center. Tutors are available to help you with every step of the writing process. The Writing Center is located in the southeast corner (bottom floor) of the Elsner Library. Call to make an appointment 461.7513; do not just "show up" for help.

Plagiarism:

Plagiarism consists of submitting someone else's work as your own or of borrowing someone else's work without citation. Sometimes the line between borrowing and stealing is unclear. If you are ever uncertain, ask me to clarify the difference. Plagiarism is a serious offense with equally serious consequences: failure of the course and possibly dismissal from the college.

Special needs:

If you have a special educational or physical need that requires class accommodation, please feel free to discuss this with me or contact the Disability Resources and Services Office.

Course Schedule

Note: this schedule is subject to change without notice; well, you'll usually get one class period's notice. In addition, I may assign additional readings. If you are absent, you, and only you, are responsible for finding out the changes. So, get some phone numbers of other classmates; do not call me about schedule changes.

January:

- 20: Introduction to course
Introduction to format—all out of class papers
- 22: Reading a story
Plot
The Short Story
Point of View
William Faulkner, "A Rose for Emily"
- 27: Edgar Allan Poe, "The Tell Tale Heart"
Psychological Criticism
Sigmund Freud, "The Nature of Dreams"
Daniel Hoffman, "The Father-Figure in 'The Tell-Tale Heart'"
Writing about Literature
- 29: Character
Isaac Bashevis Singer, "Gimpel the Fool"
"The Character of Gimpel"
Setting
Tone and Style
Irony
Theme
Symbol
Shirley Jackson, "The Lottery"
Critical response due

February:

- 3: Gender Criticism
Charlotte Perkins Gilman, "The Yellow Wallpaper"
Elaine Showalter, "Toward a Feminist Poetics"
Julianne Fleenor, "Gender and Pathology in 'The Yellow Wallpaper'"
- 5: Critical Casebook: Flannery O'Connor
- 10: Flannery O'Connor (continued)
Critical response due
- 12: Reading a Novel
Introduction to James Joyce and Dubliners
Cultural Studies
Vincent B. Leitch, "Poststructuralist Cultural Critique"

Mark Bauerlein, "What is Cultural Studies?"
Journals due

17: Biographical Criticism
Leslie Fielder, "The Relationship of Poet and Poem"
"The Sisters"
"An Encounter"
"Araby"
"Eveline"

19: "After the Race"
"Two Gallants"
"The Boarding House"
"A Little Cloud"
"Counterparts"
Critical response due

24: "Clay"
"A Painful Case"
"Ivy Day in the Committee Room"
"A Mother"
"Grace"
"The Dead"

26: What is Poetry?
Reading a poem
William Butler Yeats, "The Lake Isle of Innisfree"
Irish Poetry: Seamus Heaney, Padraig Pearse, Nuala Ni Dhomhnaill, Eavan Boland,
and others
Journals due

March:

2: Lyric Poetry
Narrative Poetry
Dramatic Poetry
Robert Browning, "My Last Duchess"

4: Listening to a Voice
Tone
Person in the Poem
Edwin Arlington Robinson, "Luke Havergal"
Irony
W. H. Auden, "The Unknown Citizen"
Wilfred Owen, "Dulce and Decorum Est"
Wilfred Owen on Writing, "War Poetry"
Words
Literal Meaning: What a Poem Says First

John Donne, "Batter my heart, three-personed God, for You."

Reader Response Criticism

Robert Scholes, "How do we Make a Poem?"

The Value of a Dictionary

Word Choice and Word Order

Saying and Suggesting

William Blake, "London"

Critical response due

9:

Imagery

Ezra Pound, "In a Station of the Metro"

Gerard Manley Hopkins, "Pied Beauty"

Ezra Pound on Writing, "The Image"

Figures of Speech

Why Speak Figuratively?

William Shakespeare, "Shall I compare thee to a summer's day?"

Metaphor and Simile

Sylvia Plath, "Metaphors"

11:

Midterm Exam due—turn in to office by 1:15pm

16:

No classes: Spring Break

18:

No classes

23:

Writing about a Poem

Song

Singing and Saying

Edwin Arlington Robinson, "Richard Cory"

Paul Simon, "Richard Cory"

25:

Sound

Sound as Meaning

William Butler Yeats, "Who Goes with Fergus?"

William Wordsworth, "A Slumber Did My Spirit Seal"

Alliteration and Assonance

Rime

William Butler Yeats, "Leda and the Swan"

Gerard Manley Hopkins, "God's Grandeur"

Reading and Hearing Poems Aloud

William Shakespeare, "Full fathom five thy father lies"

T. S. Eliot on Writing, "The Music of Poetry"

30:

Closed Form

Formal Patterns

The Sonnet

William Shakespeare, "Let me not to the marriage of true minds"

Epigram

Other forms

Dylan Thomas, "Do not go gentle into that good night"

Robert Graves on Writing, "Poetic Inspiration and Poetic Form"

Open Form

Walt Whitman, "Cavalry Crossing a Ford"

Walt Whitman on Writing, "The Poetry of the Future"

April:

1:

Symbol

Thomas Hardy, "Neutral Tones"

Wallace Stevens, "Anecdote of the Jar"

William Butler Yeats on Writing, "Poetic Symbols"

Myth and Narrative

H. D., "Helen"

Archetype

Personal Myth

William Butler Yeats, "The Second Coming"

Myth and Popular Culture

Anne Sexton, "Cinderella"

Anne Sexton on Writing, "Transforming Fairy Tales"

6:

Critical Casebook: Langston Hughes

8:

Further Poetry discussion

Précis due

13:

Further Poetry discussion

15:

Further Poetry discussion

20:

Poetry wrap-up

Critical response due

22:

Introduction to Shakespeare and Othello

Critical casebook: Shakespeare

Writing about a play

Journals due

27:

Othello

29:

Othello**May:**

4:

Othello

Critical response due

6: Othello
 Journals due

13: Final exam due