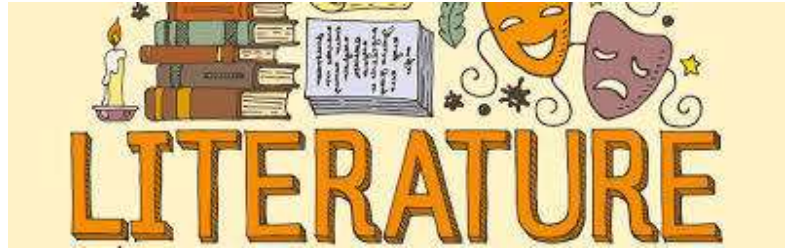


# Introduction to Literature

Dr. Jenny C. Bledsoe

This fully online course introduces the student to concepts and themes in literature through a variety of short works and excerpts. After learning the features of major forms and genres, each student will analyze

at least three different literary genres, including short fiction, poetry, and drama. The course also features writing instruction focused on close reading, critical analysis, and revision. By the end of the course, students will apply their knowledge in a research-based literary analysis.



## **BOOK**

- Kelly J. Mays, ed., *The Norton Introduction to Literature*, Shorter 13<sup>th</sup> edition (New York and London: W. W. Norton and Co., 2019). ISBN: 9780393664928.

## **ASSIGNMENTS**

Requirement	Deadline	Percentage of final grade
<b>Online discussions</b> <ul style="list-style-type: none"><li>• Blackboard posts and FlipGrid responses (1 or the other will be required each week)</li><li>• 10x (3% each)</li></ul>	Weekly for 10 weeks, Fridays at 11:59pm (see Schedule below for deadlines)	30%
<b>Reading quizzes</b> <ul style="list-style-type: none"><li>• 10 questions focusing on reading comprehension of the assigned texts</li><li>• Each question counts for 5 points, which means that the lowest possible grade on a quiz is a 50.</li><li>• 14x (1% each)</li></ul>	Weekly for 14 weeks, Fridays at 11:59pm (see Schedule below for deadlines)	14%
<b>Short papers</b> (3–4 pages) <ul style="list-style-type: none"><li>(1) Short fiction</li><li>(2) Poetry</li><li>(3) Drama</li></ul> For each short paper, you will choose a literary work from our textbook (the assignment sheet will include a list of all options). You will write an analysis of the text, focusing on close reading. You should relate your claims about	(1) Sunday of Week 5  (2) Sunday of Week 9  (3) Friday of Week 11	10% each (30% total)

the selected literary work to the generic conventions we have explored in readings and lectures.		
<b>Research paper</b>		
• <b>Proposal</b> for research paper, including main primary source and at least two potential secondary sources (1 page)	Sunday of Week 13	3%
• <b>Annotated bibliography</b> (5 sources) <b>and progress report</b> (1 paragraph)	Sunday of Week 15	3%
• <b>Research paper</b> (7–8 pages)	Friday of finals week	20%

## **COURSE SCHEDULE** (100% online course)

### **Week 1. Introduction to Literary Analysis**

**Reading:** Introduction, pp. 1–9; Ch. 1. “Fiction: Reading, Responding, Writing,” pp. 16–20, 25–27, 49, and 55–62 (Chekhov’s “Gooseberries”)

**Optional Zoom meeting:** Intros and questions about the course, *Wednesday night*

**Assignments:** Online discussion entry and reading quiz *due Friday*

### **Week 2. Fiction I: Plot, Narration, and Point of View**

**Reading:** Ch. 2. “Plot,” pp. 75–83, 83–91, 141–43 (Ellison’s “King of the Bingo Game”); Ch. 3. “Narration and Point of View,” pp. 169–72, 173–79 (Poe’s “The Cask of Amontillado”); Ch. 30. “Basic Moves: Paraphrase, Summary, and Description,” pp. 1914–17

**Assignments:** Online discussion entry and reading quiz *due Friday*

### **Week 3. Fiction II: Character and Setting**

**Reading:** Ch. 4. “Character,” pp. 210–17, 230–44 (Morrison’s “Recitatif”); Ch. 5. “Setting,” pp. 282–88; Ch. 31. “The Literature Essay,” pp. 1918–37

**Assignments:** Online discussion entry and reading quiz *due Friday*

### **Week 4. Fiction III: Themes, Symbols, and Figurative Language**

**Reading:** Ch. 6. “Symbol and Figurative Language,” pp. 380–85; Ch. 7. “Theme,” pp. 429–33, 451–56 (García Márquez’s “A Very Old Man with Enormous Wings”)

**Assignments:**

- Reading quiz *due Friday*
- Short fiction paper *due Sunday*

### **Week 5. Poetry I: Introduction, Speaker, Situation, and Setting**

**Reading:** Ch. 11. “Poetry: Reading, Responding, Writing,” pp. 730–45; Ch. 12. “Speaker: Whose Voice Do We Hear?,” pp. 769–77; Ch. 13. “Situation and Setting: What Happens? Where? When?,” pp. 795–811

**Assignments:** Online discussion entry and reading quiz *due Friday*

## **Week 6. Poetry II: Theme, Tone, Visual Imagery, Figures of Speech, and Symbols**

**Reading:** Ch. 14. “Theme and Tone,” pp. 830–36, 837, 841–44 (Auden’s “Stop all the clocks, cut off the telephone”); Ch. 16. “Visual Imagery and Figures of Speech,” pp. 866–78; Ch. 17. “Symbol,” pp. 884–89, 896–97 (Turner’s “Jundee Ameriki”)

**Assignments:** Online discussion entry and reading quiz *due Friday*

## **Week 7. Poetry III: Word Choice, Word Order, and the Sounds of Poetry**

**Reading:** Ch. 15. “Language: Word Choice and Order,” pp. 854–60; Ch 18. “The Sounds of Poetry,” pp. 899–913; Ch. 11. “Steps to Follow, Questions to Ask, and Sample Reading Notes,” 746–59

**Assignments:** Online discussion entry and reading quiz *due Friday*

## **Week 8. Poetry IV: Internal Structure and External Form**

**Reading:** Ch. 19. “Internal Structure,” pp. 930–39, 942–44, 947–50 (Larkin’s “Church Going”); Ch. 20. “External Form,” pp. 951–63, 965–66, 967 (Shakespeare’s “My mistress’ eyes are nothing like the sun”), 977–80

**Assignments:**

- Reading quiz *due Friday*
- Poetry paper *due Sunday*

## **Week 9. Drama I: Introduction**

**Reading:** Ch. 25. “Drama: Reading, Responding, Writing,” pp. 1194–96, 1197–1220 (Glaspell’s *Trifles*)

**Assignments:** Online discussion entry and reading quiz *due Friday*

## **Week 10. Drama II: Elements**

**Reading:** Ch. 26. “Elements of Drama,” pp. 1221–30, 1230–83 (Wilson’s *Fences*)

**Assignments:** Online discussion entry and reading quiz *due Friday*

## **Week 11. Drama III: Analysis**

**Reading:** No reading

**Assignment:** Drama paper *due Friday*

## **Week 12. Contexts I: American Women Writers, c. 1900**

**Reading:** Ch. 9. “Cultural and Historical Contexts: Women in Turn-of-the-Century America,” pp. 564–82, 597–99, 599–602; Ch. 33. “The Literature Research Essay,” pp. 1951–61

**Optional Zoom meeting:** Peer review for research proposal, *Wednesday night*

**Assignments:**

- Reading quiz *due Friday*
- Proposal for research paper *due Sunday*

## **Week 13. Contexts II: African American Poetry and Cultural Commentary in the 1920s**

**Reading:** Ch. 23. “Cultural and Historical Contexts: The Harlem Renaissance,” pp. 1065–78, 1078–80, 1089–92 (Johnson’s preface to *The Book of American Negro Poetry*; Hurston’s “How It Feels to Be Colored Me”)

**Assignments:** Online discussion entry and reading quiz *due Friday*

## **Week 14.**

### **Contexts III: The Socio-Cultural Commentary of an English Romantic Artist and Poet**

**Reading:** Ch. 22. “The Author’s Work as Context: William Blake’s *Songs of Innocence and of Experience*,” pp. 1055–64 (of Blake’s poems, read “Introduction, “Holy Thursday,” and “The Chimney Sweeper” in both *Innocence* and *Experience*); Ch. 32. “The Writing Process,” pp. 1938–50

#### **Assignments:**

- Reading quiz *due Friday*
- Annotated bibliography and progress report *due Sunday*

## **Week 15. Contexts IV: Literary Critics on an Ancient Greek Tragedy**

**Reading:** Ch. 29. “Critical Contexts: Sophocles’s *Antigone*,” pp. 1600–38; 1660–64

**Optional Zoom meeting:** Peer review for research paper, *Wednesday night*

**Assignments:** Online discussion entry and reading quiz *due Friday*

## **Week 16. Finals week**

Research paper due, *Friday at 5pm*