The Harriet L. Wilkes Honors College

LIT 2000: Honors Introduction to Literature

Time and Day: TBA

Room: TBA

Michael Harrawood: Instructor

Office HC 174

Office Hours: TBA

mharrawo@fau.edu

(561) 596-6486 (cell)

**Required Texts (Note that I will accept only the edition specified here on the syllabus. I’m providing live Amazon links, and expect you to have these books for the course):**

**Homer, *The Odyssey.*** Robert Fagles, trans.

[http://www.amazon.com/Odyssey-Homer/dp/0140268863/ref=sr\_1\_1?s=books&ie=UTF8&qid=1425575476&sr=1-1&keywords=the+odyssey+by+homer](http://www.amazon.com/Odyssey-Homer/dp/0140268863/ref%3Dsr_1_1?s=books&ie=UTF8&qid=1425575476&sr=1-1&keywords=the+odyssey+by+homer)

**Sophocles, *Oedipus the King***

[http://www.amazon.com/Oedipus-King-Sophocles/dp/0226768686/ref=sr\_1\_1?s=books&ie=UTF8&qid=1425575627&sr=1-1&keywords=oedipus+the+king](http://www.amazon.com/Oedipus-King-Sophocles/dp/0226768686/ref%3Dsr_1_1?s=books&ie=UTF8&qid=1425575627&sr=1-1&keywords=oedipus+the+king)

**Dante, *Inferno.*** Mark Musa, trans.

[http://www.amazon.com/Inferno-Signet-Classics-Dante-Alighieri/dp/0451531396/ref=sr\_1\_1?s=books&ie=UTF8&qid=1425576347&sr=1-1&keywords=dante+inferno](http://www.amazon.com/Inferno-Signet-Classics-Dante-Alighieri/dp/0451531396/ref%3Dsr_1_1?s=books&ie=UTF8&qid=1425576347&sr=1-1&keywords=dante+inferno)

**William Shakespeare, *The Comedy of Errors*.** Folger Library Edition

[http://www.amazon.com/s/ref=nb\_sb\_noss\_2?url=search-alias%3Daps&field-keywords=shakespeare+comedy+of+errors&rh=i%3Aaps%2Ck%3Ashakespeare+comedy+of+errors](http://www.amazon.com/s/ref%3Dnb_sb_noss_2?url=search-alias%3Daps&field-keywords=shakespeare+comedy+of+errors&rh=i%3Aaps%2Ck%3Ashakespeare+comedy+of+errors)

**William Shakespeare, *The Tempest,*** Folger Library Edition

[http://www.amazon.com/s/ref=nb\_sb\_noss\_1?url=search-alias%3Daps&field-keywords=shakespeare+tempest&rh=i%3Aaps%2Ck%3Ashakespeare+tempest](http://www.amazon.com/s/ref%3Dnb_sb_noss_1?url=search-alias%3Daps&field-keywords=shakespeare+tempest&rh=i%3Aaps%2Ck%3Ashakespeare+tempest)

**Mary Oliver, *A Poetry Handbook.*** Mariner Books, 1994

[http://www.amazon.com/Poetry-Handbook-Mary-Oliver/dp/0156724006/ref=sr\_1\_1?s=books&ie=UTF8&qid=1425579420&sr=1-1&keywords=mary+oliver+a+poetry+handbook](http://www.amazon.com/Poetry-Handbook-Mary-Oliver/dp/0156724006/ref%3Dsr_1_1?s=books&ie=UTF8&qid=1425579420&sr=1-1&keywords=mary+oliver+a+poetry+handbook)

**Octavia Butler, *The Parable of the Sower***

[http://www.amazon.com/Parable-Sower-Octavia-E-Butler/dp/0446675504/ref=sr\_1\_1?s=books&ie=UTF8&qid=1425581255&sr=1-1&keywords=Octavia+Butler+The+Parable+of+the+Sower](http://www.amazon.com/Parable-Sower-Octavia-E-Butler/dp/0446675504/ref%3Dsr_1_1?s=books&ie=UTF8&qid=1425581255&sr=1-1&keywords=Octavia+Butler+The+Parable+of+the+Sower)

**This course may be offered with variable content.**

**About the course:** This course is intended to familiarize the student with the study of literature. We will read only a very few of the literary works that comprise our current Western Literary Canon, and will consider how and why these works were generated, as well as why we continue to study them today. The questions that will motivate our study will be, first, Why do people make up stories? And why do other people read them? Why do we return, respectfully, to certain literary works and not others? What is a literary canon, and is it valuable or important? Most importantly, we’ll ask ourselves continuously throughout the semester: What are you doing in this class? Why do we still include the study of literature inside the core requirements of Higher Learning?

Because this is an Introduction to Literature, we will spend time this semester on the genres that have dominated literary production: drama, poetry and fiction. But we will finish by exploring the impact of new media on creativity as well as on literary consumerism.

The philosopher Georges Bataille says “Literature is Evil!” The philosopher Roland Barthes says “Literature is Queer!” Two postwar French writers: What could they possibly mean? In recent memory, a US President named a very costly strategic air defense system after a popular movie. That particular president was known for confusing lines from Hollywood films with actually historical events. Where is the line between the real and the fictive, between the world and the stuff we make up about it? And why does it matter? By the end of this course, students will have considered all these issues in depth, and will, certainly more importantly, have a stronger connection with the canon of literary works that has produced our community, its language and its values.

**Note of Honors Distinction:** *This course differs substantially from the non-Honors version. First, and most importantly, the course is an agreement between the student and instructor that they will work together collaboratively to ensure a significantly enriched learning experience in a manner consistent with other Honors-designated courses at FAU. This means the course will produce substantive work that reflects interdisciplinarity and connections among academic fields, research and direct access to sources of knowledge pertinent to the field, leadership, creative and critical thinking, and engagement with the world outside the university. Secondly, the writing component of the course will be much more demanding, and will prepare students for upper-division college writing and for work on the* ***Honors Thesis****.* Students will be exposed to vocabulary of a specifically theoretical nature, and will be expected to comprehend new concepts and to deploy these new terms in their own critical thinking and writing. In addition, we will begin professionalizing our own readings and analyses of these texts. Students will be expected to familiarize themselves with the history and the ongoing critical and scholarly conversation about these works, and will give in-class presentations about critical history and about the living scholars in the field as it now stands. Students will also engage with the theoretical tools used by today’s reading community to study literature. Finally, the course will develop critical attitudes and analytic skills that will teach the student to think for him-or-herself

**Writing Across the Curriculum (WAC) General Requirements:** This course partially fulfills the Writing Across the Currirulum (WAC) requirement for HC students. You must make a final grade of at least a C in order to receive writing credit. This means we will spend a lot of course time working on college writing, and that your grade will be based largely on your performance as a writer of college papers.

*This class meets the University-wide Writing Across the Curriculum (WAC) criteria, which expect you to improve your writing over the course of the term. The University’s WAC program promotes the teaching of writing across all levels and all disciplines. Writing-to-learn activities have proven effective in developing critical thinking skills, learning discipline-specific content, and understanding and building competence in the modes of enquiry and writing for various disciplines and professions. You must receive at least a “C” grade (not a C-) to receive WAC credit.*

*You will be required to access the online assessment server, complete the consent form and survey, and submit electronically a first and final draft of a near-end-of-term paper.*

**Academic Integrity:** This course adheres to the FAU and HC guidelines re cheating and plagiarism. Here are the links to the FAU and HC policies. Remember that you are Honors Students and I expect you to do your own work. Not only that! I expect you to take pleasure in your work and to be proud of it! Remember also that plagiarism is not the same thing as imitation or the acquisition of new vocabulary. I will give you new vocabulary throughout the semester and will grade you based on the effectiveness with which you mobilize it into your writing. I’ll also give the class a template for college writing.

<http://www.fau.edu/divdept/honcol/academics_honor_code.htm>

 <http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf>

**Students With Disabilities:** In compliance with the Americans with Disabilities Act (ADA), students who require reasonable accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, LA 240 (954-236-1222); in Jupiter, SR 110 (561-799-8010); or at the Treasure Coast, CO 117 (772-873-3441) – and follow all OSD procedures. Remember always that the HC wants your success. You want to let me know how I can best facilitate your development and growth.

<http://www.osd.fau.edu/Rights.htm>

**How You Will Get Your Grade:** Because this is a course in literature and literary analysis, and because this is a college writing course, it is not my plan right now to give tests or a final exam. But that can change – **READ THIS CAREFULLY!** -- It is your responsibility to come to class ready to convince me you have done the reading for the day and are prepared to discuss it. I will ask questions, first about the text we’re reading – How does Odysseus kill the Cyclops? What are Prospero and Miranda doing on the island? – and will expect to see all the hands shoot up to answer. That foundational knowledge of what the lines of print say will then allow us to begin learning how to study literature through analysis (Why does Odysseus taunt the Cyclops? Why is Prospero so mean to Caliban?). If I feel students are easing back on the reading assignments, or letting others do the talking in class, I will start throwing around daily quizzes, which will count as your class participation grade.

**Here is how grading breaks down:**

**Papers (4), with revisions: 50%**

**Participation and Presentations: 25%**

**Internet: 25%**

You will write four (4) papers of 5-pages each. Two of these will be revised in conference with me. When I grade revisions, I put your draft and revised copy on the screen together. If you have not significantly improved the draft, or if you have made a cosmetic revision, based only on my marginal comments to the draft, your grade will not improve and may go down. We will look at everybody’s writing together in class. The third paper will be a peer-edit, and I’ll grade you both on your own writing and on the job you do editing your peer. We’ll go over all this together in class.

I’ll give you a template for writing college papers, and we will spend a lot of in-class time on your writing. I’ll grade papers based on a *sustained and rigorous engagement with the text.* I’ll also grade your work based on sentence mechanics (control of your verbs!), paragraph formulation, topic control, new vocabulary and the cogency and force of your thesis.

You’ll upload your papers to the appropriate space on BlackBoard. You must number your pages, and your name, the course number, and assignment number must be on the paper. Upload your work as a Word document. Double-space, indent for paragraphs. Your attachment **must be named the way I tell you**: Joey Smith Paper One Draft, Joey Smith Paper One Revision. I won’t read attachments improperly named. This system allows my computer to file your attachments together, so I can find all your work for grading. Faculty all have a ba-zillion attachments named “Paper,” so don’t send me another one.

Remember. It is my job to teach you these skills and this material. We will work on your writing together, and I promise this will get easier as you go.

In addition, I will create a Discussion Forum on BlackBoard for each text we read. You’ll post to this forum by 9 p.m. the night before class meets. I will grade these posts on length, cogency, the extent to which they reflect an analysis of the reading, and the extent to which they engage with the posts by other students in the class.

**Attendance:** You can have three unexcused absences from class. After that, I will file an F for you for the course. If you come in late or without your text, I will count that as an absence. If you cannot demonstrate to me that you have read and understood the day’s reading assignment, I will count that as an absence. If, for any reason, you are having trouble attending the class, please come see me and we will try to work something out.

**Some Basics:** Come on time. Show respect for me, for each other (You are Honors Students!), and for the material we study. No pajamas: put on your pants for this class. A few years back, HC students got into crafting in class, mostly knitting. Perhaps because of my age, I have an iconic problem seeing young women knitting in college courses, so, for my sake, don’t do it. Also, please don’t use computers, cell phones, iPads, or any other sort of media in class. Please do not record my voice or my image without my permission.

**Course Schedule (Please remember this schedule is not a contract, and we can change it whenever we want. We might want to move more slowly, or include texts or issues in our discussions as they arise. We want to remain flexible as we go):**

**Weeks One and Two:** Homer, ***The Odyssey***

[*http://www.ancientgreece.com/s/People/Homer/*](http://www.ancientgreece.com/s/People/Homer/)

**How to write a college paper. Subject-Topic-Thesis. What is a thesis and how do you find it? Michael’s E-Z Tricks for writing college papers. First graph template.**

**Week Three:** Sophocles, *Oedipus the King*

<http://www.theatrehistory.com/ancient/sophocles001.html>

**First graph Paper One uploaded to BB by 9 p.m. Wednesday. We will go over these together in class.**

**Paper One Draft due on BB by 9 p.m. Sunday.**

*.*

**Week Four:** Dante, ***Inferno***

<http://etcweb.princeton.edu/dante/index.html>

**Week Five:** Boccaccio and the French Fabliaux (texts available on BB).

<http://www.brown.edu/Departments/Italian_Studies/dweb/boccaccio/life1_en.php>

<http://sites.fas.harvard.edu/~chaucer/special/litsubs/fabliaux/>

**Paper One Revision due on BB by 9 p.m. Friday**

**Weeks Six and Seven: William Shakespeare, *The Comedy of Errors, The Tempest***

**How to get new vocabulary into your sentences. How to work on writing more efficiently and with less worry.**

**Paper Two Draft due on BB by 9 p.m. Wednesday of Week Seven. We will go over these in class. How to maximize your revision efforts.**

**Weeks Eight, Nine, Ten: Poetry.** We will do our reading online, beginning with the early English 16th Century search for the sonnet. We’ll read some poems by Sidney, Shakespeare, Donne, Milton, Marvell. We’ll spend most of Week Nine on The Romantic Poets, and then will determine collaboratively what we should read for Week Ten.

For Week Eight begin Mary Oliver, ***A Poetry Handbook.***

**Writing: a few tricks for citation and format.**

**Paper Two Revision due on BB by 9 p.m. Friday of Week Nine.**

**Week Eleven: Joseph Conrad, *Heart of Darkness.*  Chinua Achebe, “An Image of Africa: Racism in Conrad’s *Heart of Darkness.*** Online.

[**http://foa.sourceforge.net/examples/darkness/Darkness.pdf**](http://foa.sourceforge.net/examples/darkness/Darkness.pdf)

[**http://wayanswardhani.lecture.ub.ac.id/files/2013/05/Achebe-1.pdf**](http://wayanswardhani.lecture.ub.ac.id/files/2013/05/Achebe-1.pdf)**.**

**Writing about political topics: how to let your text do the work for you.**

**Paper Three Draft: in-class exchanges. How to do a strong peer-edit.**

**Week Twelve: Short Stories:**

**For Tuesday: Franz Kafka, “In the Penal Colony.”** Online.

[**http://www.kafka.org/index.php?aid=167**](http://www.kafka.org/index.php?aid=167)

**For Thursday: Mary Gaitskill, “The Girl on the Plane.”** Online.

[**http://isites.harvard.edu/fs/docs/icb.topic620470.files/ARCHIVE/Web%20Hand-outs%20and%20Stories/The%20Girl%20on%20the%20Plane.pdf**](http://isites.harvard.edu/fs/docs/icb.topic620470.files/ARCHIVE/Web%20Hand-outs%20and%20Stories/The%20Girl%20on%20the%20Plane.pdf)

**Week Thirteen: Octavia Butler, *The Parable of the Sower.***

**Paper Three Revision due on BB by 9 p.m. Friday of Week Thirteen**

**Weeks Fourteen and Fifteen: Literature in the Blogosphere. What’s happening to the canon? To the author?**

[**http://www.theatlantic.com/magazine/archive/2015/01/the-death-of-the-artist-and-the-birth-of-the-creative-entrepreneur/383497/**](http://www.theatlantic.com/magazine/archive/2015/01/the-death-of-the-artist-and-the-birth-of-the-creative-entrepreneur/383497/)

**Paper Four due the final day before exams.**