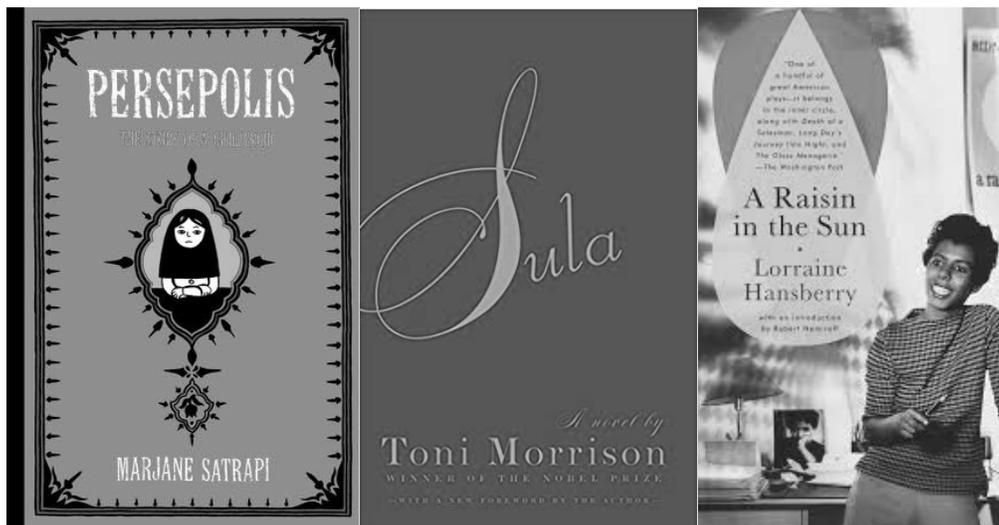


**Introduction to Literature:  
Critical Voices**  
ENGL 101:49 (Fall 2019)  
MWF 1:30-2:30 pm  
Siena Hall 119

**Contact Information**

Dr. Shannon Draucker (she/her)  
Email: [sdraucker@siena.edu](mailto:sdraucker@siena.edu)

Office Location: Kiernan Hall #226  
Office Hours: T 2:30-5:30 pm  
W 3-5 pm  
F 10-11 am



**Course Description**

Welcome! In this class, we will study the formal, thematic, historical, cultural, and theoretical aspects of literary works. We will read texts from a variety of genres, cultures, and time periods and encounter a range of diverse perspectives. This course is subtitled “Critical Voices.” The word “critical” has several connotations. Most obviously, the writers we will be reading are *important* figures in literary history due to their formal innovations, historical influence, or societal impact. Many of the writers on our syllabus are also “critical” in the sense that they advanced powerful *critiques* of their worlds, using literature as a medium to speak out against various forms of injustice. Finally, this course will invite you to develop your *own* critical voices as you share your important ideas and enter scholarly conversations about literature. We will work together to help you build the thinking, reading, writing, revising, and communication skills you will use throughout college and the rest of your lives. I look forward to hearing and reading your insights throughout the semester!

## Learning Goals & Objectives

This course has two main goals: 1) To give you guided practice in the analysis of literary texts; and 2) To help you communicate your ideas effectively through writing and in class discussions. Reading literature compels us to ask questions about *how* we read and *why* reading matters. Successful completion of this course means you will:

- Improve your abilities as a close reader of texts – including your own essays!
- Gain the skills and practices necessary to demonstrate effective literary interpretation. These skills include carefully analyzing specific literary elements in relation to one another and understanding literary works in their cultural, historical, theoretical, and/or disciplinary contexts.
- Hone your voice as a scholar who enters critical conversations about literary works.
- Develop as a writer who recognizes the importance of revision and engages meaningfully with feedback.
- Become an active participant in class discussions by respectfully listening to and engaging with your peers' ideas.
- Reflect on how the fundamental skills you develop in this course – close reading, clear writing, thoughtful discussion, and cultural analysis – will help you in your other courses at Siena and throughout the rest of your lives.

## Required Texts

The following course texts are available at the Siena Bookstore and online. *Sula* can also be purchased at local independent bookstores such as the Book House of Stuyvesant Plaza or Market Block Books in Troy (see me if you are interested in a more complete list). You are required to use *these editions* and bring them to class on the days we are discussing them. Please consult with me if you have difficulty accessing one of these course texts.

*The Norton Introduction to Literature: Shorter 12<sup>th</sup> Edition*. Ed. Kelly J. Mays (Norton / ISBN: 978-0-393-62357-4)

Toni Morrison, *Sula*. (Vintage / ISBN: 978-1-4000-3343-0)

## Canvas

On our Canvas site, you will find a copy of this syllabus, required readings not found in the *Norton* anthology, and prompts for the writing assignments.

## Meeting with and contacting me

Office hours (listed at the top of the syllabus) are periods of time each week when I am in my office and available to meet with anyone who stops by. You are welcome to come

to office hours at any time (no appointment needed!) to ask questions, go over a paper draft, talk about the reading, or just chat. This is *your* time, so please take advantage! Studies show that students who come to office hours regularly find more success in and get more out of their courses. If you'd like to meet with me outside of office hours, please email me, and we can set up a mutually convenient time.

Our primary mode of communication outside of class and office hours will be email, so please check your email regularly for updates from me. Feel free to email me at sdraucker@siena.edu at any time. I will respond within 24 hours during the week and 48 hours on weekends.

### Course Requirements

In order to make the most out of ENGL 101, you will do a good deal of reading and writing and engage in a variety of class activities. Specific course requirements include:

- **Reading:** In order to participate fully in class, you must complete the assigned reading *before* the class meeting. I will expect you to *study*, not just read, the assigned texts. *Studying* can include, but is not limited to: re-reading key passages, annotating your books, taking notes, and jotting down questions.
- **Discussion:** You should come to class prepared to discuss the works we read, share your ideas, and/or participate in small group activities.
- **Writing:** You will complete a variety of low- and high-stakes writing assignments throughout the semester. These are designed to help you practice analyzing texts, crafting arguments, organizing your ideas, engaging with primary and secondary sources, and revising your prose. To this end, you will complete the following: **two close readings (2 pages each), one analytical essay (5 pages), and one research paper (6-7 pages)**. You will receive detailed handouts for all of these assignments as the time approaches.

### Grading

I will outline specific criteria for each graded project on individual assignment sheets. Here is the overall points breakdown for the course requirements:

- Close reading #1: 50 pts.
- Close reading #2: 50 pts.
- Analytical Essay: 125 pts.
- Research Project 150 pts.
- Attendance, Participation, and Engagement: 75 pts.
- =450 points total

Here are the letter grade conversions based on a 450-point scale:

>=423 = A  
 405-422 = A-  
 392-404 = B+  
 378-391 = B  
 360-377 = B-  
 347-359 = C+  
 333-346 = C  
 315-332 = C-  
 302-314 = D+  
 288-301 = D  
 270-287 = D-  
 <=269 = F

### Attendance Policy

Your regular attendance and active participation are essential to your success in the course *and* your classmates' learning experiences. Missing **more than three class sessions** will lower your final grade. For each additional day missed (day 4 and beyond), your final grade will be lowered by *one-third of a letter grade* (e.g. a B+ becomes a B, a C- becomes a D, and so on). **Missing six or more classes will result in a failing grade for the course.** These three "free" absences can be used for anything from oversleeping to illnesses, religious/cultural observances, extracurricular commitments, or emergencies. Do NOT come to class if you are sick or experiencing flu-like symptoms. If a long-term illness or family emergency arises, contact me and the VPAA Office ([academicaaffairs@siena.edu](mailto:academicaaffairs@siena.edu)), and we will work it out.

Please also note that **two late arrivals** (10 minutes late to class or more) will constitute an absence. I take attendance at the beginning of class, so if you arrive late, it is your responsibility to see me when class is over so that I record your attendance.

### Participation and Engagement

Discussion is the cornerstone of any literature class. I expect everyone in this class to come to each meeting prepared and eager to participate in the conversation. However, I am aware that "participation" and "engagement" can take many forms. Talking more than everyone else does not guarantee you an "A" participation grade. In my classroom, listening attentively and responding to your classmates' ideas is just as important as sharing your own. I am aware that everyone participates differently and that some are more comfortable than others talking in class. To this end, I will incorporate a variety of small-group discussions, written responses, and other in-class activities to reward multiple forms of participation. Please contact me if there are ways I can help you engage more actively in class.

*A word about technology:* I permit laptops in class (and, in some cases, will request that you bring one to class if you have one), but I do expect you to use them *only* for course-related activities. *Students who use technology for other purposes during class may be marked absent for the day.* Note that there will be times when I specifically ask you to

close your laptops for discussion, so please always be prepared with a pen/pencil and paper for note-taking purposes. *Phones must be kept on silent and out of sight.* Please discuss any specific accessibility needs regarding technology with me at the beginning of the semester (see “Accessibility Statement” below).

### **Academic Citizenship**

Siena College’s Mission Statement reads, “Siena fosters the rigorous intellectual development of its students through a healthy exchange of ideas both inside and outside the classroom...It develops in each individual an appreciation for the richness of exploring knowledge from a variety of perspectives and disciplines.” To this end, my expectation is that we will work together to make this classroom a safe, supportive, and inclusive space for the dynamic and respectful exchange of ideas. I ask that we all approach the diverse perspectives offered by our authors and each other with respect, sensitivity, interest, and engagement. The ability to engage in healthy intellectual debate and disagreement is one of the greatest affordances of a liberal arts education, but such debates should never consist of disrespectful comments, hurtful remarks, hostile actions, or personal attacks.

Many of our course texts deal with difficult topics such as death, illness, racism, gender discrimination, sexual violence, and xenophobia. Much of this material can be emotionally and intellectually challenging. I will do my best to offer a “heads up” about particularly graphic or intense content so that we can all engage safely, carefully, and thoughtfully with the material. If you have any concerns, please do not hesitate to contact me.

### **Late and Missed Assignments**

Unless you have extenuating circumstances and make specific arrangements with me in advance, graded assignments (signaled with an asterisk[\*] on the syllabus) will be penalized by *one-third of a letter grade* for each day they are late (e.g. B+ → B, C- → D, etc.). If you are habitually late with your assignments, you will be unable to engage fully in the class, and this will also affect your participation and attendance grade.

### **Submitting Written Work**

To facilitate my full engagement with your work (specifically, my ability to include in-text comments), I will **ONLY** accept papers as **Microsoft Word .docx attachments** (NOT Google Docs, Pages, or other formats). Siena has a campus agreement with Microsoft for the Office Suite, which makes Office 365 available to our community at no cost. Please see the following site to download Microsoft Office:

<https://itsfaq.siena.edu/display/XenFAQ/Microsoft+Office>

Papers must be written in **12-pt. font** (Arial, Times New Roman, or Garamond), be **double-spaced**, and have **1” margins**. All papers must adhere to **MLA-style citations**. We will discuss MLA style in class, but here are some resources to consult:

-Norton, pp. 1938-60

-Purdue Owl MLA Formatting and Style Guide:

[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_formatting\\_and\\_style\\_guide.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html)

### **Plagiarism & Academic Integrity**

According to Siena's Statement on Academic Integrity, "The concept of academic integrity lies at the heart of any college. This is particularly true of Siena with its strong Franciscan tradition and its dedication to fostering sound moral growth. In such an environment, academic dishonesty cannot be tolerated. Students who commit such acts subject themselves to sanctions as severe as dishonorable dismissal from the College. Academic dishonesty can take different forms, including, but not limited to: cheating [dishonesty in a test situation], plagiarism [dishonesty in the presentation of materials in a paper or report], and failure to report known instances of academic dishonesty."

Please note that academic dishonesty and plagiarism are serious offenses and can result in failure of the assignment and/or course as well as disciplinary action at the college level. Cases of plagiarism will be handled in accordance with the disciplinary procedures described in Siena College's Academic Integrity Policy, the full version of which can be found online:

<https://www.siena.edu/offices/academics/academic-policies-and-procedures/academic-integrity-policy/>

In this class, we will discuss conventions for using and citing sources in academic papers. If you have any questions about plagiarism or academic dishonesty, I invite you to speak with me.

### **The Writing Center**

The Writing Center, located in Library 09, provides free one-on-one writing support to all members of the Siena College community. Trained peer consultants assist students at all levels with writing assignments in a variety of subjects. Professional tutoring services and English language support are also available, as well as a long-term Mentor Program for weekly meetings. The Writing Center consultants work with writers from all levels of experience, ability, and expertise. I encourage you to make use of this invaluable resource at least once for each major paper this semester. To learn more and make an appointment, please visit:

<https://www.siena.edu/offices/writing-center/>

### **Chosen Name and Gender Pronouns**

I aim to create an inclusive learning community that supports all students, including students of all gender expressions and identities. You are invited to tell me early in the semester which set of pronouns (she/her/hers, he/him/his, they/their/theirs, etc.) you

feel best fits your identity. If you have any questions or concerns, please do not hesitate to contact me.

### **Accessibility Statement**

In compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Siena College is committed to fostering an accessible learning environment to all students. Students with particular needs should contact the Office of Accessibility (Foy Hall 109), which is responsible for providing accommodations to students with disabilities. All information disclosed is private and will not be released without your written permission. More information can be found here:

<https://www.siena.edu/offices/accessibility/>

We all learn in different ways, and I am committed to supporting your learning needs. If you have specific accommodations, please let me know at the beginning of the semester so that I can help you get the most out of this class. Any information about your accessibility needs will be treated with the utmost discretion.

Many difficulties (medical, emotional, financial, cultural, and familial) can affect our abilities to perform academically. Siena provides several support services that are available to all students, including the Office of the Dean of Students, Student Academic Success and Engagement (SASE), Health Services, the Counseling Center, the Title IX Office, and the Department of Public Safety. I am happy to provide more information or connect you with these services throughout the semester.

Office of the Dean of Students: <https://www.siena.edu/offices/dean-of-students/>

Student Academic Success and Engagement (SASE):

<https://www.siena.edu/offices/student-academic-success-and-engagement/>

Health Services: <https://www.siena.edu/offices/health-services/>

Counseling Center: <https://www.siena.edu/offices/counseling-center/>

Title IX/EEO Office: <https://www.siena.edu/offices/title-ix-eeo/>

Department of Public Safety: <https://www.siena.edu/offices/public-safety/>

Please do not hesitate to contact me with ideas or suggestions for making this class more inclusive and accessible. I am committed to supporting your learning in any way I can.

### **Pandemic & Emergency Preparedness**

You are instructed to bring all texts and a copy of the syllabus/course schedule home with you in the event of a College Closure. If your situation permits, you should continue with readings and assignments to the best of your ability, per the course schedule. I will give you instructions via email regarding how to deal with assignments and deadlines. If possible, I will set up online office hours so that you can “check-in” with any questions you may have. If you do not have internet, we will find another

method of communication. Stay connected with information regarding the College's status and reopening schedule by monitoring the Siena website.

## Course Schedule

*Note: readings are listed on the day they are due. Readings labeled “N” are in your Norton anthology; readings labeled “C” are on our Canvas site. Items listed in **bold** are things you need to hand in. Items marked with an **asterisk** [\*] are graded assignments.*

*This schedule is subject to change if needed; updates will be provided in class and via email.*

### **UNIT ONE: POETRY**

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- W 9/4:            Introductions and syllabus
- F 9/6:            Mark Adler, “How to Mark a Book” (C)  
Marianne Moore, “Poetry” (N 731-2)
- M 9/9:            “Lyric Poetry” (N 705-7)  
Walt Whitman, from *Song of Myself* (C)  
Chen Chen, “When I Grow Up I Want to Be a List of Further Possibilities”  
(C)
- W 9/11:          “The Sonnet” (N 931-2)  
William Shakespeare, Sonnet 18 (“Shall I...?”) (C)  
Elizabeth Barrett Browning, “How Do I Love Thee?” (N 936)
- F 9/13:          Christina Rossetti, “In an Artist’s Studio” (N 936)  
Edna St. Vincent Millay, “I will put Chaos into fourteen lines” (N 938)
- M 9/16:          **Close reading #1 due (before class, via email)\***
- W 9/18:          Adrienne Rich, from *Poetry and the Forgotten Future* (N 974-8)  
Phyllis Wheatley, “On Being Brought from Africa to America” (N 707)  
June Jordan, “Something Like a Sonnet for Phillis Miracle Wheatley” (N  
940)
- F 9/20:          Langston Hughes, “Theme for English B” (C)  
Denice Frohman, “Accents” (C) (watch video and read poem)

### **UNIT TWO: FICTION**

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- M 9/23:          “Questions about the Elements of Fiction” (N 15)  
“Narration and Point of View” (N 174-8)  
“Key Figures of Speech” (N 336-7)  
Kate Chopin, “The Story of an Hour” (N 524-5)

- W 9/25: Jamaica Kincaid, "Girl" (N 184-5)  
**Close reading #2 due (before class, via email)\***
- F 9/27: Jhumpa Lahiri, "A Temporary Matter" (C)
- M 9/30: Laura Anh Williams, "Foodways and Subjectivity in Jhumpa Lahiri's  
'Interpreter of Maladies'" (*MELUS*) (C)
- W 10/2: *Sula* 3-48
- F 10/4: *Sula* 49-85
- M 10/7: *Sula* 86-137
- W 10/9: *Sula* 138-end
- F 10/11: *NO CLASS – Holiday*

### **UNIT THREE: THE ANALYTICAL ESSAY**

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- M 10/14: **Bring in passages from *Sula***
- W 10/16: **Bring claim and evidence paragraph for analytical essay to class for peer review**
- F 10/18: Anne Lamott, "Shitty First Drafts" (C)
- M 10/21: **Send draft of analytical essay to Dr. D (at least 3 pages, double-spaced) (before class, via email)**

***T 10/22 and W 10/23 – paper conferences with Dr. D (sign up in class)***

- W 10/23: "Actions" & "Characters" from Joseph Bizup and Joseph Williams, *Style* (C)
- F 10/25: "Cohesion and Coherence" & "Concision" from *Style* (C)
- M 10/28: **Final draft of analytical essay due (before class, via email)\***

### **UNIT FOUR: DRAMA**

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- W 10/30: "Questions to Ask When Reading a Play" (N 1154-5)  
"Cultural and Historical Contexts: Lorraine Hansberry's *A Raisin in the Sun*" (N 1446-56)
- F 11/1: Lorraine Hansberry, *A Raisin in the Sun*, Act I (N 1457-1484)

- M 11/4: *A Raisin in the Sun*, Act II (N 1484-1509)
- W 11/6: *A Raisin in the Sun*, Act III (N 1509-1520)
- F 11/8: Kristin L. Matthews, "The Politics of 'Home' in Lorraine Hansberry's *A Raisin in the Sun*" (C)

### **UNIT FIVE: THE RESEARCH ESSAY**

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- M 11/11: **\*\*LIBRARY RESEARCH DAY – MEET IN STANDISH LIBRARY L29\*\***  
**Bring academic article on *Sula* to class**  
 "The Literature Research Essay" (N 1923-33)
- W 11/13: "Entering the Conversation" & "Yes/No/Okay, But: Three Ways to Respond" from Cathy Birkenstein and Gerald Graff, *They Say / I Say* (C)
- F 11/15: *NO CLASS (Dr. D at conference)*  
**Research questions due to Dr. D (before class, via email)**
- M 11/18: Marjane Satrapi, "The Veil" (C) & "The Shabbat" (N 21-8)  
 Hilary Chute, "The Texture of Retracing in Marjane Satrapi's *Persepolis*" (*Women's Studies Quarterly*) (C)
- W 11/20: **Bring two argument sources to class**
- F 11/22: **Annotated bibliography due (before class, via email)\***
- M 11/25: **Bring preliminary thesis and outline to class for peer review**  
 Create post-Thanksgiving to-do list (in class)
- W 11/27: *NO CLASS – Thanksgiving recess*
- F 11/29: *NO CLASS – Thanksgiving recess*
- M 12/2: Research essay: in-class work day
- W 12/4: **Send draft of research essay to Dr. D (at least 5 pages, double-spaced) (before class, via email)**  
**Bring draft of research essay to class for peer review**

***W 12/4, Th. 12/5, F. 12/6 – paper conferences with Dr. D (sign up in class)***

F 12/6: **“Elevator speeches”**

M 12/9: *Last day of classes*

Warsan Shire, “for women who are ‘difficult’ to love” (in class)

Beyoncé, from *Lemonade* (in class)

F 12/13: **FINAL RESEARCH PAPER DUE by 11:59 pm EST\***