



Independent Study | in Idaho

Engl 175
Literature and
Ideas

Providing independent study opportunities for more than 40 years.



The University of Idaho in statewide cooperation with
Boise State University — Idaho State University — Lewis-Clark State College

Course Guide

Independent
Study | in Idaho

Self-paced study. Anytime. Anywhere!

English 175 Literature and Ideas

Lewis-Clark State College
3 Semester-Hour Credits

Prepared by:

Jennifer Anderson, MFA
Instructor
Lewis-Clark State College

WR: December 2014

1 – Engl 175

Copyright Independent Study in Idaho/Idaho State Board of Education

Table of Contents

Welcome!
.....

1
Policies and Procedures
.....

1
Course Description
.....

1
Course Materials
.....

1
Course Delivery
.....

1
Course Introduction
.....

1
Course Objectives
.....

2
Lessons
.....

2
Exams
.....

4
Grading
.....

4
About the Course Developer
.....

6
Contacting Your Instructor
.....

6

Overview

Lesson 1: Reading Imaginative Literature: An Introduction
7

Unit 1 - Fiction

Lesson 2: The Study of Fiction: Plot, Character, and Setting
11

Lesson 3: The Study of Fiction: Point of View; Symbolism; Theme; Style, Tone and Irony
16

Lesson 4: Writing a Fiction Analysis. Writing Assignment 1 (WA 1): Rough Draft
22

Lesson 5: Writing a Fiction Analysis. Writing Assignment 1 (WA 1): Final Draft
27

Unit 2 - Poetry

Lesson 6: The Study of Poetry: An Introduction
28

Lesson 7: The Study of Poetry: Word Choice, Word Order, Tone; Images; and Figures of Speech
33

Lesson 8: The Study of Poetry: Symbol, Allegory, Irony; Sounds; Patterns of Rhythm; Poetic Forms
40

Lesson 9: Writing a Poetry Analysis. Writing Assignment 2 (WA2): Rough Draft
46

Lesson 10: Writing a Poetry Analysis. Writing Assignment 2 (WA2): Final Draft
50

Unit 3 - Drama

Lesson 11: The Study of Drama: An Introduction
51

Lesson 12: The Study of Drama: Drama in Popular Forms
54

Lesson 13: The Study of Drama: Focus on Arthur Miller's Death of a Salesman
57

Reflection

Lesson 14: Writing a Reflection on Literature: Writing Assignment 3 (WA 3)
61

Final Exam Information: Covers Lessons 1–14

.....
65

Engl 175: Literature and Ideas

3 Semester-Hour Credits: LCSC

Welcome!

Whether you are a new or returning student, welcome to the Independent Study in Idaho (ISI) program. Below, you will find information pertinent to your course including the course description, course materials, course objectives, as well as information about assignments, exams, and grading. If you have any questions or concerns, please contact the ISI office for clarification before beginning your course.

Policies and Procedures

Refer to the ISI website at www.uidaho.edu/isi and select *About ISI Policies* for the most current policies and procedures, including information on setting up accounts, student confidentiality, exams, proctors, transcripts, course exchanges, refunds, academic integrity, library resources, and disability support and other services.

Course Description

An introduction to reading and understanding world literature. Literary study as a method of thinking critically about historical and contemporary aspects of the human condition. Writing integrated. Prerequisite: Engl 101 or Engl 109.

*Required: Internet access, Microsoft Office Word)
14 graded assignments, 1 proctored exam
Available online only.*

Students may submit up to 2 assignments at a time/3 per week. Before taking exams, students MUST wait for grades and feedback on assignments, which may take up to three weeks after date of receipt by the instructor.

ALL assignments and exams must be submitted to receive a final grade for the course.

Course Materials

Required Course Materials

- Meyer, Michael. *The Bedford Introduction to Literature*, 10th ed. Boston: Bedford/St. Martin's, 2013. Print. ISBN(s): 978-14576-0827-8.

Course Delivery

All ISI courses are delivered through Canvas, an online management system that hosts the course lessons and assignments and other items that are essential to the course.

Course Introduction

This course will introduce you to the study of short fiction, poetry, and dramatic literature and to the ways these literary forms enable us to study ourselves, each other, and the world. This course is part of the General Education Core requirements and includes a focus on communicating, clarifying values, and using the arts.

This course is divided into three units—the Study of Fiction, the Study of Poetry, and the Study of Drama. The units cover chapters found in *The Bedford Introduction to Literature*, 10th ed. and emphasize reading texts closely and critically to gather information dealing with a larger question.

Course Objectives

Students successfully completing ENGL 175 will be able to:

- Understand how to analyze short stories, poems, and dramatic literature, identifying and using appropriate literary tools, such as form, figurative language, meter, point of view, irony, plot development, characterization, etc.
- Understand how to develop credible interpretations of short stories, poetry, and drama
- Evaluate alternative perspectives and interpretations of the literature expressed by others
- Write literary analyses of short stories, poems, and drama
- Compare historical and contemporary literary approaches to human concerns, such as growing up, adolescence, love, death, and war
- Improve aesthetic appreciation of literature

Lessons

Overview

Each lesson may include the following components:

- Lesson objectives
- Reading assignment
- Important terms
- Introductory lecture
- Self-study questions
- Written assignment

This course has fourteen lessons spread over an overview lesson, three larger units, and a reflective lesson. The lessons in each unit build successively on one another to produce the final draft of the assigned paper (the last lesson in each unit). There is also one final comprehensive exam.

- Overview lesson (Lesson 1) will introduce you to the fundamentals of literature.
- Units 1 (the Study of Fiction) contain four lessons
- Unit 2 (the Study of Poetry) contain four lessons
- Unit 3 (the Study of Drama) contains 3 lessons.
- Reflective lesson (Lesson 14) asks you to think about your reading and writing experience in the course and compose a short essay.

To be most successful on each assignment, first look at each lesson in the unit to get an overview of what it requires and how the unit lessons work together to produce a final draft. Next, work through the

lessons in order, doing the assigned reading for each unit thoroughly. After you have read the assigned reading, you will be ready to do the writing assignment that accompanies the reading.

I also recommend that you complete the self-study questions for each lesson; though you will not submit your responses to these questions for credit, doing them will aid your understanding of the assigned readings and the terms you are studying in that particular lesson.

Short Responses: Lessons 1-4, 6-9, 11-13 (40% of your grade):

Most lessons ask you to read something substantial in your text and write short responses to what you have read.

Major Writing Assignments: Lessons 5, 10, & 14 (50% of your grade):

You will write two 4 to 5 page analytical essays and also compose a 3 to 4 page reflective paper on your experience with literature.

Complete all lessons in Microsoft Word and be sure to include each question before your answer.

Study Hints:

- Complete all assigned readings.
- Keep a copy of all your assignments.
- Set a schedule allowing for completion of the course one month prior to your desired deadline.
- Use the MLA Handbook and Glossary sections of *The Bedford Introduction to Literature* for help with citing and definitions of writing terms.
- Introduce and explain any terms that are essential to understanding the course.

Refer to the **Course Rules** in Canvas for further details on assignment requirements and submission.

Plagiarism Policy:

As a writing instructor, I assume that you will do honest work and that you will work with me on improving writing that is your own. But since plagiarism is a serious matter, I feel that it is important to explain what plagiarism is and what the consequences are.

What Plagiarism is (Two Basic Forms):

1. Deliberately using someone else's work as your own without citing the source. This includes direct copying, rephrasing, and summarizing, as well as taking someone else's idea and putting it in different words.

This also includes:

- using or attempting to use unauthorized materials, information, or study aids in any academic exercise (e.g., an exam).
- unauthorized falsification or invention of any information or citation in an academic exercise (e.g., a paper reference).
- helping or attempting to help another to commit academic dishonesty (e.g., allowing another to copy from your test or use your work).

2. Not indicating directly quoted passages or ideas even while citing the work as a general source.

What the Consequences of Plagiarism are:

If a paper involves plagiarism of the second kind (less serious), I may ask you to rewrite the paper, using correct forms of documentation.

If a paper involves the first kind of extremely serious plagiarism, you will automatically receive a failing grade for the course as well as face additional academic penalties in accordance with LCSC's Student Code of Conduct.

I may demonstrate that a paper involves plagiarism in two ways:

- One: by identifying the source
- Two: by showing the discrepancy of style between previous papers and the paper in question.

A final word on plagiarism: I understand the occasional temptation to plagiarize – but I am surprisingly good at recognizing plagiarism. My basic message is DON'T DO IT. When you need something from another person's work – an idea, a powerful statement, a set of facts, or an explanation – cite.

Exams

At the end of the course, you will complete a comprehensive exam.

Wait for grades and feedback on lessons prior to taking the exam.

For the exam, you will be required to define 10 literary terms the course has covered, write three short responses (about a paragraph each), and in 300 – 400 words, answer an essay question about some works of literature covered in the course. Note: for the short answer, there will be five prompts offered, and you will choose three; and for the essay question, there will be three prompts offered, and you will choose one. Review the readings, the lectures, your completed lessons, and your notes when preparing for the exam.

- You will have 1 hour and 50 minutes to complete the exam.
- The exam is worth 10% of your final grade.
- The exam is closed book/open notes. You may bring handwritten or typed notes.
- The textbook, *The Bedford Introduction to Literature*, and scans/photocopies of pages from the book are not allowed.

Grading

ENGL 175 is graded on an A – F basis.

A - Represents achievement that is outstanding or superior relative to the level necessary to meet the requirements of the assignment.

B - Represents achievement that is above average relative to the level necessary to meet the requirements of the assignment.

C - Represents achievement that meets the basic requirements in every respect. It signifies that the work is average, but nothing more.

D - The paper is not satisfactory for college level work. There may be problems with focus, structure, development, sentence clarity, and/or proofreading.

F – The paper fails to meet the assignment’s requirements. There are serious problems with focus, structure, clarity, and proofreading. The paper may also exhibit plagiarism.

Criteria for Proficiency Evaluation of Papers in English 175

Each lesson will be evaluated based on the following six broad standards. Any other considerations particular to a given assignment will be clearly noted.

However, before you look at any of these six components, answer this general question: Did you fulfill the objectives of the assignment? For example, if the instructor has asked you to write a half-page analysis of a specific character in a short story, have you done this? Have you responded to the correct short story?

If you have met the objectives of the assignment, evaluate your paper based on the six standards, listed below.

1. Is your purpose clear?

Do you take a clear stance? Do you make a point about your topic that is interesting, thoughtful, and focused? Have you clearly asserted a thesis, one that isn’t simply self-evident?

2. Is the logic of your essay convincing?

Is your argument reasonable and consistent? Have you considered your audience and probable objections a reader might make to your assertions? Do you avoid major fallacies in your thinking? Is your thinking clear, and do you discuss your material intelligently?

3. Are your paragraphs organized, developed, and coherent?

Does your paper have a satisfactory organization based on your thesis? Do you have a clear organizing principle that orders your points and guides the reader? Do you use carefully selected and sufficient examples, illustrations, and explanations to support your ideas? Do you provide transitions between paragraphs?

4. Are your sentences clear and well structured?

Do you use a variety of sentence structures? Do you avoid a succession of short, choppy sentences? Do you avoid long, convoluted sentences? Are your sentences active and dynamic, avoiding excessive use of the passive voice and nominalization?

- Passive voice: the use of the verb “to be,” which results in wordiness. For example, the sentence in passive voice, *The bike was ridden by the boy*—would be, in active voice, *The boy rode the bike*.

- Nominalization: when verbs are converted to nouns, which results in wordiness. For example, the sentence, *He made a suggestion*—would be *He suggested*.

5. Does your language follow the conventions of usage and grammar for edited American English?

Are your words and phrases appropriate and precise? Do you avoid generalities, pat phrases, clichés, jargon, and sexist/racist language? Do you use the correct verb forms, verb tenses, subject-verb agreement, pronouns, adjectives, adverbs, prepositions, and articles?

6. Is your punctuation and spelling correct?

Is your control of punctuation sufficient to keep the reader from being distracted from what you are trying to convey? Is your punctuation accurate? Do you write in complete sentences, avoiding fragments, comma splices, and run-ons? Is your spelling sufficiently accurate to reflect college-level work?

- Comma splice: to join two independent clauses with a comma, but without a coordinating conjunction. For example, *The bike is red, the boy loves it*—should be *The bike is red, and the boy loves it*.

- Fragment: an incomplete phrase. For example, *The bike is red. Which is the boy’s favorite color*—should be *The bike is red, which is the boy’s favorite color*.

These six categories are arranged from most to least important, but serious problems in categories 5 and 6 (the basic mechanics of proficient writing) may be enough to keep the writing from being evaluated as proficient.

You must complete all 14 lessons and the exam to be assigned a grade for the course.

<u>Assignment</u>	<u>Percentage</u>
Assignment 1-4, 6-9, 11-13	40% (about 3% each)
Assignment 5	20%
Assignment 10	20%
Assignment 14	10%
Total	90%

<u>Exam</u>	<u>Percentage</u>
Exam	10%
Total	10%

About the Course Developer

Your course developer is Jennifer Anderson, an English Instructor at Lewis-Clark State College. She received her bachelor’s degree in English/Creative Writing from Lewis-Clark State College and her master’s degree in Creative Writing from the University of Idaho. During the past several years, she has taught a variety of courses at the University of Idaho and Lewis-Clark State College, including Composition, Research Writing, Introduction to Literature, and Creative Writing.

Assignment Submission Details

- You may submit up to 2 assignments at once and up to 3 assignments in one week. You must complete lessons in the order they are assigned; do not skip around, as each lesson builds upon the previous one.
- Complete your assignments in Microsoft Word and submit them as .doc, or.docx.

Contacting Your Instructor

Instructor contact information is posted in the **Course Rules** document on your Canvas site.

OVERVIEW

Lesson 1 Reading Imaginative Literature: An Introduction

Lesson Objectives

In Lesson 1, you will be introduced to the study of imaginative literature, specifically short fiction, to better understand and identify

- a working definition of literature,
- formula fiction versus literary fiction,
- the importance of reading literature,
- and several techniques for reading literature.

Reading Assignment

The Bedford Introduction to Literature:

“Reading Imaginative Literature” (pp. 1 – 7)

“Reading Fiction” (pp. 13 – 30)

“From *A Secret Sorrow*,” Karen van der Zee (pp. 31 – 39)

“A Sorrowful Woman,” Gail Godwin (pp. 39 – 43)

Important Terms

Literature

Canon

Formula fiction Annotate

Lecture

What is literature? Your textbook explains that because of literature’s complexity, uniqueness, diverseness and long history, there is no one simple definition. In fact, to try and define it may only weaken its power. It is more accurate, then, to suggest that literature is many different things to different people. This much is clear if we consider the following explanations from several renowned writers:

“Great literature is simply language charged with meaning to the utmost possible degree.” - Ezra Pound

"Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become." - C.S. Lewis

“Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart.” - Salman Rushdie

“To me, this is the singular privilege of reading literature: we are allowed to step into another's life.” – Nicole Krauss

“My theory is that literature is essential to society in the way that dreams are essential to our lives. We can't live without dreaming - as we can't live without sleep. We are 'conscious' beings for only a limited period of time, then we sink back into sleep - the 'unconscious.' It is nourishing, in ways we can't fully understand.” – Joyce Carol Oates

“Literature is for the sake of humanity.” – Cynthia Ozick

As different as these statements are, we can see a common thread running through them all: in one way or another literature enriches our lives and helps give meaning to the human experience.

Works of fiction have several primary elements that work together to create a meaningful narrative. In Lessons 2 and 3, you will more closely study each of these elements. However, for now, here is a brief overview:

- Plot (the arrangement of incidents in a story)
- Character (a person presented in the narrative)
- Setting (the physical and social context in which the action of a story occurs)
- Point of view (who tells the story and how it is told)
- Symbolism (a person, object, image, word, or event that evokes a range of additional meaning beyond its literal significance)
- Theme (the central meaning of a literary work)
- Style (the way a writer arranges words on the page)
- Tone (the attitude of the writer toward the reader or people or places in a text)
- Irony (contradictory statements or situations to reveal a reality different from what appears to be true)

As your text explains, the writer arranges and develops these elements on the page, but the reader must also bring something to the text—his or her response (anger, sympathy, confusion, etc.). And because all readers are different, and their responses to any given text are different, there is no one right way to interpret a text. Keep this in mind as you respond to the stories, poems and plays you read. You are not looking for a correct answer. Instead, your task is to respond thoughtfully.

The literature you will be reading in this course is generally found in the literary *canon* (works deemed by scholars, critics, and instructors to be the most important to read and study). Years ago, the primary works included in the canon were written by white males; fortunately, however, as you will see in the stories, poems, and plays you read in this class, the canon has greatly expanded to include women and writers of diverse ethnic backgrounds.

Canonical literary fiction is different than popular *formula fiction* (fiction that follows a conventional pattern and is commonly found in grocery store checkout lines—westerns, romance, detective stories, etc.). To be sure, literary fiction is more surprising and artful. To better identify these differences, you will be reading and responding to two short pieces that have a similar subject—a woman's sorrow. One story is formula fiction, while the other is literary fiction. (See pages 31 – 43.)

Before you can write about literature, you must be a responsive reader.

Here are some general guidelines to consider for each of the texts you read in this class:

- First, **read the work through once for pleasure.**
 - After all, as your text explains, “Imaginative literature is a source more of pleasure than of information, and we read it for basically the same reasons we listen to music or view a dance: enjoyment, delight, and satisfaction” (Meyer 2).
- Next, **read it a second time more slowly with a pen or pencil in hand**, annotating (marking up) the text or taking notes.
 - You may want to highlight, underline or draw brackets around important lines, or maybe insert question marks next to confusing passages. Or, you might prefer to write your notes on a separate piece of paper.
 - Either way, your notes might contain your initial reactions to the text, how certain characters or events made you feel. Or your notes might look more closely at the elements of literature (plot, character, setting, point of view, symbolism, theme, style, tone, and irony) and how they serve the text.
 - Circle and look up unfamiliar terms; if you don’t, you may be missing something important.
- Then, **write about what you have read.**
 - Do the self-study questions at the end of each reading. These questions will help you gather your thoughts about the work and help you remember it.
- Finally, **talk about what you have read.**
 - Although this course does not have a classroom setting, you can still discuss what you have read with others—friends, family, even strangers. Sharing your thoughts about literature helps you develop your ideas about it. It’s also helpful to get insight from others.

In general, the idea here is to **read actively**.

SELF-STUDY:

After you read Kate Chopin’s “*The Story of An Hour*,” Karen van der Zee’s “*From A Secret Sorrow*” and Gail Godwin’s “*A Sorrowful Woman*,” consider these questions (also found on pages 58 – 60 of your text):

- Does the plot conform to a formula? Is it like those of any other stories you have read? Did you find it predictable?
- What is the source and nature of the conflict for the protagonist? Was your major interest in the story based on what happens next or on some other concern? What does the title reveal now that you’ve finished the story?
- Is the story told chronologically? If not, in what order are its events told, and what is the effect of that order on your response to the action?
- Did your response to any characters change as you read? What do you think caused the change? Do any characters change and develop in the course of the story? How?
- Is the setting important in shaping your response? If it were changed, would your response

- to the story's action and meaning be significantly different?
- Is the setting used symbolically? Are the time, place, and atmosphere related to the theme?
 - Did you notice any symbols in the story? Are they actions, characters, settings, objects, or words?
 - Did you find a theme? If so, what is it?
 - How does the author's use of language contribute to the tone of the story? Did it seem, for example, intense, relaxed, sentimental, nostalgic, humorous, angry, sad, or remote?
 - To what extent do your own experiences, values, beliefs, and assumptions inform your interpretation?

Written

Assignment

Write a paragraph response to each of the following questions. For each short answer, your response should be at least ½ page double-spaced (150 – 200 words).

1. What are your favorite types of stories/books? Why? Do you typically read literature or formula fiction? Why do you think this is? Who is your favorite author? Why? How has this work (this author) affected your life (your experience)?
2. Look closely at Mrs. Mallard in Chopin's, "The Story of An Hour." What do you think about her character and the shift in her response to her husband's death? What do you imagine her marriage to have been like?
3. How would "The Story of An Hour" been different if it were written formulaically as a romance?
4. Considerations for Critical Thinking and Writing (p. 43). Question #1: How did you respond to the excerpt from *A Secret Sorrow* and to "*A Sorrowful Woman*?" Do you like one more than the other? Is one of the women—Faye or Godwin's unnamed wife—more likable than the other? Why do you think you respond the way you do to the characters and the stories—is your response intellectual, emotional, as a result of authorial intent, a mix of these, or something else entirely?