<table>
<thead>
<tr>
<th>Group (submit separate forms if requesting more than one general education group designation)</th>
<th>X: Literary &amp; Artistic Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dept/Program</td>
<td>English / Literature</td>
</tr>
<tr>
<td>Course Title</td>
<td>Introduction to Literature</td>
</tr>
<tr>
<td>Prerequisite</td>
<td>Credits 3</td>
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</tbody>
</table>

**II. Endorsement/Approvals:**

Complete the form and obtain signatures before submitting to Faculty, Senate Office.

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Instructor</td>
<td>Christopher Knight</td>
<td>2/6/14</td>
</tr>
<tr>
<td>Phone / Email</td>
<td>243-2878; <a href="mailto:Christopher.knight@mso.umt.edu">Christopher.knight@mso.umt.edu</a></td>
<td></td>
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<tr>
<td>Program Chair</td>
<td>John Hunt</td>
<td>2/6/14</td>
</tr>
<tr>
<td>Dean</td>
<td>Chris Comer</td>
<td>2/6/14</td>
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**III. Type of request**

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<tr>
<th>New</th>
<th>One-time Only</th>
<th>Renew XX</th>
<th>Change</th>
<th>Remove</th>
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</thead>
<tbody>
<tr>
<td>Reason for Gen Ed inclusion, change or deletion</td>
<td>Renewal</td>
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<td>Description of change</td>
<td>None</td>
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**IV. Description and purpose of the general education course:**

General Education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness, and relate course content to students' future lives. See Preamble.

http://www.veffaculty senate/minutes/minutes_gened/gff_preamble.asp

The aim of this course is to introduce the student to some of the main literary genres, including poetry, fiction, drama and film, and with a further emphasis upon developing a critical vocabulary for discussing such. In the first half of the course, the ambition is to concentrate the group's attention upon poetry and short fiction. In the latter half, the focus is more on drama, fiction and film.

In each segment of the course, there is also the ambition to speak to the different concerns that have, traditionally, been thought to distinguish the discourse of literature from other discourses, even as much overlapping is understood to occur.
V. Criteria: Briefly explain how this course meets the criteria for the Group V.

The course fulfills the criteria set by the ASERC (Association of State Universities for the Arts, Education, and Research) in order to meet the Group V requirements. It is an introduction to literature, focusing on a variety of literary works from different periods and cultures. The course is designed to develop critical thinking skills and the ability to analyze and appreciate the works studied.

VI. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals.

The course aims to develop students' ability to read and analyze literary texts, understand the cultural contexts in which they were written, and appreciate the diverse perspectives and values expressed in literature. Students will be required to demonstrate an understanding of the historical, aesthetic, and philosophical features of the works studied.

VII. Justification: Normally, general education courses will not carry prerequisites, will carry a total of 20 credits, and will be numbered at the 100-200 level. If the course has more than one prerequisite, it may not be offered below the 200 level unless all prerequisites are taken at the 200 level. This course fulfills the requirements for students.

VIII. Syllabus: Paste syllabus below or attach and send digital copy with syllabus. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation, see http://aserc.berkeley.edu/egs/syllabus.html.

Prof. Christopher Knight
Department of English
Office: LA 115
Telephone: 243-2878
Email: Christopher.knight@mso.umont.edu
Office Hours: Tuesday & Thursday, 2-3; and by appointment
Class Schedule: Monday - Thursday, 9:30 - 11:20
Gallagher Business Building, 205

Summer 2013

Literature 110L: Introduction to Literature

Text:

Plan:

The aim of this course is to introduce the student to some of the main literary genres, including poetry, fiction, drama and film, and with a further emphasis upon developing a critical vocabulary for discussing such. In the first half of the course, we will concentrate our attention upon poetry and short fiction. In the latter half, we will focus more on drama, fiction and film.

As noted below, in each segment of the course, we will make an attempt to speak to the different concerns that have, traditionally, been thought to distinguish the discourse of literature from other discourses, even as much overlapping is understood to occur. Meanwhile, the following readings represent a tentative list, for we may well add to, or subtract from, it.

Section I: Speaker, Situation, Setting, Tone, Irony

Poems: Marianne Moore, “Poetry” (703); William Carlos Williams, “The Red Wheelbarrow” (796) and “This Is Just to Say” (797); John Donne, “The Flea” (739); Andrew Marvell, “To His Coy Mistress” (739); Anne Bradstreet, “To My Dear and Loving Husband” (1078); Matthew Arnold, “Dover Beach” (740); Langston Hughes, “Harlem” (1019); Walt Whitman, “I Celebrate Myself, and Sing Myself” (721); T. S. Eliot, “The Love Song of J. Alfred Prufrock” (1087); Robert Frost, “Home Burial” (715); Dorothy Parker, “A Certain Lady” (714); & Robert Browning, “My Last Duchess” (1078)

Fiction: Nathaniel Hawthorne, “The Birth-Mark” (290) & Herman Melville, “Bartleby, the Scrivener” (622)

Section II: Image, Metaphor, Simile, Symbol, Figurative Language

Poems: Archibald MacLeish, “Ars Poetica” (700); William Shakespeare, “That Time of Year” (805), “Let Me Not to the Marriage of True Minds” (892) & “My Mistress' Eyes are Nothing Like the Sun” (891); Robert Burns, “A Red, Red Rose” (808); Dorothy Parker, “One Perfect Rose” (817); Philip Larkin, “Church-Going” (866); Ezra Pound, “The River-Merchant's Wife: A Letter” (753) and “In a Station of the Metro” (1102); W. H. Auden, “Musée des Beaux Arts” (1075); Dickinson, “Because I Could Not Stop for Death” (807); Robert Frost, “Stopping by Woods on a Snowy Evening” (1091) & “The Road Not Taken” (1091); Samuel Taylor Coleridge, “Frost at Midnight” (862); Sylvia Plath, “Daddy” (1049) & “Lady Lazarus” (991); & Wallace Stevens, “Anecdote of the Jar” (1102)

Fiction: Anton Chekhov, “The Lady with the Dog” (251); James Joyce, “Araby” (153); Alice Munro, “Boys and Girls” (137); and Ernest Hemingway, “Hills Like White Elephants” (590)

Section III: Sound, Rhyme, Music, Meter, Alliteration, etc.

Poems: Alexander Pope, “Sound and Sense” (829); Samuel T. Coleridge, “Metrical Fect” (834); John Suckling, “Song” (837); William Shakespeare, “Like as the waves make towards the pebbled shore” (842); Edgar A. Poe, “The Raven” (838); Gerard Manley Hopkins, “The Windhover” (1095); Emily Dickinson, “I Dwell in Possibility” (699); William Blake, “London” (772); William Carlos Williams, “The Dance” (1106); William Butler Yeats, “The Second Coming” (961); Edmund Waller, “Song” (816); Wallace Stevens’s “The Emperor of Ice-Cream” (1103); Alfred Lord Tennyson, “Ulysses” (990); Bob Dylan, “Mr. Tambourine Man” (853); & W. H. Auden, “Musée des Beaux Arts” (1075) & “Stop all the Clocks” (775)
Fiction: Edith Wharton, “Roman Fever” (118); and Charlotte Perkins Gilman, “The Yellow Wallpaper” (478)

Section IV: Internal Form (sonnet, elegy, pastoral)

Poems: Ben Johnson, “On My First Son” (1096) and “Come, My Celia” (1095); Robert Frost, “Design” (898); John Keats, “To Autumn” (1100); William Shakespeare, “Shall I Compare Thee to a Summer’s Day?” (810); Edmund Waller, “Song” (816); Christopher Marlowe, “The Passionate Shepherd to His Love” (982); Richard Lovelace, “Song: To Lucasta, Going to the Wars” (1075); Dylan Thomas, “Do Not Go Gentle into That Good Night” (724); John Milton, “When I consider how my light is spent” (893); Thomas Hardy, “The Ruined Maid” (676); William Wordsworth, “I wandered lonely as a cloud” 677); & W. H. Auden, “In Memory of W. B. Yeats” (964); William Butler Yeats, “The Lake Isle of Innisfree” (957) and “Easter 1916” (959)


Section V: Drama

Texts: Anton Chekhov’s The Cherry Orchard (1102) & Henrik Ibsen, A Doll’s House (1189)

Section VI: Film

Text: Woody Allen, Midnight in Paris

Requirements:

There will be two essay exams, the first on Thursday, June 13th; the second on Thursday, June 27th. There will also be a ten-page term paper due Monday, June 24th, preceded by a two-page proposal due Wednesday, June 12th (see below).

Participation (including a presentation) in class discussions is expected and attendance is mandatory. You can anticipate spot quizzes upon the readings. Missed quizzes cannot be made up. Your final grade will be based upon the following: each exam is worth 25%; the term paper is worth 30%; and your “attendance, participation and performance upon the quizzes” is worth a final 20%. Regarding attendance, you are permitted two absences without penalty; each subsequent absence will result in a subtraction of five points from the twenty points allocated to the “attendance, participation and spot quizzes” portion of your grade (e.g., 20% to 15% for the third absence, and so forth). Late arrivals are frowned upon, and if you need, for some good reason, to leave class early, you are requested to notify me ahead of time; otherwise, an early departure will count as an absence from class.

University Policy on Academic Honesty:

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University.
All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://www.umn.edu/SO/SA/index.cfm/age/1321.

University Plagiarism Warning:

"Plagiarism is the representing of another's work as one's own. It is a particularly intolerable offense in the academic community and is strictly forbidden. Students who plagiarize may fail the course and may be remanded to Academic Court for possible suspension or expulsion. (See Student Code section of the University catalogue.)

"Students must always be very careful to acknowledge any kind of borrowing that is included in their work. This means not only borrowed wording but also ideas. Acknowledgment of whatever is not one's own original work is the proper and honest use of sources. Failure to acknowledge whatever is not one's own original work is plagiarism."

Standard University Grading Criteria

A Paper: Perhaps the principle characteristic of the A paper is its rich content. Some people describe that content as "meaty," others as "dense," still others as "packed." Whatever, the information delivered is such that one feels significantly taught by the author, sentence after sentence, paragraph after paragraph. The A paper is also marked by stylistic fineness; the title and opening paragraph are engaging; the transitions are artful; the phrasing is tight, fresh, and highly specific; the sentence structure is varied; the tone enhances the purpose of the paper. Finally, the A paper, because of its careful organization and development, imparts a feeling of wholeness and unusual clarity. Not surprisingly, then, it leaves the reader feeling bright, thoroughly satisfied, and eager to reread the piece.

B Paper: It is significantly more than competent. Besides being almost free of mechanical errors, the B paper delivers substantial information—that is, substantial in both quantity and interest-value. Its specific points are logically ordered, well developed, and unified around a clear organizing principle that is apparent early in the paper. The opening paragraph draws the reader in; the closing paragraph is both conclusive and thematically related to the opening. The transitions between paragraphs are for the most part smooth, the sentence structures pleasingly varied. The direction of the B paper is typically much more concise and precise than that found in the C paper. Occasionally, it even shows distinctiveness—i.e., fineness and memorability. On the whole, then, a B paper makes the reading experience a pleasurable one, for it offers substantial information with few distractions.

C Paper: It is generally competent—it meets the assignment, has few mechanical errors, and is reasonably well organized and developed. The actual information it delivers, however, seems thin and commonplace. One reason for that impression is that the ideas are typically cast in the form of vague generalities—generalities that prompt the confused reader to ask marginally: "In every case?" "Exactly how large?" "Why?" "But how many?" Stylistically, the C paper has other shortcomings as well: the opening paragraph does little to draw the reader in; the final paragraph offers only a perfunctory wrap-up; the transitions between the paragraphs are bumpy; the sentences, besides being a bit choppy, tend to follow a predictable (hence monotonous) subject-verb-object; and the diction is occasionally marred by unconscious repetitions, redundancy, and imprecision. The C paper, then, while it gets the job done, lacks both imagination and intellectual rigor, and hence does not invite a rereading.

D Paper: Its treatment and development of the subject are as yet only rudimentary. While organization is present, it is neither clear nor effective. Sentences are frequently awkward, ambiguous, and marred by serious mechanical errors. Evidence of careful proofreading is scanty, if nonexistent. The whole piece, in fact, often gives the impression of having been conceived and written in haste.
**F Paper:** Its treatment of the subject is superficial; its theme lacks discernible organization; its prose is garbled or stylistically primitive. Mechanical errors are frequent. In short, the ideas, organization, and style fall far below what is acceptable in college writing.

**Term Paper Assignment:**

Select one of our syllabus's terms of discussion—e.g., speaker, setting, tone, irony, metaphor, rhyme, genre, etc.—and discuss three or four texts from our reading list in its light. Think of the assignment as a compare and contrast essay, wherein you start off with a thesis regarding the selected texts. The final paper should be ten pages, typed and double-spaced. Research your topic, finding out what others have said about the text, but make sure that you document your research properly. *(The MLA Handbook* is a standard guide for documenting research, but other formats [some of which are available on-line (http://owl.english.purdue.edu/)] are acceptable as well. Consistency is the main consideration.) The final paper is due Tuesday, June 25th. Late papers will be penalized a letter grade (e.g., A to A-) for each day the paper is late. No papers will be accepted after June 27th. A two-page proposal, explaining your plan for the essay, is due Wednesday, June 12th. In lieu of this, you are welcome to submit the essay's first two pages.

**Please note:** Approved general education changes will take effect next fall.

General education instructors will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.