

INTRODUCTION TO LITERATURE (LIT 2220 - 201)

Sinclair Community College | Spring 2020

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AMENDED IN RESPONSE TO COVID-19 CONTINGENCIES.

Course Website: <https://www.juanpablomelo.com/lit-2220-spring-2019>

COURSE DESCRIPTION

Introduction to Literature introduces students to the major literary genres of literature, including narrative fiction, poetry, and drama. Emphasis is placed on literary terminology and interpretation. Upon completion, students should be able to analyze and respond to literature. Students will effectively and ethically argue their interpretations of literary works using textual evidence and Modern Language Association (MLA) documentation.

COURSE OUTCOMES

Argue effectively to support an interpretation using appropriate textual evidence and source documentation in written assignments.

Effectively present ideas in whole class and small group discussions.

Apply literary terms and interpretive techniques to critically analyze literature on multiple meaning levels.

ASSIGNMENTS

Participation (*10%)

You are expected to provide generous and substantive participation that is respectful of others as part of your class involvement. Your daily participation grade will reflect the quality of your contribution to class discussions (see below), and the respect for your classmates and for the instructor that you reflect in your contributions. There is no way to get around reading in a class where the subject is literature, so make sure you come to class prepared to contribute to the conversation. *The previous applied until March 10, 2020. As of March 11, classes were cancelled at Sinclair Community College until March 23, at which point the course was moved online. As of March 11 participation grades will no longer be a component of the course grades. Participation prior to March 11 will comprise 10% of the overall course grade.

Presentation (Extra Credit)

A short presentation on one of the course's literary texts, in which you point out to the class some of the general elements of the text in terms form and content and bring up some questions for discussion. More information on the presentation will be provided in class and on the course website. *Presentations will no longer comprise a component of your overall grade. Those who presented will received extra credit. Those who were not able to present in class are eligible to work on an audio or audiovisual presentation to share with the class, that can be counted towards extra credit.

***Short In-Class Assignments and post-March 11 Online Coursework (50%)**

Short assignments will be listed in the syllabus and class website and announced in class, so stay tuned. ***Due to the COVID-19 crisis, upon resuming the course on March 13, the course will be held 100% online (apart from one-on-one meetings with the instructor per appointment at Sinclair).** The remainder of your grade will be based on step-by-step assignments that are mapped in the schedule below.

***Literature Research Essay (Amended to 30%)**

You will submit **one** literature research essay this semester. The essay will have a clear thesis, a well-organized argument and a conclusion. You will use MLA to document your sources and you will rely strictly on **academic sources** to support your arguments. Make sure to run sources by me if you aren't sure that they are acceptable. The essay should be **at least 1500 words long**. The essay will be due **May 1**.

RESOURCES

I will post links to writing resources on our class website. I also suggest that you check out the Sinclair Writing Center. They provide one-on-one tutoring assistance, computer stations, research resources, and working space. At the writing center you can work with tutors one-on-one. I also suggest visiting the library and asking your librarians for research support.

COURSE MATERIALS

The Norton Introduction to Literature. All readings not in this text will be available for download via the course website.

POLICIES & PROCEDURES

Inclusion and Respect

Students are expected to be respectful of the rights of others. They should respect the freedom to teach and to learn. As your instructor, I am dedicated to creating a welcoming environment for all members of the learning community inclusive of race, ethnicity, national origin, culture, language, gender, gender identity, sexuality, religious and political beliefs, age, and ability. We will aim to be respectful of and respectfully negotiate differences in experience, understanding, and expression. We will stand against all forms of discrimination and we will make an effort to respect one another's individuality in the way we address each other. If you experience anything in the classroom that undermines these values or if there is anything I can do to better cultivate inclusivity and respect, feel free to let me know. If you are facing personal difficulties inside or outside the classroom that are impacting your class performance, I am happy to speak with you about strategies of accommodation and to help you find appropriate support resources.

Attendance

Irregular attendance will negatively affect your participation grade. You get one absence for no reason and two excused absences for good reasons. Beyond that, you will receive a zero for participation on the days on which you are absent. If you are absent, please make sure to follow up with the instructor to understand what you missed, any assignments you need to make up, etc. If you stop attending class altogether, please consider dropping the course before the last date to withdraw so you can avoid earning an "F."

Academic Integrity

All students are expected to familiarize themselves with the Sinclair Honor Code. Plagiarism, the misuse of source materials, is unacceptable in student work. At the discretion of the instructor, the penalty for plagiarism may be a grade of zero credit, “F,” with no opportunity to rewrite, and may be grounds for immediate failure of the course.

Grading

Please contact me if you need to arrange an incomplete grade, otherwise I will be forced to assign an “F” rather than an “I” (incomplete) for the course. For cases in which hardship is involved, and with the instructor’s permission, the student may make up the work which could change the “F” to the grade otherwise deserved.

Deadlines

Presentation dates will be assigned by the end of the second week of the course. Failure to present will result zero credit. You get two “life happens” cards this semester: each one allows you to turn in an essay or short assignment a day late without penalty. Essays turned in late will be subtracted one-half letter grade for each day late.

I receive work in hard copy at the beginning of class or via email before the class on which it is due. I will make note immediately of work handed in, so please be sure to follow up with me via email if you do not receive a receipt of confirmation of receipt by the end of the day on which it has been turned in. Work turned in via email must be submitted as a **Word File**, not as a link to a google word file.

**As of March 23, course assignments will be due by midnight of the date on which they are listed.*

Documented Student Disabilities

Accessibility Services provides assistance to all qualified students with disabilities, whether they are physical, psychological or educational. You are required to register with the office and identify your needs in order to be eligible for academic adjustments. All services are based on individual needs.

Changes to the Syllabus

I reserve the right to make changes to the syllabus in order to accommodate to changing conditions, with the end of maximizing our learning experience.

COURSE SCHEDULE

INTRODUCTION

Week 1

January 7

1. Syllabus
2. What is literature?
3. What is literary criticism?

January 9

1. No class

UNIT 1: Drama

Week 2

January 14

1. Reading: *Norton*: William Shakespeare's *Hamlet*, Act I, pg. 1396 – 1418.
2. Reading: Terry Eagleton, *The Event of Literature*, pg. 19 - 33.
3. Assignment due January 14: Look through the course readings. Email me with your top three dates for presenting. (I will respond to confirm receipt. If I don't respond, it is likely I did not receive your email).

January 16

1. Reading: *Norton*: William Shakespeare's *Hamlet*, Act II, pg. 1418 – 1436.
2. Reading. *Norton*: "The Literature Essay," pg. 1918 – 1937.

Week 3

January 21

1. Reading: William Shakespeare, *Hamlet*, Act III, pg. 1436 – 1459.
2. Reading: Jessica M. Maerz, "Beyond Epic: Kenneth Branagh's "Hamlet" and the Meta-Narrative Functions of Classical Hollywood Genre," *Literature/Film Quarterly*, Vol. 39, No. 2 (2011), pg. 128 – 140.

January 23

3. Reading: William Shakespeare, *Hamlet*, Act IV – V, pg. 1459 – 1495.
4. Reading. *Norton*: "Basic Moves: Paraphrase, Summary, and Description, pg. 1914 – 1917

Week 4

January 28

1. Reading: Brecht, *The Caucasian Chalk Circle*, pg. 3 – 30.
2. Reading: Peter Brooker, “Key words in Brecht’s theory and practice of theory” *The Cambridge Companion to Brecht*, pg. 209 – 224.

January 30

1. Reading: Brecht, *The Caucasian Chalk Circle*, pg. 30 – 44.
2. Reading: Norton: “The Literature Research Essay,” pg. 1951 – 1962.

Week 5

February 4

1. Reading: Brecht, *The Caucasian Chalk Circle*, pg. 44 – 85.
2. Reading: Alexander Kluge, “On Film and the Public Sphere,” pg. 33 – 38.

February 6

1. Reading: Brecht, *The Caucasian Chalk Circle*, pg. 85 – 99.
2. Reading: Norton: “Quotation, Citation, and Documentation,” 1962 – 1991.

UNIT 2: Short Story and Novella

Week 6

February 11

1. Reading: Norton. Herman Melville, “Bartleby, the Scrivener: A Story of Wall Street,” pg. 693 – 719.

February 13

1. Reading: Nikolai Gogol, “The Overcoat”

Week 7

February 18

1. Reading: Leo Tolstoy, *Hadji Murad*, pg. 18 – 70.
2. Assignment due February 18: Send me an email with a short (4 – 5 sentences) description of a possible topic and argument for your first essay. What problem are you responding to? What is your interpretation or argument?

February 20

3. Reading: Leo Tolstoy, *Hadji Murad*, pg. 70 – 102

Week 8

February 25

1. Reading: Norton, Octavia E. Butler, "Bloodchild," pg. 340 – 354.

February 27

1. Reading: Norton, Margaret Atwood, "Lusus Naturae," pg. 260 – 265.
2. Reading: Ursula K. Le Guin, "The Author of Acacia Seeds and Other Extracts from the Journal of Therolinguistics."
3. Assignment due February 27: Send me a draft of your first essay. The draft should include at least an introduction and your first and second "body" paragraphs. Also send me a list of three academic sources (books or articles) that you are using to support your argument.

Week 9: March 2 – 8. Spring Break

UNIT 3: Variations on a Genre

Week 10

March 10

1. Reading: Gabriel García Márquez, *Chronicle of a Death Foretold*, 3 – 69.

Break for COVID-19 until March 23

Important statement for how we will proceed with the rest of the class:

For the remainder of the class we will be reading Kim Stanley Robinson's science fiction novel, *2312*. We will be discussing elements of sci fi as a genre and try to think particularly about the utopian dimensions of sci fi. I think it is crucial, in a moment of crisis like the one we are living right now, to tie our studies in literature to our vital, everyday experience. There is no point beating around the bush: the world as we know it is crumbling around us, and it is hard to tell what it will look like when we get through this crisis. Therefore, particularly for young adults like you, this is a time when things like classes on literature can seem of little importance. This is why I want us as a class to shift gears and focus on the way literature can serve as a space for thinking about unrealized and utopian possibilities, about alternative futures. This should provide a window through which to think about your present reality and the relationships between science, politics, crisis, literature, and culture to your life.

What do you have to do to keep up with the class and to pass the class?

ESSAY: I have moved the due date for your essay to the end of the semester. In other words, there will only be one essay to turn in this semester for this class. At this point you should have sent me your topic proposal and a first draft (if you haven't, please get these to me ASAP so I can give you feedback). The final essay will be due MAY 3. If you want, you can send me additional drafts for me to comment on before that due date.

PRESENTATION: Those who presented in class will receive extra credit for their work. Those who want to receive extra credit can put together an audio or audiovisual presentation which I will share with the class. Please contact me if you want to do this and propose a topic and idea for your presentation. Proposals must be approved before you turn in your presentation.

CLASSWORK: The rest of the course will be held in a non-synchronous manner. That is, we will not be having "live" classes online. Rather, on the day before our "class meetings," so on Mondays and Wednesdays, I will post an audio lecture or other audiovisual materials and a set of questions and activities that you will respond to on our class blog. You will have until the end of the day on Tuesday and Thursday respectively to do the listed class readings, listen to the posted audio lectures or listen or watch other posted audiovisual materials, and post to the blog responding to the questions or activities listed. So, for March 24, there will be a "March 24" page in our blog where you will post your responses to the listed questions and activities for March 24.

WHAT DO YOU NEED TO DO RIGHT NOW?

1. Send me an email stating that you understand the procedures for the rest of the course and have the proper equipment to keep up-to-date with class expectations and assignments. If you don't reach out to me there is no way I can help you if you will have trouble participating during the rest of the semester.
2. Register as a user on the [class blog](#).

WHAT DO YOU NEED TO DO GOING FORWARD?

1. Check our class website in order to listen to audio lectures and to listen to or watch other audiovisual materials, by midnight on the date on which they are listed.
2. Do the assigned readings by midnight of the date on which the readings are listed in the below schedule. Readings will be accessible on the class website.
3. Make sure to post on the class blog as directed by midnight on the day in which questions and activities are listed. So, for the questions and activities for March 24 in the below schedule, you will have until midnight March 24 to post.
4. Write me if you have any questions or if you are confused about anything.

Week 11

By March 24.

1. Reading: Begin reading 2312.
2. Reading: Kim Stanley Robinson, "Dystopias Now." <https://communemag.com/dystopias-now/>
3. Watch the video: <https://theintercept.com/2020/03/16/coronavirus-capitalism/>
4. Listen to the audio lecture: "Science Fiction and Utopia/Dystopia."
5. As per the previous page, send me an email stating that you understand the procedures for the rest of the course and have the proper equipment to keep up-to-date with class expectations and assignments. I am happy to find ways for us to work together if you will have issues participating in class during the rest of the semester, but I need you to reach out to know how I can help.
6. Go to our class blog. Register as a member of the blog. In the "March 24" discussion forum (in our class blog) post a response (minimum 200 words per question) to the following questions:
 1. The COVID19 virus situation we are living through feels almost like being in a zombie film. We are all locked at home, and when we do venture out into the world, we are trying not to get sick with the virus. Another way to look at this is from a utopian/dystopian perspective: suddenly the world as it has existed comes to a stop, and people are forced to live in ways they never considered before. Keeping in mind Kim Stanley Robinson's notion of science fiction as acting via a double lens action (see the reading above, "Dystopias Now"): How do you see the present situation? Do you feel that it has utopian possibilities? Or do you feel that we are living in a dystopian moment? If you were to tell this experience as a story many decades in the future, how would you narrate it? What form would you use to convey the content of the present experience of living through COVID19. Would you narrate this experience in the third person past tense ("little did we realize that the world was about to change"), or another way? Why would you make one choice as opposed to another?
 2. Do you have a favorite utopian or dystopian movie or book? What do you like about it? What kind of genres are activated in this book/movie, and how do they function (metaphorically, allegorically, etc.)?
7. Read a few of your peers' responses.

By March 26.

1. Reading: 2312, Prologue through pg. 78 of the pdf.
2. Audio lecture:
3. Other Material:
4. Response/Activity:

Week 12

By March 31

1. Reading: *2312*, pg. 79 (Swan and Zasha) – 160 of the pdf.
2. Audio lecture:
3. Other Material:
4. Response/Activity:

By April 2

1. Reading: *2312*, pg. 161 (Lists (4)) – 185 of the pdf.
2. Audio lecture:
3. Other Material:
4. Response/Activity:

Week 13

April 7

1. Reading: *2312*, pg. 186 (Swan and the Inspector) – 212.
2. Audio lecture:
3. Other Material:
4. Response/Activity:

April 9

1. Reading: *2312*, pg. 212 – 255.
2. Audio lecture:
3. Other Material:
4. Response/Activity:

Week 14

April 14

1. Reading: *2312*, pg. 255 – 298.
2. Audio lecture:
3. Other Material:
4. Response/Activity:

April 16

1. Reading: *2312*, pg. 298 – 330.
2. Audio lecture:
3. Other Material:
4. Response/Activity:

Week 15

April 21

1. Reading: *2312*, pg. 330 – 403.
2. Audio lecture:
3. Other Material:
4. Response/Activity:

April 23

1. Reading: *2312*, pg. 403 – 436.
2. Audio lecture:
3. Other Material:
4. Response/Activity:

Week 16

April 28

1. Reading: *2312*, pg. 436 – 476.
2. Audio lecture:
3. Other Material:
4. Response/Activity:

April 30

1. Reading: *2312*, pg. 476 – END.
2. Audio lecture:
3. Other Material:
4. Response/Activity: