1. **COURSE TITLE\*:** Introduction to Literature
2. **CATALOG – PREFIX/COURSE NUMBER/COURSE SECTION\*:** ENGL 2201
3. **PREREQUISITE(S)\*:** English 1101 **COREQUISITE(S)\*:**
4. **COURSE TIME/LOCATION/MODALITY: (*Course Syllabus – Individual Instructor Specific*)**
5. **CREDIT HOURS\*:** 3 **LECTURE HOURS\*:** 3

 **LABORATORY HOURS\*:** 0  **OBSERVATION HOURS\*: 0**

1. **FACULTY CONTACT INFORMATION: *(Course Syllabus – Individual Instructor Specific)***
2. **COURSE DESCRIPTION\*:**

This course offers an introduction to the three major literary genres: fiction, poetry, and drama. Students will read short stories, poems, and plays to gain an understanding of literary forms and to learn techniques for analyzing and interpreting works of literature. An emphasis will also be placed on how literature explores and lends insight into the human experience

1. **LEARNING OUTCOMES\*:**

Students taking this course should

1. Demonstrate an understanding of genre and literary forms or structures.
2. Apply the techniques to analyze and interpret works of literature.
3. Define and use literary terms.
4. Demonstrate an understanding of and appreciation for diversity in literature.
5. Demonstrate an appreciation for literature and the insight it lends into the human experience.
6. **ADOPTED TEXT(S)\*:**

*The Compact Bedford Introduction to Literature: Reading, Thinking, Writing*.

13th Compact ed. by Michael Meyer and D. Quentin Miller

Bedford/St. Martin’s, Boston, 2020.

ISBN for Inclusive Access: 978-1-319-53211-6

ISBN for students not wanting Inclusive Access: 978-1-319-1825-3

**9a: SUPPLEMENTAL TEXTS APPROVED BY FULL TIME DEPARTMENTAL FACULTY (INSTRUCTOR MUST NOTIFY THE BOOKSTORE BEFORE THE TEXTBOOK ORDERING DEADLINE DATE PRIOR TO ADOPTION) \*\*\*.**

1. **OTHER REQUIRED MATERIALS: (SEE APPENDIX C FOR TECHNOLOGY REQUEST FORM.)\*\***
2. **GRADING SCALE\*\*\*:**

Grading will follow the policy in the catalog. The scale is as follows:

A: 90 – 100

 B: 80 – 89

 C: 70 – 79

 D: 60 – 69

 F: 0 – 59

1. **GRADING PROCEDURES OR ASSESSMENTS: (*Course Syllabus – Individual Instructor Specific)***

A variety of assignments will be used to evaluate student learning. Types of assignments should include but need not be limited to those listed below. A recommended distribution of grades is also indicated.

|  |  |  |
| --- | --- | --- |
| *Category* | ***EXAMPLE ONLY****Total Points* | *% of Grade* |
| Writings(i.e. journals, readings responses, essays, and a research paper) | 400 | 40% |
| Exams(i.e. a midterm and a final or unit exams) | 300 | 30% |
| Projects | 200 | 20% |
| Quizzes(i.e. reading quizzes) | 100 | 10% |
| Total | 1000 | 100% |

Writing assignments and exams should account for at least 70% of the student’s final grade. When evaluating student writing, instructors will use the English Department’s Essay Evaluation Scale: <https://www.sscc.edu/syllabi/assets/English%20Rubric.pdf>

1. **COURSE METHODOLOGY: *(Course Syllabus – Individual Instructor Specific)***

Lecture, discussion, videos, projects, short answer assignments, quizzes and exams, and formal writing assignments may be used at the discretion of the instructor.

**14. COURSE OUTLINE: *(Course Syllabus – Individual Instructor Specific)***

**SAMPLE COURSE OUTLINE**

**English 2201: Introduction to Literature**

**Week 1 – LO#s 1,3,4,5**

* Course Overview.
* Introduction to *The Elements of Fiction*.
* Discussion of the following readings:
1. *The Nature of Literature*
2. *Reading Fiction Responsively* and Kate Chopin’s “The Story of an Hour”
3. *Plot*
4. Alice Walker’s “The Flowers”
5. William Faulkner’s “A Rose for Emily”
* Sign up for Fiction Group Project (Nathaniel Hawthorne).

**Week2: – LO#s 1,3,4,5**

* Discussion of the following readings:
1. *Character*
2. Tobias Wolff’s “Powder”
3. *Setting*
4. Ernest Hemingway’s “Solder’s Home” and Charlotte Perkins Gilman’s “The Yellow Wallpaper”

**Week 3: – LO#s 1,3,4,5**

* Discussion of the following readings:
1. *Point of View*
2. John Updike’s “A & P”
3. *Symbolism*
4. Louise Eldrich’s “The Red Convertible” and Ralph Ellison’s “King of the Bingo Game”
5. *Style, Tone, and Irony*
6. Raymond Carver’s “Popular Mechanics”
* Discussion of Chapter 43: *Writing about Literature*

**Week 4: – LO#s 1,2,3,4,5**

* Discussion of the following readings:
1. *Theme*
2. Shirley Jackson’s “The Lottery”
3. Katherine Mansfield’s “Miss Brill”
4. *Combining the Elements of Fiction*
5. *Analysis* and *A Sample Analysis:* “John Updike’s ‘A & P’ as a State of Mind”
6. A Study of Nathaniel Hawthorne*: A Brief Biography and Introduction;* Perspectives: *On the Power of the Writer’s Imagination* and *On His Short Stories*
7. Hawthorne’s “Young Goodman Brown”
8. Revising and Editing
* Group Project Presentation on Nathaniel Hawthorne

**Week 5: – LO#s 1,2,3,4,5**

* Exam on Fiction.
* Reading Journals due.
* Fiction Analysis Essay due.
* Introduction to Poetry.
* Discussion of the following readings:
1. *Reading Poetry Responsively*
2. *Word Choice, Word Order, and Tone*
3. *Listening to Poetry*
4. From *Poems for Further Study*: Randall Jarrell’s “The Death of the Ball Turret Gunner,” Katharyn Howd Machan’s “Hazel Tells LaVerne,” and John Updike’s “Player Piano”
* Sign up for Poetry Recitation assignments.

**Week 6: – LO#s 1,3,4,5**

* Discussion of the following readings:
1. *Images*
2. *Figures of Speech*
3. from *Poems for Further Study*: William Blake, “London,” John Keats, “To Autumn,” Langston Hughes, “Harlem,” Jim Stevens, “Schizophrenia”
4. *Symbol, Allegory, and Irony*
5. *Patterns of Rhythm*
6. from *Poems for Further Study*: Carl Sandburg, “A Fence,” Robert Browning, “My Last Duchess,” William Blake, “The Tyger,” A. E. Housman, “When I was One-and-Twenty,” and Alice Jones, “The Foot”
* Sign up for Poetry Group Project (Robert Frost)

**Week 7: – LO#s 1,3,4,5**

* Discussion of the following readings:
1. *Some Common Poetic Forms: Sonnet*
2. Wordsworth, “The World Is Too Much with Us”
3. Shakespeare, “Shall I compare thee to a summer’s day?” and “My mistress’ eyes are nothing like the sun”
4. Edna St. Vincent Millay, “I will put Chaos into fourteen lines”
5. *Some Common Poetic Forms: Villanelle*
6. Dylan Thomas, “Do not go gentle into that good night”
7. *Some Common Poetic Forms: Haiku*
* Recitations

**Week 8: – LO#s 1,2,3,4,5**

* Discussion of the following readings:
1. *Some Common Poetic Forms: Ode*
2. Alexander Pope, “Ode on Solitude”
3. *Open Form*
4. E. E. Cummings, “Old Age Sticks”
5. Walt Whitman, from “I Sing the Body Electric”
6. Natasha Trethewey, “On Captivity”
7. Reginald Shepherd, “Self-Portrait Surviving Spring”
* Recitations.
* Discussion of the following readings:
1. *Combining the Elements of Poetry*
2. *Explication* and *A Sample Explication:* “Religious Faith in Four Poems by Emily Dickinson”
* Group Project Presentation (Robert Frost)

**Week 9: – LO#s 1,2,3,4,5**

* Discussion of the following readings:
1. Chapter 32 – A Thematic Case Study: The Natural World
2. Jane Hirschfield, “Optimism,” Wendell Berry, “The Peace of Wild Things,” Edna St. Vincent Millay, “Spring,” Mary Oliver, “Wild Geese”
* Exam on Poetry.
* Reading Journals due
* Introduction to Drama
* Discussion of the following readings:
1. *Reading Drama Responsively*
2. Susan Glaspell’s *Trifles*
3. *Elements of Drama*

**Week 10: – LO#s 1,3,4,5**

* Poetry Explication Essay due.
* Discussion of the following readings:
1. *A Study of Sophocles and Theatrical Conventions of Greek Drama*
2. *Tragedy*
3. Aristotle’s “On Tragic Character”
4. Sophocles’ *Oedipus the King*
* Discussion of the following readings:
1. Sophocles’ *Oedipus the King*
2. *The Literary Research Paper*
* OhioLINK demonstration.
* Sign up for Readers Theatre

**Week 11: – LO#s 1,3,4,5**

* Discussion of the following readings:
1. Chapter 46: Modern Drama
2. *A Critical Case Study: Henrik Ibsen’s A Doll’s House*
3. Ibsen’s *A Doll’s House* (Act I)
* Sign up for Drama Group Project (Oscar Wilde).

**Week 12: – LO#s 1,3,4,5**

* Discussion of the following readings:
1. Ibsen’s *A Doll’s House* (Acts II and III)
* Readers Theatre

**Week 13: – LO#s 1,2,3,4,5**

* Discussion of the following readings:
1. From *A Collection of Plays*: August Wilson’s *Fences*
* Group Project Presentation

**Week 14: – LO#s 1,2,3,4,5**

* Discussion of the following readings:
1. August Wilson’s *Fences*
2. *The Literary Research Paper*
* MLA Documentation: in-text citations
* Conferences: Bring your reading notes, a rough draft, and a list of your sources to your conference.

**Week 15: – LO#s 1,3,4,5**

* Discussion of the following readings:
1. August Wilson’s *Fences*
* MLA Documentation: the Works Cited page.
* Readers Theatre

**Week 16: – LO#s 1,2,3,4,5**

* Exam on Drama.
* Reading Journal due.
* Research Paper due.

**15. SPECIFIC MANAGEMENT REQUIREMENTS\*\*\*:**

Instructors’ syllabi will advise students of policies on plagiarism, attendance, make-up, and late work.

**16. FERPA:\***

Students need to understand that their work may be seen by others. Others may see students’ work when being distributed, during group project work, or if it is chosen for demonstration purposes. Students also need to know that there is a strong possibility that their work may be submitted to other entities for the purpose of plagiarism checks.

**17. ACCOMMODATIONS:\***

Students requesting accommodations may contact Ryan Hall, Accessibility Coordinator at rhall21@sscc.edu or 937-393-3431, X 2604.

Students seeking a religious accommodation for absences permitted under Ohio’s Testing Your Faith Act must provide the instructor and the Academic Affairs office with written notice of the specific dates for which the student requires an accommodation and must do so no later than fourteen (14) days after the first day of instruction or fourteen (14) days before the dates of absence, whichever comes first. For more information about Religious Accommodations, contact Ryan Hall, Accessibility Coordinator at rhall21@sscc.edu or 937-393-3431 X 2604.

**18. OTHER INFORMATION\*\*\*:**

**SYLLABUS TEMPLATE KEY**

**\*** Item cannot be altered from that which is included in the master syllabus approved by the Curriculum Committee.

**\*\*** Any alteration or addition must be approved by the Curriculum Committee

**\*\*\*** Item should begin with language as approved in the master syllabus but may be added to at the discretion of the faculty member.