

INTRODUCTION To LITERATURE

ENGL 110, FALL 2016

Dr. Patricia R. Taylor

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Office: Heelan Hall 303, 712-279-5516

Office Hours:

MWF 9:00-9:45 AM, 1:00-2:00 PM

TTh 2:00-3:00 PM and by appointment

Sign up for office hours on Starfish

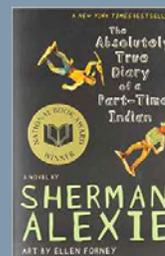
Course Description

Welcome to English 110! In this class, we will be reading a wide range of literature: poetry, short stories, essays, a play, and a novel. We will read tragedy, satire, science fiction, literature of social protest, poems about art, and young adult literature. Our course includes texts from five centuries of literature written in English, across two continents. Despite such variety, this class will still only be able to give you a very small taste of the different kinds of literature that humans have created in order to express themselves and respond to the world around them. Rather than covering the full breadth of literature, we will focus on depth of study. We will have some classes where we spend a whole class period discussing and responding to a single poem—working out how it was written, what it could mean, how it might shape other people's views of the world. You should expect to learn to think critically about the works we encounter—to break down ideas into their constituent parts, identifying their strengths and weaknesses, and identifying how they fit into or challenge the way you view the world.

Because this class is an Aesthetic Foundation (AE) course, our primary goal this semester is to give you the ability to comprehend the creative, expressive and structural dimensions of literature by expanding your knowledge and appreciation of various literary forms and of their application throughout history. In other words, we will be looking beyond the idea of literature as entertainment; certainly some of what we read will be entertaining, but most of it aims to be more than just entertainment. Philip Sidney said that the goal of poetry, and indeed of all literature is “to teach and delight.” Other writers have said that the goal should be to evoke the sublime—the powerful things in our world that are somehow just beyond our ability to fully grasp them, or that are the most difficult to express. By writing about such things, by trying to both teach and delight, to express the unexpressable, to find the power in language, these authors hope to help us better to understand and confront the world we live in, even the parts we would like to ignore, or that we take for granted.

Required Materials

Textbooks



Richard Abcarian, Marvin Klotz, and Samuel Cohen, eds. *Literature: The Human Experience, 12th Edition*. Bedford/St. Martin's, 2015. ISBN: 978-1457699931

Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*. Little Brown, 2009. ISBN: 978-0316013697

Materials and Resources

- Notebook. I recommend 9x5 inches in size.
- Colored pencils or pens.
- Materials for book art project.
- Dropbox, Google Drive, or OneDrive
- Daily access to Brightspace, Starfish, and e-mail

Cover Image: “Books.” Shutterstock. Available under CC BY 2.0. Source: [Flickr](https://www.flickr.com/photos/shutterstock/1000000000/).

Office Hours

My office hours are 9:00-9:45 AM and 1:00-2:00 every Monday, Wednesday, and Friday, and 2:00-3:00 every Tuesday and Thursday in Heelan Hall 303. You can reserve a 15 or 30 minute timeslot in advance on Starfish. Reservations have first priority, but you can also simply drop by. I am available at other times by appointment, depending on my schedule; please e-mail me if you cannot come to the scheduled office hours.

Office hours are a crucial form of class engagement. Students who come to office hours are more likely to improve their skills and do well in the class. When you come to office hours, it helps to have a specific question to discuss, a paragraph you want feedback on, or a skill you want to work on. If you're feeling lost and don't know what you need to work on, or have multiple issues you want to discuss, I recommend scheduling a longer appointment so we have plenty of time. Of course, if I'm not busy with another student, I'm also happy to talk about more general things like your time at Briar Cliff, your larger educational and professional goals, the latest Marvel movie, etc., so feel to just stop by.

Email Policy

I answer questions via e-mail within 24 hours during the workweek. I often respond on weekends, but cannot guarantee I will do so in as timely a fashion. Please plan accordingly. If you have a question that might not be personal to you alone, post it to the class BrightSpace. You may receive a faster response through BrightSpace from one of your classmates.

I will not normally comment on whole projects outside of office hours or the normal class revision and grading process. However, I am happy to look at small pieces of your work if you provide a particular focus for my comments. For example, if you send me a polite e-mail with a draft of an essay introduction, asking if you have clearly established your argument, I'd be happy to provide feedback by e-mail.

Please follow professional e-mail etiquette when e-mailing all your professors at Briar Cliff, and make sure to use the subject line to indicate which class you are in when e-mailing me.



Right: "Bodleian Library." Chris Chabot. Available under CC BY-NC 2.0. Source: [Flickr](#).
Above: "British Library Book Bench." Carl Alexander. Available under CC BY-NC-ND 2.0. Source: [Flickr](#).



Mandatory Reporting

As an instructor, I have a mandatory reporting responsibility under The Title IX Educational Act of 1972 which prohibits violence, harassment, and discrimination based on sex and gender. For the sake of Briar Cliff University students' safety and welfare, I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Briar Cliff University's campus with Title IX Coordinator or Deputy Title IX Coordinators.

If you wish to contact someone confidentially, you can speak with three people on campus:

- Jeanette Tobin, Director of Counseling Services
712-279-5433, Jeanette.Tobin@briarcliff.edu
- Carla Jo Morgan, Campus Nurse
712-279-5436, CarlaJo.Morgan@briarcliff.edu
- Sr. Janet May, Director of Campus Ministry
712-279-5227, Janet.May@briarcliff.edu

The Briar Cliff University Sexual Violence and Harassment policy and information pertaining to on-campus confidential resources, reporting to University officials, and additional off-campus resources can be found at: <http://www.briarcliff.edu/legal-and-consumer/sexual-abuse,-assault-and-title-ix-procedures/>

Assignment Logistics

Each assignment **must be submitted to BrightSpace by 11:00 AM** on the day it is due, unless otherwise noted.

- Please format all documents and citations [according to MLA style](#). This means your documents should be double spaced, size 12 (Times New Roman) font, 1" margins, with your last name and page number in the right hand corner of the header. No cover pages, please.
- All assignments must include a works cited page or section.
- Each submitted file name should include your last name, first initial, course, assignment title, and extension (e.g. "**Taylor.P.Engl110.ShortResponse2.docx**").
- Any assignment that fails to follow proper naming conventions or MLA format will be docked up to 5% automatically.

Note: I require this level of detail for document design and delivery because it is comparable to a standard Statement of Work [SOW] procedure used in the business world. SOWs lay out the purpose, scope, and standards for deliverables so that everyone knows what the requirements are, and to make sure that efficiency and quality standards can be met. Failing to follow SOWs indicates a lack of attention to detail, an inability to follow directions, and unpreparedness for the workplace.

Books are **not** absolutely dead things **but** do contain a potency of *Life* in them to be as **ACTIVE** as that **SOUL** whose progeny they are.

- John Milton

Extensions

I do not accept late work unless you request an extension by e-mail at least 24 hours in advance. There will be no extensions for annotations or short responses.

If I grant an extension, anything turned in more than 24 hours after the original deadline will still receive a 10% penalty on the final grade for each day it is late.

I am willing to make some exceptions to this policy if have a documented excuse concerning a medical or family emergency.

Turning in a bad or incomplete project is better than turning in nothing. If you turn in nothing, you will receive a 0. You are likely to still receive some points if you turn in an incomplete project.

Preparedness, Professionalism, and Participation

I place great value on earnest, enthusiastic engagement of texts. Some of the greatest joy I'll have in class, in fact, will be in hearing your insights and seeing your minds at work. One of our goals is to involve you actively in the learning process rather than simply deluge you with information; to that end, your comments and analysis will provide much of the substance of our class (and much of your grade as well). Make an effort to say at least one substantial, thoughtful thing in each class (this can include asking good questions). However, participation is not just about speaking, but also listening (evidenced both by taking notes and by your body language in class), attending office hours, working well in small groups during class activities, and behaving professionally. For the latter, please keep in mind the following components:

- **Preparedness:** Please arrive in class with your textbook, your notebook with annotations, materials for taking notes, and your copy of this syllabus. Additionally, for your two larger projects, you will be required to turn in logical outlines and rough drafts of your materials. We will be using these materials for in-class workshops and peer review, so you will need to bring electronic copies with you to class.
- **Respectfulness:** Please be respectful towards the authors we are reading, towards your fellow students, and towards me. You are welcome and encouraged to disagree with other people's positions so long as you do not use language that is derogatory or insulting.
- **E-mail:** If you have a question about the course, begin by double checking to make sure the syllabus does not answer your question; if it doesn't, then send me a professionally formatted e-mail with the following elements:
 1. A clear subject line, including the course you are taking (Engl 110)
 2. Address me according to my professional title (Dr. Taylor)
 3. Use complete sentences and paragraphs
 4. Sign with your first and last name.
- **Electronic Devices:** In class, avoid using electronic devices unless explicitly instructed to do otherwise, as they are often distracting not only to you, but to me and to other members of the class.

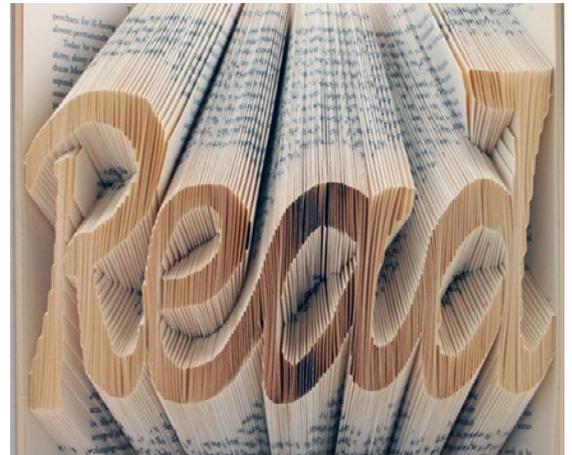
Attendance

Class participation is impossible when students do not come to class. In a perfect world, each of you would attend every class, but life has a tendency to not be perfect. I thus offer you *two free skips* (one week of class); *every absence after that will lower your participation grade 10%*—a dreadful result. I recommend you do not waste these free absences on frivolous pursuits, but save them for the inevitable end-of-semester flu or alarm malfunction.

However, I too have had to attend a family member's funeral, been hospitalized by horrible illnesses, and even been chased across campus by hordes of raging Visigoths; what I mean to say is that if you have a legitimate, serious problem, I'm willing to talk and try to work something out if you bring such problems to my attention as soon as possible! If you have mandatory absences (for sports or religious observances), they must be brought to my attention in advance, but they will not count against you.

Arriving after class begins will count as one-half of an absence. If you are late, you are responsible for seeing me after class to make sure you are marked present; if you do not, it will be counted as a full absence. Arriving more than 20 minutes late will be a full absence. Students who leave early may be counted absent as well.

Students who don't use any of their free absences may see their grade positively adjusted at the end of term if they are on the cusp between two grades.



"Book-of-Art." Claudiana Gois. Available under CC BY 2.0. Source: [Flickr](#).



"Flea Market Letterpress." Rootyfootoot. Available by CC BY-NC 2.0. Source: [Flickr](#).

Project 1: Essay and Performance Recording

Learning Objectives

- Closely and critically read a poem or play, paying attention to structure, form, and style as well as content
- Write a clear, logical argument about a poem or play, supported by textual and performative evidence

Prompt

Choose any poem that we have read (except “The Flea”), or a passage from *Othello* that is at least 14 lines, and that you find particularly important, difficult, or problematic. Write an essay of 1000-1250 words that “comes to terms” with it. You should make an argument about the importance, purpose, or meaning of the poem or passage, providing plenty of textual evidence and analysis to prove your claim. Additionally, you should record yourself in a video performing the poem or passage in character or in a way that illustrates and reinforces your argument.

As we will discuss in class when we read Joseph Harris’s book chapter, “coming to terms” with a passage or poem doesn’t merely mean to quote from, restate, and explain it. “To make effective use of the work of other writers,” Harris argues, “you have to show the force of their thinking to suggest in your rewriting of their work why they said what they said in the particular ways they said it” (19). Thus, as you proceed, make sure you use the techniques for coming to terms that Harris outlines in his chapter:

- **Define the project of the speaker and/or author.** What is the speaker or author trying to achieve? What issues or problems do the speaker(s) and/or author explore? Is the speaker’s goal different from the author’s? (Be very careful not to always conflate the author and the speaker.)
- **Note and explain keywords in the poem or passage.** Use quotations from the speech, and explain why specific terms are important to the meaning of the text. If you need to define a term, be careful that you use historically appropriate definitions by referencing the OED.com instead of more modern dictionaries.
- **Identify and explore the poet or speaker’s methods.** What literary and rhetorical devices does the author use? Are there any visible markers of genre? How do those devices help or challenge the reader?
- **Assess the uses and limits of the poet or speaker’s project.** Push beyond merely evaluating the poem or passage as “effective,” or “cruel,” or “interesting.” Consider instead: why is the issue the speaker or poet is addressing important? What is useful about thinking through an issue from this perspective? Is there anything dangerous or limiting about the perspective?



Austin Braswell, a student in a Spring 2016 course with Dr. Taylor, prepares to deliver a performance of a section of John Milton’s poem *Paradise Lost* in the character of Moloch. Used with Permission.

Notes

- Feel free to work in pairs on your performances so long as each person performs *at least* fourteen lines. You may not work in pairs on your papers, except to provide one another with feedback.
- If you are performing a section from *Othello*, you are not limited to using evidence only from that passage. You may include evidence from elsewhere in the play to support your argument about the function, style, structure, or meaning of the passage.
- I recommend that you start practicing and memorizing the poem or passage for your performance as you write your logical outline. Students in past classes have told me that writing the logical outline was much more effective if they were figuring out how they wanted to perform the poem/passage at the same time.
- For your recording, I recommend you use your laptop’s camera, or a camera from a computer in the library. You can, if you must, use a cell phone, but make sure you have a way to hold it steady and at an angle that is not distracting. You are welcome to have a friend help you with filming.

Project 1: Logical Outline

The process of writing an argumentative essay begins not with a thesis, but with a serious question, or a question with multiple reasonable answers. A thesis is the ultimate answer to the question. Therefore, you will need to identify a question that you are interested in answering, but that gets at the important issues of a text, going beyond simply what happens in the text to why it happens, or how it fits into the larger project of the author. Why does Desdemona's father object to her marriage, and why does Shakespeare give him those objections and not others? How and why does Browning's "My Last Duchess" raise feminist issues? What is the relationship between love and loss in Heaney's "Valediction," and why does he link those two issues? You should begin your own logical outline by writing your own questions or set of related questions.

Then, think about your attempt to answer the question as a conversation between you and the text you are writing about. You propose a question, and then different pieces of the text give you part of an answer; sometimes the answer goes off topic but in a way that adds to the discussion; other times it addresses the question only obliquely, or from its own angle. The act of going through the text and looking for these moments is brainstorming, and the places where the text addresses your question are potential pieces of evidence. This step involves not only remembering pieces of the text, but also going back over notes, and even rereading the text with this new question in mind.

Note

Sometimes you will realize that your text contradicts itself, or if you are working with multiple texts, that they contradict each other. When this happens, do not ignore the problem, or throw up your hands and change topics or questions. Instead, think about how you could synthesize these ideas, and what sort of middle ground could be created, or if certain things are true only in certain contexts. Don't gloss over those problematic moments in the text; sometimes, these are the most important pieces of evidence and thinking hard about them leads to the best arguments.

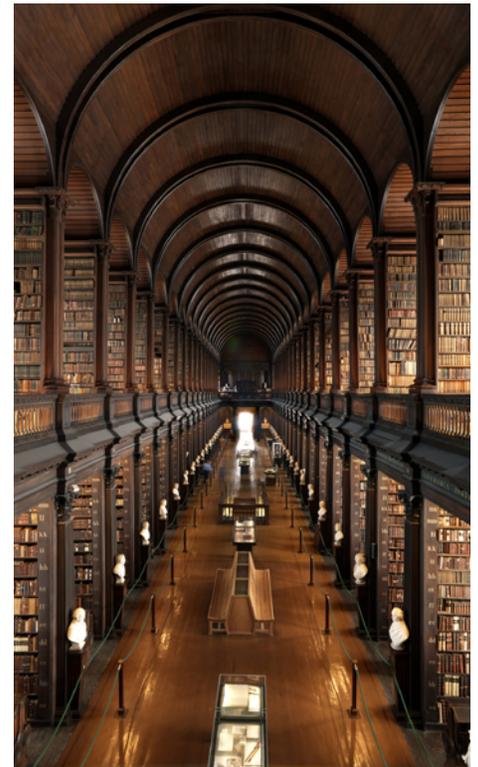
Once you have brainstormed how the text responds to your questions, you should respond to these pieces of evidence yourself—what do you think about each one? Why does it seem important? What is going on in each example, beyond the obvious? (You can do this either as you go through your evidence piece by piece, or you can do it all at once, but you should respond to each piece by the time you are done).

Then, look at the evidence and your responses together. Can you find patterns in the text, or in your own responses to the text? Group those things that say the same sorts of things together, and find a succinct way to describe them. Now, you are starting to develop the pieces of your outline. You may want to order these pieces of evidence in terms of importance, or you may want to decide which small patterns or observations lead to the larger patterns, and organize them accordingly.

There is no set number of points (or pieces of evidence for a point) for a paper, only the number necessary to fully explore and answer your question. Use either full quotations or paraphrase/summary with brief quotations for evidence, but always cite: include line numbers for evidence from poetry.



"Yale University's Beinecke Rare Book and Manuscript Library." Lauren Manning. Available by CC BY 2.0. Source: [Wikipedia](https://en.wikipedia.org/wiki/Beinecke_Rare_Book_and_Manuscript_Library).



Above: "Dublin - Trinity College Library." Irish Welcome Tours. Available by CC BY 2.0. Source: [Flickr](https://www.flickr.com/photos/irishwelcome/10000000000/).

Logical Outline Technical Details

Use the [numbered outline option](#) in Word. Do not use bullet points, and do not create the outline manually—it *will* get screwed up. An example outline is available on BrightSpace.

When you have grouped all of your evidence together, you can put it in a form that can show someone else the structure of the argument. Below is an example of what this might look like.

Introduction. Start by explaining your question and its importance. This should be about a paragraph in length.

1. Main Point 1
 - a. Sub-point
 - i. Evidence
 - a. Analysis
 - ii. Supporting Image
 - a. Explanation
 - b. Sub-point
 - i. Evidence
 - a. Analysis
2. Main Point 2
 - a. Evidence
 - i. Analysis
 - b. Supporting Image
 - i. Analysis
 - ii. Analysis
 - c. Evidence
 - i. Analysis
3. Main Point 3
 - a. Evidence
 - i. Analysis
 - c. Sub-point
 - i. Evidence
 - a. Analysis
4. Main Point 4
 - a. Etc.

Possible Conclusions: This should be a summary (about one full paragraph) of how all your points add up to an answer to your question. These conclusions will likely become a thesis in the introduction to your rough draft.

An outline for a 1200-word paper is usually 2 full pages, single-spaced.

However, length is not as important as quality (whether shorter or longer). A works cited page is required.

From Outline to Draft

Your essay must contain the following formal elements. If you are unsure of your ability to do any of these well, please visit me during office hours or visit the Writing Center.

- **Strong thesis in the introduction to the essay.** A thesis is a claim that you will support in your essay; it is not a statement of fact, but a debatable claim that can be supported logical combinations of facts and reasonable interpretations.
 1. **Weak Thesis:** John Donne’s poem “The Flea” is a poem about a man trying to convince a woman that she should have sex with him.
 - *Why it’s weak:* it’s not a very debatable statement, but closer to a statement of fact. It might work as part of a paragraph, but it doesn’t work as a thesis. It tells us what the speaker is doing, but not why it matters, or what is interesting or complicated about it.
 2. **Stronger Thesis 1:** In “The Flea,” John Donne uses the actions of the implied female auditor to call his speaker’s desires and means of persuasion into question.
 - *Why it’s stronger:* This thesis makes a claim about Donne’s purpose, and distinguishes him from the speaker. The claim is debatable (does Donne really undermine his speaker?), and suggests which elements the poem support the claim.
 3. **Stronger Thesis 2:** In “The Flea,” while the speaker’s goal (persuading a woman to have sex with him) is relatively mundane, his use of the strange metaphor of the flea requires the reader to consider his argument without simply dismissing it.
 - *Why it’s stronger:* This thesis identifies and answers an important question about the speaker’s key words and method (why does the speaker use the metaphor of the flea?) and suggests how they contribute to the purpose.
- **“So what” factor.** A so-what factor appears either in the introduction or conclusion and explains why the argument is important. It is often where the reader explores the uses and limits of the issues raised in the paper.
- **Paragraphs with clear topic sentences.** “Topic sentences” can be a bit of a misnomer. They don’t simply identify the topic of the paragraph, they explain the logic that connects the paragraphs together. Think of them as thesis statements for the beginning of each paragraph. Your outline should help you identify how paragraphs and sections fit together.
- **Evidence and analysis.** Every statement that you make about the poem or selection must be backed up by evidence, with clear explanation of how and why that evidence proves the statement. Don’t assume your reader will automatically understand why you interpret a word or passage the way you do. Your outline will help with this.
- **Conform to MLA guidelines.** This means you need to include parenthetical citations for all quotations, a works cited page, and proper heading and formatting for the essay. [See https://owl.english.purdue.edu/owl/resource/747/01/](https://owl.english.purdue.edu/owl/resource/747/01/) for examples.

Project 2: Essay, Book Art, and Artist's Statement

Learning Objectives

- Closely and critically read literary texts, paying attention to structure, form, and style as well as content
- Create an argument about a group of texts, supported by both textual evidence and visual design
- To draw connections between different works of literature, cultivating an awareness of the aesthetic tradition of literature and the value of literature as a form of human expression

About this Assignment

Book Art is an interdisciplinary genre of literature and art that combines written text and visual design in book format. Contemporary book art reflects the nature of book design for most of history: books were aesthetically beautiful, individualized, and valuable. Book art allows you as students to consider the unique interplay between word, image, and page/container that the genre facilitates.

Prompt

Write an argumentative paper in which you put at least three different texts into conversation with one another, and create a one-of-a-kind piece of book art that illustrates or supports your argument.

At least one text must be one we read after September 29th, and one must be a text in our textbook (*Literature: The Human Experience*) that we have not yet read as a class (we will read them in the final weeks of the course). You may want to choose texts that all correspond to the same theme within our textbook, but are not required to do so. Ideally, your book art will explore the question of how specific pieces of literature help us to address issues that are important to us—that is, in the language of the course outcomes, “literature’s value as a form of human expression.”

Your book art should combine quotations from your texts with images of your own creation or choosing that together make an argument. That argument should be laid out in more detail in an accompanying analytic essay (1000-1250 words), as well as in a 300-600 word artist’s statement that explains the specific choices you made in your book art. Any images you borrow for use in your project must be cited in your bibliography.

Note

- This project will require you to find materials you may not normally keep around. You will need to plan ahead and be creative.
- Do not use regular printer paper for your final draft of your book art; it will assuredly look sloppy. Get heavier paper from Michael’s or Hobby Lobby, or order it online.
- You may want to share supplies with other members of the class so that not everyone has to buy their own glue, etc.
- I also have some specialized bookmaking supplies (binding needles and thread, bone folders, awls) you can use, but you will need to arrange with me to use these in advance.



“Tyger.” William Blake. *Songs of Innocence and of Experience*, object 35. Public Domain. Source: [Blake Archive](#).

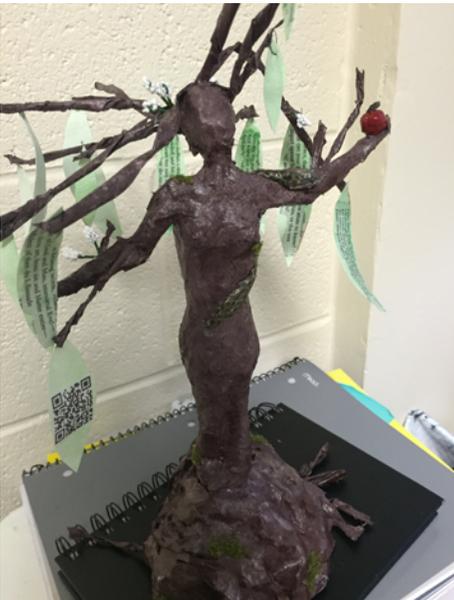


“Book Carving Art.” Nguyen Tan Tin. Available under CC BY 2.0. Source: [Flickr](#).

Student Book Art Examples



Above: "Polar Equals" by Trupti Patel (2016). An accordion book using hand-made paper, collage, and student-drawn art. Used with Permission.

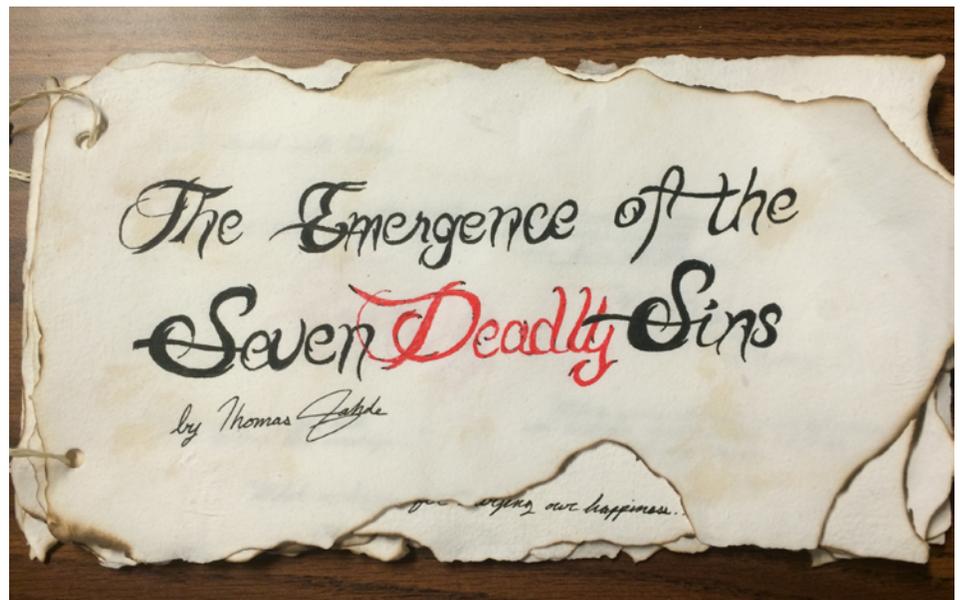


Left: "The Three Faces of Eve" by Emily McDonald (2016). Paper-mache statue, with quotations and QR codes for related materials on the leaves. Used with Permission.

Below: "Fragmentary Truth" by Madison Kukura (2016). Accordion book using leaves and dirt.



"Kafka's Prescription." Anonymous. (2014) Made from pill bottle. Used with Permission.



"The Emergency of the Seven Deadly Sins." Thomas Jadhe. (2016) Bound with twine and made from artificially-aged handmade paper. Used with Permission.

Book Art Tutorials

There are **lots** of different tutorials available online to help you figure out how to do what you want to do. Spend some time browsing for ideas. Here are a few places to get you started:

Accordion Books: <https://youtu.be/YB42IbrwV34>

Pop-up Books: https://youtu.be/RZR_b753ZJ0

Rubber-Band Books: <https://youtu.be/RVrdFHm-FKy4>

Book Safes: <https://youtu.be/a8WmL5WNLpU>

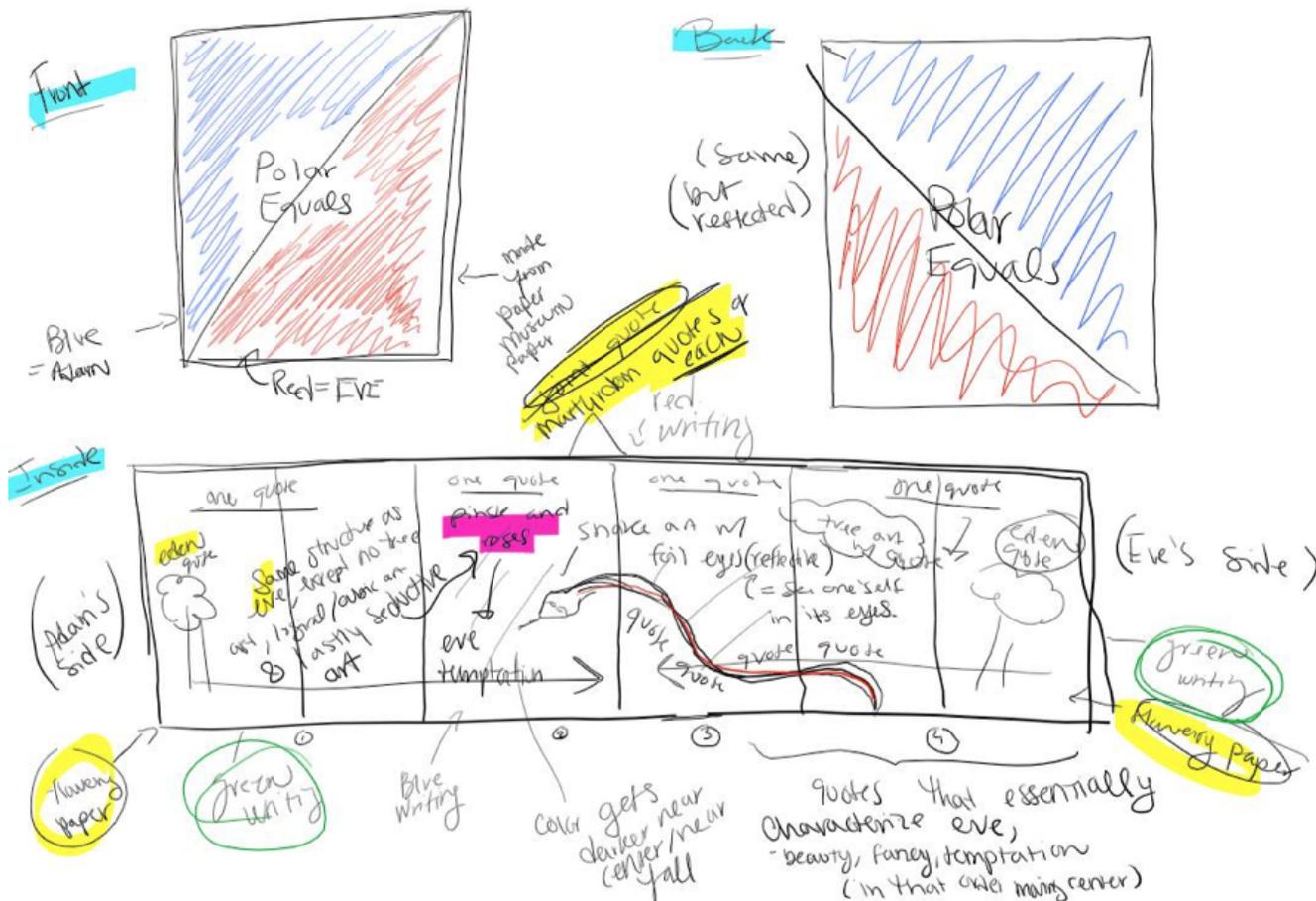
Folded Book Art: <http://www.diypics.com/simplified-folded-book-art/>



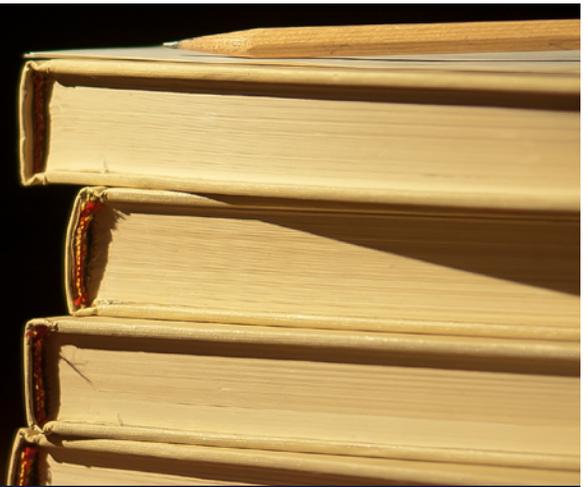
Above: "Book Parking Garage." Kansas City Public Library. Gritts1. Available under CC BY-NC-SA 2.0. Source: [Flickr](#).

Mock-Up

A mock-up is a rough layout for a visual project. Just as your logical outline provides a guide for your final written project, your mock-up should provide a guide for your book art. It should include the following: proposed layouts, ideas for colors, potential images, ideas for materials, etc., all organized to show the development of ideas. Below, you can see an example of a mock-up or rough draft for the book art "Polar Equals" that is at the top of the previous page.



INTRODUCTION To LITERATURE



Fall 2016 Course Schedule

Wk	Day	Date	Readings Due	Assignments Due 1 hour before class
1	T	Aug 23	Syllabus Donne, "The Flea" (937) "Poetry"	
	Th	Aug 25	Syllabus (review for syllabus quiz) Andrew Marvell, "To His Coy Mistress" (977) "Formalist Criticism" (1338) Harris, "Coming to Terms" (Online)	Annotations: Copy Marvell's poem <i>by hand</i> into your notebook in black ink or pencil, and annotate it in color.
2	T	Aug 30	A.D. Hope, "His Coy Mistress to Mr. Marvell" (978) Peter DeVries, "To His Importunate Mistress" (981) Annie Finch, "Coy Mistress" (982) "Reader Response Criticism" (1341-42)	Group 1 Short Response 1, sign up for Office Hours between 8/31 and 9/5 Annotations
	Th	Sept 1	Bradstreet, "To My Dear and Loving Husband" (941) Browning, "To My Last Duchess" (173) Heaney, "Valediction" (957)	Group 2 Short Response 1, sign up for Office Hours between 9/5 and 9/9 Annotations
3	T	Sept 6	Othello, Act 1 (985-1002)	Group 3 Short Response 1, sign up for Office Hours between 9/9 and 9/12 Annotations
	Th	Sept 8	Othello, Act 2 (1003-1020) "New Historical Criticism" (1339)	Group 4 Short Response 1, sign up for Office Hours between 9/12 and 9/16 Annotations
4	T	Sept 13	Othello, Acts 3 (1020-40) "Postcolonial Criticism" (1340)	Group 1 Short Response 2 Annotations
	Th	Sept 15	Othello Act 4 (1040-1056)	Group 2 Short Response 2 Annotations
5	T	Sept 20	Othello, Act 5 (1057-71) "Feminist Criticism" (1337)	Group 3 Short Response 2 Annotations
	Th	Sept 22	Hawthorne, "Young Goodman Brown" (77-88)	Group 4 Short Response 2 Annotations

Wk	Day	Date	Readings Due	Assignments Due 1 hour before class
6	T	Sept 27	O'Connor, "A Good Man is Hard to Find" (141-166)	Annotations
	Th	Sept 29	[Workshop]	Project 1: Logical Outline and Rough Draft of Recording
7	T	Oct 4	Jackson, "The Lottery" (367-74); LeGuin, "The Ones Who Walk Away from Omelas" (Online) "Marxist Criticism" (1338-9)	Group 1 Short Response 3 Annotations
	Th	Oct 6	Swift, "A Modest Proposal" (481-89)	Group 2 Short Response 3 Annotations
8	T	Oct 11	Woolf, "What if Shakespeare Had a Sister" (819-26)	Project 1 Due
	Th	Oct 13	No Class, Fall Break	
9	T	Oct 18	Keats, "Ode on a Grecian Urn" (???) Poems about Paintings (1249-1256)	Group 3 Short Response 3 Annotations
	Th	Oct 20	America through Immigrants' Eyes (702-709)	Group 4 Short Response 3 Annotations
10	T	Oct 25	Hughes, "Harlem" (429); Johnson, "Old Black Men" (650); Brooks, "We Real Cool" (432); Randall, "Ballad of Birmingham" (431);	Group 1 Short Response 4 Annotations
	Th	Oct 27	Octavia Butler, "Bloodchild" (online)	Group 2 Short Response 4 Annotations
11	T	Nov 1	Alexie, <i>Absolutely True Diary of a Part Time Indian</i>	Group 3 Short Response 4 Annotations
	Th	Nov 3	Alexie, <i>Absolutely True Diary of a Part Time Indian</i>	Group 4 Short Response 4 Annotations
12	T	Nov 8	Alexie, <i>Absolutely True Diary of a Part Time Indian</i>	Group 1 Short Response 5 Annotations
	Th	Nov 10	Alexie, <i>Absolutely True Diary of a Part Time Indian</i>	Group 2 Short Response 5 Annotations
13	T	Nov 15	Alexie, <i>Absolutely True Diary of a Part Time Indian</i>	Group 3 Short Response 5 Annotations
	Th	Nov 17	[Office Hour Meetings]	Project 2: Mock Up and Logical Outline Student Choice Selections
14	T	Nov 22	[Office Hour Meetings]	
	Th	Nov 24	No Class, Thanksgiving Break	
15	T	Nov 29	Student Choices	Group 4 Short Response 5 Annotations
	Th	Dec 1	Student Choices	Groups 1&2 Short Response 6 (optional) Annotations
16	T	Dec 6	Student Choices	Project 2 Due Annotations
	Th	Dec 8	Student Choices	Groups 3&4 Short Response 6 (optional) Annotations
17		Dec 12-15		Final Exam