

AH-LITR 104

Introduction to Literary Studies

Fall 2019



Classroom no: T2

Class times: Mon 8:45-10:45; Thur 13:45-15:45

Instructor: dr. Ewa Tak-Ignaczak

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The instructor checks her mail every day (except for weekends) at 19:00.

Tel: 655-526

Office room: E104

Office hours: by appointment, Mon, Wdn, Thur 11:00-13:00

I. Track information

- a) Prerequisites for this course: none

- b) The course is prerequisite for: AH-LITR 205 Life and Travel Writing, AH-LITR 303 Critical Perspectives, AH-LITR 304 Film and Text; and recommendable for AH-ANTQ 205 Classical Literature: Power and Gender in Ancient Culture.

- c) Other courses which are relevant to this course – about questions concerning this course's place in minors other than literature, please consult tracks coordinators.

For further information about the track, please see the track document available on the UCR intranet.

II. Course description

'Literature is common ground. It is ground not managed wholly by commercial interests, nor can it be strip-mined like popular culture...There's a lot of talk about the tame world versus the wild world. It is not only a wild nature that we need as human beings; it is the untamed open space of our imaginations. Reading is where the wild things are.'

Jeannette Winterson

Why Be Happy When You Can Be Normal (2012:144)

The course is an introduction into practical criticism and literary interpretation. It explores some basic issues of literary study starting from the questions: what is literature, and why do we read it and why do we study it? The course familiarises students with formal properties of a literary work, makes them aware of a constructed character of literature, and starts to instruct them about literary value. It is based on the classic division into three major genres (fiction, poetry and drama), supplemented by contemporary non-fiction and rudiments of film narration.

The goal of the course is to provide students with basic critical terms, tools and techniques that will make them sensitive readers and enhance their appreciation of a literary work.

III Study load

The course earns students four credits (equivalent to 7.5 ECTS). The class meets twice a week for two hours. Preparation time is approximately 10 hours.

IV Course materials

1. Meyer, Michael. 2017. *The Compact Bedford Introduction to Literature. Reading. Thinking. Writing*. Bedford St. Martin's – or any other recent edition of the textbook
2. www.gutenberg.org

Students are expected to check the content of the manual before every class.

V Course organization and requirements

- Class meets twice a week for two hours.
- Students are required to complete all reading before the class meets and attend all classes.

- If a student is unable to attend class, he or she must in advance inform the course instructor and his/her tutor of the reason for the absence.
- Course instructor records attendance and informs a student's tutor of absences if a student has missed four classes.
- Missing more than six (6) classes means failing the course – cf. SH. 6.2.6 on class attendance. For full clarity, a student who has missed 6 classes and comes late to class fails the course. Missing more than 20 minutes from class means missing the whole class.
- Course instructor will deduct grades for repeated absence from class.
- If there is a valid reason for the absence, such as illness, the student is urged to contact his/her tutor as early as possible. If the student is forced to miss too many classes, s/he can apply to the Board of Studies for a withdrawal from the course.
- An 'F' received for any particular component cannot be compensated but will be weighed fully in determining the final grade.
- Student's presentations (PowerPoint) have to be uploaded to Moodle (Presentations) already **before** presentation is given. Not having done so means scoring half a grade less for the assignment.
- Students are expected to **both** use the Urkund plagiarism detector to upload their written work **and** deliver a hard copy of their work (to the instructor's pigeon hole in Eleanor or in person). The instructor does not print students' work. Failing to deliver work in hard copy means failing to deliver work.
- For all late assignments, one-third of a letter grade will be deducted per 24-hour period (for example, a 'B' paper that is submitted two days late will receive a 'C+' grade), up to a maximum of seven days. Any assignment that is submitted more than seven days after its original due date will receive an automatic 'F' grade. These rules do not apply if the respective student applies for, and receives, an official extension.
- Plagiarism (i.e. presenting the ideas and words of another without crediting the source, and thus passing off others' work as your own) is an extremely serious violation of the academic code of conduct. Students will fail the course if caught plagiarizing. If in doubt, please consult a member of the faculty.
- English is the only medium of communication.
- Please do limit use of digital devices exclusively to access of course materials.
- No typing in class.
- No eating in class.
- No chewing gum in class.

This course is subject to UCR academic rules and procedures. Both students and instructors are required to know and follow these rules and procedures.

VI Assessment

a.	presentation (outline + presentation)	-10% + 10%=20%
b.	essay outline	-10%
c.	essay	-20%
d.	midterm examination	-15%
e.	final examination	-15%
f.	class participation	-20%

a. Presentation

Individually or in groups of two students prepare a presentation on a topic of their choice.

Outline of the presentation - 10%

Before their presentation **they meet up with the instructor** to present an outline of their presentation to come. The meeting should be scheduled ca. one week before the coming presentation. The outline to be presented at the meeting with the instructor should include major points of the article, possibly major moot points to be discussed, and questions designed for the group discussion. Failing to show up at the meeting without a valid reason results in 0% for the outline.

Please note the following

- You need to sign up for your topic for presentation in class 1.
- Your presentation should take ca. 55 minutes including questions.
- Do not forget to mention the author and the title of your text.
- Prepare text-focused and interesting questions that should lead to a fruitful discussion. They should not be either too speculative and aimed at purely subjective response ('Do you like the text?') or enable a simple 'yes/no' answer.
- If you decide to introduce a film fragment into your presentation, please avoid trailers (!) because they tend to be Hollywood-generic and obscure rather than illustrate either film and text.
- If you need to summarize the text(s), always present (distribute) samples of it.
- Do not forget to acknowledge sources you have consulted.
- Do not forget to set a short meeting about your outline with the course instructor about a week before your presentation is scheduled – as explained above.
- Make sure the content of the slides is legible. Try not to cram too much text in one slide.
- **Note: one of the final slides preceding Bibliography should contain a short wrap-up of main points of your presentation.**

Evaluation of the presentation

1. Informative value and comprehensive treatment of the text (40%)
2. Structuring; verbal and non-verbal skills; video; internet; handouts prepared for the group (30%)
3. Relevant questions for discussion (30%)

Please do upload their presentation one day prior to their presentation. If you fail to do so, it will cost you half a grade.

Essay - ca. 2000 words long to be delivered in both digital form (Moodle Students Essays) and in hard copy. Do not forget to upload it to Urkund.

One of the options for your final essay is an extended review of a book you particularly enjoyed or disliked (!) The choice of the text, understandably, is then fully up to you. You are expected to apply and test categories explained during the course.

Outline of the essay – it should contain a brief explanation of the choice of the text, a research question leading to a thesis, a number of premises leading to the thesis, and relevant critical / contextual sources identified.

Please note: Delivering a hard copy is your responsibility! The instructor does not print students' essays. You can deliver a hard copy to the instructor's hands or leave it in her mailbox located downstairs in the Eleanor building.

- a. Thesis 20%
- b. Argumentation (premises) and the quality of the sources 40%
- c. Language (style, coherence) 30%
- d. Conclusion 10%

Students are encouraged to consult their course book for models of critical essays, and for the citation and other rules especially *A Writer's Reference* (Hacker & Sommers, 2015).

b. Examination

The examination will be in-class, closed book format with essay questions. An F for any particular component cannot be compensated but will be weighed fully in determining the final grade.

There is no possibility for writing the exam on the day other than set in the course outline.

c. Participation

Participation consists of physical attendance in class and meaningful, focused and intelligent contributions to class discussions.

VII Course schedule

		Topic	Literary texts Meyer 2017	Critical/ theoretical texts
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<p>Week 1</p>	<p>Session 1 Monday 26-08-19</p>	<p>liberal arts, humanistic education and literature;</p> <p>mechanics of the course;</p> <p>the elusive notion of literature and some definitions;</p> <p>the three plus one literary genres in the western tradition;</p>		<p>Group discussion</p> <p>Homework:</p> <p>prepare a literary touchstone – upload it to Moodle Students Touchstones; print two copies (one for the instructor)</p> <p>Signing for presentation topics</p>
	<p>Session 2 Thursday 29-08-19</p>	<p>canons and classics;</p> <p>quality</p> <p>reading and responding: from first impressions to discovering critical ideas about literary texts; from drafting to essay writing</p> <p>presentation</p> <p>Culler, J. 'What Is Literature and Does it Matter?', 1997, pp.18-41</p>	<p>K. Chopin 'The Story of an Hour' (15-16)</p>	<p>'Introduction. Reading Imaginative Literature' (1-7)</p> <p>Presenting touchstones</p>
		<p>short fiction - introduction</p>		

<p>Week 2</p>	<p>Session 1 Monday 02-09-19</p>	<p>originality in fiction vs. formula fiction;</p> <p>narrative art(s) and storytelling</p> <p>narrator, setting, plot, structure, character, point of view, tone, allegory, symbolism theme;</p>	<p>'A Comparison of Two Stories'</p> <p>K. van der Zee 'from <i>A Secret Sorrow</i>' (31-39)</p> <p>G. 'A Sorrowful Woman' (39-44)</p>	<p>'Explorations and Formulas' (23-30)</p> <p>K. Mussell 'Are Feminism and Romance Novels Mutually Exclusive?' (44-45)</p> <p>Th. Jefferson 'On the Dangers of Reading Fiction' (45-46)</p>
	<p>Session 2 Thursday 05-09-19</p>	<p>presentation</p> <p>Wells, J. 'Mother of Chick Lit? Women Writers, Readers, and Literary History' (2006:47-70)</p> <p>story vs. plot - chronological sequence of incidents vs. an artistic arrangement of them</p>	<p>cd.</p> <p>'A Comparison of Two Stories'</p> <p>E. Rice Burroughs 'From <i>The Tarzan of the Apes</i>' (69-72)</p>	<p>'Plot' (66-69, 72-75)</p>
<p>Week 3</p>	<p>Session 1 Monday 09-09-19</p>	<p>Fiction cd.</p> <p>story vs. plot cd.</p> <p>what conflict propels the action?</p> <p>structure – identifying suspense and resolution (exposition, complication, climax and resolution)</p>	<p>W. Faulkner 'A Rose for Emily' (78-83)</p> <p>R. Carver 'Popular Mechanics' (263)</p>	<p>'Questions for Responsive Reading and Writing' (47-49)</p> <p>W. Faulkner 'On "A Rose for Emily"' (84-85)</p> <p>A. L. Bader 'Nothing Happens in Modern Short Stories' (101)</p>

	<p>Session 2 Thursday 12-09-19</p>	<p>Fiction cd.</p> <p>character - flat and round; stock character, stereotype; protagonist and antagonist;</p> <p>setting – the where and when of the text</p>	<p>H. Melville ‘Bartleby the Scrivener’ (126-149)</p> <p>F. Weldon ‘IND/AF’ (182-187)</p>	<p>Character (112 on)</p> <p>Setting (163 on)</p> <p>D. MacCall ‘On the Lawyer’s Character in “Bartleby the Scrivener”’ (150-151)</p> <p>F. Weldon ‘On the Importance of Place in “IND/AF”’ (188)</p>
<p>Week 4</p>	<p>Session 1 Monday 16-09-19</p>	<p>Fiction cd.</p> <p>point of view – the narrator and his/her access to knowledge; and guiding intelligence behind the story;</p>	<p>K. Mansfield ‘Miss Brill’ (251-253)</p> <p>J. London ‘To Build a Fire’ (506-516) - structure and POV</p>	<p>point of view (191-196)</p>
	<p>Session 2 Thursday 19-09-19</p>	<p>fiction</p> <p>allegory and symbolism, or, modes of meaning expansion</p>	<p>N. Hawthorne ‘Young Goodman Brown’ (309-317)</p>	<p>symbolism (216-219)</p>

		fable, parable, myth – as vehicles of symbolic meaning		
Week 5	Session 1 Monday 23-09-19	fiction symbolism and allegory cd.	T. Wolff 'That Room' (219-221) J. Joyce 'Eveline' (385-388)	
	Session 2 Thursday 26-09-19	cd. presentation Pratt, H.J. 'Narrative in Comics' (2009:107:117)	M. Satrapi 'The Trip' from <i>Persepolis</i> (213-215) M. Groening 'Life in Hell' (280) E. Gorey 'The Hapless Child' (104-105) – graphic fiction L. Barry 'Spelling' (154)	Next: 'Tobermory' – print a copy (!) http://www.gutenberg.org/cache/epub/3688/pg3688.txt
Week 6	Session 1 Monday 30-09-19	fiction tone and humour tone as an instrument to convey attitudes; irony - types of irony (verbal, dramatic, cosmic); overstatement and understatement, double entendre; style: or the words that tell the story;	Saki 'Tobermory' – tracing various types of irony in the text M. Twain 'The Story of the Good Little Boy' (468-470) J. F. Garner 'Cinderella' and 'The Three Little Pigs' from 'Politically Correct Bedtime Stories' – style and tone - print	'Style, Tone, and Irony' (pp. 258 on) selection from R. Queneau's <i>Exercises in Style</i> - print

		<p>formal, neutral and informal diction;</p> <p>denotation and connotation of words;</p> <p>registers of speech – or, language appropriate to a given situation;</p>	<p>selection from R. Queneau's <i>Exercises in Style</i> - style</p>	
	<p>Session 2 Thursday 03-10-19</p>	<p>fiction</p> <p>idea or theme;</p> <p>idea and issue, ideas and values; how to find ideas</p> <p>'remarkably short-short stories' and other topics</p> <p>presentation</p> <p>Botha, M. 'Microfiction', 2016, pp. 201-220</p>	<p>R. Carlson 'Max' (474-475)</p> <p>T. Tilton 'That Settles That' (482)</p>	
<p>Week 7</p>	<p>Session 1 Monday 07-10-19</p>	<p>presentation</p> <p>Fisher, B.F., 'Poe and the Gothic tradition', 2006, pp.72-91</p>	<p>E. A. Poe 'The Cask of Amontillado' (516-521)</p> <p>F. O'Connor 'Good Country People' (350-363)</p>	<p>F. O'Connor 'On Theme and Symbol' (396)</p> <p>J. Hendin 'On O'Connor's Refusal</p>

				to “Do Pretty””(377-378) C. Katz ‘The Function of Violence in O’Connor’s Fiction’ (378)
	Session 2 Thursday 10-10-19	Midterm exam		
Week 8	Session 1 Monday 14-10-19	BREAK		
	Session 2 Thursday 17-10-19	BREAK		
	Session 1 Monday 21-10-19	Reading and writing week – individual meetings essay writing		
	Session 2 Thursday 24-10-19	Reading and writing week— individual meetings essay writing		

<p>Week 9</p>	<p>Session 1 Monday 28-10-19</p>	<p>presentation</p> <p>Worthington, H. 'An Unsuitable Read for a Child? Reconsidering Crime and Violence in Roald Dahl's Fiction for Children', 2012, pp.123-141</p> <p>presentation</p> <p>Zipes, J., 'Media-hyping of fairy tales', 2014, pp. 202-219</p>		<p>Outline deadline</p>
	<p>Session 2 Thursday 31-10-19</p>	<p>Moderation – no class</p>		
<p>Week 10</p>	<p>Session 1 Monday 04-11-19</p>	<p>presentation</p> <p>Couser, Th. 'What Memoir Is, and What It Is Not', 2012, pp.15-33</p> <p>creative non-fiction</p> <p>major forms – essay, autobiography, memoir, literary journalism, nonfiction novel, travel essay</p> <p>autobiography as an art of taking oneself seriously;</p> <p>autobiographical pact;</p> <p>the three dimensions of essay writing;</p>	<p>Barbara Ehrenreich 'Nickel-and-Dime: On (Not) Getting By in America'</p> <p>Mario Vargas Llosa 'The Death of Che'</p> <p>John G. Dunne 'Quintana'</p> <p>Zbigniew Herbert 'Delta'</p> <p>Andrzej Stasiuk 'Romania'</p> <p>Possibly also fragments from Lorna Sage's <i>Bad Blood</i></p>	

		the four modes of prose – narration, exposition, exposition and argumentation;		
	Session 2 Thursday 07-11-19	Creative nonfiction cd.		
Week 11	Session 1 Monday 11-11-19	presentation Eagleton, T. 'What is Poetry?' (2007:25-47) poetry condensation; denotation and connotation; imagery and rhythm; lyric and narrative poetry; types of imagery and appeal to the senses; figures of speech	B. Collins 'Schoolsville' Naomi Shihab Nye 'Where Children Live' B. Collins 'Introduction to Poetry' (545) Th. Roethke 'Dolor' W. Stevens 'Disillusionment of Ten O'Clock' R. Francis 'Catch' (534) E. Dickinson 'Because I Couldn't Stop for Death' (768) J. Stevens 'Schizophrenia' (638) J. Updike 'Dog's Death' (530) W. Whitman 'Facing West ...'	Reading Poetry Responsively (527) Encountering Poetry: Images of Poetry in Popular Culture (between pages 555-562) Essay deadline

	<p>Session 2 Thursday 14-11-19</p>	<p>poetry cd.</p> <p>systems of symbolic allusion in poetry;</p> <p>prosody or, the music of poetry; (on the lasting success of Dr Seuss's 'The Cat in the Hat'... – CD)</p> <p>open and closed poetic forms</p> <p>euphony, alliteration, onomatopoeia;</p> <p>rhythm and rhyme;</p>	<p>W. H. Auden 'Musée des Beaux Arts'</p> <p>G. Snyder 'How Poetry Comes to Me' (633)</p> <p>A. Marvell 'To His Coy Mistress' (583)</p> <p>D. R. Slavitt 'Titanic' (590)</p> <p>E. Arlington Robinson 'Richard Cory' (647)</p> <p>J. Ciardi 'Suburban' (901)</p> <p>X. J. Kennedy 'On a Young Man's Remaining..' (909)</p> <p>G. Brooks 'We Real Cool' (597)</p>	<p>Symbol, Allegory, and Irony (642-651)</p> <p>Sounds (661-666)</p> <p>Rhyme (667-670)</p> <p>Poetic Forms (702-723)</p>
<p>Week 12</p>	<p>Session 1 Monday 18-11-19</p>	<p>drama</p>	<p>Sophocles <i>Oedipus the King</i> (1010-1055)</p>	<p>Questions for Responsive Reading and Writing (1005-1006)</p> <p>Aristotle' On Tragic Character'(1055-1057)</p> <p>S. Freud 'On the Oedipus Complex' (1057-1058)</p>

	<p>Session 2 Thursday 21-11-19</p>	<p>drama cd.</p> <p><i>Oedipus the King</i> as an Aristotelian model – structure and themes</p> <p>unity of action</p> <p>tragic irony</p>		
<p>Week 13</p>	<p>Session 1 Monday 25-11-19</p>	<p>presentation</p> <p>Burian, P. 'Myth into muthos', 2006, pp. 178-208</p>		
	<p>Session 2 Thursday 28-11-19</p>	<p>presentation</p> <p>McFarlane, B., 'Reading literature and film', 2007, pp.15-28</p> <p>narrative in film</p> <p>film as a narrative</p> <p>formal analysis of film – film tracks</p> <p>basic problems of adaptation</p>		
<p>Week 14</p>	<p>Session 1 Monday</p>	<p>cd.</p>		

	02-12-19			
	Session 2 Thursday 05-12-19	revision		
Week 15	Session 1 Monday 09-12-19	exam		
	Session 2 Thursday 12-12-19	closing		

VIII Student learning outcomes

On successfully completing the course,

Teaching activities	Students
<ul style="list-style-type: none"> • lecture • exam • presentation 	<ol style="list-style-type: none"> 1. Realise the importance of literature and literary studies for liberal arts and humanistic education <ol style="list-style-type: none"> a. name basic historical definitions of literature

	<ul style="list-style-type: none"> b. contrast essentialist and functionalist concepts of literature
<ul style="list-style-type: none"> • lecture • presentation • exam • discussion • paper 	<p>2. Are familiar with a number of fictional and non-fictional literary genres</p> <ul style="list-style-type: none"> a. Be able to distinguish and name a number of prose, poetic and non-fiction literary genres b. Be able to distinguish elements of formula fiction
<ul style="list-style-type: none"> • lecture • discussion • exam • presentation • essay outline • essay 	<p>3. Are familiar with formal elements of literary texts:</p> <ul style="list-style-type: none"> a. narrator, character, plot, structure, setting, style, point of view, tone, symbol and theme b. denotation and connotation, types of imagery, symbolism, allusion, major figures of speech, prosody, rhyme, rhythm in poetry c. explain urgency and personal voice in creative non-fiction
<ul style="list-style-type: none"> • essay 	<p>4. Are able to express their opinion in a written form</p> <ul style="list-style-type: none"> a. prepare a draft of an essay b. revise the draft c. write an essay on a set literary topic
<ul style="list-style-type: none"> • essay • presentation 	<p>5. Are able to use sources in oral and written projects</p> <ul style="list-style-type: none"> a. quote primary and secondary sources so as to avoid plagiarism b. compile information from printed and electronic sources to support their argumentation c. apply MLA conventions for documenting sources

<ul style="list-style-type: none">• lecture• discussion• exam• presentation	<p>6. Are aware of differences and similarities between film and literary narration</p> <ul style="list-style-type: none">a. compare literary and film narrationb. name basic film tracks