



ENGLISH – 2341
FORMS OF LITERATURE – 3 CREDITS
MTWR 10:30-2:55 – UC 241

Instructor Info:

Dr. Douglas Eli Julien
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Office Hours: MTWR 9:30-10:30
And by appointment

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Course Description:

Forms of Literature offers students an introduction to the literary genres of poetry, drama, and fiction with an emphasis on the intrinsic pleasures that the study of literature offers. It requires students to read closely and critically and become sensitive to the nuances of language.

Required Texts:

The Norton Introduction to Literature. 10th Edition. Booth, Alison and Kelly J. Mays (Norton , 2010). ISBN: 978-0-393-93426-7. Retail \$82.50

The Best American NonRequired Reading 2009. Eggers, David (Houghton Mifflin, 2009). ISBN: 978-0-547-24160-9. Retail \$14.00

Student Learner Outcomes:

Students who successfully complete English 2341 will be able to

1. To demonstrate awareness of the scope and variety of works in literature.
2. To understand those works as expressions of individual and human values within an historical and social context.
3. To respond critically to works of literature.
4. To engage in the creative process or interpretive performance and comprehend the physical and intellectual demands of the author or visual or performing artist.
5. To articulate an informed personal reaction to works of literature.
6. To develop an appreciation for the aesthetic principles that guide or govern literature.
7. To demonstrate knowledge of the influence of literature on intercultural experiences.

Delivery and Assessment Methods:

Delivery

1. Class lectures and discussion
2. Online discussion threads, learning modules, and media libraries

Assessment

1. Two in-class exams
2. Participation in class sessions
3. One analytical paper
4. Staging of play

Course Requirements and Methods of Evaluation:

1. In-class exams (2)
 - A. There are two in-class exams that must be completed during the semester. Each exam will consist of questions related to literary terms, author and title identification, short-answer questions based on interpretation and terms, and essay questions. Students will answer in as much detail as possible by supporting their answers with the material presented in the course.
 - B. Each exam is worth 200 points for a total of 400 points.
2. Participation in class sessions
 - A. You will need a healthy stack of 3 X 5 notecards. At the end of each class, you will be evaluating the day that was and have this as a venue to ask questions that you were afraid to ask, critique what just happened, tell me how wonderful or dismal I am—they basically become your ballots on the course. More on this when it comes time to “vote.” This will be your participation score, so things like “no comment” and “I hate these notecards” will not garner you participation points.
 - B. Each notecard is worth 5 points and there are 36 class sessions with cards for a total of 180 points.
3. Analytic Paper
 - A. Students will prepare an analytic paper that takes a song of their choosing and compares it to a short story or poem from the syllabus. A specific rubric will be given at the time of the assignment; however, generally the text should provide a comparison of the two works utilizing literary terminology and will be at least 5 pages long. Also, the paper will be graded twice: first as rough draft and as final copy.
 - B. The rough draft of the paper is worth 100 points.
 - C. The final copy of the paper is worth 200 points.
4. Staging of play
 - A. Working in groups, students will prepare a staging and perform a short act from a play. A specific rubric will be provided at the time of the assignment.
 - B. The staging is worth 100 points.

Grading Scale:

A =	90% – 100%
B =	80% – 89%
C =	70% -- 79%
D =	60% -- 69%
F =	0% -- 59%

Complete Course Schedule:

This schedule is subject to change

Week #1:

6/6 - Norton: "Plot" 79-86, Web: Bruce Springsteen "Born in the U.S.A" Lyrics and Video, and Web: Gwen Harwood "A Game of Chess"

6/7 - Norton: Sherman Alexie "Flight Patterns" 52-59, Norton: Margaret Atwood "Happy Endings" 123-126, Norton: Randall Jarrell "The Death of the Ball Turret Gunner" 978, Eggers: "Best American Letter to the Editor" 9, and Web: Patsy Cline "I Fall to Pieces" Lyrics and Video

6/8 - Norton: "Narration and point of view" 156-160, Norton: Alice Munro "Boys and Girls" 140-149, Norton: John Updike "A & P" 149 – 154, Eggers: K.G. Schneider "The Outlaw Bride" 349-359, and Web: "Danny Boy" Lyrics and Video

6/9 - Norton: "Character" 179-185, Norton: Raymond Carver "Cathedral" 28-37, Norton: Theodore Roethke "My Papa's Waltz" 951-2, Eggers: "Best American Censorship Blunder" 5-7, and Web: Kansas "Carry on My Wayward Son" Lyrics and Video

Paper Assigned**Week #2**

6/13 - Eggers: Nathan Englander "Everything I Know About My Family on My Mother's Side" 123-141, Eggers: "Best American College Annual Alumni Reports from 2008" 10-13, and Web: Styx "Renegade" Lyrics and Video

6/14 - Norton: "Setting" 225-230, Norton: Amy Tan "A Pair of Tickets" 251-263, Eggers: Denis Johnson "Boomtown, Iraq" 259-276, and Eggers: "Best American Police Blotter Items for Johnson County, Kansas" 43-44

6/15 - Norton: Marjane Satrapi "The Shabbat" 20-27, Norton: Philip Larkin "Church Going" 1027-8, Eggers: Nick St. John "Further Notes on My Unfortunate Condition" 369-391, Web: Neil Young "Southern Man" Lyrics and Video, and Web: Lynyrd Skynyrd "Sweet Home Alabama" Lyrics and Video

6/16 - Norton: "Symbol and Figurative Language" 308-313, Norton: John Donne "The Flea" 929, Eggers: Eula Biss "Relations" 73-88, Web: Johnny Cash "Folsom Prison Blues" Lyrics and Video

Week #3

6/20 - Norton: "Theme" 351-354, Norton: Gabriel Garcia Marquez "A Very Old Man with Enormous Wings" 371-375, Norton: Yasunari Kawabata "The Grasshopper and the Bell Cricket" 390-393, and Web: Kei\$ha "Tik Tok" Lyrics and Video

Rough Draft Due

6/21 - Eggers: Nick Flynn "The Ticking is the Bomb" 142-166, Eggers: "Best American Kids' Letters to Obama" 47-52, Web: ZZ Top "La Grange" Lyrics and Video, and Web: Bee Gees "Jive Talkin'" Lyrics and Video

6/22 - Your songs

6/23 – Midterm Exam

Week #4:

6/27 - Norton: "Theme and Tone" 854-865 – Includes poems Marge Piercy "Barbie Doll", W.D. Snodgrass "Leaving the Motel", Thom Gunn "In The Time of Plague", Etheridge Knight "Hard Rock Returns from the Hospital for the Criminal Insane", William Blake "London", Maxine Kumin "Woodchucks", Adrienne Rich "Aunt Jennifer's Tigers" Web: Madonna "Like a Virgin" Lyrics and Video

6/28 - Norton: "Speaker: Whose Voice Do We Hear?" 878-893 – Includes poems Thomas Hardy "The Ruined Maid", X.J. Kennedy "In a Prominent Bar in Secaucus One Day", Margaret Atwood "Death of a Young Son by Drowning", Robert Browning "Soliloquy of the Spanish Cloister", Dorothy Parker "A Certain Lady", William Wordsworth "She Dwelt among the Untrodden Ways", Audre Lorde "Hanging Fire", Robert Burns "To a Louse", Gwendolyn Brooks "We Real Cool", Walt Whitman "[I celebrate myself and sing myself]", Yusef Komunyakaa "Tu So Street" and Christina Aguilera Featuring Lil' Kim "Can't Hold Us Down" Lyrics and Video

6/29 - Norton: "Situation and Setting: What Happens? Where? When?" 912-939 – Includes poems Rita Dove "Daystar", Linda Pastan "To a Daughter Leaving Home", John Milton "On the Late Massacre in Piedmont", Matthew Arnold "Dover Beach", John Betjeman "In Westminster Abbey", William Shakespeare "[Full many a glorious morning have I seen]", John Donne "The Good-Morrow", Sylvia Plath "Morning Song", Billy Collins "Morning", August Kleinzahler "Aubade on East 12th Street", Jonathan Swift "A Description of the Morning", James Dickey

"Cherrylog Road", John Donne "The Flea", Andrew Marvell "To His Coy Mistress", Emily Bronte "The Night-Wind", Sylvia Plath "Point Shirley", Mary Jo Salter "Welcome to Hiroshima", Joshua Clover "The Nevada Glassworks", Derek Walcott "Midsummer", Mary Oliver "Singapore", and Earle Birney "Irapuato", Web: Steely Dan "Don't Take Me Alive" Lyrics and Web: Rod Stewart "Tonight's the Night" Lyrics and Video

6/30 - Norton: "Language" 947-992 – Includes poems Sarah Cleghorn "[The golf links lie so near the mill]", Anne Finch "There's No To-morrow", Charles Bernstein "Of Time and the Line", Walter de la Mare "Slim Cunning Hands", Sharon Olds "Sex without Love", Yvor Winters "At the San Francisco Airport", Martha Collins "Lies", Emily Dickinson "[I dwell in Possibility--]", William Carlos Williams "The Red Wheelbarrow" and "This Is Just to Say", Gerard Manley Hopkins "Pied Beauty", E.E. Cummings "[In Just-]", Bob Perelman "The Masque of Rhyme", Li-Young Lee "Persimmons", Barbara Hamby "Ode to American English", Jean Marie Beaumont "Rorschach", Oscar Wilde "Symphony in Yellow", Richard Wilbur "The Beautiful Changes", James Merrill "body", Andrew Marvell "On a Drop of Dew", Lynn Powell "Kind of Blue", William Shakespeare "[That time of year thou mayest in me behold]", Linda Pastan "Marks", Robert Burns "A Red, Red Rose", William Shakespeare "[Shall I compare thee to a summer's day?]", Anonymous "The Twenty-third Psalm", John Donne "[Batter my heart, three-personed God]" and "The Canonization", David Ferry "At the Hospital", Wilfred Owen "Dulce et Decorum Est", Harryette Mullen "Wipe That Simile Off You Aphasia", James Dickey "The Leap", Edmund Waller "Song", D.H. Lawrence "I Am Like a Rose", Dorothy Parker "One Perfect Rose", William Blake "The Sick Rose", Sharon Olds "Leningrad Cemetery, Winter of 1941", Robert Frost "Fireflies in the Garden", Stephen Dunn "Dancing with God", Adrienne Rich "Diving into the Wreck", Roo Borson "After a Death", and Denise Levertov "Wedding-Ring" and Web: Jimmy Buffet "Margaritaville" Lyrics and Video

Week #5:

7/4 – No Class

7/5 - Norton: "The Sounds of Poetry" 994-1023 – includes poems Helen Chasin "The Word Plum", Mona Van Duyn "What the Motorcycle Said", Kenneth Fearing "Dirge", Alexander Pope "Sound and Sense", Samuel Taylor Coleridge "Meterical Feet", Anonymous "[There was a young girl from St. Paul]", Alfred, Lord Tennyson "From The Charge of the Light Brigade", Sir John Suckling "Song", John Dryden "To the Memory of Mr. Oldham", Edgar Allan Poe "The Raven", William Shakespeare "[Like as the waves make towards the pebbled shore]" James Merrill "Watching the Dance", Gerard Manley Hopkins "Spring and Fall", Lee Ann Brown "Foolproof Loofah", Emily Dickinson "[A narrow Fellow in the Grass]", and Catherine Bowman "Mr. X", and Web: Richard Thompson "1952 Vincent Black Lightning" Lyrics and Video

7/6 - Norton: Suzi-Lori Parks "From 365 Days/365 Plays" 1869-1885

7/7 - Your stagings

Week #6:

7/11 – Final Exam and Paper Due

Student Participation:

Professional and courteous communication is always expected. There is no attendance policy for the course. My job is to teach you each class, make it interesting and vital to you whenever I can, and make coming to class, at the very least, seem necessary. Your job is to come or keep up when unable. Three caveats. The first caveat I would add is that I will work as hard as I possibly can to make sure that if you're not attending class regularly, it will be very difficult to do well—that is also my job. The second is that I'm not interested in trying to repeat a day, week, or month of what happened in my office—class is unrepeatable. The final caveat is that there is a participation component to your grade, and it is difficult to participate if you are not here

Disability Accommodations:

Students with disabilities may request reasonable accommodations through the A&M-Texarkana Disability Services Office by calling 903-223-3062.

Academic Integrity:

Academic honesty is expected of students enrolled in this course. Cheating on examinations, unauthorized collaboration, falsification of research data, plagiarism, and undocumented use of materials from any source constitute academic dishonesty and may be grounds for a grade of 'F' in the course and/or disciplinary actions. For additional information, see the university catalog.

Statement on email usage:

Upon application to Texas A&M University-Texarkana an individual will be assigned an A&M-Texarkana email account. This email account will be used to deliver official university correspondence. Each individual is responsible for information sent and received via the university email account and is expected to check the official A&M-Texarkana email account on a frequent and consistent basis. Faculty and students are required to utilize the university email account when communicating about coursework.