



COURSE SYLLABUS

COURSE NO: ENGL251L

COURSE TITLE: Introduction to Literature

CREDIT HOURS: 3

SEMESTER: Fall 2024

INSTRUCTOR NAME: Stephen Freeborn

E-MAIL ADDRESS: sfreeborn@ccsnh.edu

PREREQUISITES: None

MODALITY: Online / Asynchronous

CONFERENCE HOURS:

Due to my many duties at the college, the easiest way to secure time to speak with me will be to set up an appointment via Navigate or email. Times where you'll find me in my office (HS246) are:

- Tuesdays 1:00pm to 2:30pm
- Wednesdays 9:30am to 11:30am

Sometimes additional time or one-on-one assistance is needed. The instructor is normally available during the conference hours listed above, or you may make an appointment with the instructor for other times.

COURSE DESCRIPTION:

This course delves into the reading and analyzing of literary works in order to develop an appreciation for the place literature has in its influence on culture and society. Selections will be taken from three literary genres: poetry, drama, and fiction. By becoming familiar with and applying key literary terms and various approaches to literary criticism to readings, students will be able to hone their abilities to write in an analytical manner while engaging with primary and secondary sources.

COURSE OUTCOMES/COMPETENCIES:

1. Demonstrate careful reading of literary texts, with special attention to the relation between poetics and genre;
2. Produce a close reading of a literary text that shows how form, style, and poetics shape thematic concerns, with clear and effective writing in service of reasoned and evidenced arguments;
3. Incorporate historical, cultural, and literary contexts into an interpretation of a literary work;
4. Integrate literary criticism from secondary sources to examine a literary text from one or more theoretical perspectives;
5. Articulate a perspective on the significance of literature for broader questions about society, politics, and human identity.

TEXT/INSTRUCTIONAL MATERIALS AND EQUIPMENT NEEDED:

- *Literature and Composition*. Eds. Carol Jago, Renee Shea, Lawrence Scanlon, Robin Dissin Aufses. Boston: Bedford/St. Martin's, 2011.
- The digital version (pdf) of the textbook is provided to you at no cost and can be found on the homepage of your Canvas course as a hyperlink. Selections of specific parts of the textbook will be embedded into parts of the course where needed. If you wish to use a physical copy of the selections, you may elect to print them yourself, or you may obtain a used copy of the textbook on Amazon.

- All other materials will be provided to you in Canvas;
- The use or access to a laptop or tablet is required in this course (please speak to your instructor or the IT department for more information on how to obtain one for minimal cost).

GRADING:

Thinking About Literature	(15%)
Close Reading: Analyzing Poetry and Passages of Fiction	(15%)
The Big Picture: Analyzing Fiction and Drama	(15%)
Entering the Conversation	(15%)
Culture and Identity	(15%)
Conformity and Rebellion	(15%)
Final Essay	(10%)

GRADING SCALE:

A	93-100	B	83-86	C	73-76	D	63-66
A-	90-92	B-	80-82	C-	70-72	D-	60-62
B+	87-89	C+	77-79	D+	67-69	F	0-59

COURSE EXPECTATIONS

- Be respectful of your instructor and fellow classmates at all times.
- Be prepared each week with the readings and assignments. Any short stories or supplementary worksheets are provided in Canvas. It is expected that you purchase both your textbook and the novel in a timely manner so you may have the reading and assignments completed on time.
- Students are expected to contact the instructor at any time when problems or questions arise. Questions will be answered either by e-mail, phone or by appointment (usually) within 24 hours. If for some reason you do not receive a response within 48 hours, it is possible it was not received. Please try again!
- Students are expected to submit all assignments through Canvas. If you are unfamiliar with the program, or have questions, please reach out to your instructor or the tech staff at LRCC for help. As well, there are resources on the LRCC webpage, the Canvas account, and on the web.
- Student attendance will be monitored. If it appears that a student has ceased attending the course, communication with the student will be attempted. Failure to respond or communicate in any way with me may lead to you being asked to withdraw from the course.
- Students are expected to complete their own work. Any student caught cheating will be subject to academic penalties as outlined in the Student Handbook.

CLASS STANDARDS AND ASSESSMENTS

- Feedback on individual assignments will be given to students via discussion board responses or responses to journal entries, depending on the assignment. In terms of essays, feedback will be given in a lengthier response form highlighting the strengths and areas of improvement.
- The length and complexity of the assignment will determine the response time needed to enter grades and determine feedback to a student's work. Shorter assignments can be expected to be graded within a two-day period.
- You can expect a 24-hour response to any emails sent to my LRCC address. Any outside emails will be ignored.
- It is the expectation that, as the course is college-level, the formality of writing matches this level. What this means is that you should do your best to respond formally, with proper grammar and punctuation, and avoid slang.

- On Canvas, you will find downloads for the Essay Style Sheet and Sample Essay Outline. Please reference these for writing expectations on all written assignments.

LATE WORK POLICY

- I reserve the right to decide whether I will accept late work on a case-by-case basis. When in doubt, complete the work anyways and ask me.
- No incompletes will be given unless extenuating circumstances exist.

ACADEMIC INTEGRITY and PLAGIARISM

- Students must abide by the academic honesty policy as defined in the LRCC Student Handbook.

DIVERSITY, EQUITY, and INCLUSION STATEMENT:

The content of this course is designed to challenge your viewpoints and perspective as part of your learning experience. It is my intent that students from all backgrounds and perspectives are well-served by this course. Students' learning needs will be addressed both in and out of class, and the diversity of students will benefit the class and will be considered a resource and strength. Materials and activities presented in class will respect diversity including: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture.

- Discuss privately with me if you feel your success in the class is being impacted by experiences outside of class. I am always open to listening to students' experiences and want to find acceptable ways to process and address the issue.
- If you feel that something offensive occurred regarding DEI topics in class (by anyone) that made you feel uncomfortable, please let me know.
- Please make me aware if you have a name and/or set of pronouns that are different from those appearing on your official records.

I encourage you to seek out other resources, such as an academic advisor or another trusted faculty member, if you feel more comfortable addressing issues with these individuals. Anonymous feedback can be submitted [here](#)

DEPARTMENT CHAIR INFORMATION:

- It is my hope that this course meets your every expectation as a challenging, engaging, and respectful learning experience. If you find this not to be the case, I would welcome the opportunity to address your concerns. This is not only a courtesy; it is a matter of process and procedure. Should we fail to arrive at a mutually satisfactory understanding, you should take the matter to my immediate supervisor, Carlene Rose: crose@ccsnh.edu

WEEKLY SCHEDULE

Week	Topic	Objectives		Assignments
Week 1 Week 2	Thinking About Literature Chapter 1 from <i>Literature and Composition</i>	<ul style="list-style-type: none"> Students will be able to distinguish between reading for entertainment and reading for analysis; Students will be able to define "literature" in their own way as well as explain why it merits study; Students will be able to identify the traits of an effective reader; Students will be able to demonstrate the three-step approach: experience, analysis, and extension. 	1, 2, 5	"At Home in the Metaphor" "Common Ground" (Video DB) "Two Views of Being a Reader" "Experience, Analysis, Extension"
Week 3 Week 4	Close Reading: Analyzing Poetry and Passages of Fiction Chapter 2 from <i>Literature and Composition</i>	<ul style="list-style-type: none"> Students will be able to understand the importance of an initial reading of a text; Students will be able identify elements of style as well as discuss them within prose; Students will be able to identify elements of style as well as discuss them within poetry; Students will be able to apply elements of style as an extension of meaning; Students will be able to identify the three-step process for annotating a text and demonstrate it within sample texts; Students will be able to demonstrate an understanding of a close analysis essay through the use of a graphic organizer; Students will be able to understand how to organize and write a comparison and contrast essay. 	2	"Elements of Style – 'To an Athlete Dying Young'" "Three-Step Annotation Process" "Comparison/Contrast Essay"
Week 5 Week 6	The Big Picture: Analyzing Fiction and Drama Chapter 3 from <i>Literature and Composition</i>	<ul style="list-style-type: none"> Students will be able to identify and discuss the following elements of fiction: plot, character, setting, point of view, symbol, and theme; Students will be able to distinguish between an interpretation and summary thesis statements; Students will be able to incorporate effective quotations from texts into writing as a means of supporting their own interpretation; Students will be able to understand how to organize and write an interpretive essay. 	1, 2, 3, 5	"Drama – Themes in a Play" "Direct Quotations in <i>Trifles</i> " "Interpretive Essay"
Week 7 Week 8	Entering the Conversation Chapter 4 from <i>Literature and Composition</i>	<ul style="list-style-type: none"> Students will be able to read and analyze multiple texts referencing a common topic; Students will be to identify and discuss how literature can reflect social and cultural issues; Students will be able to plan and construct an essay using multiple texts. 	1, 2, 3, 4, 5	"Thesis Statements: Strengths and Weaknesses" "Pulling Evidence from Texts" "New Colossus" Essay"

Week 9 Week 10 Week 11	Conformity and Rebellion Classic Text: <i>Hamlet</i> Modern Text: <i>The Book of the Dead</i> Fiction: Select Two from List Poetry: Select Six from List Paired Poems: “An Epitaph” and “The Unknown Citizen”	In each module, there are six sub-modules: classic text, modern text, fiction, poetry, conversation, and either a paired poems or visual text. You will select 3 sub-modules in which you will then complete the readings and accompanying questions. You must select one from each group: <ul style="list-style-type: none"> • Either the Classic or Modern Text • Either the Fiction or Poetry • Either the Paired Poems or Conversation 	1, 2, 3, 4, 5	Discussion Questions
Week 12 Week 13 Week 14	Identity and Culture Classic Text: <i>Heart of Darkness</i> Modern Text: <i>Interpreter of Maladies</i> Fiction: Select Two from List Poetry: Select Six from List Visual Text: Frida Kahlo The Legacy of Colonialism	In each module, there are six sub-modules: classic text, modern text, fiction, poetry, conversation, and either a paired poems or visual text. You will select 3 sub-modules in which you will then complete the readings and accompanying questions. You must select one from each group: <ul style="list-style-type: none"> • Either the Classic or Modern Text • Either the Fiction or Poetry Either the Paired Poems or Conversation	1, 2, 3, 4, 5	Discussion Questions
Week 15 Week 16			1, 2, 3, 4, 5	Final Essay: Either Conformity and Rebellion or Identity and Culture