



Course LIT-3304.501 Literature and Composition
Professor Dr. M. Christine Tata
Term Fall 2016
Meetings Wednesdays 7 p.m. – 9:45 p.m.
Room ATC 2.101

Professor's Contact Information

Phone 214-718-2785
Office Location JO4.502
Email Address mct160230@utdallas.edu
Office Hours Wednesdays, 5 p.m. – 6:45 p.m., or by appointment
Other Information Please check your "clutter" folder for emails sent via CourseBook.

General Course Information

Pre-requisite	RHET 1302
Course Description	Presented in workshop fashion, this class offers students a hands-on opportunity to reflect deeply about literature, to write imaginatively about what they encounter, and to edit their writing critically and skillfully. Students will experience close readings of a variety of texts – including short stories, poems, plays, literary criticism, TED talks, films, and graphic stories – and write creative responses for presentation and discussion in peer groups of twos and threes. Then, students will deeply analyze their own writing and the writing of their peers, learning specific techniques for revising and polishing each draft. Students will be assessed on how well they engage with each step in the process of reading, reflection, and revision. At the end of the course, students will have mastered important techniques for generating and perfecting lucid and graceful prose, and they will have completed a portfolio comprising a notebook of in-class writing, several short papers and their revisions, and, in lieu of a final exam, a substantial essay demonstrating their skills in literary analysis and response.
Learning Outcomes	<ul style="list-style-type: none"> ➤ When successful in this course, students will be able to read, experience, absorb, and investigate significant works of literature. ➤ In dialogue with selected pieces of literature, students will be able to write a variety of creative and critical responses, essays, analyses, and research papers. ➤ Students will learn practical, advanced editing techniques for polishing those texts, practicing close reading skills on their own writing. ➤ Students will gain experience in critical discourse in literature.
Required Texts & Materials	<p><i>The Norton Introduction to Literature, Shorter 12th Edition.</i> Kelly J. Mays, Editor. W.W. Norton & Company. ISBN 978-0-393-93892-0 (Referred to in Syllabus as <i>Literature</i>)</p> <p><i>The Sense of Style: The Thinking Person's Guide to Writing in the 21st Century.</i> Steven Pinker. Viking Press 2014. ISBN 978-0-670-02585-5 (Referred to in Syllabus as <i>Style</i>)</p> <p>A writer's journal: This can be a bound journal, a composition book, a spiral notebook with pockets, or a binder, suitable for capturing in-class writing throughout the semester.</p> <p>A Turnitin Account: You will receive an email with an ID and password for this class. Please set up the class in a Turnitin account.</p>

	<p>Green, blue, or purple pens for editing texts. Not red.</p> <p>Internet access; UTD email account; Microsoft Word or equivalent.</p> <p>This syllabus: Please print a hard copy and bring it to each class.</p>
Suggested Texts, Readings, & Materials	<p>Revising Prose. Richard A. Lanham. 5th ed. Pearson Education, 2007. ISBN 0-321-44169-9. Practical tactics for polishing your prose.</p> <p>MLA Handbook for Writers of Research Papers. Joseph Gibaldi. 7th ed. Modern Language Association, 2009. ISBN: 978-1-60329-024-1</p> <p>Also available: MLA apps for iPhone and Android; free bibliography generators. However, the products of these programs will need to be checked for accuracy.</p> <p>Grammar handbook, dictionary, and thesaurus, or reliable online versions.</p>

Assignments & Course Calendar

Week Number and Date	Topics, Readings, Assignments, and Deliverables
Week 1 August 24	<p>Introduction: What Are We About?</p> <p>IN CLASS</p> <p>PREVIEW: syllabus, goals, and desired outcomes</p> <p>READ:</p> <p>Anonymous: <i>The Elephant in the Village of the Blind</i> (13)</p> <p>Collins: <i>Introduction to Poetry</i> (733)</p> <p>Dillard: from "A Writer in the World" <i>The Writing Life</i> (handout)</p> <p>WRITE: Introduce the writer's journal</p> <p>DISCUSS PAPER #1: Topics, ideas, sources, themes, expectations.</p>
Week 2 August 31	<p>Seeing, Reading, Responding to Fiction</p> <p>BEFORE CLASS</p> <p>READ in Literature:</p> <p>Brewer: <i>20/20</i> (16 – 17)</p> <p>Satrapi: <i>The Shabbat</i> (26 – 28)</p> <p>Alexie: <i>Flight Patterns</i> (54 – 66)</p> <p>Joyce: <i>Araby</i> (168 – 173)</p> <p>Carver: <i>Cathedral</i> (32 – 42)</p> <p>*Wilbur: <i>The Beautiful Changes</i> (835 – 836)</p> <p>*Powell: <i>Kind of Blue</i> (836)</p> <p>READ in Style: "Good Writing" (11 – 26)</p> <p>WRITE PAPER # 1. Submit in Turnitin and bring one hard copy to class.</p>
Week 3 September 7	<p>Being in Dialogue with Literature: Critical Contexts</p> <p>BEFORE CLASS</p> <p>READ in Literature:</p> <p>O'Brien: <i>The Things They Carried</i> (562 – 577)</p> <p>Kaplan: "The Undying Uncertainty of the Narrator of Tim O'Brien's <i>The Things They Carried</i>" (577 – 582)</p> <p>Smith: "The Things Men Do: The Gendered Subtext in Tim O'Brien's <i>Esquire Stories</i>" (582 – 592)</p> <p>Farrell: "Tim O'Brien and Gender: A Defense of <i>The Things They Carried</i>" (592 – 598)</p> <p>*Cofer: <i>The Changeling</i> (754 – 755)</p> <p>*Waite: <i>The Kind of Man I Am at the DMV</i> (759)</p>

	<p>READ in Style: “A Window Onto the World” (27 – 56)</p> <p>IN CLASS</p> <p>DISCUSS the edited paper. <i>What do those marks mean?</i></p> <p>DISCUSS PAPER #2: Topics, ideas, theses, development, expectations.</p>
<p>Week 4 September 14</p>	<p>Telling Stories: What’s Happening, and Who Says?</p> <p>BEFORE CLASS</p> <p>READ in Literature:</p> <p>Oates: <i>Where Are You Going, Where Have You Been?</i> (125 – 137)</p> <p>Bambara: <i>The Lesson</i> (146 – 151)</p> <p>Saunders: <i>Puppy</i> (186 – 192)</p> <p>Egan: <i>Black Box</i> (193 – 216)</p> <p>*Parker: <i>A Certain Lady</i> (742 – 743)</p> <p>*Dove: <i>Daystar</i> (762)</p> <p>*Pastan: <i>To a Daughter Leaving Home</i> (762 – 763)</p> <p>Critical Approaches (1971 – 1995)</p> <p>WRITE: PAPER # 2 DRAFT and submit in Turnitin.</p> <p>IN-CLASS</p> <p>BRING THREE COPIES OF PAPER #2.</p> <p>FIRST PEER REVIEW: PAPER #2</p>
<p>Week 5 September 21</p>	<p>Telling Stories: People, Postures, Spaces</p> <p>BEFORE CLASS</p> <p>READ in Literature:</p> <p>Character (218 – 225)</p> <p>Paley: <i>A Conversation with My Father</i> and the author on her work (67 – 72)</p> <p>Morrison: <i>Recitatif</i> (238 – 253)</p> <p>Wallace: <i>Good People</i> (253 – 258)</p> <p>*Whitman: [I celebrate myself, and sing myself] (743 – 744)</p> <p>*Plath: <i>Daddy</i> (1073 – 1075)</p> <p>Setting (284 – 290, including Calvino, Mitchell, Randall fragments)</p> <p>Tan: <i>A Pair of Tickets</i> (302 – 316)</p> <p>*Arnold: <i>Dover Beach</i> (766 – 767)</p> <p>*Hecht: <i>The Dover Bitch</i> (775 – 776)</p> <p>View TED Talk: Amy Tan “Where Does Creativity Hide?” https://www.ted.com/playlists/194/10_talks_from_authors</p> <p>READ in Style: Chapter 3 “The Curse of Knowledge” (57 – 76)</p> <p>WRITE: PAPER # 2 REVISION DUE</p>
<p>Week 6 September 28</p>	<p>Writing and Revising: The “Curse of Knowledge”</p> <p>BEFORE CLASS</p> <p>READ in Literature:</p> <p>Symbol (334 – 339)</p> <p>Hawthorne: <i>The Birth-Mark</i> (339 – 350)</p> <p>Danticat: <i>A Wall of Fire Rising</i> (366 – 378)</p> <p>*Parker: <i>One Perfect Rose</i> (852 – 853)</p> <p>*Blake: <i>The Sick Rose</i> (853)</p> <p>*Rich: <i>Diving into the Wreck</i> (858 – 860)</p> <p>Theme (383 – 387)</p> <p>Crane: <i>The Open Boat</i> (387 – 404)</p> <p>Sedaris: <i>Jesus Shaves</i> (462 – 466)</p> <p>IN CLASS</p> <p>DISCUSS PAPER #3: Symbols, themes, settings, creative responses.</p>

<p>Week 7 October 5</p>	<p>Hearing the Heart</p> <p>BEFORE CLASS</p> <p>READ in Literature:</p> <p>Sounds of Poetry (863 – 875). Including:</p> <ul style="list-style-type: none"> *Chasin: <i>The Word Plum</i> (867) *Fearing: <i>Dirge</i> (867) *Pope: <i>Sound and Sense</i> (868) *Coleridge: <i>Metrical Feet</i> (873) <p>Writing About Literature (1885 – 1922)</p> <p>READ in Style: Chapter 5: “Arcs of Coherence” (139 – 186)</p> <p>IN CLASS</p> <p>DISCUSS PAPER # 3: Please be prepared to articulate the topic you have chosen and how you are progressing.</p>
<p>Week 8 October 12</p> <p><i>Mid-term grades submitted by October 15.</i></p>	<p>Shaping Thought</p> <p>BEFORE CLASS</p> <p>READ in Literature:</p> <p>External Form (918 – 928) Including:</p> <ul style="list-style-type: none"> *Wilbur: <i>Terza Rima</i> *Thomas: <i>Do Not Go Gentle into That Good Night</i> (922) *Trethewey: <i>Myth</i> (923) *Bishop: <i>Sestina</i> (923 – 924) <p>And these curiosities:</p> <ul style="list-style-type: none"> *Shuttleworth: <i>Sestina</i> (925) *cummings: [I(A)] (926) *cummings: [Buffalo Bill’s] (926) *Herbert: <i>Easter Wings</i> (927) *Swenson: <i>Women</i> (928) <p>Selections from <i>The Sonnet: An Album</i> (931 – 932)</p> <ul style="list-style-type: none"> Shakespeare: [Let me not to the marriage of true minds] (934) Milton [When I consider how my light is spent] Wordsworth: <i>Nuns Fret Not</i> (935 – 936) Millay: [I will put Chaos into fourteen lines] (938) Harwood: <i>In the Park</i> (940) Collins: <i>Sonnet</i> (941) Alexie: <i>The Facebook Sonnet</i> (942) Johnson: <i>Sonnet to a Negro in Harlem</i> (1046) <p>WRITE: PAPER #3 DRAFT and submit it in Turnitin.</p> <p>IN CLASS</p> <p>BRING THREE COPIES OF PAPER #3.</p> <p>SECOND PEER REVIEW: PAPER #3.</p>
<p>Week 9 October 19</p>	<p>Capturing Time, Movements, and Messages</p> <p>BEFORE CLASS</p> <p>READ in Literature:</p> <p>Selections from <i>The Harlem Renaissance</i> (1031 – 1062) Including:</p> <p>Poems of the Harlem Renaissance</p> <ul style="list-style-type: none"> Bontemps: <i>A Black Man Talks of Reaping</i> (1040 – 1041) Cullen: <i>Yet Do I Marvel</i> (1041) Cullen: <i>Saturday’s Child</i> (1041 – 1042) Grimke: <i>Tenebris</i> (1043) Hughes: <i>Harlem</i> <li style="padding-left: 20px;"><i>The Weary Blues</i> (1043 – 1044) <li style="padding-left: 20px;"><i>I, Too</i> (1045) McKay: <i>If We Must Die</i> (1047)

	<p>Contextual Excerpts Fisher: From <i>The Caucasian Storms Harlem</i> (1054 – 1058) Hurston: <i>How It Feels to Be Colored Me</i> (1059 – 1062)</p> <p>VIEW TED Talk: https://www.ted.com/playlists/194/10_talks_from_authors Chimamanda Ngozi Adichie: “The danger of a single story”</p> <p>WRITE: PAPER #3 REVISION DUE</p>
<p>Week 10 October 26</p>	<p>Reading in All Dimensions: Sight, Sound, Thought, Space, and Time (Part One) BEFORE CLASS READ in <i>Literature</i>: Reading Drama (1152 – 1155; 1178-1187) Shakespeare: <i>A Midsummer Night’s Dream</i> (1288 – 1349) Optional: VIEW film production. Recommended versions for comparison: <i>1999 Directed by Michael Lynn Hoffman, with Kevin Kline, Michelle Pfeiffer, Stanley Tucci, Christian Bale, Rupert Everett, and Calista Flockhart</i> <i>1969 Directed by Sir Peter Hall and using The Royal Shakespeare Academy’s cast of actors, including Helen Mirren, Judi Dench, and Ian Holm</i></p>
<p>Week 11 November 2</p>	<p>Reading in All Dimensions: Sight, Sound, Thought, Space, and Time (Part Two) BEFORE CLASS READ in <i>Literature</i>: Hudes: <i>Water by the Spoonful</i> (1239 – 1286) Optional: VIEW video productions; various versions available on YouTube for review and comparison.</p> <p>IN-CLASS BRAINSTORM PAPER #4 TOPICS.</p> <p>DISCUSS research requirements for PAPER # 4: Five peer-reviewed articles and/or professional reviews.</p>
<p>Week 12 November 9</p>	<p>WRITING/RESEARCH WEEK BEFORE CLASS READ: Peer-reviewed articles on your chosen topic. WRITE: Reading notes, pre-writing, ideas for your paper gleaned from your research.</p> <p>VIEW TED Talk: Ken Robinson Do schools kill creativity?</p> <p>IN CLASS REPORT ON PAPER #4 TOPICS. Please prepare a one-sentence description of the topic of your final paper and the approach you will take.</p>
<p>Week 13 November 16</p>	<p>WRITING/RESEARCH WEEK BEFORE CLASS READ: Peer-reviewed articles on your chosen topic. WRITE: PAPER #4 ANNOTATED BIBLIOGRAPHY TO TURN IN.</p> <p>IN CLASS PRESENT: Please be prepared to make a five-minute oral summary of the materials in the annotated bibliography you will turn in.</p>

<p>Holiday Break November 23 <i>Class does not meet</i></p>	<p><i>Fall Break Monday, November 21 – Wednesday, November 23. Thanksgiving Holiday Thursday, November 24 – Saturday, November 26.</i></p>
<p>Week 14 November 30</p>	<p>WRITING/RESEARCH WEEK</p> <p>BEFORE CLASS READ: Peer-reviewed articles on your chosen topic. WRITE: PAPER #4 INTRODUCTION AND CONCLUSION DRAFTS DUE</p> <p>IN-CLASS HAVE READY THREE COPIES OF PAPER #4'S INTRODUCTION AND CONCLUSION. THIRD PEER REVIEW: PAPER #4 INTRODUCTION/CONCLUSION</p>
<p>Week 15 December 7 <i>Last day of classes.</i></p>	<p>WRITING/RESEARCH WEEK</p> <p>BEFORE CLASS READ: Peer-reviewed articles on your chosen topic. WRITE: PAPER #4 DUE – submit final version to Turnitin</p> <p>IN CLASS TURN IN PAPER #4: BRING TO CLASS ONE FINAL CLEAN COPY, ALL DRAFTS EDITED IN PEER REVIEW, AND ALL RUBRICS. REVIEW WRITING JOURNALS EVALUATE, CLOSE, AND LOOK AHEAD.</p>
<p>Final Requirements</p>	<p>There is no final exam in this class.</p>
<p>Final Grading Period</p>	<p>Friday, December 9 – Thursday, December 22</p>

Course Policies

<p>Points to be Earned</p>	<table> <tr><td>15 Weekly Quizzes @ 1 point each</td><td>15 points</td></tr> <tr><td>Peer Reviews (3 points each)</td><td>9</td></tr> <tr><td>Paper #1 (5 pages)</td><td>10</td></tr> <tr><td>Paper #2 Draft (5 pages)</td><td>10</td></tr> <tr><td>Paper #2 Revision</td><td>10</td></tr> <tr><td>Paper #3 Draft (7 pages)</td><td>10</td></tr> <tr><td>Paper #3 Revision</td><td>10</td></tr> <tr><td>Paper #4 Annotated Bibliography and Presentation</td><td>5</td></tr> <tr><td>Paper #4 Introduction/Conclusion Draft</td><td>5</td></tr> <tr><td>Paper #4 Introduction/Conclusion Revision</td><td>5</td></tr> <tr><td>Paper #4 Completed (7 – 10 pages)</td><td>11</td></tr> <tr><td>TOTAL</td><td>100 POINTS</td></tr> </table>	15 Weekly Quizzes @ 1 point each	15 points	Peer Reviews (3 points each)	9	Paper #1 (5 pages)	10	Paper #2 Draft (5 pages)	10	Paper #2 Revision	10	Paper #3 Draft (7 pages)	10	Paper #3 Revision	10	Paper #4 Annotated Bibliography and Presentation	5	Paper #4 Introduction/Conclusion Draft	5	Paper #4 Introduction/Conclusion Revision	5	Paper #4 Completed (7 – 10 pages)	11	TOTAL	100 POINTS
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<p>About the Papers</p>	<p>Paper #1: Due August 31. This will be a paper of approximately five pages that explores <i>your</i> response to one or more of the stories or poems encountered in Week 2. Under the general umbrella of reader response criticism, you will have broad latitude. The paper can be an analytical, persuasive, or comparative essay; a creative response; or a close reading exploring how the selection works as a story or poem. The paper will be evaluated on your engagement with the material and your current ability to write concise, meaningful, well-constructed prose that represents your voice and your thoughts.</p> <p>Paper # 2: Due September 14. This will be a paper of approximately five pages that offers a literary critique of one or more of the stories read in Week 3 or Week 4. You may model the paper after the literary criticisms and reviews that you have read in Week 3. This paper should have a discernible thesis that you support with evidence and insight. Your first draft will be evaluated on how well you have read and</p>																								

	<p>articulated your views on the story you have selected. The final draft will be evaluated on how well you revise and improve your draft, working with the editorial feedback you receive in the peer review.</p> <p>Paper #3: Due October 12. This will be a paper of approximately seven pages that offers a specific literary critique of one or more of the stories or poems read in Week 5, 6, or 7. In this effort, you will choose a specific aspect of the selected piece(s) to analyze – character, setting, symbol, or theme. You may also wish to use a specific mode of criticism (see “Writing about Literature,” 1885 – 1922). Your first draft will be evaluated on how well you have read and engaged with the aspect of literature you selected, and how creatively you have responded to it. The final draft will be evaluated on how well you revise and improve your draft, working with the editorial feedback you receive in the peer review.</p> <p>Paper #4: Topic due November 9; Annotated Bibliography due November 16; Introduction/Conclusion due for peer review November 30; Complete Paper due December 7. This will be a paper of 7 – 10 pages in which you select a work or works of literature from the semester’s readings, analyze and respond to it creatively and personally, and discover five or more critical responses of others to the text, the author, or other aspects of the work. Your paper will present your response in dialogue with the other critical responses, with the goal of establishing your insight as a valid new piece of knowledge about this particular piece of literature. Your paper will be evaluated on how well you have engaged with the text, how well you have incorporated the insights from your research into your new interpretation, and how well you read and revise your own writing for a polished final product.</p>
Style Requirements for All Papers	<p>All papers, even drafts, must be formatted cleanly in MLA style. One resource: https://owl.english.purdue.edu/owl/resource/747/22/</p> <p>Papers will also be submitted in Turnitin, on the due dates given in the syllabus.</p>
Make-up Work	Classwork cannot be made up after the fact, but arrangements can be made for necessary pre-approved absences.
Extra Credit	There is no extra credit offered in this class, but, with instructor’s permission, papers can be re-written to improve a grade.
Late Work	Papers are due by the beginning of the class when they are due. No late paper submissions will be accepted <i>unless by arrangement with the instructor</i> . Late submissions may be docked up to a letter grade for each 24 hours they are late.
Special Assignments	In addition to the readings required each week, work outside of class may include viewing videos, exploring websites, and performing additional research for presentation to the class.
Class Attendance	<p>Attendance counts in this class. You get a point for each class just for showing up on time and prepared. Absences are treated as “no-fault” – that is, the excuse does not matter – but a pre-arranged, pre-approved absence is easier to cope with than a last-minute ditch. Keep in touch.</p> <p>Every absence past two not only loses those points but can affect your grade. Two late arrivals or early departures will count as one absence.</p>
Classroom Citizenship	<p>Our workshop will be conducted with courtesy, engagement, good humor, and best effort at all times.</p> <p>Cell phones must be turned off (not merely set to vibrate) and put away so that we may engage with and learn from the people actually present. Messages may be checked only during the breaks.</p> <p>Text messaging or web surfing distracts everyone and ruins the mood – it’s been proven with science. If texting or surfing, you will be asked to leave the classroom and will not receive participation points for that day. Then, you’ll need to meet privately with the instructor to gain re-entry to the next scheduled class.</p>

Academic Ethics	Academic integrity is expected of each scholar in this class. If you have any questions about academic dishonesty, you must ask the instructor or consult this resource: http://www.utdallas.edu/deanofstudents/maintain/
Comet Creed	This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same: <i>“As a Comet, I pledge honesty, integrity, and service in all that I do.”</i>
UT Dallas Syllabus Policies and Procedures	The University has established standard policies and procedures that are part of every course syllabus. Students and faculty are required to know and comply with these policies, which are found at http://provost.utdallas.edu/syllabus-policies/ . Please review and let the instructor know if you have any questions about any of these rules or standards.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the instructor and will be communicated appropriately. Students are responsible for keeping up with communications from the instructor throughout the semester.