

SYLLABUS
EN 101.12: UNDERSTANDING LITERATURE
Spring 2013 Dr. Osteen
Office: HU242B. Hours: TTH 11-1:30 or by appointment
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REQUIRED TEXTS

Hunter, Booth and Mays, eds., *The Norton Introduction to Poetry*, 9th edition. Norton.
Ann Charters, ed., *The Story and Its Writer*. Compact 8th edition. Bedford/St. Martin's.
Martin Luther King, Jr. "Letter from Birmingham Jail." Pdf. On Moodle.
Daniel Woodrell, *Winter's Bone*. Back Bay, 2006.
Jayne Anne Phillips, *Lark and Termite*. Knopf, 2009.
Alice Munro, "Wenlock Edge" and "Child's Play." Pdfs. On Moodle.
Andrea Lunsford, *The Easy Writer*.

REQUIRED FILM

Winter's Bone. Dir: Debra Granik. 2010.

COURSE LEARNING AIMS

1. Gain greater understanding and appreciation of poetry and fiction.
2. Develop and refine your critical and analytical skills.
3. Master the elementary vocabulary of literary analysis.
4. Enhance your ability to speak and write with accuracy, clarity and a touch of grace.
5. Appreciate and practice grammatical precision in clear communication.
6. Acquire a deeper appreciation of the richness of diverse human experiences expressed in literature.
7. Have fun.

REQUIREMENTS

1. PREPARATION

a. Each student is responsible for every reading on the syllabus, which includes the specific poems and stories and the introductory material for each unit. You are also expected to read the poems in each unit that are not specifically assigned so that you fully grasp the concepts and terms. I expect full preparation for each class meeting. That means, especially in the case of poems, that you must re-read the material carefully and answer the study questions. I will give unannounced occasional quizzes to check your preparation.

b. Presence and Punctuality. If you're not here, obviously you aren't prepared and can't participate. I allow one absence with no questions asked. With your second unexcused absence, your grade begins to suffer. I also expect punctuality: anyone who arrives more than ten minutes

late is marked absent for the day.

c. Participation. This class combines lectures with class discussions. If you aren't ready to contribute to discussions, then you're not prepared for class. Please show up ready to talk. If discussions lag, quizzes will begin. Every student will be expected to read a poem aloud in class at least once. It would be wise, then, to read each assigned poem aloud before coming to class.

d. Daily assignments. To prompt discussion, you will write (almost every week) a short piece, ranging from a sentence to a page, on assigned topics. Short written assignments will alternate with quizzes and in-class writing as needed. Some of these assignments, particularly when we're reading poems, will be miniature essays; others will be paragraphs or paraphrases. These brief assignments will require you to read and to think carefully; certainly you will need to read each work more than once. Often I will collect these assignments, and or share yours with the class. The advantage? You'll come to *each* class with something to say about *each* reading. This method encourages careful reading, stimulates class discussion, and offers you a ready-made review sheet for the mid-term and final exams. Think of these assignments as ways of making the literature your own.

f. Moodle. Course announcements and assignments will be posted on the Loyola Moodle course management systems. Please check it before starting the assigned reading or assignment for each class period.

e. Videos/Films. Videos on the syllabus or assigned in class are required and will appear on an exam or writing assignment.

2. PAPERS.

a. You will write three formal papers for this course. The first will be three pages long and discuss a single poem; the second will be the same length and discuss a single story. The third paper will be comparative. For your first two papers, I will provide assignment sheets containing questions to guide your thinking. I'll hand these out in class and post them on the Blackboard site. For the final paper you must generate your own topic.

b. All formal papers must be word processed and double spaced.

c. All formal papers must have a title, along with your name, course and section number at the top of the page. Do not use plastic folders.

d. Late papers are penalized 1/3 of a grade (e.g., from a B to a B-) for each day late, beginning five minutes after the class on which the paper is due. I do not grant extensions without penalty on the date the paper is due, nor are extensions granted automatically. If you are having trouble, notify me in advance and we will discuss making other arrangements.

e. You must turn in hard copy of each paper *and* submit each one to me as an e-mail attachment, or by uploading your paper on Moodle site. ***The electronic version alone is not acceptable.*** I expect you to print out your papers and hand me the hardcopy.

f. **NOTE: No library or Internet research is permitted for any paper in this course. All you need are the texts, your brain, and your word processor.**

DISABILITIES NOTICE

If you have a letter from Disability Support Services (DSS) indicating that you have a disability or special need requiring academic accommodations, please present the letter to me, which specifies the accommodations that you might require. If necessary, schedule a meeting with me during office hours to discuss these needs. If you need academic accommodations due to a disability and have not registered with DSS, please contact the DSS office at (410) 617-2062.

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HONOR CODE NOTICE: EVERYBODY READ THIS!

This course is covered by the Loyola College Honor Code. **All students guilty of plagiarizing or cheating on any assignment will fail the course, regardless of their grades on other assignments or activities.**

The English department regards plagiarism and other forms of cheating as the antithesis of scholarship, learning, collegiality, and responsible citizenship. The department defines plagiarism as any unacknowledged use of another's words or ideas. This definition applies to non-print media, including (especially!) the Internet, as well as to books, magazines, journals, newspapers, and other print media.

It is the student's responsibility to understand what constitutes plagiarism and to avoid it in all assignments. Students should familiarize themselves with the *Loyola Undergraduate Catalogue*'s statement on "Intellectual Honesty," and with the section "Integrating Sources and avoiding Plagiarism" (pp. 197-202) in Lunsford's *Easy Writer*, the Loyola English Department's grammar and style handbook. Anyone having questions or uncertainties about plagiarism should consult with the instructor before submitting any assignment. When in doubt, err on the side of safety! Neither ignorance of the definition of plagiarism nor the lack of intention to deceive constitutes an acceptable defense in matters of scholarly dishonesty.

3. EXAMS. There will be a midterm and a final.

4. PERCENTAGES: Final grades are determined according to the following ratios:

Class participation, short assignments, quizzes:	15%
First paper:	15%
Second paper:	15%
Midterm exam:	15%
Final paper:	20%
Final exam:	20%

EN 101.12: SCHEDULE OF READINGS AND PAPERS

PART ONE: POETRY

January 15: Introduction to the course. Pound, “River-Merchant’s Wife”; Raine, “A Martian Sends a Postcard Home” (handouts: posted on Moodle).

January 17: *Theme: Families.* Hayden, “Those Winter Sundays” (49); Baca, “Green Chile” (52); Heaney, “Mother of the Groom” (45); Hadas, “The Red Hat” (39).

January 22: *The Elements of Poetry I: Tone.* NIP 27-37. Piercy, “Barbie Doll” (27); Adair, “God to the Serpent” (56) and “Cutting the Cake” (299); Hudgins, “Begotten” (42).

January 24: *The Elements of Poetry II: Sound and Rhythm.* NIP 199-212, 219-20. Chasin, “The Word Plum” (199); Duffy, “Mrs. Sisyphus” (218); Perdomo, “123rd Street Rap” (229); Harper, “Dear John, Dear Coltrane” (225). Additional study: Coleridge, “Metrical Feet” (208).

January 29: *The Elements of Poetry III: Speaker.* NIP 68-79. Parker, “A Certain Lady” (76); Plath, “Mirror” (86); Brooks, “We Real Cool” (92); Atwood, “Siren Song” (109).

January 31: *The Elements of Poetry IV: Situation and Setting.* NIP 93-105. Song, “Heaven” (250); Komunyakaa, “Tu Do Street” (327); Frost, “Range-Finding” (66); Salter, “Welcome to Hiroshima” (111).

February 5: *The Elements of Poetry V: Language: Precision and Ambiguity.* NIP 129-140. De La Mare, “Slim Cunning Hands” (134); Roethke, “My Papa’s Waltz” (138); Snyder, “Mongoloid Child” (110).

February 7: *Language: Tropes.* NIP 153-55, 165-72. Shakespeare, “That Time of Year” (166); Willard, “Snow Arrives” (156); Olds, “Sex Without Love” (139); Rich, “Two Songs” (171).

February 12: *Language: Symbol and Extended Metaphor.* Olds, “Leningrad Cemetery” (183); Dickey, “The Leap” (185); Livesay, “Other” (177).

February 14: *The Elements of Poetry VI: Structure.* NIP 231-42. Wright, “Arrangements with Earth” (243); Williams, “The Dance” (246); Heaney, “Digging” (551).

February 19: FIRST PAPER DUE.

February 21: *External Form: The Sonnet.* NIP 255-61: Read all sonnets in the section. Focus on Wordsworth, “Nuns Fret Not” (259); Keats, “Sonnet to Sleep” (266); Brooks, “First Fight. Then

April 11: *Lark and Termite*, to end. Quiz.

April 16: *Initiation: Self and Family*. Woodrell, *Winter's Bone*, through p. 122.

April 17: Group screening of *Winter's Bone*. Library Screening Room, 7 pm.

April 18: Woodrell, *Winter's Bone*, to end, plus film version.

April 23: *Initiation: Friends and Lovers*. Alice Munro, "Wenlock Edge" and "Child's Play."
(Pdfs).

April 25: *Initiation: Self and Group*. Packer, "Brownies" (701); O'Brien, "The Things They
Carried" (636). **THIRD PAPER DUE**

May 3rd, 6:30 pm: FINAL EXAM.
