



**ENG 2326: 01E- US-Intro to Literature- “Literature Across Mediums”**  
**COURSE SYLLABUS: Fall 2017**  
 TTH 2:00- 3:15 PM

**Instructor:** Christopher Wydler

**Office Location:** Hall of Languages 126

**Office Hours:** Tuesday 3:30- 5:00 PM & Thursday 10:00- 11:30 PM

**Office Phone:** (903) 468.8725 (email is best method of contact)

**Office Fax:** (903) 886.5980

**University Email Address:** cwydler1@leomail.tamuc.edu

**Communication Response Time:** I respond by email within hours in most cases throughout the week. I check my email in the afternoons on the weekends.

<b>COURSE INFORMATION</b>
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**Materials – Textbooks, Readings, Supplementary Readings:**

Textbook(s) and Materials Required:

Culler, Jonathan. *Literary Theory: A Very Short Introduction*, Oxford UP, 2<sup>nd</sup> ed., 2011, ISBN# 978-0199691340

Powers, Kevin. *The Yellow Birds*. Back Bay Books, 2013, ISBN#: 978-0316219341

**Course Description:**

*From the Course Catalogue:* Introduction to Literature. Three semester hours. An introduction to the three major genres of literature: poetry, drama, and fiction. The course is designed to develop discriminating reading habits, and the student may be required to make analyses and value judgments based on critical thought.

English 2326 is designed to provide undergraduate students with an opportunity to familiarize themselves with a critical understanding of literature—what it is, its uses, and its reception. In this particular iteration of English 2326, the emphasis is on understanding why literature matters. Further, the course seeks to provide students with a particular set of skills—skills that can be used to recognize, probe, critique, and respond to works of literature across media. The course will encourage students to become comfortable with such intellectual interactions with any given work of literature. Indeed, literature—as a creative process, as an immersive experience, as a cultural artifact—helps define who we are. Thus, by using different critical approaches on a single work of literature, distinct interpretations of that work may be equally valid and compelling and may, in turn, tell us something valuable about who we are.

This course is an exploration of the expansive field of literature. As we trace our way through major literary modes such as fiction, poetry, and drama, we will work to develop a model of literary criticism—a specific procedure or rules of engagement that will allow for deeper understanding of a given work of literature. At its core, this journey through literature will make students more cognizant of the structural,

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thematic, social, political, and interpretive features that undergird the power and meaning of literature, how literary works are experienced, and how they remain relevant in our changing world. Students should plan to engage in productive discussions based on commonplace readings as well as to compose short, critical papers over each of the three literary forms we study.

### **Course Objectives:**

- Students will demonstrate their understanding of literary forms
- Students will hone their ability to write a critical essay

### **Student Learning Outcomes:**

- Students will hone their ability to interpret literature by participating in class discussions.
- Students will demonstrate their understanding of different types of literature by submitting a critical essay on a given literary form.

<b>COURSE REQUIREMENTS</b>
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### **Content Warning**

Some of the works of fiction we are going to be reading this semester deal with Tough Subjects—things like racism, violence, sexual assault, war, mental health or self harm, etc. Should any of this be potentially harmful for you to read, please let me know ahead of time and we will figure something out. The chosen reading material are topically linked to war and the effects of war and trauma.

### **Assignments and Evaluation**

This course consists of a series of activities and assessments designed to assist you in achieving the outcomes and objectives of this course. By the end of this course you will have read and analyzed an array of literary forms, including poetry, fiction, and drama. During the semester, you will complete several major assignments designed to build on each other intellectually and conceptually.

### **Graded Assignments**

*Class Participation (20%):* To do well with this aspect of the course, you should contribute to the class discussion, raising questions, responding to classmates, and sharing insights in ways that keep the conversation moving forward in meaningful, generative, and generous ways. Your contributions should demonstrate your careful reading of all assigned texts and preparation of any additional activities. Wherever possible, take us to the text. Bring your readings to class so you have your notes on hand as we discuss them.

NOTE: If you are absent for any reason, you must submit a 250-word response to a specific issue in the readings along with an explanation regarding the reason for your absence. The latter needn't be more than a sentence or two. If you miss a class and you fail to submit this required response, you will receive no participation credit for the day. Submit this response email to me. The response is due within 24-hours of the missed class period. This is not an option for missing a lot of class. This is a face-to-face class and you are expected to attend and participate in our face-to-face meetings. Therefore, you should miss as little

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class as possible. However, sometimes things happen. That's fine. Just don't make it a habit.

*Discussion Leader (10%):* For this assignment you will prepare to lead the discussion of a given work on a given class meeting. You will prepare by indicating discussion topics and distributing them to the class beforehand.

*Critical Presentation (10%):* At least once this term, you will present to the class a close reading of one of the assigned literary works. Your presentation must include the following information: (a) a concise, accurate, and clear summary of the selected work and (b) evidence to support your understanding of the text as communicated to your classmates. Your analysis should demonstrate your understanding of the relevant literary form: Fiction, Poetry, or Drama, based on one of the elements articulated as fundamental to a select concept in our textbook. For example, if your presentation is on Jamaica Kincaid's *Girl*, you will need to approach your analysis as "Fiction" (the literary genre) based on one of the following components of Fiction: plot, narration and point of view, character, setting, symbol and figurative language, and/or theme. Your presentation should include at least one rich, meaningful quote from your selected text and a discussion of that quote according to one of the elements fundamental to the relevant literary genre (Poetry, Fiction, or Drama). Your presentation must also include at least three relevant visual elements designed to communicate your critical reading. Think of this as an oral version of the written "critical essays" you will be required to compose throughout the semester.

NOTE: (1) you will be required to sign up for this before the third week of classes; (2) the literary work you select for your Critical Presentation should not be the same one you analyze in one of your Critical Essays.

*Critical Essays (30%):* Throughout the course you will compose three (3) short but focused papers. Each paper will concern one of the three literary forms we will explore (Poetry, Drama, and Fiction). You will engage the specified work of literature in a sustained, focused, critical, and analytical way.

Your first essay should focus on a literary work included in the "Fiction" section of the *Norton Introduction* and should, therefore, address at least one major component of this genre as articulated in that section (plot, narration and point of view, character, setting, symbol and figurative language, or theme).

Your second essay should focus on a literary work included in the "Poetry" section and should, therefore, address at least one major component of this genre as articulated in that section (speaker, situation and setting, theme and tone, language, visual imagery and figures of speech, symbol, sounds, internal structure, or external form).

Your third essay should focus on a literary work included in the "Drama" section and should, therefore, address at least one major component of this genre as articulated in that section (see Chapter 16). You will *not* be required to consult outside scholarship or writings other than the specified work. Each essay will be 3-4 full, double-spaced pages with one-inch margins (MLA style). The goal of each paper is to explore one specific component of the given work and demonstrate how your observations clarify how the work has greater meaning beyond narrative or lyric poetry. In other words, you will attempt to argue why the literary work under examination matters. Each essay will comprise 10% of your course grade.

NOTE: The literary works you select for these Critical Essays should NOT be the same one you select for your Critical Presentation.

*Portfolio (30%):* Your final project is a portfolio that demonstrates your understanding of the literary forms covered in this class. To this end, your portfolio will include the following:

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- A 3-4 page introduction in which you reflect upon what you have learned in this course in response to the goals articulated in this syllabus in the “Course Description,” “Course Objectives,” and “Student Learning Outcomes” of the syllabus (pages 1-2 above) and the ways in which the critical essay included in your portfolio demonstrates that understanding;
- A deeply revised critical essay that represents your best work this semester.

The critical essay you chose to revise and include in your portfolio is up to you. However, you will select one of the critical essays you composed on Poetry, Drama, or Fiction (see “Critical Essays” above).

Class Participation 20%  
 Discussion Leader 10%  
 Critical Presentation 10%  
 Critical Essays 30%  
 Portfolio 30%

Scale used to compute final letter grades:

Percentage  
 A: 100-90  
 B: 89-80  
 C: 79-70  
 D: 69-60  
 F: 59-0

*Extra Credit:* Extra credit opportunities are only provided at the discretion of the instructor. As a general rule, expect no extra credit opportunities. However, there may be an opportunity this semester.

*Late Work:* As a rule, late work is only accepted under special circumstances that are negotiated between the instructor and the student.

## TECHNOLOGY REQUIREMENTS

You will need:

- Flash drive or other means (dropbox.com account, for example) of storing digital versions of the essays and other written material you generate (always, always keep a backup of everything you turn in!)
- A valid, working email address that you check often (everyday)
- Regular internet access (additional readings available online)
- Access to a computer with a word processing program and a printer
- Ability to print pages throughout the semester (funds, ink, paper, etc.)

## ACCESS AND NAVIGATION

NOTE: Syllabus is subject to change at the instructor’s discretion.

Some texts for this course exist exclusively online, so you must have Internet access to read and/or view these texts.

## COMMUNICATION AND SUPPORT

### **Interaction with Instructor Statement:**

Please contact your instructor with any questions you may have. Your instructor's communication preference is e-mail, and his address is: cwydler1@leomail.tamuc.edu. Also, each instructor in the Department Of Literature And Languages is required to keep at least three office hours per course per week. Your instructor's office hours are listed in the beginning of the syllabus.

### **Grievance Procedure:**

Students who have concerns regarding their courses should first address those concerns with the assigned instructor in order to reach a resolution. Students who are unsatisfied with the outcome of that conversation or have not been able to meet individually with their instructor, whether in-person, by email, by telephone, or by another communication medium, should schedule an appointment with the Assistant Department Head: Dr. Karen Roggenkamp (karen.roggenkamp@tamuc.edu). If the issue is not resolved the student must then consult with the Department Head: Dr. Hunter Hays (Hunter.Hayes@tamuc.edu). Always discuss the problem with the instructor first before reaching out to a higher chain of command.

Where applicable, students should also consult University Procedure 13.99.99.R0.05 ("Student Appeal of Instructor Evaluation").

Departmental Chain of Command for ENG 2326: Instructor -> Dr. Karen Roggenkamp, Assistant Department Head -> Dr. Hunter Hayes, Department Head

## COURSE AND UNIVERSITY PROCEDURES/POLICIES

### **Course Specific Procedures:**

#### *Attendance Policy*

For classes that meet twice a week, students may miss up to five times without penalty. After the fifth absence, the student's final grade will drop by one letter. After the seventh absence, the student may not be able to pass the course. For classes that meet three-times a week, students may miss up to six times without penalty. After the seventh absence, the student's final grade will drop by one letter. After the ninth absence, the student may not be able to pass the course. Please note, there will be assignments given throughout the course of the semester that cannot be made up do to an absence.

There is no such thing as "partial attendance"—students are either present for the entire course or they are absent. Excessive tardiness can be penalized as an absence. The university has no policy for "excused absences" except for university-sanctioned events, so please save your absences for illness, court appearances, childcare arrangements, and other situations when you must miss class.

#### *Academic Honesty*

The official departmental policy: "Instructors in the Department of Literature and Languages do not tolerate plagiarism and other forms of academic dishonestly. Instructors uphold and support the highest

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academic standards, and students are expected to do likewise. Penalties for students guilty of academic dishonesty include disciplinary probation, suspension, and expulsion. (Texas A&M University-Commerce Code of Student Conduct 5.b [1,2,3])

If you ever have any questions about a particular use of a source, always ask your instructor. They want you to avoid plagiarism, too, so they will help you do so whenever and wherever they can. Do what you can to take advantage of this support—to look innocent in addition to being innocent when it comes to charges of plagiarism.

Students guilty of academic dishonesty of plagiarism can expect to fail the assignment in question or the entire course depending on the nature of the incident.

### *On University-Sanctioned Activities*

To accommodate students who participate in university-sanctioned activities, different sections of this course are available both face-to-face and online. If you think that this course may conflict with a university-sanctioned activity in which you are involved--athletics, etc.--please see your instructor after class on the first day.

### **University Specific Procedures:**

Tenets of Common Behavior statement: All students enrolled at the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See current Student Guidebook)

Campus Concealed Carry statement: Campus Concealed Carry - Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to (<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedure/s/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Nondiscrimination notice: A&M–Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Students with Disabilities information: 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:

Student Disability Resources & Services Texas A&M University-Commerce Gee Library, Room 162 Phone (903) 886-5150 or (903) 886-5835 Fax (903) 468-8148  
StudentDisabilityServices@tamuc.edu

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**TENATIVE COURSE OUTLINE / CALENDAR\***

The following course schedule is subject to revisions and other modifications, as the instructor deems necessary for the course. Any changes to the course schedule will be announced on the course website and in class in advance of the week in which the change will occur.

Unless otherwise specified, all the readings referenced below can be found in the *Literary Theory*.

Discussion Leaders will begin discussion Week 3. DL's will be scheduled Week 2.

**ALL READINGS ARE ASSIGNED ARE DUE THAT DAY IN CLASS****WEEK 1****Tues. Aug 29**

- Class Introduction, Syllabi Overview

**Thurs. Aug 31**

- What is Literature?
- What does Literature do?
- What are genres?
- Why read literature?
- Why study literature?

**UNIT ONE: FICTION****WEEK 2****Tues. Sept 5**

- Read: LT Ch. 1-2
- Sign up for DL

**Thurs. Sept 7**

- Read: LT Ch. 3-4
- Sign up for DL

**WEEK 3****Tues. Sept 12**

- Read: LT Ch. 5-6

**Thurs. Sept 14**

- Read: LT Ch. 7-9

**WEEK 4****Tues. Sept 19**

- Read: YB Ch. 1-3

**Thurs. Sept 21**

- Read: YB Ch. 4-5

**WEEK 5****Tues. Sept 26**

- Read: YB Ch. 6-8
- Conceptual Conversation for Critical Essay 1

**Thurs. Sept 28**

- Read: YB Ch. 9-11

**WEEK 6****Tues. Oct 3**

- Peer-Review in Class

**Thurs. Oct 5**

- Critical Essay 1 Due

**UNIT TWO: POETRY****WEEK 7**

The poetry we will be reading can be found on this website: <http://www.warpoetry.co.uk> and <http://www.poetryfoundation.org>

I suggest bookmarking these sites since we will be frequently visiting these collections of poetry.

**Tues. Oct 10**

- WP- Bio on Wilfred Owen, "Dulce Et Decorum Est," "Anthem for Doomed Youth"
- PF- "A Terre," "Arms and The Boy," "Strange Meeting," "The Last Laugh"

**Thurs. Oct 12**

- WP- Bio on Rupert Brooke

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- PF- “Peace,” “Retrospect,” “The Dead,” “The Soldier,” “Sonnet Reversed,” “Tiare Tahiti”

**WEEK 8**

**Tues. Oct 17**

- WP- Main Index → 2006 War Poems
- Conceptual Conversation

**Thurs. Oct 19**

- WP- Main Index → 2007-2008 War Poems

**WEEK 9**

**Tues. Oct 24**

- Peer-Review in Class

**Thurs. Oct 26**

- Critical Essay 2 Due

**UNIT THREE: VISUAL  
STORYTELLING**

**WEEK 10**

**Tues. Oct 31**

- “Bengal Tiger at the Baghdad Zoo”

**Thurs. Nov 2**

- “Bengal Tiger at the Baghdad Zoo”

**WEEK 11**

**Tues. Nov 7**

- Film viewing in class

**Thurs. Nov 9**

- Film viewing in class

**WEEK 12**

**Tues. Nov 14**

- Reading TBA
- Conceptual Conversation

**Thurs. Nov 16**

- Reading TBA

**WEEK 13**

**Tues. Nov 21**

- NO CLASS- THANKSGIVING

**Thurs. Nov. 23**

- NO CLASS- THANKSGIVING

**WEEK 14**

**Tues. Nov 28**

- Critical Essay 3 Due

**Thurs. Nov 30**

- Discussion of Portfolio

**WEEK 15**

**Tues. Dec 5**

- Presentation Workshop

**Thurs. Dec 7**

- NO CLASS-Conferences for final project

**WEEK 16**

**Finals Week-** Critical presentations/Portfolio Due-Time TBA

\*Instructor reserves the right to make changes to the syllabus and course calendar to accommodate the needs of the class and specific learning outcomes.