

**English 200-702 (web course)**  
Introduction to Literature (3 hours)  
Spring 2011

**Instructor:** Marya Waters

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**Office:** Cherry Hall, 20f

**Online Office hours:** By appointment. E-mail me to set it up.

**Course prerequisite:** ENG 100.

**Catalog description:**

Introductory study of fiction, poetry and drama demonstrating techniques by which literary artists reflect human experience. Substantial student writing about literature will be required.

English 200 fulfills the B.1 (Humanities/Literature) general education requirement. The course will help students attain these general education objectives: (1) proficiency in reading, writing and speaking; and (2) an informed acquaintance with major achievements in the arts and humanities.

**ENG 200 Goals and Objectives:**

This course examines representative works in the major genres of literature (poetry, fiction and drama), with attention to different time periods, cultures and diversity. Through class discussions and through reading and writing assignments, students will question, think, and write critically about literature. The aim of the course is to introduce students to the concepts and methodologies essential to the analysis and appreciation of a significant body of work.

This course should give students introductory knowledge of key literary terms and reading strategies, and should give students an opportunity to demonstrate that knowledge in discussing and writing about canonical and non-canonical texts.

In this course, students will write response papers and analytical papers, with at least one analytical paper of roughly three pages that demonstrates the student's ability to apply appropriate terms, strategies and textual evidence to analyze and respond to at least one reading.

This course should reinforce and expand the students' knowledge of how to employ writing processes in order to generate responses, analyses, and critiques that are appropriate in language, structure, format and tone.

By the end of ENG 200, students should be able to:

- consider and respond to diverse viewpoints and perspectives
- read, discuss and write about canonical and non-canonical texts and to apply their understanding of these texts to personal and cultural issues
- apply a variety of reading strategies to critique and analyze imaginative texts
- make confident use of the writing process to write analytically
- work comfortably in a collaborative setting to discuss, analyze and write confidently about imaginative prose, poetry and drama

**Required materials**

\*Kennedy, X.J., and Dana Gioia. *Literature: An Introduction to Fiction, Poetry, Drama and Writing*. 11<sup>th</sup> edition

\**Guide to General Education English* (online:

<http://www.wku.edu/composition/gened/html>)

\*You must have daily broadband internet access and working knowledge of the internet and Blackboard. You must have a computer that supports Windows XP or higher, and a word processing program like Microsoft Word. Corel WordPerfect is not compatible with my system.

\*a good dictionary (can use [www.m-w.com](http://www.m-w.com) or other online dictionary)

**Important Dates**

Drop/Add Deadline: January 31, 2011

Last day to drop with a W: March 18, 2011

FN Deadline: April 4, 2011\*

\*FN—Failure due to non-attendance (no semester hours earned and no quality points). Could result in required repayment of financial aid.

**Course activities:**

**Reading.** This is a reading-intensive course that will require a commitment on your part to stay caught up. Students will read short stories, poems and plays in this course. Students are expected to read the assigned readings in plenty of time to contribute to class discussion about the works we're reading for class. Students should read works closely and to read each work as many times as necessary to gain understanding. You may find it helpful to keep notes about the readings on a set of index cards.

**Discussion.** As my colleague Dr. Christopher Ervin likes to say, "think of yourself as belonging to a book club (that has a mandatory attendance policy)." As you would in a book club, be ready to propose ideas about the works we're reading and keep in mind that imaginative literature has many possible interpretations. As long as your interpretation can be supported by clear evidence from the text, it's a valid idea. Don't be afraid to suggest an interpretation for one or more aspects of the works we're reading. During discussion, you may relate your own experiences and observations to the works we're studying. You'll enrich the class discussion and your own experience with the reading by relating the literature to your own life and observations of life. It's a lot of fun to discuss even your own reactions to the readings. You must discuss each of the readings. No ideas are stupid ideas, and no questions are stupid questions in my class.

Because this is a distance-learning course and because your writing ability will be further demonstrated through the discussion board, I will expect you to raise your own questions, about the readings, respond to other students' comments, and make your own observations in Discussion

Board postings. I won't demand a word count for the postings, but I will be making a note of any who do not post at least three times a week or those who don't say anything more than something like, "I really liked O'Connor's short story..." or "I agree with So-and-so about Faulkner's character...". It's fine to make both of those statements **IF** you follow them with insightful analysis and commentary. Try to relate the context of the readings to issues and events in real life experiences. Your participation grade will be assessed from the content of your posts and the consistency of your attendance. You are required to post three times per week. You must have at least a day between the posts; you cannot clump all of your posts into one. The purpose of the discussion board is to carry on a conversation about what you're reading. The weekly discussion forum link will expire each week at 11:55 p.m. Central Standard Time (CST) on Sunday evenings.

You should pay attention to spelling, grammar and punctuation in addition to making sure your posts on the discussion board are carefully thought out and presented. **Manners:** I expect you to show appropriate respect for other students (and me) during the discussions. I reserve the right to remove any student from the discussion board for rude behavior or language inappropriate to an academic setting; this will result in the student forfeiting any points associated with the discussion board for any or all of the course. The discussion board is not a forum for complaints about the reading materials or the course.

**Writing and Feedback.** Your shorter writings in response to the readings count for a possible 15 points each. Your analytical essay, which counts 100 pts., will be 3-4 pages long plus a Works Cited page. You'll submit an ungraded draft of your analytical essay for your peers to review; you'll submit your final draft only to me. See Blackboard for due dates. Tip: Don't turn in a draft with the expectation that your peer reviewer or I will "fix" the problems in it for you. In other words, don't turn in a paper you haven't wrestled with yourself to improve.

Writing is a process that takes time. You will need to plan to spend time planning, drafting and revising each paper you write for this class. Author Bruce Ballenger claims that McPapers [those churned out fast-food style by students the night before the due date] are not nourishing for either the student or the teacher. He's right about that. Slow down and prepare a paper that's well-thought out and carefully prepared. McPapers generally don't get very good grades. I've posted links under the Assignments tab that discuss what a literary analysis paper is and does, so make sure you read through them.

Writings that receive a "C" or below are eligible for "global" and "local" revision (which will be discussed in the class), and may offer the possibility for improving the grade. However, revision doesn't **guarantee** a better grade or even a different grade. When you revise according to global/local revision guidelines and resubmit your work, then I'll average the new grade (provided there is one) with the original grade to arrive at the final grade for the assignment. Revision involves seeing more than just grammar errors in a paper. It involves "seeing the paper again in a new way." I'll point out sample problems in your paper and you'll be required to change similar problems in the paper on your own.

All of your writing assignments will be formatted in MLA format and will need to be saved and submitted in .rtf format through the link in Blackboard under the Assignments tab. You will have in-text citations and a Works Cited page for each

assignment. Do not submit papers in .docx or in Word Perfect. Submit your papers only in .rtf format and submit them as attachments through the links in the assignment in Blackboard. I reserve the right not to grade any paper which has not met the requirements.

**Testing.** \*EXAMS: There are three exams for this course---one each for Fiction, Poetry and Drama. You must complete each exam in a proctored setting. The exam will be available during a two-to-three day testing window during the week it's to be taken. If you choose to take the exam at a location other than WKU's DELO Testing Center, you may have to pay a fee. Even if you're taking the exam at a proctored site other than WKU's Testing Center, you still have to go through the Testing Center to have the site approved. Don't wait until the week before to schedule your exam. It's a good idea to go ahead and get your exams scheduled as soon as possible if you want a particular date. See the Exam tab under Blackboard for more info about the Testing Center and for their contact info.

The exam may contain multiple choice, multiple answer, true-false and ordering questions and essay questions. The exams may cover material posted on Blackboard, from class discussion, from MyLitLab (if it was a required text for the course) or from the textbook. For computer-based exams, exam questions appear one at a time on the computer screen, and there is no backtracking. Students know their exam score immediately at the end of the exam if the exam is computer-generated.

#### **Policies:**

**Attendance**—Because this is an online course, your attendance is marked through participation in the discussion board, by the submission of your assignments and by your participation in collaborative activities in the course, such as peer review.

**Late work**—I will not accept late work in this class. Once the link for the assignment has expired, then it's too late to submit your assignment. Give yourself plenty of time to upload your attachment to the assignment link before it expires. The expiration date is listed with the specifications for the assignment under the Assignments tab. There are no exceptions to my "no late work" policy. This includes-- but is not limited to-- the following situations: if you fail to save your document in .rtf format or if your computer crashes, you had to work and didn't get it done, etc.

Make sure you understand that the assignment link is set to correspond with Central Standard Time. If you are in a different time zone, note what adjustments you will have to make in order to submit your assignments before the link expires.

In the event that you have an extenuating circumstance (for example, if you were hospitalized, etc. and I can prove it), then I MAY choose to accept one or more pieces of late work, but I'll deduct 5 points for each day it's late (including weekends) and I may choose NOT to accept the late work unless I can prove your circumstance warrants it.

**Plagiarism**—Plagiarism is when you take someone else's words or ideas and you don't cite them. This includes instances when students have other people (parents, friends, etc.) write papers for them or dictate to the student what to write. It includes surfing the internet for ideas for your paper and using bits and pieces of web material for your paper without citing the source. If you receive a topic prompt to write about and you start searching the internet for ideas to use for a paper on that topic, that's plagiarism unless you cite each source where you got the ideas. If you cut and paste sections of a

source and neglect to cite it and put it in quotes, then that's plagiarism. A requirement of this course is that you consult the following page and read it entirely:  
<http://www.wku.edu/composition/plagiarismfaq.htm>. I also expect you to read the handout about plagiarism that's posted on our Blackboard site under Assignments.

I reserve the right to fail a student either for the assignment that contains plagiarism or for the course or both. The best way to prevent plagiarism is to do your own thinking; after all, academic work is a reflection of YOUR understanding of the material. Giving yourself plenty of time to think about the writing assignment and studying the rules of documentation will help to prevent plagiarism from occurring. The Kennedy and Gioia textbook provides MLA format and documentation information. Student work for this course may be checked using plagiarism detection software.

Many of your assignments for this course will be responses to the readings and will specifically forbid outside sources. I will deduct points if you ignore the specifications of the assignment (for example, the assignment says to use only the text as your source and you use a source and even cite it correctly). Follow directions.

**Resolving Complaints about Grades**—The first step in resolving a complaint about grades is ordinarily for the student to attempt to resolve the problem directly with the course instructor. If that attempt is unsuccessful, the student may bring the matter to the Director of Composition, who will assist the instructor and the student in reaching a resolution. Students or instructors who are dissatisfied with that outcome may appeal to the Department Head, and so on. See the Student Handbook, available online at <http://www.wku.edu/handbook/2009/> for the full policy.

**ADA Notice**—Students with disabilities who require accommodation (academic and/or auxiliary aids or services) for this course must contact the Office for Student Disability Services, Room A200, Downing University Center. The OFSDS telephone number is (270) 745-5004 V/TDD. Please do not request accommodations directly from the instructor without a letter of accommodation from the Office for Disability Services. Students must submit accommodation letters to me during the first two weeks of the course.

**Program Assessment Notice**—As part of a university-wide accreditation study, a small sample of papers will be collected from randomly-selected individuals in all ENG 200 classes this semester. The papers will be examined anonymously as part of a program assessment; results will have no bearing on student assessment or course grades.

### ***Grading--***

Three exams---100 points each

Analytical essay—100 pts.

Brief writing assignments/Thinkbooks—15 pts. each (will be assigned through Blackboard and will be submitted to me through a link in Blackboard)

Attendance—100 pts. (a minimum of three posts, at least a day apart); participation in peer reviews, conferences, and assignments

Final grades are non-negotiable and are based on the student's earned points.

90-100% of total points possible= A, 80-89=B, etc.

### ***Miscellaneous---***

Students must obtain permission from the instructor before recording class activities/lectures.

I do not accept late work for this class.

Check your WKU e-mail account and Blackboard daily, because if I have an announcement or some other info about the course or campus activities I need to tell you about in between classes, I'll e-mail you and/or post an announcement on Blackboard.

If and when you need to talk to me, you can call my office and leave a message or you can email me. Emailing me is the fastest way to reach me. Please allow 24 hours for a response. If you emailed me but haven't heard from me within 24 hours, check the spelling of my name and resend the email. I expect you to use professional email etiquette in your emails to me. Make sure you put the name of the class in the subject line of your email.

As in my face-to-face version of this course, I may have conferences with you during the semester. Because this is a web course, our conferences will be over the phone. Watch for an announcement with further information. When I call you on the phone, expect to see a "0" or "Unknown number" or "private caller" on the caller ID screen. I will not try repeatedly to reach you if you don't "show up" for the scheduled conference.

***Tentative Schedule Notice***—If for some reason the course schedule must be altered, I'll notify you either by e-mail, on Blackboard, or via both. I reserve the right to alter the reading/assignment schedule/syllabus as I deem necessary.

**Schedule of readings/activities:**

All readings listed are in the 11<sup>th</sup> edition of the Kennedy & Gioia text unless otherwise noted in the schedule of readings.

The first page of the readings is listed; read all of the pages that follow it as well.

BB=Blackboard

MyLitLab is an optional supplement that can be purchased from [www.mylitlab.com](http://www.mylitlab.com) for a small fee (I think it was about \$20 last time I checked). This is a supplement that is designed to go along with the textbook, but I am not requiring you to use it. If you see MyLitLab listed in the schedule, know that it is optional. The other readings are NOT optional.

Tentative schedule:

**Week One-- Readings/Activities Jan. 24-30**

- \*Introduce yourself to your peers in the discussion forum called "Introductions"
- \*Read and study the Fiction lecture listed under the Fiction tab on BB
- \* Read Chapters 43 and 44 of the Kennedy and Gioia text
- \*Google OWL at Purdue and explore their material about MLA format
- \*Explore the Blackboard course site and read any handouts posted under Assignments tab or other tabs

**Week Two-- Readings/Activities Jan. 31-Feb. 6**

\*Read O'Connor, p. 369 & p. 380; O'Connor's "Good Country People"—see Blackboard Fiction tab

\*Post on discussion board

\*Check Assignments tab for any assignments due on Sunday of this week

Optional:

\* MyLitLab--Go to the Resources tab and click on "Elements of Fiction." Read each of the elements that are highlighted and view the corresponding material under the Multimedia tab.

\*MyLitLab-- Under the Media Index tab, experience the Longman lectures for the following:

Flannery O'Connor--"A Good Man is Hard to Find"

**Week Three—Readings/Activities Feb. 7-13**

\* Carver, p. 93; Achebe, p. 471

\* MyLitLab--Under the Media Index tab, experience the Longman lectures for the following:

Raymond Carver--"Cathedral"

\* Hemingway, p. 152; Faulkner, p. 155

\* Under the Resources tab, click Literature, and then "Literary theory." Read about each of the types of literary criticism. As you read the short stories, think about how you might apply one or more of these theories to the stories that you're reading.

\*Post on discussion board

\*Check Assignments tab for any assignments due on Sunday of this week

**Week Four—Readings/Activities Feb. 14-20**

\*Luke, "Parable of the Prodigal Son"—p. 214 and see BB Fiction tab for the same parable in more modern language

\* Walker, p. 455; Fitzgerald's "Babylon Revisited," see BB Fiction tab

\*MyLitlab-- Under the Media Index tab, experience the Longman lectures for the following:

Walker's "Everyday Use"

\*Post on discussion board

\*Check Assignments tab for any assignments due on Sunday of this week

**Week Five—Readings/Activities Feb. 21-27**

\* Olsen, p. 607; Steinbeck, p. 226

\* Mahfouz, p. 90; Marquez, p. 352

\*Post on discussion board

\*Check Assignments tab for any assignments due on Sunday of this week

**Week Six—Readings/Activities Feb. 28-March 6**

\*Mason, p. 569; Welty, p. 42

\*Chopin, p. 52

\* MyLitLab--Under the Media Index tab, experience the Longman lectures for the following:

Kate Chopin's "Story of an Hour" & Bobbie Ann Mason's "Shiloh"

\*Post on discussion board

\*Check Assignments tab for any assignments due on Sunday of this week

**Week Seven—SPRING BREAK! March 7-13**

**Week Eight—Readings/Activities March 14-20**

\*Fiction exam

\*Read Poetry lecture under the Poetry tab.

\* In Blackboard: Under the Poetry tab, find the link and view the video called *Poetry: A Beginner's Guide*. If you need technical help to view this video, call the IT HelpDesk at 270-745-7000.

\*MyLitLab--Go to the Resources tab, click the Literature tab, then "Elements of Poetry" and read about all eleven elements listed. As you read and reflect on the poems this week, think about how these elements show up in the poems.

\*Post on discussion board

\*Check Assignments tab for any assignments due on Sunday of this week

**Week Nine—Readings/Activities March 21-27**

\*See Poetry tab in BB for list of poems for this week

\*Post on discussion board

\*Check Assignments tab for any assignments due on Sunday of this week

**Week Ten—Readings/Activities March 28-April 3**

\*Polished rough draft of essay due this week for peer review

\*See Poetry tab in BB for list of poems for this week

\*Post on discussion board

\*Check Assignments tab for any assignments due on Sunday of this week

**Week Eleven—Readings/Activities April 4-10**

\*Poetry Exam

\*Read Drama lecture located under the Drama tab in BB

\* MyLitLab-- Under the Resources tab, go to Media Index, and then Literature. From there, click on Drama and then Longman Lectures. Experience the Longman Lecture for Glaspell's *Trifles* and Shakespeare's *A Midsummer Night's Dream*.

\*"Reading a Play," p. 1223

\*Post on discussion board

\*Check Assignments tab for any assignments due on Sunday of this week

**Week Twelve—Readings/Activities April 11-17**

\*Glaspell's *Trifles*, p. 1111; Hwang's *The Sound of a Voice*, p. 1751

\*Miller's *Death of a Salesman*—see index for page numbers

\*Post on discussion board

\*Check Assignments tab for any assignments due on Sunday of this week

The Southern KY Bookfest will be held this weekend at the Carroll Knicely Center. Author Nicholas Sparks (any many other well-known contemporary authors) will be there. Try to attend, just for fun! ☺

**Week Thirteen—Readings/Activities April 18-24**

\*Final draft of essay due—see link under Assignments tab in BB

\* Ives's *Sure Thing*, see BB under Drama tab; Shakespeare lecture—see handout



under Drama tab

\*Acts I & II of MND—see index of Kennedy text for page numbers

\*Post on discussion board

\*Check Assignments tab for any assignments due on Sunday of this week

**Week Fourteen—Readings/Activities April 25-May 1**

\* Acts III, IV & V of MND-- see index of Kennedy text for page numbers

\*Post on discussion board

\*Check Assignments tab for any assignments due on Sunday of this week

**Week Fifteen—Readings/Activities May 9-13 Finals Week**

**\*Drama Exam; Revised pieces due this week—date to be announced on BB**

\*Check Assignments tab for any assignments due this week