

ENG 200, Section 701

Online

Office Hours: MTRF 3pm-4pm (or by appointment)

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Dr. Tom C. Hunley

Office Location: CH 131-A Office

Text: *Literature: A Portable Anthology* (eds. Janet Gardner et al), fourth edition

Course Description: In English 200 you will analyze selected literary texts, developing critical reading skills while refining your ability to write critically about literature.

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

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.

Minimal Course Requirements: At the least, you are required to:

- Complete all assigned readings (approximately twenty poems, five short stories, and two plays)
- Participate in full-class discussions and small group discussions on Blackboard's discussion board
- Write three essays (five-to-seven full double-spaced pages each)

Plagiarism: Plagiarism, representing someone else's work as your own, is grounds for failure in this course. It will not be tolerated.

Late Work: Barring terrorist attacks on Bowling Green or extreme acts of God, I will not accept late work.

ADA: Students with disabilities who require accommodations (academic adjustments and/or auxiliary aids or services) for this course must contact the Office for Student Disability Services in Garrett 101. The OFSDS telephone number is (270) 745-5004. Per university policy, please DO NOT request accommodations directly from the professor without a letter of accommodation from the Office for Student Disability Services.

Essays: Essay topics will appear on Blackboard at 5pm on Monday, January 7; 5pm on Friday, January 11; and 5pm on Thursday, January 17. The respective deadlines are 9pm on Tuesday, January 8; 9am on Monday, January 14; and 9pm on Friday, January 18.

Discussions: On group discussion days, you need to begin a thread with one well-written, meaty paragraph in response to a prompt. On group discussion days, you also need to write thoughtful, detailed comments on every other thread created by members of your group. On full-class discussion days, you need to begin a thread with one well-written, meaty paragraph in response to a prompt. On full-class discussion days, you need you also need to write thoughtful, detailed comments on at least three threads created by classmates.

Discussion Etiquette: This classroom is a free speech zone, as every square inch of every university ought to be. If you require space spaces that shield you from opinions that differ from your own, or if you expect trigger warnings for every potentially-upsetting thing that might be said in a literary text or in a discussion of a literary text, this is not the right class for you. We will not shy away from difficult topics that are addressed in the assigned literary texts. If your comments stray too far from the assigned text, I may redirect you, but aside from that, feel free to speak your mind. Civil disagreement is deeply important to a democratic society, and it will be practiced in this class. Because constructive disagreement sharpens thinking, deepens understanding, and reveals novel insights, it is not just encouraged, it is expected. No ideas are immune from scrutiny and debate. You will not be graded on your opinions – only on how well you can back them up with logic and with textual evidence.

Grading: The course will be graded on the following 100 point system:

Essay 1 (Drama)	20 points
Essay 2 (Fiction)	20 points
Essay 3 (Poetry)	20 points
Group discussions	20 points
Full-class discussions	20 points

I will determine your final grade according to the following table:

92-100 points	A
82-91 points	B
72-81 points	C
63-71 points	D
Below 63 points	F

I will not change your final course grade except in the case of a mathematical error. Please do not take up my time with last-minute requests for extra credit or tales about how you need a better grade so that you can get into law school, get into graduate school, get back into your parents' good graces (or other similar irrelevancies). I will not participate in any conversation or reply to any email message whose subject is grade grubbing. If you wish for me to reconsider your grade on a given assignment, re-submit the graded copy of the assignment along with a one page note explaining why you believe the grade should be raised. If I find your argument frivolous, I will lower the original grade. That said, I encourage students to come to me -- early in the semester -- asking for advice on how to raise their performance (and thus their grade) in future assignments.

Resolving Complaints about Grades: The first step in resolving a complaint about grades is ordinarily for the student to resolve the problem directly with the professor. If that attempt is unsuccessful, the student may bring the matter to the Director of Composition, who will assist the professor and the student in reaching a resolution. Students or professors unsatisfied 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.

Weekly Planner

Week One

Wednesday, January 2: Full-class discussion (syllabus, opening day lecture)

Thursday, January 3: *Fences* by August Wilson Act I (pages 1030-1082); group discussion

Friday, January 4: *A Doll House* by Henrik Ibsen Acts I and II (pages 827-870); full-class discussion

Week Two

Monday, January 7: *A Doll House* by Henrik Ibsen Act III (pages 870-888); full-class discussion

Tuesday, January 8: Essay #1 (Drama)

Wednesday, January 9: "Sonny's Blues" by James Baldwin (pages 223-249); group discussion

Thursday, January 10: "The Things They Carried" by Tim O'Brien (pages 322-337); and "The Lone Ranger and Tonto Fistfight in Heaven" by Sherman Alexie (pages 382-387); full-class discussion

Friday, January 11: "A Good Man Is Hard to Find" by Flannery O'Connor (pages 250-262) and "Where Are You Going, Where Have You Been?" by Joyce Carol Oates (pages 286-300); group discussion

Week Three

Monday, January 14: Essay #2 (Fiction) due at 9am; "What He Thought" by Heather McHugh (page 610); "Kinky" by Denise Duhamel (page 651); "Richard Cory" by Edwin Arlington Robinson (502); "What Teachers Make" by Taylor Mali (page 659); and "Rape Joke" by Patricia Lockwood (page 676); full-class discussion

Tuesday, January 15: "Even the Rain" by Agha Shahid Ali (page 615); "The Colonel" by Carolyn Forché (page 617); "My Story in a Late Style of Fire" by Larry Levis (page 601); "I Go Back to May 1937" by Sharon Olds (page 592); and "Villanelle" by Marilyn Hacker (page 593); group discussion

Wednesday, January 16: "The Day Lady Died" by Frank O'Hara (page 550); "A Supermarket in California" by Allen Ginsberg (page 551); "Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota" by James Wright (page 554); "To Stammering" by Kenneth Koch (page 547); and "Forgetfulness" by Billy Collins (page 587); full-class discussion

Thursday, January 17: "When I Consider How My Light Is Spent" by John Milton (page 436); "When I have fears that I may cease to be" by John Keats (460); "Incident" by Countee Cullen (page 529); "One Art" by Elizabeth Bishop (page 536); and "Those Winter Sundays" by Robert Hayden (page 537); small group discussion

Friday, January 18: Essay #3 (Poetry)

Evaluation Guidelines for English 200 Essays

An 'A' essay responds to the assigned topic with clear and perceptive ideas that are supported by concrete, relevant details and examples. The 'A' essay has a lucid, significant controlling idea, which is fully developed. The 'A' essay exhibits noticeable originality or unusual insight. The structure, supports, voice, and tone demonstrate an appropriate consideration of audience and purpose. The paragraphs are well organized to support the controlling idea, and they progress through necessary, evident stages that reveal an awareness of the conventions of structure, including the use of appropriate transitions. Paragraphs are internally cohesive, and their controlling ideas are clearly discernible or easily recovered from the specifics of the paragraph. Sentences are varied in structure, and word choice is precise, fresh, and economical. Grammar errors are absent or so limited so as not to disrupt the essay's readability in any way.

A 'B' essay responds to the assigned topic through clear and sufficient ideas that are supported by concrete, relevant details and examples. The 'B' essay has a lucid, significant, controlling idea or thesis. The essay demonstrates an awareness of audience and purpose evidenced mainly in an appropriate use of structure and support or of tone. Generally, the essay's paragraphs are organized to support the controlling idea, although the structure of the 'B' essay may be slightly unwieldy and the use of transitions may be basic and predictable. Paragraphs are internally cohesive, and their controlling ideas are discernible or recoverable from the specifics of the paragraph. Sentences are clear, but may demonstrate only a basic understanding of stylistic variation; word choice is precise, if not always economical and fresh. Grammar errors are minimal or so limited as not to disrupt the essay's readability in any major way.

A 'C' essay responds sufficiently to the assigned topic, but that response may be generally unclear and ineffective and may be developed through superficial or trite generalizations. The 'C' essay has a discernible controlling idea or thesis although the organization is often loose or repetitive. The essay demonstrates some awareness of audience and purpose as evidenced in its structure and support or its tone. Paragraphs are generally internally cohesive, and there is an attempt to structure them in order to support the thesis, but the support is generally literal or factual with little explanation or comment; use of transitions is limited and predictable. Sentence structures are either loose and sprawling or basic and monotonous, but their meanings are generally clear; word choice is occasionally imprecise and basic. Grammar errors occasionally disrupt the essay's readability.

A 'D' essay responds to the assigned topic, but usually in a way that is incomplete and insufficient. There may be a discernible thesis, but that thesis is generally under-developed and trite and the organization is illogical or confused. Paragraphs demonstrate a general attempt at cohesiveness, but generalizations are not supported by evidence, or that evidence is sketchy or irrelevant. There is little or no use of transition devices. There is little sense of audience and purpose, and that awareness is only minimally evident in the writer's choice of tone, structure, and supports. Sentence structures show little attention to detail, and evidence only a casual attempt at revision. Vocabulary is inadequate, and word choice is considerably flawed. Grammar errors are so pervasive as to disrupt consistently the essay's readability.

An 'F' essay is incomplete or does not meet the assignment.