**Spring 2016—English 2010: Introduction to Literature**

Section: 17746 M/W/F: 9:18-10:08

17747 M/W/F: 10-12-11:02

T/R office hours (see policy below)

Room: 202

Instructor: Brooke E. Kukay

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**Communication**

**You are expected to use Canvas throughout the duration of this course.**  I routinely update the class through announcements on Canvas and you must be in the habit of logging in and checking our Canvas course throughout the week for any announcements, etc.

*\*\*In order to contact me, you should email my Huron High School Gmail or my BGSU account. During the week, I check this account routinely, and on a daily basis, and I will get back to you within 24 hours (and normally much faster than that). If for some reason you do not hear back from me, assume I did not receive the first attempt and email me again. Do not wait until the next class to tell me you emailed me one time and didn’t hear back from me; therefore, you were unable to complete the assignment. That is not an excuse. If there are times I will not be available via email, I will let you know ahead of time. During the weekends, give me 48 hours to respond to your emails.*

***I do not check my inbox messages on Canvas as routinely as I check my email*** *(which I can easily access on my phone), so my preferred method of communication is through the email addresses above. If you send me an inbox on canvas and do not hear back from me in a timely manner, email me instead…there are days when I do not access Canvas and will not respond.*

*Although you should make every effort to attend class, if for some reason you cannot attend class it is your responsibility to reach me at the email address listed above in order to find out what work you have missed so you can stay on track. This course moves quickly and it is easy to fall behind (and hard to catch up) if you do not complete your work in a timely manner.*

*An additional note, as your English instructor, I expect you to use proper grammar and mechanics (not text-speak) in all course communications.*

**Required Texts:**

1. *Bedford Glossary of Literary Terms*. Ray/Murfin. Bedford/St. Martins
2. *Writing About Literature: A Portable Guide*. Janet Gardner. Bedford/St. Martins
3. *In the Lake of the Woods.* Tim O’Brien.

**Course Description**

What are the functions of literary genres? Why might an understanding of literary genres be important to a larger discussion of the ways in which literature and culture intersect in specific historical study and interpretation of literature? How and why have ideas about genre changed over time? How do we distinguish between different genre forms and their conventions? This course is designed to answer these questions by providing you with a general introduction to the basic genres and formal elements of literary expression: the short story, novel, drama, poetry, literary essay, memoir, and film.

**Course Learning Outcomes**

**Students who regularly attend class, do the reading, take notes, participate regularly in class discussions, and fulfill all course assignments can expect to acquire the following essential skills and outcomes:**

* How to define/approach various literary genres.
* How to recognize subtle and complex differences in the way language is used, both within the texts we will read and within the culture at large.
* How to engage in “close reading” so as to distinguish between literal and figurative meaning and in order to articulate a text’s central ideas and motifs.
* How to detect the cultural assumptions underlying texts, while simultaneously becoming conscious of your own cultural assumptions. In doing so, you will hone your skills as critical thinkers. Critical thinking involves challenging yourselves and the text(s) by asking not only “what?” but “how?” and “why?” Challenging assumptions, both your own and the text’s, requires active rather than passive engagement with the material.
* How to apply the vocabulary of literary studies to texts that are explored in the course.
* How to develop communication skills, both written and oral.
* How to investigate the social, political, and historical cultural contexts that have simultaneously shaped and been influenced by the various texts to be examined in the course.

**BOWLING GREEN PERSPECTIVE LEARNING OUTCOMES**

**H1:** Apply humanistic modes of inquiry and interpretation in the illustration of the discipline’s connection to human values.

**H2:** Demonstrate a fundamental critical understanding of the role of the arts, language, and/or media in culture and society.

**H3:** Examine how the social and cultural contexts of creative endeavors arise over a variety of historical periods.

**H4:** Illustrate the development of verbal and non-verbal communication in the humanities and/or the arts

**Course Requirements**

Quizzes: Reading quizzes will be given if I determine that they are needed and will be unannounced. If I find it necessary to give more than one quiz this semester, I will drop your lowest grade. There will NOT be exams in this class—the writing you will do will take the place of exams!

Papers: There are three assigned papers in this course. You will be writing constantly**;** as soon as you finish one paper, we will begin work on the next!

**Paper #1:** Explicating a Poem

**Paper #2:** Analyzing a Film

**Paper #3:** Critical Literary Analysis

**Reader Responses—Discussion Board**

On select weeks that are listed on your class schedule you will submit via Canvas responses to the material we have read or discussed since the previous assigned reading. The responses may be personal, but they should also demonstrate close reading and a creative, thorough response to the material. Application of literary theory or analysis of the text is encouraged. Summaries are NOT adequate. Reader Responses (Discussion Board assignments) will be graded and averaged into your overall points possible.

**Attendance, tardiness, and classroom decorum**

This is a three-credit course that meets three times per week. Therefore, **you are allowed three absences from M/W/F classes** without your grade being affected, provided that you keep up with your reading and that your assignments are submitted on time. If you do choose to miss a class, **you are responsible for getting class information from another classmate and for meeting the deadlines on your assignments**. You are also welcome to visit me during office hours, after school, before school, or during my conference period (7th) if you have concerns about material you have missed.

The bottom line is—you can’t learn if you aren’t in class, so attend and participate and you will benefit. Students who fail this class tend to have poor attendance. The first step to passing the class is actually attending the class. Everything we do in class is important!

**Participation**

**Attentive and active class participation is mandatory for success in this course. The course is discussion based—both through lecture and on the discussion boards—**and will depend upon all of us sharing our energy, enthusiasm, questions, and concerns with one another. I encourage you to recognize different perspectives represented in the classroom; to relish the richness and variety of intellectual and life experiences as they are represented both in the classroom and in the texts we will be reading; and to recognize that our knowledge and understanding of the world around us is never static, but rather continually evolving. You are therefore expected to engage the material with an open and inquiring mind. This is, after all, how learning takes place! You will not be graded on your opinions, but rather on your ability to engage the material in a thoughtful and precise manner and to construct academically sound arguments based on what you are learning.

**Office Hours Policy**

In order to stay on track throughout the semester, there will be times when it is necessary to work through office hours. Additionally, to accommodate our schedule, there could be times when we will shift our office hours to different days of the week.

Please feel free to meet with me and ask any questions concerning the course material at any time, especially during office hours. This is your time to receive assistance from me regarding any course material.

**Office hours are treated as quiet study halls. Always come prepared to work and be quiet and respectful of others working around you. A note: considering the amount of reading expected of you throughout the semester, you should use this time to read the assigned material so you do not fall behind.**

**Cell Phone Policy**

Cell phone use is strictly prohibited during school hours. Cell phones may be brought to school under the following condition:

1. The cell phone must be turned off and not in the possession of the student during school hours.
2. The cell phone must be turned off and stored in the student’s locker during school hours. The school will provide a lock to all students.

**Conferences**

Conferences must be called by the student and attended by the student. Parents may attend the conference as a guest at the discretion of the instructor.

**Reading**

This will be a reading intensive course; please complete all readings by the assigned date. I will assume that you have purchased the texts and are ready to begin the reading assignments during the first week. Readings that do not appear in your required texts will be available in the form of **pdfs on Canvas and are indicated on your syllabus with an asterisk**. Please purchase the editions I have assigned. You should be reading closely and carefully, noting passages and ideas in the text that you have specific questions and/or insights about. I expect you to be taking reading notes on all material that you are assigned. I will be calling on students regularly and will often start with what you have in your reading notes regarding the text. Your preparedness and willingness to share your notes will be part of your final grade.

**Papers (Literary Analysis papers HA 1-4)**

You will be required to write **three papers** over the course of the semester. The first will be an explication of a work (2-3 pages); the second will be a short analysis of a film (4-5 pages); and the third will be a critical literary analysis (4-6 pages). Each of these papers will require you to engage in careful close reading of a text or poem, employ terminology and techniques learned in class, and offer a persuasive argument about a theme, issue, or question you find to be evident in the material you are analyzing. **Remember:** a persuasive argument requires a thesis, supporting evidence from the text(s), and thorough explanation/development of how that evidence supports your claims.

**CORE BGP ASSESSEMENT TOOL FOR ENG 2010 will be the FINAL WRITING PROJECT, Your Critical Literary Analysis. SEE ATTACHED ASSIGNMENT RUBRIC.**

**Format:** You must use MLA documentation style for your citations and a Works Cited page. I will give you an assignment sheet for each paper that will outline my expectations in more detail. Since this is an introductory course, I will also go over the MLA documentation style in class. You will find *LIT* and your *Writing About Literature* text immensely helpful regarding these assignments. We will also spend time discussing and preparing for them in class.

**All 3 essays must be typed and double-spaced**. *Everything* in the papers should be double-spaced, including block quotations and the works cited list! Black ink on white paper is customary for scholarly work. Students should use one-inch margins on all four sides of the page and a legible, fairly standard font with serifs when preparing their papers. (Examples of acceptable fonts include Times New Roman 12 pt. or Cambria 11 pt.) There should *not* be an extra line between paragraphs, but paragraphs should begin with a half-inch indention. Your name, the course title, the instructor’s name, and the date should appear in the upper left-hand corner of the paper's first page. Students should number all pages in the upper right-hand corner. References to all works under consideration and any secondary sources should be documented following **Modern Language Association (MLA)** conventions, and a **Works Cited list**, adhering to the sixth edition of the *MLA Handbook for Writers of Research Papers*, should be included as part of the paper. I have provided an MLA template for your convenience so you should have no trouble adhering to the MLA guidelines in your papers.

**PLAGIARISM WILL NOT BE TOLERATED:** When you turn in any paper, you are certifying that it is your work and no one else’s. Remember, all of your written work is scanned through turnitin.com software. **Downloading material from the Internet, copying material from a book or other source, and/or turning in another student’s work as though it were your own all constitute acts of plagiarism and will be treated accordingly.** You are expected to be familiar with and to follow **BGSU’s Academic Honesty Policy as it is outlined in the *Student Affairs Handbook*.** **All policies and penalties for violations stated in this handbook apply to our class. Maximum penalties will be assigned for any violations of the BGSU Code of Academic Conduct.**

**Grading Overview:**

Three papers @ 100 pts. each 300

Weekly reader response N/A

**Quizzes (5 @ 10 pts. will be given randomly if needed)**

**Academic Honesty and Student Conduct:**

All students are hereby notified that this course is conducted in accordance with the Code of Academic Conduct and the Code of Student Conduct of Bowling Green State University. **Every instance of dishonesty will be reported**.

**Plagiarism:**

Plagiarism is an offense which I take very seriously in this class, and which is also viewed as a serious infraction on this campus. **Plagiarism in your papers will not be tolerated; the paper will receive a grade of zero, thereby resulting in failure of the entire course.** I have attached to this syllabus a copy of the University’s policy on plagiarism. Please make yourself familiar with it.

**BGSU Policy on Plagiarism**

(Taken from the BGSU Online Student Handbook)

Much of your college education will involve learning what others have written and then integrating those ideas into your own thinking. However, in academic writing any ideas or words not credited to another are assumed to be those of the author. The problem of plagiarism comes in when you fail to give credit for those ideas that are not original to you. The word "plagiarism," which comes from the Latin word for "kidnapping," refers to the unacknowledged use of another's words, ideas, or information. Your instructor will introduce you to strategies to avoid plagiarism, the conventions for using and acknowledging sources, and good procedures. Your instructor will also help you to gain confidence in your own writing so that you do not feel a need to borrow the ideas and/or words of others without acknowledging that borrowing.

The following is a guide to help you avoid plagiarism:

**What does not need to be acknowledged?**

* Common knowledge. If most readers would likely know something, you need not cite it.
* Facts available from a wide variety of sources. If a number of textbooks, encyclopedias, or almanacs include the information, you need not cite it.
* Your own ideas and discoveries.

**What must be acknowledged?**

* Any direct quotation. The exact words quoted must be placed in quotation marks.
* Paraphrases and summaries of others' ideas and/or words which provide background information, present facts not commonly known, and explain various positions on your topic.
* Arguable assertions. If an author presents an assertion that may or may not be true, cite the source.
* Statistics, charts, tables, and graphs from any source. Credit all graphic material even if you create the graph.

The Academic Honesty Committee considers the purchase of research papers or the employment of a person or agency to prepare such papers to be plagiarism. In addition, though you may get help in writing your paper, there are limits to the amount of help you can honestly receive. For instance, others may read your paper and point out weaknesses, but they must not rewrite the paper for you.

A problem can also occur if you want to submit a paper for one course that you have already submitted to another instructor for another class. To avoid this problem, discuss the paper with your current instructor before handing it in.

**The penalties for plagiarism range from failure on the paper to failure in the course to suspension from the university**. The Online Student Code of Conduct further explains your responsibilities and your rights (pp. 23-34):

<http://www.virtualonlinepubs.com/publication/?i=20573>

**In the chart below, the numbers refer to the various components of the Final Paper.**

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| --- | --- |
| **BGP Student Learning Outcomes** |  |
| **HA1. Apply** humanistic modes of inquiry and interpretation in the illustration of the discipline’s connection to human values. | 1. Introduces and contextualizes a work(s) of literature in relation to its historical context and relevant cultural context. Demonstrates an understanding of how humanistic values are expressed in literature as relevant to this context.  2. Demonstrates the ability to pursue a focused, clear, and relevant argument about the literature addressed in relation to a clear topic/issue of concern as relevant to the humanities connection to human values.  Writing is at the very core of the humanities. This course, which requires students to study literature, is also asking them to reflect on themselves and the values they hold. |
| **HA2. Demonstrate** a fundamental critical understanding of the role of arts, language, and/or media in culture and society. | 1-2: Demonstrates a critical understanding of the humanistic value the study of literature has for culture and society.  3. Demonstrates the ability to write a clear and coherent academic argument and also the ability to contextualize and conduct a thorough literary analysis in relation to the literary text(s) examined.  Response to Literature requires that students analyze both classic and contemporary works. Reading and analyzing work that treats the world in which our students actually live will lead to their greater understanding of the role of the arts in our culture and society. Comparing contemporary work with classic work will give them a context for understanding how themes emerge in different contexts. |
| **HA3. Examine** how the social and cultural contexts of creative endeavors arise over a variety of historical periods. | 1, 2, and 4: Demonstrates both universality of themes and the influence of specific historical and social contexts and is able to discuss specific genres and conventions as they are relevant to the specific historical and social context.  When reading works from other historical periods, students analyze how the social and cultural context in which the works were created are reflected in the work. The role of gender, for instance, in Ernest Hemingway’s *The Sun Also Rises* than it is in Charlotte Bronte’s Jane Eyre. The combination of reading a variety of literary works and then comparing their lives in the present day and age will lead students to understand the relationships between social and cultural contexts and creative endeavors. |
| **HA4. Illustrate** the development of verbal and non-verbal communication in the humanities and/or the arts. | 2, 3, 5, and 6: Demonstrates the ability to pursue a focused, clear, and relevant argument about the literature addressed in relation to a clear topic/issue of concern as relevant to the humanities connection to human values. Demonstrates also the ability to assert an interpretive claim (thesis) about a literary work and to communicate its value specifically to the study of English and the Humanities but also to society at large.  Many elements of the Final Essay go toward illustrating the development of verbal and non-verbal communication in the humanities and arts. The literature studied communicates both verbally and visually. For example, the study of R. Crumb’s graphic novel “A Hunger Artist” reveals the way the visual images and text combined demand that the reader become adept not only at verbal comprehension but at understanding visual rhetoric as well. The analysis of works centered on themes will demonstrate how the arts change and develop, but also illuminate how literature speaks to us, sometimes across centuries. |

**The Final Writing Project will be assessed using the following RUBRIC on CANVAS:**

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| --- | --- | --- | --- |
| BGP Learning Outcome | Fails to Meet Expectations | Meets Expectations | Exceeds Expectations |
| **HA1. Apply** humanistic modes of inquiry and interpretation in the illustration of the discipline’s connection to human values. |  |  |  |
| **HA2. Demonstrate** a fundamental critical understanding of the role of arts, language, and/or media in culture and society. |  |  |  |
| **HA3. Examine** how the social and cultural contexts of creative endeavors arise over a variety of historical periods. |  |  |  |
| **HA4. Illustrate** the development of verbal and non-verbal communication in the humanities and/or the arts. |  |  |  |