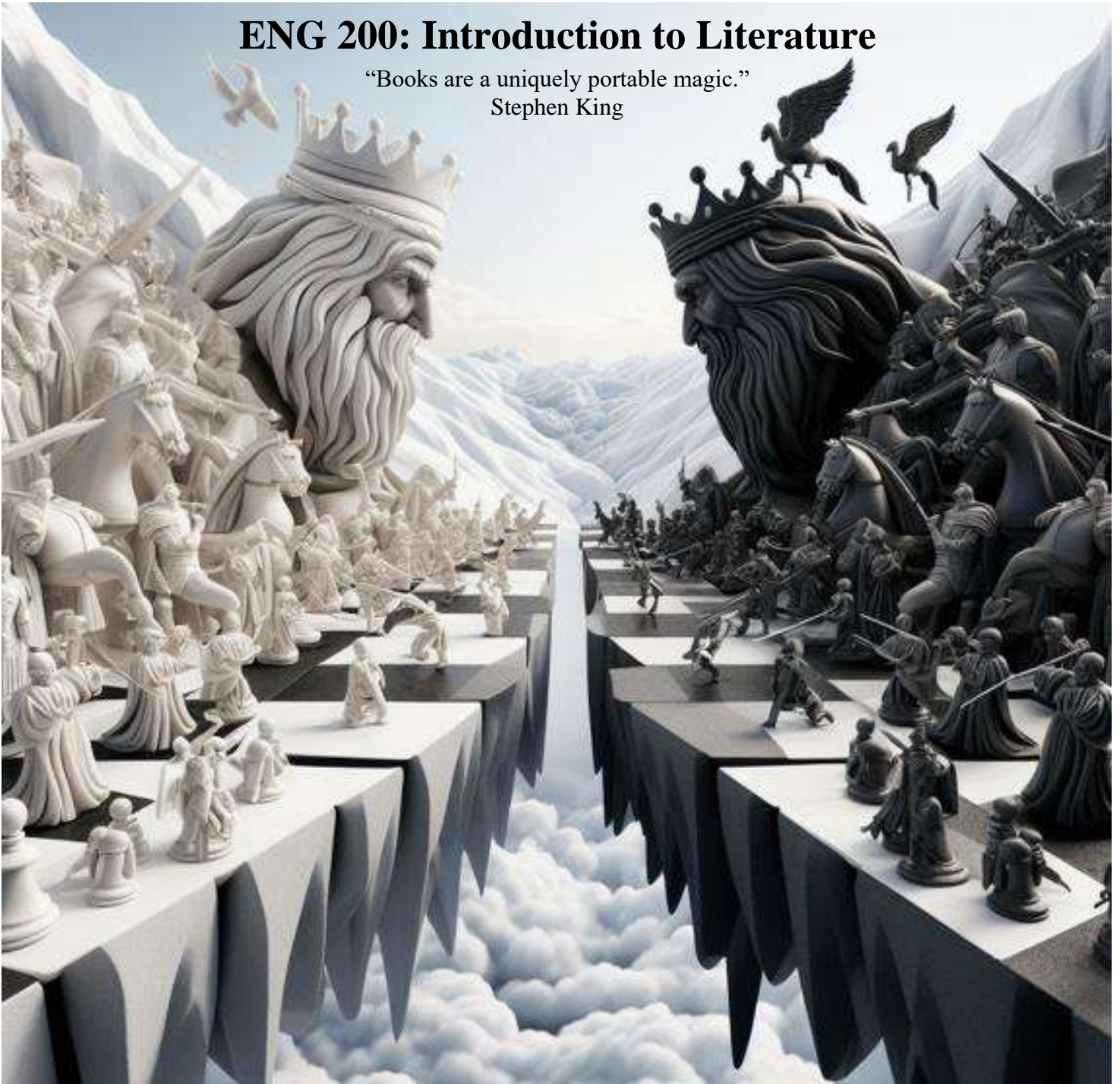


ENG 200: Introduction to Literature

“Books are a uniquely portable magic.”
Stephen King



ENG 200: Introduction to Literature
Spring 2024
January 15 – May 2, 2024
Location: HCIC 3001
Meeting Time: M/W 1:50 – 3:10

Communicating with me

Please feel free to call my office, send an email, or drop by during office hours. I *want* to talk to you. Please do not hesitate to reach out for any reason. I will do my best to respond to missed phone calls and/or emails within 24 business hours.

Dr. Jeremy Logsdon
jeremy.logsdon@wku.edu
Office: GRH 1073B
Phone: 270.745.2207

Office Hours

M 9 – 10
T 2 – 4:30
W 9 – 1
R 2 – 4:30
F *By appointment*

Welcome to ENG 200!

I have been a lover of literature since childhood. The very first book I read by myself was *Hop on Pop* by Dr. Seuss, and I am eternally grateful that I grew up in a home that valued the written word. My parents read to me as a child, and many of my best elementary school memories are centered around checking out books from the school library. I read *Scary Stories to Tell in the Dark* several times a year. My reading adventures took me to the land of Oz to travel a yellow brick road and the Ozarks to go hunting with Old Dan and Little Ann in *Where the Red Fern Grows*. I'm sure Stephen King entered my reading list at an age that might have been a little too early, but I seemed to have turned out okay.

In high school, I added some of the classics to my reading list: *The Good Earth*, *To Kill a Mockingbird*, *The Great Gatsby*, and "The Lottery" by Shirley Jackson (which will forever remain a dear favorite – I distinctly remember the exact moment in my Senior High School English class when I finished that story. It is seared in my brain). In college, I eventually earned a Bachelor's degree in English, and while I enjoyed (and still enjoy writing), I think the power of reading a story cannot be ignored.

I truly believe, in my heart of hearts, that if more people read and genuinely studied stories, the world would be a better place. We can consume ideas in literature that are so profound and transformative, they have the potential to shape our perspectives, beliefs, and even our values. Through literature, we can enter the minds and souls of people from different backgrounds and cultures, which can help us gain an understanding and appreciation for experiences that are vastly different from our own. We can visit worlds that we might never otherwise even think about.

Literature can provide solace in times of hardship and inspiration in moments of doubt. I have hope for the future because I have read about a hopeful future in literature. Even if I am reading about a dystopian landscape, I can still dream of better times because people are fighting there to make the world better. When we embrace literature's power, we unlock the potential for a more enlightened, compassionate, and connected world.

This is a big task for a single literature class, but it is my hope for you that we can start moving toward this together. Literature has a great deal of power. Let's study it together.

Catalog Description

Prerequisite: ENG 100. Introductory study of fiction, poetry and drama demonstrating techniques by which literary artists reflect human experience. Substantial student writing about literature will be required.

Course Description

English 200 provides an introduction to a variety of literature at the college level. Assignments encourage critique and analysis and give students introductory knowledge of key literary terms, concepts, and reading strategies. Students apply this knowledge in discussing and writing about literary texts and consider how literature inscribes the human experience. Because these classes emphasize the reading of primary texts, instructors will focus on literacy skills to supplement content course work.

Colonnade Learning Outcomes Met by This Course

Upon completion of this course, students will demonstrate the ability to:

Outcome	How Outcome Will Be Demonstrated and Achieved
Utilize basic formal elements, techniques, concepts, and vocabulary of specific disciplines within Literary Studies.	Direct instruction, instructor demonstration, large group discussion, quizzes, and long- and short-form writing

Distinguish among various kinds of evidence by identifying reliable sources and valid arguments.	Direct instruction, instructor demonstration, exemplar viewing, and long- and short-form writing
Demonstrate how social, cultural, and historical contexts influence creative expression in Literary Studies.	Direct instruction, large and small group discussion, and long- and short-form writing
Evaluate the significance of human expression and experience in shaping larger social, cultural, and historical contexts.	Direct instruction, large and small group discussion, and long- and short-form writing
Evaluate enduring and contemporary issues of human experience.	Direct instruction, large and small group discussion, and long- and short-form writing
Students will read, comprehend, and analyze primary texts independently and proficiently.	Direct instruction, quizzes, large and small group discussion, and long- and short-form writing

Required Texts

Shakespeare, William. *The Taming of the Shrew*. Signet Classics, 1998.

Steinbeck, John. *Of Mice and Men*. Penguin Books, 1937.

Any editions of the required texts are acceptable. All other readings will be provided via Blackboard as PDF scans. You will need to bring either a device (NOT YOUR PHONE, a tablet or laptop is fine) so you may read these in class or printed hard copies.

Important Dates

Last Day to Add or Drop a Class without a grade: January 23, 2024

F/N Date: March 15, 2024

Spring Break: March 18-22, 2024

Last Day to Withdraw from a Class: March 28, 2024

Final Exam: Tuesday, April 30, 2024, at 10:30 a.m. – 12:30 p.m.

Attendance Policy (including late arrival/early departure)

Attending class and earning a desired grade are positively correlated, meaning as a scholar does or does not do one action, the other action equally rises or falls. Students who regularly come to class reap the benefit of provided information, active and critical interactions, and opportunities for clarification and growth.

A grade is a representation of a mastery of certain skills and concepts; to calculate a grade, an instructor must be able to connect the number to formative (small assignments that build on one another) and summative (larger assignments that reflect a set of skills) assessments. To gain the necessary information connected to the assessment, one must be present in class. For this reason, attendance is factored into one's grade. Missing more than the equivalent of two weeks of class will negatively affect one's grade. For this class which meets twice per week, I will deduct 4% from your total grade for each absence BEGINNING with your 5th absence.

For example, if you have missed six times: if you had an 85%, which would have been a B, you are now receiving a reduction of 8%, which would bring you down to 77%, which is a C. Attendance matters.

While I do not distinguish between excused and unexcused absences, communicating the reason for being absent via email is a best practice. The deadlines for this class are not connected to one's attendance. In other words, being in class or not being in class does not change when an assignment is due. Any work completed in class for credit, including participation, cannot be made up.

That being said, there are certainly extenuating circumstances that may override the above. I will excuse the in-class work for the day for any student participating in military service if they produce orders. Students participating in university-sponsored groups (e.g., forensics, sports, departmental organizations) may present

documentation for absences and will be excused for the in-class work. For both examples, I expect the student to communicate with me at least one week prior to the expected absence. As stated above, established deadlines for out-of-class work will not change because of these planned absences.

Although most people run late from time to time, habitual tardiness to class demonstrates disrespect and is a disruption to learning. Students who arrive late when a quiz is being given will not be assessed. Additionally, stepping out in the middle of class is perfectly acceptable unless it represents a pattern of behavior. Leaving early will also be counted in this equation. Habitual tardiness, stepping out, or leaving early will be noted and counted as partial absences. Two partial absences will add up to one whole absence.

Attending class and completing assignments are the scholar's choice; so, too, is withdrawing from the class. I tend to not drop students who "ghost" the class by not attending, ceasing to submit assignments, and/or failing to communicate with me once I've reached out to them, as I assume it is the scholar's conscientious decision.

Plagiarism and Other Academic Dishonesty

Intentional plagiarism results in failure of the course. Keep in mind that even accidental plagiarism is a problem, so if you are unsure about the conventions of quoting (we will discuss them in class), be sure to consult a handbook (the MLA Handbook is ideal), consult the appropriate handout, and/or ask me; I'll be glad to help. If you consult the Internet or any other source and use any ideas and/or information contained therein, you must credit the source appropriately, even if not quoting directly. Most students do not resort to academic dishonesty, but it is only fair that you know the consequences of cheating: it will result in a zero for the assignment and, if extensive, failure of the course. RESIST TEMPTATION! COME TALK WITH ME INSTEAD! Student work will be checked using anti-plagiarism software.

ChatGPT & Generative AI Statement

Artificial intelligence (AI) tools are not permitted for any type of work in this class. If you choose to use these tools, your actions will be considered academically dishonest and a violation of the [WKU Student Code of Conduct](#).

Late Work Policy

Assignments completed outside of class are due by midnight on the due date. It is expected that ALL assignments will be submitted on their due dates. Late assignments will be accepted for up to one week (7 consecutive days) after the original due date to receive any credit. Late assignments will be penalized at a rate of 10% the first day and then 15% per day (up to 6 additional days) after that. After one week, no credit will be awarded. Some assignments will NOT be accepted late for any credit. In addition, extra credit will not be given if students fail to complete the major assignments (tests and papers).

Grading Policy and Grading Scale

How your grade is calculated is outlined in the assessments section in this syllabus. All assignments (with the exceptions of quizzes and participation) have corresponding detailed prompts and rubrics; reading and applying these tools to assignments will lead to a more desired grade.

Students must submit all major assignments to pass the course. Final grades are assigned on this scale:

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

Diversity and Inclusion

In this class and connected to the class conduct and content policies, we respect and celebrate the myriad ways we are both alike and different, and we acknowledge that learning is engendered by being seen and heard. Our identities include numerous qualities, choices, beliefs, experiences, and descriptors that converge in one place to form our sense of self. In this class, all perspectives are valued and will be considered equally so long as they are communicated in a way that reflects how we value each other. We will honor these perspectives because

they enrich the content of the course and our world. We will also regard these perspectives individually, recognizing that no one person speaks for or is inherently representative of one group. We will show we respect each other by affirming each other's names and associated pronunciation, pronouns, and identities; we will also respect any changes to names, pronouns, and identities made at any point in the term. If you have an experience in the class that contradicts this statement, or if there are aspects of the course that result in exclusion or a sense of alienation, please contact me privately without fear of reprisal. The Office of the Dean of Students is also an excellent source to contact if these issues arise in any course.

ADA Accommodation Statement

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, Room 1074. The SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at sarc.connect@wku.edu. Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

Program Assessment Notice

As part of a university-wide accreditation study, a small sample of papers will be collected from randomly selected individuals in all ENG 100, 200, and 300 classes this semester. The papers will be examined anonymously as part of a program assessment; results will have no bearing on student assessment or grades.

Incompletes

Typically, incompletes will not be granted for any Foundations category English course. When extenuating circumstances arise—for example, if a student in the military is deployed or if a student has a personal or medical crisis that comes up toward the end of the semester—the student must discuss the situation with the instructor if possible and the instructor will consider an incomplete. The instructor will only consider an incomplete for students who are in good standing (C or higher) in the course

Resolving Complaints About Grades

The first step in resolving a complaint about grades is for the student to attempt to resolve the problem directly with the course instructor. See the Student Handbook, available at <http://www.wku.edu/handbook/> for additional guidance.

Title IX/Discrimination and Harassment Notice

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's Title IX Sexual Misconduct/Assault Policy (#0.2070) at <https://wku.edu/eoo/documents/titleix/wkutitleixpolicyandgrievanceprocedure.pdf> and Discrimination and Harassment Policy (#0.2040) at https://wku.edu/policies/hr_policies/2040_discrimination_harassment_policy.pdf. Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121. Please note that while you may report an incident of sex/gender-based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are "Responsible Employees" of the University and MUST report what you share to WKU's Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center at 270-745-3159.

Class Disruption Policy

Cell phones are not permitted to be used during class as the research is quite clear that cell phones do not only distract you, they distract your classmates as well. You may not use your phone for an electronic version of the texts we are discussing in class. It does not matter what you are using your cell phone for; you cannot use it in class.

Laptops and tablets will be permitted to follow along with a digital version of the text with the understanding that you are not otherwise distracted with your device. If you fear this will be a concern, I highly recommend bringing hard copies of our texts.

I want to see you succeed in this class. However, if you choose to sacrifice your grade by failing to pay attention, that is your business, but when your actions interfere with your classmates (such as texting, social media, watching sports on laptops, et cetera), then that becomes my concern and it will not be permitted. Students disrupting class with their electronic devices may be asked to leave.

Academic Assistance

Writing Center Assistance: The Writing Center on the Bowling Green campus is offering only remote assistance to writers during the covid-19 pandemic. WKU students may request feedback on their writing via email or arrange a real-time Zoom conference to discuss a paper. See instructions and how-to videos on the website for making online synchronous (Zoom) or asynchronous (email) appointments. Students may also get short writing questions answered via email; just put “Quick question” in the subject line to (writingcenter@wku.edu).

The Learning Center (TLC): TLC offers free tutoring to all WKU students as well as PASS (group tutoring) for select classes. Peer tutors are certified through the College Reading & Learning Association (CRLA). They are located in DSU. Their phone number is (270) 745-5065.

The Center for Literacy: The Center for Literacy can assist you in developing strategies to help reading/studying to learn and writing for evidence and argument. It is located on the first floor of Gary Ransdell Hall.

Grade Composition

Your grade will be earned based on your performance on the following assessments:

Assessment	Weight	Basic Information
Homework and Quizzes	15%	Based on assigned readings, posted lectures, and media we are analyzing.
Drama Paper	10%	1000-word essay about plays/drama.
Poetry Paper	15%	1250-word essay about poetry.
Prose Paper	20%	1500-word essay about prose.
Mid-Term and Final Exams	20%	Based on assigned readings, posted lectures, and media we are analyzing, as well as literary theory.
Participation and Discussion Questions	20%	Demonstrative of being an active participant in the course. (See participation rubric on Blackboard for assessment criteria.)

Paper Formatting

All assignments are to be formatted using MLA including all citations. Final drafts of all assignments must be typed and double spaced, and they must be submitted through Blackboard. As per MLA standards, use 1-inch margins and 12-point Times New Roman font. Text should be left justified with space omitted between paragraphs. Spacing or font choices impacting the length of the paper will affect the assigned grade.

Reading Quizzes

Reading quizzes will be given at the start of certain classes; they will not be announced ahead of time. Late arriving students will not be able to participate in the quiz. No make-up quizzes will be given. If a student misses because of a university-sponsored event, the quiz grade will be nulled; therefore, it will not help or hurt the student’s grade. The two lowest quiz grades will be dropped.

Discussion Question Prompt

Students will sign up for two classes by the end of the first week of class. Students will write three open-ended, thought-provoking questions that are specific to the readings for that day. Questions must be submitted via Blackboard no later than 24 hours before the class begins. You will ask these questions during the course of the class in our discussion. In this way, you will act as a facilitator for the class. Be specific to the reading; generic questions will not receive full (if any) points. If you do not have your questions for the class that you signed up for or if you are absent for that day, there is absolutely no signing up for future classes. You will have missed your opportunity to earn these points.

Major Assignments

Drama Paper

This literary analysis will have you analyzing one or more of the assigned plays by way of one of the literary theories structuring this class. While this requires outside research and sources, you must ground the essay in an analysis of your chosen literary theory. You will be expected to have at least two credible, scholarly sources. An exploratory thesis is advised, but an argumentative thesis could also be used. This drama paper must be at least 1,000 words, excluding references. A more detailed explanation of how the literary theories should be utilized is shared below.

Poetry Paper

This literary analysis will have you analyzing one or more of the assigned poems by way of one of the literary theories **you did not choose** for your drama paper. While this requires outside research and sources, you must ground the essay in an analysis of your chosen literary theory. You will be expected to have at least two credible, scholarly sources. An exploratory thesis is advised, but an argumentative thesis could also be used. This poetry paper must be at least 1,250 words, excluding references.

Prose Paper

This literary analysis will have you analyzing one or more of the assigned pieces of prose by way of one of the literary theories **you did not choose** for your drama and poetry papers. While this requires outside research and sources, you must ground the essay in an analysis of your chosen literary theory. You will be expected to have at least two credible, scholarly sources. An exploratory thesis is advised, but an argumentative thesis could also be used. This poetry paper must be at least 1,500 words, excluding references.

Midterm Exam

The midterm exam will cover all texts up to the date of the midterm.

Final Exam

The final exam will cover all texts from the midterm to the final exam. It is not cumulative.

Theories used in this section of ENG 200 and appropriate for three papers

You will write about THREE of these theories, not all five, over the course of your three papers.

Marxist Literary Theory:

In this literary analysis, you will delve into one or more of the assigned works through the perspective of Marxist Literary Theory. Explore how economic structures, class relations, and power dynamics are portrayed within the work. Consider the characters' roles in the broader societal context, and how their socio-economic positions influence their actions and identities. Additionally, analyze how themes of exploitation, alienation, and potential for social change are addressed within the text.

Feminist and Gender Criticism Literary Theory:

This literary analysis invites you to examine one or more of the assigned works using Feminist and Gender Criticism Literary Theory. Pay close attention to how gender roles, stereotypes, and power imbalances are depicted. Analyze the representation and agency of female characters and consider how they navigate societal

expectations. Reflect on intersections of gender, race, and class within the work, and assess whether it challenges or reinforces traditional notions of femininity and masculinity.

Reader Responder Literary Theory:

This literary analysis encourages you to engage with one or more of the assigned works through the lens of Reader Responder Literary Theory. Focus on your subjective experience and interpretation of the text. Consider your personal reactions, emotions, and thoughts as you read. Reflect on how your own background, experiences, and beliefs influence your understanding of the work. Additionally, examine how the narrative style, structure, and language contribute to your engagement with the text.

Cultural Studies Literary Theory:

In this literary analysis, you will explore one or more of the assigned works from the perspective of Cultural Studies Literary Theory. Investigate how the work reflects and interacts with the broader cultural, historical, and social contexts in which it was created. Consider how elements such as language, symbols, and representations contribute to the work's cultural significance. Analyze how the text engages with issues of power, identity, and resistance within its cultural milieu.

Psychoanalytic Criticism Literary Theory:

This literary analysis will have you examining one or more of the assigned works through the framework of Psychoanalytic Criticism Literary Theory. Explore the psychological depths of the characters, considering their unconscious desires, conflicts, and motivations. Analyze how the work employs symbols, dreams, and subconscious elements to convey meaning. Consider the ways in which the characters' psyches are shaped by their experiences and relationships, and how this influences their actions and interactions.

Course Calendar and Structure

While this class will be structured around various literary theories, the overall class will be built upon the theme of **Good versus Evil**. How this manifests in the works we read will vary greatly and at times may depend upon you, dear reader, to connect the dots.

Good may be a literal hero or simply a woman's collection of glass animals as an escape from the evils of the world. Evil may be an actual villain such as a vampire, a bird sent from an unknown source to tell someone his wife is forever lost, or a father exerting undue control over his adult daughter.

Blue highlights are literary theory lectures that will take place in class with some potential out-of-class reading.

Yellow highlights are the papers.

Green highlights are the exams.

Week One: January 16 – 21

Monday

- No Class (MLK, Jr. Day)

Wednesday

- Introduction to Class, Literary Theory, and Each Other
- The Power of Reading

Week Two: January 22 – 28

Monday

- Nelson Denny Pre-Test

Wednesday

- Library Visit with Dr. Tony Paganelli

Week Three: January 29 – February 4

Monday

- Michael Delahoyde "Marxism" (short essay, in-class)
- Kurt Vonnegut, Jr. "Harrison Bergeron" (short story)
- Dorothy Allison "This is Our World" (essay)
- Langston Hughes "Let America Be America Again" (poem)

Wednesday

- Tennessee Williams *The Glass Menagerie* (play, in class)

Week Four: February 5 – 11

Monday

- Tennessee Williams *The Glass Menagerie* (play, in class, cont.)
- Shirley Jackson "The Lottery" (short story)

Wednesday

- Feminist and Gender Criticism
- Kate Chopin "The Story of an Hour" (short story)
- Jack London "To Build a Fire" (short story)
- Marge Piercy "Barbie Doll" (poem)

Week Five: February 12 – 18

Monday

- Reader Response Literary Theory
- William Shakespeare *The Taming of the Shrew*, Act I & II (play, in class)

Wednesday

- Jamaica Kincaid “Girl” (poetic essay)
- Edgar Allan Poe “Annabel Lee” (poem)
- *The Taming of the Shrew*, Act III, IV, & V (play, in class)

Week Six: February 19 – 25

Monday

- In-Class Viewing and Discussion of *10 Things I Hate About You* (re-telling of *The Taming of the Shrew*)

Wednesday

- In-Class Viewing and Discussion of *10 Things I Hate About You* (re-telling of *The Taming of the Shrew*)

Week Seven: February 26 – March 3

Monday

- Drama Paper Workshop

Wednesday

Drama Paper Due @ 11:59PM

- Edgar Allan Poe “The Raven” (poem)
- Robert Frost “The Road Not Taken” (poem)

Week Eight: March 4 – March 10

Monday

- William Faulkner “A Rose for Emily” (short story)
- John Updike “A&P” (short story)

Wednesday

Midterm Exam

Week Nine: March 11 – 17

Monday

- Cultural Studies Literary Theory
- Adrienne Rich “Diving into the Wreck” (poem)
- Ursula LeGuin “The Ones Who Walked away from Omelas” (short story)

Wednesday

- Ernest Hemingway “Hills Like White Elephants” (short story)
- Ralph Ellison “Battle Royal” (prose excerpt from novel)

Week Ten: March 18 – 24

Spring Break!

Week Eleven: March 25 – 31

Monday

- Langston Hughes “I, Too” (poem)
- Emily Dickinson’s “I’m Nobody! Who Are You?” (poem)
- Poetry Paper Workshop

Wednesday

Poetry Paper Due @ 11:59PM

- Isaac Asimov “The Last Question” (short story)
- G.R. Yohe “The Catalyst” (short story)

Week Twelve: April 1 – 7

Monday

- **Psychoanalytic Criticism Literary Theory**
- Ray Bradbury “All Summer in a Day” (short story)
- Andy Weir “The Egg” (short story)

Wednesday

- Stephen King “The Jaunt” (short story)
- W.W. Jacobs “The Monkey’s Paw” (short story)

Week Thirteen: April 8 – 14

Monday

- What is gothic literature? (in-class lecture)
- Edgar Allan Poe “The Tell-Tale Heart” (short story)
- Ambrose Bierce “An Occurrence at Owl Creek Bridge” (short story)

Wednesday

- Bram Stoker *Dracula* (graphic novel)
- In-Class Viewing and Discussion “Buffy vs. Dracula”

Week Fourteen: April 15 – 21

Monday

- John Steinbeck *Of Mice and Men* (novel)

Wednesday

- Prose Paper Workshop

Week Fifteen: April 22 – 28

Monday

Prose Paper Due @ 11:59PM

- John Steinbeck *Of Mice and Men* (novel)

Wednesday

- John Steinbeck *Of Mice and Men* (novel)

Week Sixteen: April 29 – May 2

Final Exam, April 30th, 10:30 – 12:30