



UNIVERSITY OF NORTHERN COLORADO

Extended Campus

College of Humanities & Social Sciences
Department of English

UNC Dual Enrollment at Windsor High School

ENG 131-661 and 662 Introduction to Literature
Spring 2021

Instructor: Ms. Lisa Wennert
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Course Website: See our Canvas page

Course Description: The study of selected poetry, plays and works of fiction with an emphasis on developing skills in analysis, interpretation and critical thinking. (LAC, gtP).

Purpose

This course is intended to expose students to the literature and ideas that populate literature courses in universities around the nation. Course materials have been selected to give students a broad range of exposure to texts, criticisms, and assessments they are likely to encounter at the college level. A grade of C or better in this course satisfies the requirements for UNC's Introduction to Literature (ENG 131). By engaging in this course, students will gain access to texts, acquire skills and tools for interpreting contemporary and classic literature, and, above all, experiment with new ways of engaging deeply with literary texts of familiar and unfamiliar forms and approaches.

This course requires a significant commitment to reading outside of class. The focus of the course will be on each student's engaged and reflective interaction with course ideas; his/her willingness to pursue meaningful inquiry into literary genres, movements, and works; and his/her ability to articulate the fruits of that inquiry through discussion with others and reflective writing. A list of course units, essential questions, and required texts is attached.

Required Materials

You will need to either purchase the novels for this course or acquire them through one of the local libraries, and should do so ASAP. Additional readings and course materials (such as short stories) will be provided by the instructor. Daily assignments and course information will continue to be posted on Canvas for your convenience. You will also be required to access the site to complete reading responses and participate in online discussions, so it is imperative that you are able to access the website outside of school.

Other things you'll need:

- a functioning Google Drive account
- a hefty 3-ring binder for storing print-outs and other paper-based course materials

Also know that you will be expected to bring your copy of the texts we are reading to class every day during the unit we are covering those texts.

Assignments and Grading

Points for this course are divided roughly as follows:

- Socratic and small-group discussion and prep: 10% of semester grade
- Literary Analysis Essay (one 5-page double-spaced essay): 15% of semester grade
- Think Pieces (three 1-page single-spaced synthesis/reflection essays): 20% of semester grade
- In-Class Timed Analysis Essays (three 40-minute essays): 20% of semester grade
- Midterm and Final Exams (essay, short answer, discussion): 20% of semester grade
- Quizzes, targeted annotations, synthesis paragraphs, and other daily work: 15% of semester grade

Grades will be made available through Campus Portal. Specific grading criteria for coursework will be discussed in detail as we work on them in class.

Submitting Assignments

Deadlines are important in this course; they hold you accountable and keep you from slipping behind in the substantial reading requirements of the course. Therefore, late work is unacceptable in this course—that means you won't get credit for it if it's not in on time. Make every effort to keep ahead of the reading schedule.

- You *are* responsible for turning in assignments when they are due regardless of whether you attend class or not.
- Most assignments will need to be submitted to Canvas by the beginning of class the day they're due. If they're not submitted on time, you've missed the deadline and will receive a zero for your work.
- Make backup copies of all your coursework and give yourself enough time to finish assignments early in order to avoid printer problems or other troublesome technology issues.
- If you are having difficulty with an assignment, please contact me *at least 48 hours* before the assigned due date/time so that I can help you turn in a quality product in a timely manner.

Conferences, Support, and Feedback on Drafts

While this course is somewhat less writing-intensive than last semester's, you will be completing a series of short, reflective writing assignments throughout the semester as well as one extended literary analysis essay. As before, you may choose to conference with me before major deadlines arrive. These opportunities, however, will usually NOT be built into the class schedule; you will be responsible for seeking my help outside of class.

Academic Honesty

The academic community requires *ethical behavior* from all of its participants. For writers, this means that the work we claim as our own must truly be our own, not a translation of a previously published piece. While it is expected that you—like all writers—will build your thinking and reasoning upon the work of others, you *are* expected to *credit those contributions* and *clearly indicate the boundaries of your own thinking*. Not doing so will result in unpleasant consequences such as a guaranteed zero on the plagiarized assignment, a report to UNC regarding your conduct, and the possibility of failing this course. Academic dishonesty is a waste of your time and tuition. When in doubt about what constitutes plagiarism, ask for help.

UNC Honor Code

All members of the University of Northern Colorado community are entrusted with the responsibility to uphold and promote five fundamental values: *Honesty, Trust, Respect, Fairness, and Responsibility*. These core elements foster an atmosphere, inside and outside of the classroom, which serves as a foundation and guides the UNC community's academic, professional, and personal growth. Endorsement of these core elements by students, faculty, staff, administration, and trustees strengthens the integrity and value of our academic climate.

UNC's Policies

UNC's policies and recommendations for academic misconduct will be followed. For additional information, please see the Dean of Student's website, <http://www.unco.edu/dean-of-students/pdf/student-code-of-conduct.pdf>.

A Healthy Learning Environment

Generative discussion of and inquiry into literature and theory requires the free exchange of ideas—which in turn necessitates respectful conduct from us all. Demeaning language, disrespectful comments, and discourteous behavior towards *any* member of the class will not be tolerated.

Student Satisfaction Evaluation

Participants will be asked to evaluate the workshop for instructors' knowledge, interest and enthusiasm as well as providing additional information on classes or topics which you would like to see developed as a future offering from UNC.

Course Texts for UNC Dual-Credit Course: Introduction to College Literature

You ARE responsible for obtaining the STARRED () books for this class. **Course texts should be obtained ASAP to prevent delays caused by availability or shipping issues.** If you're buying your texts, I recommend using an online bookseller to do this, as our local bookstores may have difficulty meeting the increased demand that this course will present. If you're planning to check out books from one of the local libraries, be sure to check for availability of each title well in advance.*

Final Notes

***This is a demanding, university-level course.** It requires a great deal of reading and inquiry into challenging texts and theories. Be sure that your schedule and attitude allow the time and energy for the work this course requires.*

Each student will receive information about how to register for UNC credit for the course during the first few weeks of school. Though I will make sure you receive and understand the information from UNC regarding registration and fees, know that *you* are ultimately responsible for completing and returning necessary forms in order to receive UNC credit for this course. Be aware also that after you've enrolled in and committed to the course, **if you earn a failing grade, you will not get a refund of your UNC fees. The grade you receive in this course is the grade that will appear on your college transcript and will be the beginning of a college GPA.**

Do take me up on offers to discuss texts or theories with you. *Do* ask questions when they arise. *Don't* feel like you're bothering me if you come in before or after school to ask questions. Please understand that I'm here as a resource to help you succeed in this course.

Course Overview

Unit One Focus: Introduction to Literary Interpretation and Analysis

Key Concepts: In this unit, we'll be exploring the use of literary and poetic elements (such as plot, character, setting, point of view, style, tone, language, theme, symbolism, allegory, motif, illusion, and imagery) via two genres: drama and poetry. We'll discuss the features of these genres and the tools needed to approach each as a perceptive reader. We will also begin exploring a number of critical

approaches to literature, examining how bringing one aspect of the text into focus yields particular understandings.

Essential Questions: What is literature? What does it mean to read a text closely? What is the purpose of literary interpretation and analysis? How do we decide which tools to use when interpreting and analyzing literature? How can learning to approach literature from a variety of perspectives help enrich our understanding of and experience with literary texts?

Anchor Text:

- *Hamlet* by William Shakespeare (get an annotated version)

Unit Two Focus: The Story

Key Concepts: In this unit, we will closely read and discuss a number of short stories representing a broad historical, cultural, and thematic sample. Our goal in this unit will be to deepen understanding of literary elements and analysis, look closely at the structure of the texts we encounter, and develop strategies for conducting an in-depth literary analysis essay. We will also continue our discussion of various critical approaches, testing out the results of applying each to different texts.

Essential Questions: What do short stories reveal about writing techniques, approaches, aims, and priorities? What tools should readers bring to reading a short story? How does the genre of short story bring into sharper focus the elements of literature? How can adopting different critical perspectives open up new meanings in short stories?

Anchor Texts:

- “Barn Burning,” William Faulkner
- “Where Are You Going, Where Have You Been,” Joyce Carol Oates
- “A Hunger Artist,” Franz Kafka
- “Boys and Girls,” Alice Munro
- “Brownies,” ZZ Packer
- “Gooseberries,” Anton Chekhov
- “The Snows of Kilimanjaro,” Ernest Hemingway
- “Saboteur,” Ha Jin
- “The Catbird Seat,” James Thurber
- “The Youngest Doll,” Rosario Ferre
- “This Way for the Gas, Ladies and Gentlemen,” Tadeusz Borowski
- “The Flowers,” Alice Walker

Unit Three Focus: The Novel--Themes, Structures, and Movements

Key Concepts: In this unit, we will closely read and discuss one anchor text, the novel *Invisible Man*, and begin discussing how literary works are situated within larger cultural and philosophical movements. We’ll explore the tools needed to sustain close attention when reading a novel, discuss the structure of *Invisible Man* and how it reflects Modernist tenets and techniques as well as Existentialist philosophies and concerns. Furthermore, we’ll examine how situating the text in the historical context in which it was produced--AND exploring the text’s resonance in today’s world--leads to a richer and more comprehensive reading of the text. Readers will practice viewing the the novel with an eye to gender, race, and class, as well as sustaining nuanced analysis of the densely layered structure of the text.

Essential Questions: What tools are needed to approach the close reading of novels? How does literature act as historical artifact, workshop, and catalyst? How do literary movements reflect societal and cultural concerns and priorities? How does a reader’s cultural, historical, and political contexts shape their reading of literature, and how might literature impact a reader’s view on her own world?

Anchor Text:

- *Invisible Man* by Ralph Ellison

Unit Four Focus: Exploring Literary Reverberations

Key Concepts: In this unit, we will extend our exploration of literary movements as cultural and historical artifacts to postmodernism and beyond. You’ll split up this time, working in analysis teams to read and teach one novel to the rest of the class, focusing on how it demonstrates a) literary elements, techniques and possibilities, and b) one possible embodiment of postmodern ideas and techniques. You will also reflect on how adopting multiple critical perspectives on your novel yields a richer, more nuanced reading of the text.

Essential Questions: How do individual literary texts represent one possible reaction to (or reverberation of) the philosophies and movements that led to its formation? How do postmodern texts reflect the concerns and attitudes of the time in which they were produced? Where do we go from here? What is the future of literary thought and creation?

Postmodern Analysis and Teaching Team Novel Options:

- *Haroun and the Sea of Stories* by Salman Rushdie
- *Einstein’s Dreams* by Alan Lightman
- *Green Grass, Running Water* by Thomas King
- *The Baron in the Trees* by Italo Calvino
- *The History of Love* by Nicole Krauss
- *Slaughterhouse-Five* by Kurt Vonnegut
- *Extremely Loud and Incredibly Close* by Jonathan Safran Foer
- *Do Androids Dream of Electric Sheep?* by Philip K. Dick
- *Life of Pi* by Yann Martel
- *The Woman Warrior* by Maxine Hong Kingston

	Readings	Writings	In-Class Focus
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<p>We ek 1</p>	<p>Poems:</p> <ul style="list-style-type: none"> ● “Because You Asked about the Line between Prose and Poetry,” Howard Nemerov ● “Dear Reader,” James Tate ● ● “How Poetry Comes to Me,” Gary Snyder ● “How to Eat a Poem,” Eve Merriam ● “Introduction to Poetry,” Billy Collins ● “Ars Poetica,” Archibald MacLeish ● “Poetry,” Marianne Moore ● “The Questions Poems Ask,” Lawrence Raab ● “The Writer,” Richard Wilbur ● “Your Poem, Man,” Edward Leuders 	<ul style="list-style-type: none"> ● Targeted Annotations (close reading of passages and poems) ● Synthesis paragraph: What story about poetry do these poems tell? 	<ul style="list-style-type: none"> ● Introduction to the course ● Introduction to Unit 1: Literary Interpretation and Analysis <ul style="list-style-type: none"> ○ Key terms and concepts ○ Essential questions ● ● Introduction to close reading and annotation strategies
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<p>We ek 2</p>	<p><i>Hamlet</i></p>	<ul style="list-style-type: none"> ● Targeted Annotations ● Close reading process reflection 	<p>Essential question: What is literature? What does it mean to read a text closely? ● Historical background on the play, Shakespeare, and Elizabethan drama</p> <ul style="list-style-type: none"> ● characterization techniques, mood, motifs, symbols, and the questions posed by the play ● close reading of soliloquies
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<p>Week 3</p>	<p>Poems:</p> <ul style="list-style-type: none"> ● “The Only Day in Existence,” Billy Collins ● “Funeral Blues,” W.H. Auden ● “Ozymandias,” Percy Bysshe Shelley ● “Do Not Go Gentle into that Goodnight,” Dylan Thomas ● “The Waking,” Theodore 	<ul style="list-style-type: none"> ● Targeted Annotations ● Synthesis paragraph: Comparing/contrasting theme or mood in <i>Hamlet</i> and poem of your choice 	<p>Essential questions: What is the purpose of literary interpretation and analysis? How do we decide which tools to use when interpreting and analyzing literature?</p> <ul style="list-style-type: none"> ● Theme ● Imagery
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	<p>Roethke</p> <ul style="list-style-type: none"> ● “Lady Lazarus,” Sylvia Plath 		<ul style="list-style-type: none"> ● Metaphor ● Allusion
<p>Week 4</p>		<ul style="list-style-type: none"> ● Synthesis paragraph: Applying one lens to two texts. What is your approach? What does it yield? 	<p>Essential questions: How do we decide which tools to use when interpreting and analyzing literature? How can learning to approach literature from a variety of perspectives help enrich our understanding of and experience with literary texts?</p> <ul style="list-style-type: none"> ● Introduction to critical lenses ● Reading <i>Hamlet</i> with an eye to gender, class, and historical elements

<p>Week 5</p>		<ul style="list-style-type: none"> ● In-Class Analysis Essay 1 ● Think Piece 1 	<p>Unit review; Socratic Circles</p>
	<ul style="list-style-type: none"> ● “Gooseberries,” Anton Chekhov ● “Boys and Girls,” short story, Alice Munro ● “A Hunger Artist,” Franz Kafka 	<ul style="list-style-type: none"> ● Targeted Annotations 	<p>Introduction to Unit 2: The Story</p> <ul style="list-style-type: none"> ● Key terms and concepts ● Essential questions

Week 6	<ul style="list-style-type: none"> ● “Barn Burning,” William Faulkner ● “Where Are You Going, Where Have You Been,” Joyce Carol Oates ● “The Youngest Doll,” Rosario Ferre 	<ul style="list-style-type: none"> ● Targeted Annotations ● Synthesis Paragraph: Comparing/contrasting your reading approach to two short stories. What tools do you use? What do they yield? 	<p>Essential question: What tools should readers bring to reading a short story?</p> <ul style="list-style-type: none"> ● Reading for character, mood, setting, and plot ● Making inferences
Week 7	<ul style="list-style-type: none"> ● “The Snows of Kilimanjaro,” Ernest Hemingway ● “This Way for the Gas, Ladies and Gentlemen,” Tadeusz Borowski ● “The Flowers,” Alice Walker 	<ul style="list-style-type: none"> ● Targeted Annotations 	<p>Essential question: What do short stories reveal about writing techniques, approaches, aims, and priorities?</p>
Week 8	<ul style="list-style-type: none"> ● “Brownies,” ZZ Packer ● “The Catbird Seat,” James Thurber 	<ul style="list-style-type: none"> ● Targeted Annotations ● Synthesis Paragraph: What adding a critical 	<p>Essential question: How can adopting different critical perspectives open</p>

	<ul style="list-style-type: none"> ● “Saboteur,” Ha Jin 	<p>perspective to close reading can yield</p>	<p>up new meanings in short stories?</p>
Week 9		<ul style="list-style-type: none"> ● Literary Analysis Essay 	<p>Unit review; Socratic Circles</p>
Week 10	<ul style="list-style-type: none"> ● Prologue and Chapters 1-6 of <i>Invisible Man</i> ● Poems: <ul style="list-style-type: none"> ○ “The Love Song of J. Alfred Prufrock” and “Preludes,” T.S. Eliot ○ “This Is Just to Say” and “The Red Wheelbarrow,” poems, William Carlos Williams ○ “New,” poem, Gertrude 	<ul style="list-style-type: none"> ● Targeted Annotations 	<p>Introduction to Unit 3: The Novel--Themes, Structures, and Movements</p> <ul style="list-style-type: none"> ● Key terms and concepts ● Essential questions

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Week 11	<ul style="list-style-type: none"> ● Chapters 7-13 of <i>Invisible Man</i> ● Poems: <ul style="list-style-type: none"> ○ “MCMXIV,” Phillip Larkin ○ “Thirteen Ways of Looking at a Blackbird,” Wallace Stevens ○ “90 North,” Randall Jarrell 	<ul style="list-style-type: none"> ● Targeted Annotations <p>Synthesis paragraph: Compare the use of symbol and imagery in <i>Invisible Man</i> to that of one of the poems presented in class. How is it employed? What tools must be used to examine it?</p>	<p>Essential questions: What tools are needed to approach the close reading of novels? How do literary movements reflect societal and cultural concerns and priorities?</p> <ul style="list-style-type: none"> ● Reading for symbol, structure, and motifs ● Introduction to Modernism and Existentialism
Week 12	<ul style="list-style-type: none"> ● Chapters 14-20 of <i>Invisible Man</i> ● Poems: <ul style="list-style-type: none"> ○ “There Are Birds Here,” Jamaal May ○ “I saw Emmett Till today at the grocery store,” Eve Ewing ○ “My Story in a Late Style of Fire,” Larry Levis ○ “Blue,” Carl Phillips 	<ul style="list-style-type: none"> ● Targeted Annotations 	<p>Essential question: How does literature act as historical artifact, workshop, and catalyst?</p> <ul style="list-style-type: none"> ● Historical background: America in the 40’s and 50s/Harlem/Jim Crow/Communism; the cultural and historical impact of <i>Invisible Man</i>
Week 13	<ul style="list-style-type: none"> ● Chapter 21- the end of <i>Invisible Man</i> ● Poems: 	<ul style="list-style-type: none"> ● Targeted Annotations ● Synthesis paragraph: Situate your perspective 	<p>Essential question: How does a reader’s cultural, historical, and political</p>

	<ul style="list-style-type: none"> ○ “Negative,” Kevin Young ○ “If in America,” Ed Bok Lee ○ “Minor Miracle,” Marilyn Nelson ○ “Playground Elegy,” Clint Smith 	<p>in conversation with <i>Invisible Man</i> and one of the poems presented in class. How does context shape your reading, and how does the confluence of these texts add nuance to your perspective?</p>	<p>contexts shape their reading of literature, and how might literature impact a reader’s view on her own world? ● <i>Invisible Man</i> in conversation with contemporary poetry</p>
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Week 14		<ul style="list-style-type: none"> ● In-Class Analysis Essay 3 ● Think Piece 3 	Unit review; Socratic Circles
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Week 15	Postmodern Analysis and Teaching Team Novels	<ul style="list-style-type: none"> ● Targeted Annotations ● Lesson Plan 	Introduction to Unit 4: Movements and Possibilities <ul style="list-style-type: none"> ● Key terms and concepts ● Essential questions
Week 16		<ul style="list-style-type: none"> ● Teams teach novels to the class <ul style="list-style-type: none"> ● Synthesis paragraph: Choose two of the postmodern novels presented in class. How do these reflect similar (or diverging) philosophical and stylistic approaches? 	Essential questions: How do individual literary texts represent one possible reaction to (or reverberation of) the philosophies and movements that led to its formation? How do postmodern texts reflect the concerns and attitudes of the time in which they were produced?
Week 17	<ul style="list-style-type: none"> ● Interview: “Rita Dove on the Future of Literature” ● Essay: “Fiction in 2043: Looking Back from the Future,” Ewan Morrison ● Lecture: “Do Books Still Matter? The Future of Literature in the UK,” Emily Spiers 	<ul style="list-style-type: none"> ● Exam Prep 	Essential questions: Where do we go from here? What is the future of literary thought and creation? What does it matter?
Week 18			FINAL EXAM

***Liberal Arts Core & Colorado Pathways.** This course satisfies 3 credits of Area 3. Arts & Humanities of

the UNC Liberal Arts Core. This course has been approved by the Colorado Commission on Higher Education for inclusion in the Colorado Guaranteed Transfer Program, gtP. gtP courses automatically transfer to any public institution in Colorado and will continue to count toward general education or other graduation requirements for any liberal arts or science associate or bachelor's degree program IF a grade of C- or higher is recorded. Statewide articulation agreements prescribe specific general education and degree requirements in the following professional degree programs: business, early childhood, elementary education, engineering and nursing. Most other courses not approved for the gtP designation will also be accepted in transfer by other institutions, but may not fulfill general education or degree requirements.

Please return this signed form. Thank you!

I have read and understand the course policies for Intro to College Lit.

Student Name: _____ Signature _____

Parent/Guardian Name: _____ Signature _____

Date: _____

Class Period: _____