

University of Montana

ScholarWorks at University of Montana

Syllabi

Course Syllabi

Spring 2-1-2017

LIT 110L.03: Introduction to Literature

Carla Mettling

The University Of Montana

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

Let us know how access to this document benefits you.

Recommended Citation

Mettling, Carla, "LIT 110L.03: Introduction to Literature" (2017). *Syllabi*. 4842.

<https://scholarworks.umt.edu/syllabi/4842>

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

LIT 110L-03 Spring Semester, 2017
Introduction to Literature
MWF 9 – 9:50 Education 312
Carla.Mettling@mso.umt.edu

Dr. Carla Mettling
Office: Education Lounge
Office Hours: MWL 10 - 11
and by appointment

I. About the Course

Texts: *The Best American Short Stories of the Century*, John Updike & Katrina Kenison, editors and certain stories posted on Moodle

Course Description: Introduction to Literature--Lit 110--provides practice in expository writing through study of literature and teaches literary analysis. The course focuses on the literary genre of short fiction.

Purpose and Objectives: The course will enhance students' ability to read perceptively, think analytically, speak clearly, and write thesis-driven, well-argued, and clear essays, by way of the study of literature. Students will learn various forms of analysis of short fiction and study outstanding examples of these. More specifically, the goals of the course are to help students to

- take responsibility to come to class prepared, by spending adequate study time on the assignments--**to read texts at least twice**, so as to be able to write about the texts perceptively in the weekly paragraphs for Friday's classes;
- understand and articulate the ideas and feelings expressed in the assigned stories and essays;
- develop their personal ideas about each text and textual support for these:
- speak willingly and clearly about course materials in class;
- organize ideas in clear, coherent writing that is grammatically correct, clear, and cast in acceptable paragraph and essay form;
- formulate and state the point, the thesis, of each written composition, and the ideas supporting it;
- explain and back up the paragraph's or paper's thesis and supporting ideas with adequate definitions, explanations, and illustrations from the text being analyzed;
- demonstrate comprehension of non-literal expression, such as metaphor, imagery, and symbol, as well as literary devices of irony, humor, various narrative voices, and literary terminology;
- maintain unity and coherence in written assignments through such devices as explicit statement of the thesis, division of essay material into distinct topics, use of topic sentences in paragraphs, transitional words and phrases throughout, and effective introductions and conclusions;
- show awareness of what the readers in question need to know;
- write clearly and idiomatically and practice effective sentence construction and style: use subordination, coordination, parallelism, conciseness, the active voice, varied sentence structures, precise words, and appropriate diction;

- write grammatically; spell and punctuate correctly, and avoid fragments, comma splices, dangling modifiers, and errors in agreement, reference, tense, and case;
- revise conscientiously, following the instructor's suggestions;
- cast papers in correct MLA format;
- proofread all writing and correct errors.

II. Coursework

Assignment	% of Course Grade
3 interpretive papers @ 15% each	45%
1 revised paper	9%
9 weekly paragraphs @ 4% each	36%
attendance and participation	10%

Close, repeated at-home reading of texts and discussion of these in class: All assigned stories must be read twice. Students should take it upon themselves to learn each word that's new in the stories we read. They should consult a dictionary as they read and write down new words and their definitions. Sharing in the class discussion each class is part of the work of the course for every student.

At-home paragraphs: Each Friday, students will turn in a typed paragraph on one of the 2 stories read over the week-end and discussed on Monday and Wednesday. These are due at the beginning of Friday's class in hard-copy. They should be proofread and typed, double-spaced, in 12 pt. font, with one inch margins. **Paragraphs may not be emailed or turned in late.**

Papers: Students will write three 3-4 page papers, enlarging on their favorite paragraph from the preceding 3 weeks' paragraphs. The 5-6 page revised paper will build on one of the 3-4 page papers by implementing the teacher's suggestions and students' own ideas. Each of the 3 papers should be turned in with the commented-upon paragraph it was built on, and the revised paper should be turned in with the commented-upon paper it enlarges.

III. Course Policies

Participation: It is very important that you take responsibility for your education to the extent of coming to class able and willing to participate. Read the assigned readings twice, which will greatly strengthen your grasp of the story or essay and enable you to contribute to our discussions and write weekly paragraphs with much more understanding, ease, and clarity. Study questions will be posted on Moodle each Saturday for the following week's 2 stories, to help guide your reading. The purpose of

this course is to develop your skills—reading literature perceptively, responding to it, and articulating your ideas and feelings in speech and writing. Practice is imperative; this you will get by carefully doing each class' reading, written work, and participating in our class conversations. You must purchase or rent the textbooks for this class Please bring your textbooks or hard copy of stories posted on Moodle with you to every class. The texts under consideration are central to our work in this class.

Late Work: The 3 papers, revised paper, and weekly paragraphs must be turned in the days they are due at the beginning of class. No late or emailed papers will be accepted. There are no make-ups. And all 4 papers must be done to pass the course. Speak to me about serious, prolonged illness.

Attendance: Students are allowed 3 absences without penalty. Further absences will lower the attendance part of their grade.

Classroom Etiquette: Please make every effort to be on time. You will miss valuable information and discussion if you arrive late, as well as disrupt class. Cellphones must be turned off and remain in pockets during class.

Academic Honesty: Plagiarism is a violation of trust, practiced when you use another's writing or ideas as your own, whether you turn in an essay someone else wrote or take another writer's sentences or ideas without giving credit to that writer with a citation and the use of quotation marks. Plagiarism negates the whole purpose of higher academic work and will result in an F for the paragraph or paper. According to the Provost, "Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at <http://www.umt.edu/SA/VPSA/index.cfm/page/1321>. Each essay you submit must be signed at the bottom of the last page, assuring me that the work is your own, except where indicated by proper documentation. Your signature is your word that the essay is free of theft.

Accommodation: The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation.

Note: The course policies and assignment sequence, as set forth in this syllabus, are subject to change at any point in the semester, at my discretion. It is students' responsibility to adhere to these policies and assignments and any changes made to the syllabus, which will be noted in class and emails to the class. Please check your school email daily.

Schedule of Readings

- Jan. 23: Introduction; “The Good Samaritan,” (handout); character, irony, cultural allusion, point of view, and overall meaning analysis. Writing literary analysis paragraphs.
- Jan. 25: Analyzing plot. Thesis and evidence. Making literary arguments.
- Jan. 27: Kurt Vonnegut's “Long Walk to Forever,” on Moodle. Paragraph organization: focus, coherence, completeness. Making inferences from textual evidence.
- Jan. 30: Read Isaac Bashevis Singer's “The Key,” 493-502.
- Feb. 1: Read Bernard Malamud's “The German Refugee,” 438-449.
- Feb. 3: **due:** 1 typed plot analysis paragraph on Singer or Malamud, beginning of class. Analyzing characters and relationships.
- Feb. 6: Read Alice Elliott Dark's “In the Gloaming,” 688-704.
- Feb. 8: Read Minh Duc Nguyen's “Tale of Apricot,” on Moodle.
- Feb. 10: **due:** 1 typed character or relationship paragraph on Dark or Minh, beginning of class. Doing analysis of symbols and representative characters.
- Feb. 13: Read Mary Ladd Gavell's “The Rotifer,” 466-476.
- Feb. 15: Read Flannery O'Connor's “Greenleaf,” 348-368.
- Feb. 17: **due:** 1 typed symbolism paragraph on Gavell or O'Connor, beginning of class. Doing passage explication and analysis of metaphors and images.
- Feb. 20: President's Day—no class
- Feb. 22: Introductions and Conclusions, governing thesis, proofreading.
- Feb. 24: **due:** 1st 3-4 page paper, at the beginning of class, enlarging on one of your paragraphs. Include your commented-upon paragraph with your paper. Setting analysis.

- Feb. 27: Read Leslie Marmon Silko's "Lullaby," on Moodle.
- Mar. 1: Read William Faulkner's "That Evening Sun Go Down," 111-126
- Mar. 3: **due:** 1 typed setting paragraph on Silko or Faulkner, beginning of class. Analysis of titles.
- Mar. 6: Read Susan Glaspell's "A Jury of Her Peers," 18-37.
- Mar. 8: Read Philip Roth's "Defender of the Faith," 384-410
- Mar. 10: **due:** 1 plot, character, relationship, or title paragraph on Glaspell or Roth, beginning of class. Analysis of point of view and complex theme.
- Mar. 13: Read Willa Cather's "Double Birthday," 77-99.
- Mar. 15: Read Alice Munro's "Meneseung," 633-651.
- Mar. 17: **due:** 1 character, point of view, setting, or theme paragraph, beginning of class.
- Mar. 20-24: Spring Break—no class
- Mar. 27: Governing thesis and coherent argument. Individual conferences.
- Mar. 29: In-class workshop and individual conferences.
- Mar. 31: **due:** 2nd 3-4 page paper, at the beginning of class. enlarging on one of your March paragraphs. Submit commented-upon paragraph with paper.
- Apr. 3: Read Carolyn Ferrell's "Proper Library," 705-719.
- Apr. 5: Read Louise Erdrich's "The Shawl," on Moodle.
- Apr. 7: **due:** 1 plot, character, relationship, passage, or setting paragraph on Ferrell or Erdrich.

- Apr. 10: Saul Bellow's "A Silver Dish," 539-564.
- Apr. 12: Gish Jen's "In the American Society," on Moodle.
- Apr. 14: **due**: 1 character, relationship, or setting paragraph on Bellow or Jen.
- Apr. 17: Read Richard Wright's "Bright and Morning Star," 179-210.
- Apr. 19: Read Helena Maria Viramontes' "The Cariboo Cafe," on Moodle.
- Apr. 21: **due**: 1 setting, character, or plot paragraph on Wright or Viramontes.
- Apr. 24: in-class workshop and conferences
- Apr. 26: in-class workshop and conferences.
- Apr. 28: **due**: 3rd 3-4 page paper on one of your April paragraphs at the beginning of class.
- May 1: revising
- May 3: revising
- May 5: **due**: revised 5-6 page paper. Last class; evaluations.