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Office Hours:  
Wed 5-6pm; 9:00-10pm  
Appointments encouraged!  
Email encouraged!

## ENG 611: TEACHING OF LITERATURE SUMMER 2011

### **Course Texts (order used from Amazon or UMB Bookstore!):**

#### **Literature Readings (in order on syllabus):**

Note: to start us off: short stories are all on Blackboard

Strand, Mark and Eaven Boland. *The Making of a Poem* (Norton): \$4.00 used-\$12.95  
Shakespeare, William. *The Tempest* (any version) (Critical Controv): \$5.95-10.92 new  
Stevenson, Robert Lois. *The Strange Case of Dr. Jekyll and Mr. Hyde* (Broadview):  
\$6.00-10.95 new  
Capote, Truman. *Breakfast at Tiffany's* (Vintage): \$4.00-\$11.00  
Lowry, Lois. *The Giver* (Dell): 4.61-8.95 new  
Rushdie, Salman. *Haroun and the Sea of Stories* (Penguin): \$4.45-10.05 new  
Yang, Gene Luen. *American Born Chinese* (First Second): \$2.87-9.00 new

#### **Narrative Theory Reading (purchase)**

Abbott, *Cambridge Introduction to Narrative* (Cambridge): 13.73 used-24.67 new  
Aristotle, *Poetics* (Dover): \$0.25-2.00 new

#### **Pedagogy Readings (purchase either Burke or Showalter; Blau in PDFs):**

Blau, Sheridan. *The Literature Workshop* (Boynton/Cook): PDFs (or purchase)  
Burke, Jim. *The English Teacher's Companion* (Heinemann): high school teaching:  
2<sup>nd</sup> edition is fine--\$2 used, \$11 new (3rd edition: \$35+ new)  
Showalter, Elaine. *Teaching Literature* (Wiley-Blackwell): college teaching:  
\$11 used-\$15+ new  
Additional pedagogy texts to be distributed for "review week."

#### **Additional Readings (detailed on syllabus):**

Wikipedia contains PDFs for class reading  
Articles on JSTOR and additional internet resources

### **Course Wiki-page (location of PDFs, copies of syllabus and assignments):**

<http://engl611-nixon.wikispaces.umb.edu/> (no sign in needed—at first!)

### **Course Description:**

We care deeply about the study of literature; how do we make our students share in that emotion and endeavor? Starting with this basic question, this seminar will encourage you to think critically about the joys, challenges, and responsibilities of teaching literature. As we clarify our individual goals for

teaching, we will balance practical and theoretical concerns. For example, as we explore the nitty-gritty of making literature come alive in the classroom, we might devise exercises that help students read out loud or create interesting in-class writing assignments. As we examine theoretical issues that can inform pedagogical decision-making, we might formulate content-based and experience-based teaching goals or create syllabi that encourage cultural and historical questioning. The course will address teaching literary genre, teaching canonical and non-canonical texts, teaching poetic and narrative form, and teaching with unexpected materials. Assignments will include oral presentations, sample teaching projects, and a longer curriculum unit. We will read a series of shared texts (including Shakespeare, Shelley, and Rushdie), and we will devote syllabus space to class-selected texts.

### **Course Assignments:**

<b>Mini-Papers #1-4:</b> (2-3 page essays; 10% each)	<b>40%</b>
<b>Final Project:</b> (15-20 page teaching unit and discussion)	<b>40%</b>
<b>In-class Pair Presentation, Notes:</b> (show-and-tell teaching exercise)	<b>10%</b>
<b>Participation in Informal Writing/Speaking Activities</b>	<b>10+%</b>
1. Class Discussion: Attention, Enthusiasm, Energy!	
2. In-Class Group Exercises	
3. In-Class Workshops	

### **Course Objectives:**

The course is organized to emphasize five basic approaches to literature:

1. Juxtaposing literature
2. Close reading for literary form and content
3. Theorizing literature
4. Contextual reading by placing literature in a wider context
5. Taking risks with literature

As we discuss different approaches to teaching literature, we will discuss creating a “unit” around a text by creating class exercises and assignments that emphasize:

1. Sequencing texts
2. “Breaking down” texts
3. Creating informal and formal writing assignments
4. Creating informal and formal oral presentations
5. Using unexpected material
6. Imagining unexpected classroom activities
7. Relying on scholarship in editions, books, journals, on the internet

As we read literature closely, we will make sure that we share a common understanding of how literature is analyzed and discussed, including:

1. Narrative structure and its terminology
2. Poetic form and its terminology
3. Dramatic structure and its terminology
4. Literary theory and its terminology

We will also try to wrestle with the larger place of literature in our culture. As we try to make literature matter, we will:

1. Think deeply about what literature is, what it means, and what it does
2. Think deeply about how literature is used to address, resolve, or heighten conflicts within our conception of self, society, and values
3. Think deeply about the ways in which we use literature to structure our sense of who we are and who we want to be

### **Attendance:**

Students are required to attend all classes. **You are permitted one “no penalty” absence.** If you know you will be absent on a certain date, due to any sort of conflict, let me know as soon as possible. We can work together on a plan for make-up work **before** you are absent. If you have a last-minute absence, a courtesy phone message or email to me, alerting me to your absence, is appreciated. Repetition of excessive tardiness will count as a class absence.

### **Class Participation:**

At the end of the semester, **I reserve the right to raise or lower your final grade based on participation** (a lack of participation will lower your final grade; extraordinary participation will raise it). I expect the class to take the initiative in raising questions, offering topics, and expressing opinions—the class should naturally develop a good "discussion mode."

### **Grading Policy, Withdrawals, Incompletes:**

All work assigned in the class must be submitted on time for satisfactory completion of the course. Due to our tight schedule, an assignment can be handed in late only by prior arrangement with me; such arrangements must be made a week in advance of the assignment's due date.

It is almost impossible to receive an incomplete; incompletes are strongly discouraged, require documented physical or psychological illness, and are given only at the discretion of the instructor.

### **Accommodations:**

If you have a disability and feel you will need accommodations in order to complete course requirements, please contact the Ross Center for Disability Services (M-1-401) at (617)287-7430.

### **Plagiarism:**

**Using someone else's work or work you have written for another class without clear documentation is forbidden.** Plagiarism is the most serious of academic crimes. **Plagiarism is taking what the academic community considers its most important resource: ideas.** You cannot present someone else's ideas as your own. You must document even the shortest of phrases and sentence fragments, the “borrowed” argument/theme/thesis, all quotations, and all notes, citations, and references used. You must document your use of another source, no matter what the source—including a web site.

**If you plagiarize in my course, as a graduate student, at the very least you will fail the course.** I will also undertake a full judicial investigation, seeking further sanctions. For a list of possible sanctions, see the Code of Student Conduct: [http://www.umb.edu/student\\_affairs/code.html](http://www.umb.edu/student_affairs/code.html)