

SYLLABUS: LIT 2341

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 Office: JO 4.134
 Office Hours: Wednesdays, 12-1 PM
or by appointment

Summer I, 2018
 Section 051
 M/W 1-5:15 PM
 Class location: FN 2.204

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

NOTE: *All matters associated with this course are subject to change at the instructor’s discretion. Any and all changes will be communicated to students via eLearning.*

Course Description

What is literature? How does literature “work”? What can literature tell us about human nature, society, or history? How do genre and form contribute to a work’s meaning? While you may spend the rest of your life pondering these questions, we will begin to answer them in LIT 2341: Introduction to Literary Analysis. We will read poetry, short stories, novellas, novels, and plays spanning many centuries of literature, works I hope you will enjoy and find compelling. However, the class’s most important takeaway will be the skills you hone in the process of interacting with this literature. You will learn how to closely read a text for its formal elements and authorial intention, filter that reading through historical, philosophical, and cultural lenses, and forward a thesis using textual evidence. These are skills that will be crucial to your success in higher-level literature courses.

Student Learning Objectives for LIT 2341

Students will be able to...

- Analyze a literary text for form, tone, voice, theme, genre, plot, characterization, point of view, setting, symbolism, and figurative language.
- Additionally, scan and analyze poetry for meter, rhyme scheme, form, genre, and sound devices.
- Argue a thesis about a literary work using the text itself as evidence. (close reading)
- Synthesize and evaluate others’ arguments in the articulation of a thesis.
- Draw distinctions among various schools of literary criticism, noting their approaches, strengths, and limitations.
- Identify and describe the major aesthetic movements in literature.

Required Texts: Please check the ISBN and edition number carefully before purchasing these (especially online). It is important for us to all read out of the same edition of the text.

- Henry James, *The Turn of the Screw: A Case Study in Contemporary Criticism* (3rd edition--2009)
 ISBN-13: 978-0312597061
- Alison Booth and Kelly J. Mays (editors), *The Norton Introduction to Literature* (10th edition--2010)
 ISBN-13:978-0393934267.

Required Website: eLearning

Note: The instructor will communicate additional assignment instructions as well as change of syllabus announcements via eLearning. Please check your UTD email and the course eLearning site regularly.

Reading Expectations: Come to class each day having prepared the assigned reading for that day. This means doing the actual reading, of course, but also annotating your texts for compelling or troubling passages, jotting down questions or comments for discussion, reflecting in your reading journal (more on that later), and taking any quizzes or responding to any written prompts assigned for that day. Be aware of upcoming assignments and plan your time accordingly.

Academic Calendar

Mon., May 21	<p>Introduction to the Course Course syllabus and class expectations Poetry introduction (figurative language, sound devices, genres) Close reading Quiz 1: Syllabus (in class)</p>
Wed., May 23	<p>Introduction to Drama and Epics <i>Norton: Antigone</i> by Sophocles (pp. 2037-68) + discussion question “Long Poem Genres” and <i>Beowulf</i> intro (pp. 1084-1087) Selection from <i>Beowulf</i> (pp. 1088-1098) + discussion question “Picturing: The Language of Description” (pp. 965-966), “Personification” (pp. 971-973), and “Simile and Analogy” (pp. 974-975), “External Form” (pp. 1052-1055), and “Sonnets” (pp. 1061-1064). In class: sonnets, poetic meter Quiz 2: <i>Antigone</i>, <i>Beowulf</i>, and long poem genres—on eLearning. Due at beginning of class.</p>
Mon., May 28	<p>Memorial Day—no class <i>The Turn of the Screw</i> <i>Norton</i> “Understanding the Text”, pp. 79-81.</p>
Wed., May 30	<p>Inside Out Project Due at 1 PM (via eLearning) <i>The Turn of the Screw</i> + background material + discussion question “There Must Be Some Foundation to the Rumors” (pp. 196-199) by Mrs. Vatas-Simpson, and “What Has Happened to the Children?” (pp. 201-206) by Mrs. G. Quiz 3: Narrative fiction elements—on eLearning. Due at beginning of class. Quiz 4: Poetry quiz—in class.</p>
Mon., June 4	<p>Mid-Term Examination <i>Please bring a blue book!</i> “A Very Old Man with Enormous Wings” by Gabriel García Márquez (pp. 371-375) + discussion question STUDENT CHOICE GROUP # 1 READING: _____ Quiz 5: <i>The Turn of the Screw</i> Reader Response—on eLearning. Due at beginning of class.</p>
Wed., June 6	<p>Paper #2: Literary Criticism Analysis Project due at 1 PM (via eLearning) <i>Metamorphosis</i> by Franz Kafka (pp. 457-488) + discussion question STUDENT CHOICE GROUP # 2 READING: _____</p>

Mon., June 11	<p>Proposal for Researched Lit. Analysis due 1 PM (via eLearning) Discussion Questions due 1 PM (2 sets—one for each assigned reading) via eLearning Library Field Trip—Meet in FOUNDERS NORTH for first segment of class. Then, go to McDermot Library at 2:30 PM. How to write an annotated bibliography. “Good Country People” by Flannery O’Connor (pp. 506-519) + discussion question “Sonny’s Blues” by James Baldwin (pp. 92-114) + discussion question Quiz 6: Library expertise (in class). Quiz 7: Critical schools—on eLearning. Due at beginning of class.</p>
Wed., June 13	<p>Annotated Bibliography Due (via eLearning by 1 PM) “The Birthmark” by Nathaniel Hawthorne (pp. 313-324) + discussion question STUDENT CHOICE GROUP #3 READING: _____ Quiz 9: Reader response—on eLearning. Due at beginning of class.</p>
Mon., June 18	<p>First Draft Researched Lit Analysis due 1 PM (via eLearning) <i>A Midsummer Night’s Dream</i> and intro material (pp. 1641-1700) + discussion question Adaptation theory Quiz 10: Citation Quiz (in class)</p>
Wed., June 20	<p>First Draft Researched Literary Analysis Due (via eLearning by the beginning of class) Quiz 11: Shakespeare’s <i>A Midsummer Night’s Dream</i> (on eLearning—due @ 1 PM) “Flight Patterns” by Sherman Alexie (pp. 52-64) + discussion question “The Thing in the Forest” by A. S. Byatt (pp. 324-338) + discussion question STUDENT CHOICE GROUP # 4 READING: _____</p>
TBA	<p>Final Draft Researched Literary Analysis Paper Due Paper will be due (via eLearning) at the end of assigned exam time. Revision Guide due to my office (JO 4.134) by end of assigned exam time Optional Quiz 11 (Course Evaluation) due by end of assigned exam time to my office.</p>

Grading and Policies

Grading

Assignments are pre-weighted. The total score possible for the course is 1000 points. The instructor will make use of the +/- system as stipulated by the current The University of Texas at Dallas Undergraduate Catalog.

“Inside Out Project” Includes all pre-writing and drafts	15%	(150 points)
Critical Schools Project Includes all parts of project	20%	(200 points)
Midterm Exam	15%	(150 points)
Researched Literary Analysis Includes all pre-writing and drafts, along with annotated bibliography	20%	(200 points)
Quizzes I will drop the lowest one.	10 %	(100 points)

Discussion Questions	10 %	(100 points)
Student-Led Discussion Group effort	5%	(50 points)
Attendance	5 %	(50 points)
Total	100%	(1000 points)

Points earned	Letter grade
930-1000	A
900-929	A-
870-899	B+
830-869	B
800-829	B-
770-799	C+
730-769	C
700-729	C-
670-699	D+
630-669	D
600-629	D-
Below 600	F

Grading Process for Essays:

Good writing comes as a result of a process of thinking, drafting, revision, and editing. As such, I have structured this class to reflect this process. Much of this writing process will count as a grade, including, proposals, zero drafts, first drafts, annotated bibliographies, revision plans, and final copies. Because I am reading a large number of drafts and commenting on them in a compressed amount of time, I have simplified my grading process. If the assignment is submitted on time, meets the assignment criteria (length, purpose, etc.), and is relatively “clean” grammatically, it will receive a default “B.” An exemplary paper (demonstrating clear and original thought as well as superior writing style) will receive an “A.” Drafts that are too short, do not meet criteria, or have significant grammatical errors will receive a “C” or lower. In order to receive an “A” on the final draft, the student must address suggestions for improvement made in the first draft as well as implement his or her revision plan effectively.

Due Dates: Due dates are “hard” deadlines. Work received after the beginning of class on the due date stated on the syllabus will not be accepted. Please plan your writing time wisely. If a last minute technological disaster occurs, troubleshoot as best you can. This may involve emailing your draft to me (if eLearning is down), bringing a hard copy of your essay with you to class to turn in instead of submitting it electronically, or (in case of a total electronics meltdown) handwriting your essay and bringing it to class. Once the technological issue is resolved, I will expect you to submit your work online through eLearning. There is no makeup work for quizzes, but I will drop the lowest one. You will not be able to makeup missed in-class work except for an excused absence (see attendance policy).

Qualifier: Life happens and unexpected emergencies can arise. I know this! (It has happened and may yet happen to me.) As such, everyone will automatically receive one day of grace to be used whenever the need may arise.

****Failure to submit either of the first two projects or a final copy of the third major paper will result in a failing grade for the course.*

General Assignment Guidelines

Online Responses: Clean but casual prose will be accepted. Responses should run around 300 words.

MLA Style: Please be aware that MLA 8 was released in 2016. (This will be something I will have to study up on as well!) Make sure that any online source you are using to help you with formatting is referring to the correct edition of MLA. I recommend purchasing the MLA 8 Handbook (especially if you're a Literary Studies major) or visiting owl.english.purdue.edu frequently.

Assignment Descriptions

Essay #1: Inside Out Project

There will be no drafts of this project, just a final version turned in on Monday, July 17.

Format: MLA, 11- or 12-point font. Times New Roman, double-spaced. Submitted to eLearning.

Sources: Only the primary source is required.

The purpose of this project is to familiarize you with the tools of literary analysis and close reading. The project has four steps, all of which are due at the same time. Please address all four steps in one document, labeling the steps as follows:

Quoted Passage: Choose 12-14 lines of a poem from the *Norton Anthology* or that we have studied in class during the first week. Re-type the passage exactly as it appears in your *Norton* or on the handout you received. This part of the assignment forces you to confront the particularities of the passage as you reproduce it, exactly, in your own document.

Paraphrase: "Translate" the passage into clear, modern English *prose* (your own words). This should be a literal translation as you are not trying to rewrite your own poetic piece. Use sentences. This paraphrase piece

will require you to attend to the meaning(s) and sense of each word or phrase. You may need to rearrange or supply missing words or even to rework a sentence. You do NOT need to worry about maintaining formal features like line breaks, punctuation, or rhyme. This part of the assignment demonstrates that you know what the poem says.

Close Reading: Write 800-1000 words of close textual analysis, commenting and reflecting on the original passage. Explore the figurative qualities of the poem. In this part of the assignment, you will demonstrate your understanding not only of content but also of the poem's formal features (i.e. HOW the text makes meaning). You can make claims about diction (word choice), denotation (what the word actually means), and connotation (the associations or implications of the word). You may also examine formal and rhetorical features like word order (syntax), rhyme, meter, figurative language (metaphor, simile, personification, etc.), as well as any patterns you see over the course of the passage.

Upon identifying such textual evidence, you must move beyond mere observation to commentary and critical reflection to *make a claim about the effects or implications* of the particular details you uncover. In other words, if you point out that two words rhyme, explore what the effect of that rhyme is. Or, if you note that a simile compares love to a red, red rose, discuss what the simile implies about love or roses in the context of the passage.

This section need not be constructed as a formal essay (i.e. your observations and claims do not need to form a cohesive argument). This reflection writing is the accumulation of data necessary for a more formal

persuasive essay. You may organize your discussion by line, formal feature, or another organizing principle. However, please do write in grammatical sentences!

Thesis: In a brief (100-150 words) paragraph, detect a single argument about the passage as a whole. This part of the assignment engages thesis writing skills, since you must attend to your own analysis of the passage to develop a single argument that both treats the passage as a whole and also narrows down on a single, critical point. You should make a distinct, analytical argument about the whole passage (or the overall text if you've chosen an excerpt). You must move beyond superficial observations to confront the implications or effects of particular details. In this section, you must identify at least one claim made in the Close Reading portion and suggest how it would improve your thesis.

Essay #2: Literary Criticism Project

All parts of this project will be due on Wednesday, June 6.

Length: See chart on next page.

Format: MLA, 11- or 12- point font. Times New Roman, double-spaced. Please include all four parts to the Literary Criticism Project in one document, inserting a page break between each section and clearly labeling the sections.

Purpose: The purpose of this project is to grapple with a particular school of literary criticism as it relates to a particular text (*The Turn of the Screw*). The goal is that once you have analyzed someone else's analysis and examined the components of a scholarly article, you will have a better understanding not only of the literary theory you've chosen to explore but also how to use other people's research to support your own claims or as opponents against which you can argue.

Choose a critical theory to explore. Read the introduction to the theory first. These occur on the following pages of the Bedford/St. Martin's edition of *The Turn of the Screw*:

1. Reader-Response Criticism, p. 271 ff.
2. Psychoanalytic Criticism, p. 302 ff.
3. Gender Criticism, p. 333 ff.
4. Marxist Criticism, p. 360 ff.

Then, read one of the corresponding the critical essays:

1. Reader-Response Criticism: "'He began to read to our hushed little circle': Are We Blessed or Cursed by Our Life with *The Turn of the Screw*?" by Wayne C. Booth, p. 287 ff.
2. Psycholanalytic Criticism: "'The extraordinary flight of heroism the occasion demanded of me': Fantasy and Confession in *The Turn of the Screw*" by Greg W. Zacharias, p. 320 ff.
3. "'He took no notice of her; he looked at me': Subjectivities and Sexualities in *The Turn of the Screw*" by Priscilla L. Walton, p. 348 ff.
4. "'They don't much count, do they?': The Unfinished History of *The Turn of the Screw*" by Bruce Robbins, p. 376 ff.

Work on the Reverse Outline section of your project as you read.

Task	Explanation	Points
Reverse Outline	Outline the essay you've chosen. You may use traditional outlining methods or one of your own design as long as it is structured in a way that reflects the essay's organization. You will need an entry of some sort for each paragraph and will need to show relationships among the paragraphs by your outline. Note the time the author spends on theory versus the time spent on actual textual analysis and how the author transitions from one paragraph to the next.	30
Following the Footnotes	Find one of the article-length sources (or a chapter also works) referenced in your critical essay's footnotes or in the introduction to the theory's works cited and read it. In an essay of about 500-800 words, give a summary of that source's argument (bibliographic essay) and then at least a paragraph explaining the use that your <i>The Turn of the Screw</i> essay makes of it.	40
Theory Primer	In this 500-800 word essay, explain your chosen school of literary criticism and then apply it to a text other than <i>The Turn of the Screw</i> . I recommend using a pop culture text (either novel, tv series, film) that is relatively popular and well-known, say <i>Harry Potter</i> , etc. Analyze aspects of this non-assigned text in a way that demonstrates your understanding of the literary school you've chosen to investigate for this project.	50
Reflection Essay	Reflect on your investigation of your chosen literary criticism school in an essay of 300-500 words. For example, how did delving into this particular theory help you to understand <i>The Turn of the Screw</i> more deeply? What did you learn about how literary analysis with outside sources works? What can you take from this experience and apply it to your own paper #3 (where you must do something very similar yourself)? What do you think about the theory you chose to study? Does it seem to work well for the texts you chose?	30

Essay #3: Literary Analysis Research Essay

See "Academic Calendar" portion of syllabus for due dates.

Length: 2000-2500 words (8-10 pages), not including Works Cited.

Format: MLA, 11- or 12-point font. Times New Roman, double-spaced. Works Cited page.

Sources: The primary source, plus at least five scholarly sources (minimum 2 articles and 2 books). Any sources used beyond the five minimum may be popular sources.

For this paper, you will present an argument about a literary text that we have discussed this semester. Please choose a text you have not written on before. Your claim should be based in scholarly research but will also probably include some close reading portions of the primary work. This paper should not be a collection of quotes from outside sources; rather, you should present your own ideas, thoughts, and assertions, supported by what you find in your research. Be a voice, not an echo! Your paper should be coherent, cohesive, and clear. Think about incorporating one of the critical approaches we have studied this semester.

Policies

Syllabus: It is your responsibility to keep up with the daily readings on this syllabus. Assignments and deadlines are subject to change at instructor's discretion, but any changes will be communicated both orally and vi eLearning. If you miss a class, contact a fellow student about what you may have missed.

eLearning: I make every effort to keep eLearning up to date as well as to post digital copies of any handouts I give out in class. Please check this website frequently as well as your UTD emails (often, announcements will be emailed to the entire class via eLearning).

Email: I must communicate with you through your UTD account per University policy. I check my email daily during the work week (Monday-Friday), but will often take a break on the weekends. Bear in mind that frantic emails sent at 11:45 PM on Friday may not be answered until Monday mid-day!

Attendance: You will be allowed one absence this semester, no questions asked. Please save this absence for family emergencies, illness, or unavoidable conflicts. Students who accumulate excessive absences run the risk of absence failing the course. You are responsible for signing the roll sheet every day so that I know you were here. Please be on time. Promptness demonstrates courtesy to your instructor and your fellow students. Three tardies will equal one absence. If you are missing from more than 20 minutes of class, you will be counted absent.

Absences will be excused if you have a doctor's note, a note from a UTD coach or club sponsor, or an obituary notice from a family member. Religious holidays are excused per University policy, but you must let me know in advance that you will be gone.

How to Get the Best Grade:

- Take notes on your reading; annotate your texts.
- Turn all assignments in on time.
- Give yourself time to take the quizzes as many times as you need to get a better grade.
- Keep up with your reading journal and bring it to class.
- Come to class ready to discuss and with some questions or comments to make on the reading.
- Visit me in my office during office hours. If you can't make it during the scheduled time, email me to set up another time instead.
- Visit the Writing Center for help on your papers. The "best" time to do this would probably be between the zero and first draft, but the Writing Center can help at any stage of your writing. Plus, I offer bonus points!

But I Hate Talking in Class....

- Visit me during office hours. I appreciate visitors, and I promise I don't bite. A personal visit demonstrates your interest in the class.
- Be as conversational as possible in your online responses.
- Before class, write down one question or observation that you want to make during discussion. You can even read directly off your notes during discussion if that makes you more comfortable. Sometimes it helps to be the first person to ask a question or make a comment (before the conversation takes a different direction).

Extra Credit:

- Up to 2 points (on your final grade): Visit the Writing Center for one of your essays. You will get one point for each essay for which you seek help. Proof of visit required. Ask the tutor to email me to confirm your attendance.
- Up to 2 points (on your final grade): Attend or participate in a UT Dallas Arts and Humanities event this semester and write a two-page summary of the event. Submit this to me by the last day of the course. You can find out about events here: <http://www.utdallas.edu/ah/index.html> or by being observant around campus! One point per event.
- Only 2 points total will be added on to your final grade from any combination of extra credit. You could do one writing center visit and one event write up, or two writing center visits, or two event write ups.

Technology

Technology makes so many things in our life easier and quicker. However, your ability to focus and learn while in class may not be one of these. Recent studies suggest the following:

1. Students who bring laptops to class perform worse (on average) than their non-laptop using peers, and are much less likely to pay attention in class. (Research: <http://ssm.com/abstract=1078740>; <http://www.winona.edu/psychology/media/friedlaptopfinal.pdf>)
2. Students who take notes with pen and paper perform better on exams than students who type their notes: <http://chronicle.com/blogs/wiredcampus/taking-notes-by-hand-benefits-recall-researchers-find/51411> <http://pss.sagepub.com/content/early/2014/04/22/0956797614524581.abstract>
3. Personal communication devices should be on “silent” and out of sight. This includes the instructor! Let’s make the most of our 75 minutes together.

As your teacher, I want you to do the best you can, to participate fully, and to do well on papers and exams. *Please keep your laptops out of sight unless directed otherwise.* For accessibility considerations, exceptions may be made. Please speak to me privately regarding any accommodations you may need.

The College Experience

Literature deals with life. As such, sometimes the literature we study in this class will explore difficult topics. If one of the texts we discuss causes you serious distress, please speak to me privately.

Life does not go on hold while we attend college. I care about you and want you to do well in this course. If you find yourself falling behind, please reach out to me so that we can discuss the best way to get you back on track.

Discussion will be an important factor in this class, as a way to express your own views as well as a way to learn. We will often be dealing with challenging literature. I expect a high degree of professionalism among the students in this class, meaning students should be respectful toward others. Disruptive or disrespectful students will be asked to leave and may be subject to disciplinary action.

Plagiarism will not be accepted. In the case of suspicious writing, my policy is to refer these cases to the Dean’s Office. Please review UTD’s policy here: <https://www.utdallas.edu/library/plagiarism/>.

UT Dallas Writing Center

The Writing Center’s mission is to empower UT Dallas students to understand and apply the writing process. To that end, tutors ask lots of questions, offer constructive feedback, and act as attentive and responsive readers for students. Call 972-883-6736 to ask about appointments and walk-in availability or use the link below to schedule an appointment online. Located in McDermott Library room 1.312, the UT Dallas Writing Center is a free resource for you, the UT Dallas student, to help take your writing to the next level. Tutors are available every day of the week to work with you. Even published authors, like J. K. Rowling, need someone to bounce their ideas off of, so drop by and talk to them. Walk-ins and appointments are welcome. In addition, the Writing Center website offers helpful information on common student writing concerns.

<http://www.utdallas.edu/studentsuccess/writing/>