



### THE ART

to write poems, say,  
is not a personal achievement  
that bewilderment

On the way to work  
two white butterflies  
& clover along the walks

to ask .  
to want that much of it .

—Paul Blackburn

### ENG 010: Introduction to Literature

**Course code:** ENG 010/110

**Meeting days/times:** TTH 4:30–5:50 p.m.

**Location:** LY 206

**Professor:** Dr. Dan Featherston

**Office:** Lytle 104A

**Office hours:** M 6:00–7:00 p.m., T 2:30–4:30 p.m., TH 2:30–4:30 p.m., and by appointment

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**English Department:** (610) 683-4353

**Kutztown University Course Catalog Description:** This course is designed to develop and intensify the student's aesthetic, intellectual, and emotional response to imaginative literature.

#### Course Objectives

- To identify basic elements of literature (e.g., character, plot, situation, theme, sound, image).
- To explore the production, reception, and interpretation of literary texts.
- To understand basic critical methods used in literary analysis (e.g., close reading, contextual analysis).
- To produce critical writing on literature.
- To investigate the place of literature within the larger contexts of social and political realities.

#### Required Textbooks

Ginsberg, Allen. *Howl: Original Draft Facsimile, Transcript and Variant Versions*. Ed. Barry Miles. New York: Harper, 2006.

Kalaidjian, Walter, et al. *Understanding Literature: An Introduction to Reading and Writing*. Boston: Houghton Mifflin, 2004.

Notley, Alice. *The Descent of Alette*. New York: Penguin, 1996.

Whitman, Walt. *Leaves of Grass and Other Writings*. Ed. Michael Moon. New York: W.W. Norton, 2002.

*Texts available at Kutztown University Campus Bookstore.*

**Additional Requirements**

- Private or public access to computer and Internet (e.g., Blackboard)
- Adobe Acrobat Reader 5.0 or higher (go to adobe.com for free software)
- Printouts of Blackboard documents
- Email account
- College dictionary
- White, lined loose-leaf paper
- Notebook
- Bluebooks
- Pocket folder

**COURSE INTRODUCTION**

In this course we will focus on reading and analyzing modern and contemporary literature, including poetry, drama, spoken word, and short fiction. Two questions will frame the course: what is literature? why read and analyze literature?

**What is literature:** Several years ago, I assigned the following poem by William Carlos Williams to my freshmen students:

**Poem**

As the cat  
climbed over  
the top of  
  
the jamcloset  
first the right  
forefoot  
  
carefully  
then the hind  
stepped down  
  
into the pit of  
the empty  
flowerpot

One of my students frowned and fidgeted in her seat. "This isn't literature," she exclaimed. "It's just some writing about a cat." I asked her to explain what she meant. "Well, a poem should say something. There should be some hidden meaning that teaches us something about life. This writing is too simple. Besides, it isn't a poem because it doesn't rhyme."

This exchange with my student raised several interesting issues about how we define and evaluate literature. Although William Carlos Williams is generally regarded as one of the great American poets of the twentieth century, according to my freshman student the above text is neither a poem nor a "good" poem. Among other things, my student's comments highlight the fact that who we are—our preconceptions, values, and beliefs—has as much to do with how we interpret and evaluate literature as the text itself. And who we are is often determined by the preconceptions, values, and beliefs of our environment. For example, while most people would agree that Shakespeare's plays are both literature and "good" literature, what about the lyrics of Tupac Shakur, a fairy tale, or graffiti on a bathroom wall? Are these popular/degraded texts also literature? What makes something literature? Who decides what is and isn't literature? And what is the intent of literature: to entertain? to inform? to teach? to persuade? to reflect the world? to change it? to appeal to our emotions, intelligence, or imagination?

**Why read and analyze literature:** The fact that this course is part of the General Education curriculum indicates that according to the university, exposure to literature is an important experience in a student's education. But what is so important about reading and analyzing literature? Why not take a business or math course instead of an introduction to literature course? And if we do bother to read and analyze literature, what value will it serve in our lives? A business course can help us make lots of money, but what is the value of a literature course? We will attempt to answer these and other questions by looking at several genres (types) of literature, including poetry, drama, and fiction, as well as demotic and so-called "low" art forms. Time permitting, we will also look at examples of literature in music and film. We will explore how the appreciation and understanding of literature, like anything in life, involves a complex relationship among various elements, including the text, contexts (e.g., cultural, historical, political), and, as the above anecdote illustrates, the reading subject.

### COURSE INFORMATION AND POLICIES

*Democracy begins in conversation.*

—John Dewey

**Class Design (Active Learning):** Most collegiate classrooms are based on a passive learning model (i.e., traditional lecture), an active learning model, or some combination of the two. According to the philosophy of active learning, meaningful education requires that students participate in their educational experience beyond simply listening to lectures and taking notes. The active learning model encourages a wide variety of student-based activities, including listening, speaking, discussing, reading, writing, participating in small-group work, peer reviews, presentations, and so on. In other words, the active learning model of education is based on collaboration between the students and the professor. Although there will be occasional lectures, this is not a lecture-based course. Instead, the majority of classtime will be devoted to active learning activities. For more on active learning, see for example [www.kutztown.edu/CET/index.html](http://www.kutztown.edu/CET/index.html)

**Class Conduct Policies:** Disruptive behavior is defined as behavior that is disruptive to the learning process and outside normal behavior parameters. Students creating disturbances that interfere with the conduct of the class or the learning of others, including violations of the Kutztown University Code of Civility, will be referred to the Division Dean and/or the Dean of Students. Any of the following activities will impact your grade, including your participation grade, and may be cause for being dropped from the course:

- Possession of drugs, alcohol or firearms on college property is illegal.
- Eating, drinking, smoking, and soliciting in classrooms.
- Use of cell phones, pagers, and other electronic devices.
- Inappropriate talking, arriving late and/or leaving early, packing up before the end of class, sleeping, text messaging, listening to music, and doing other class work in class.
- Violations of the Kutztown University Code of Civility.

Please refer to the Kutztown University Code of Civility for additional requirements relating to student behavior. Follow the Golden Rule: Treat others as you would have others treat you.

**Digital Media and Communication:** The Code of Civility that applies to classroom interaction also applies to digital communication. For basic information about online etiquette, see: [www.netmanners.com](http://www.netmanners.com)

**Blackboard:** Blackboard is an integral component of the course for discussion and information. It is crucial that you check Blackboard on a regular basis. It is not the purpose of Blackboard to discuss your grade, request private tutorials for missed lectures, or chat about issues that do not pertain to the course. If you are unable to access Blackboard and/or your email account, it is your responsibility to seek technical help from the KU Information Technology Department or your computer vendor.

**Email:** I teach several courses, so make sure to identify yourself and your course number and section in the subject line of your email (e.g. Dante Stallworth ENG 023/090). Email sent without proper identification will not be acknowledged. Please refer to the syllabus and lecture notes prior to emailing me for information. Questions about policies and procedures already covered in the syllabus, handouts, Blackboard, and/or lectures will receive no response. I try to answer email as quickly as possible, but keep in mind that I am not always online. Written assignments (e.g., in-class writing, journals, essays) sent digitally, including email, email attachments, and Blackboard, are not acceptable, and I am not able to critique and/or grade writings sent in digital format. If you would like additional critical feedback regarding your writing, please arrange in advance to meet with me during office hours.

**Class Preparation:** Attendance and active participation are crucial components of the course. You cannot pass the course without regular attendance and active participation. Students should come to class prepared for each meeting. Please refer to the below schedule for specific assignments. Students must have textbooks with them for each class and will not be able to share with other students. Textbook work is an integral part of the course. Students are responsible for making sure that they have all required textbooks for the course. Those who do not bring their books to class may not be able to participate in class activities. Your participation grade will be based in part on class preparation. Come prepared for each class. I do not carry around with me extra textbooks, staplers, paperclips, and other office supplies, so please do not ask me for them. If you are absent on a day when assignments are returned, please pick up your materials at the end of the next class period. Materials that are not picked up within one (1) week will be destroyed.

**Class Attendance:** Regular attendance is crucial to the learning process, and a significant portion of your final grade (30%) is based on class participation. Obviously, you cannot participate if you are not present, so make sure to attend class regularly. If you miss more than three (3) classes, I strongly recommended that you drop the course and retake it at a time that is more convenient for you. Walking into class late is annoying to your classmates and disruptive to the learning process. Do not come to class late. If you miss roll call, then you are marked absent. If you must miss class, please contact me before the missed class by calling or emailing me. Regardless of whether I am contacted, a missed class is still an absence. I do not conduct private lectures for those who miss class, nor will I go over missed information via phone, email, or Blackboard. If you miss class, you are responsible for either contacting other students in the class or visiting me during office hours to find out about any missed information and assignments. Prior to contacting me for missed information, please consult your syllabus.

**Excused Absences:** I reserve the right to excuse absences and/or allow make-up work due to extreme circumstances such as a medical emergency. Only absences that are accompanied by signed documents (e.g., doctor's note; coach's letter) will be considered for an excused absence. Copies of these documents must be submitted to me within one (1) week of the absence.

**Tutoring:** The Writing Center (132 Old Main) recommends that you call in advance to set up a tutoring appointment. Please visit the Writing Center online: [www.kutztown.edu/writingcenter](http://www.kutztown.edu/writingcenter)

**ESL (English as a Second Language):** If you are an ESL student, please inform me at the beginning of the semester so that I may discuss with you additional assistance and campus resources.

**Kutztown University Code of Academic Integrity:** Students are expected to abide by the Academic Honesty Policy, which is available online at [www.kutztown.edu/admin/conduct](http://www.kutztown.edu/admin/conduct) and in the student handbook, *The Key*. Kutztown University considers violations of scholastic ethics, including plagiarism, as serious offenses which may result in failure of an assignment, the course, or possible expulsion from the university. The university subscribes to anti-plagiarism services for checking student papers against material posted on the Internet, including websites that require payment to download papers. All work done for this class must be your own. For assignments, you may use work from books and other materials if properly cited. Copying from any source without proper reference is considered plagiarism. Do not plagiarize. If you have questions about plagiarism, please feel free to ask me.

**Kutztown University ADA Compliance Statement:** Any student who has a need for accommodation based on the impact of a disability should contact me privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services to coordinate reasonable accommodations for students with documented disabilities. Disability Services: Office of Human Diversity, 215 Stratton Administration Building. See also: [www.kutztown.edu/admin/humandiversity/disabilityservices/index.shtml](http://www.kutztown.edu/admin/humandiversity/disabilityservices/index.shtml)

### ASSIGNMENTS AND GRADING PROCEDURES

Major Assignment	Percent of Final Grade
Journals	20%
Group presentation	10%
Midterm exam	20%
Final exam	20%
Class participation	30%

Percentile	Grade	
90–100	A	Sophisticated: Overall, the coursework is excellent.
80–89	B	Advanced: Overall, the coursework is above average.
70–79	C	Average: Overall, the coursework is average.
60–69	D	Below Average: Overall, the coursework is below average.
Below 60	F	Unacceptable: Overall, the coursework is unacceptable.

**Grades:** Although a grade is often determined by the amount of effort you put into your work, you are not graded on effort. Some students are able to write an A paper with little effort, while others put twice the effort into their paper and do not receive a passing grade. Thus, your grade is determined by the quality of the product, not the quantity of the process. To complete this course with an average grade (C) or higher, you must attend class and complete all assignments on time and in the proper format, prepare for class, and participate in class activities and discussions. You cannot receive a passing grade unless you have submitted all major assignments on time. To receive full credit, all written assignments must be submitted on time, in the proper format (to be explained in separate format sheets), and with the required supporting material. If you have a question about my comments or the grades you have received, be sure to talk to me about it immediately. The classroom, the telephone, email, and Blackboard are inappropriate forums for discussing your grade. If you need to discuss your grade, please arrange to see me during office hours. See also “Digital Media and Communication.”

**Journals:** Journal questions will be posted to Blackboard in advance of each due date, so it is important that you check Blackboard on a regular basis. Journal responses will be used to generate class discussion. I will explain journal formatting in detail in a separate assignment sheet. In order to receive credit, journals must be complete, in the proper format, and handed in by the student in class on the day the journal is due. I will not accept journals that are submitted late, as email or email attachments, dropped off in my office and/or by another student, and so on. Incomplete and/or improperly-formatted journals will receive zero credit. Late journals will not be accepted. Do not submit late journals. Journals sent as email or email attachments will not be accepted. Do not submit journals as email or email attachments. Makeup journals will not be accepted.

**Group Presentation:** Each student will sign up for a group presentation. I will explain group presentations in detail in a separate assignment sheet. It is the student’s responsibility to arrange meetings with their presentation group outside of class.

**Midterm Exam:** The midterm exam will cover materials discussed during the first half of the semester.

**Final Exam:** The final exam will cover materials discussed during the second half of the semester.

**Makeup Exams:** Makeup exams for the midterm and the final with documented emergencies only. See also “Excused Absences.”

**Communication of Grades:** Per administrative policies, no grades will be given by telephone or email.

**Participation:** This is an active learning course based on class discussion, so in-class participation is absolutely crucial to your success. Participation is worth 30% of your final grade. Participation is defined as active verbal and intellectual engagement in class discussions throughout the entire semester. Obviously, you cannot participate if you do not prepare for and attend class.

**Withdrawal Grades:** See [www.kutztown.edu](http://www.kutztown.edu) for information regarding withdrawal deadlines.

**Incomplete Grades:** Due to the nature of this course, incomplete grades will not be given.

**A Note on Reading:** Before your first visit to Kutztown University, you consulted people or things that helped orient you to the campus: maps, employees, friends, family, and so on. Likewise, before you begin reading the assigned texts, orient yourself by skimming the introductions and prefaces. Try to get a sense of the scope and objective of the books. Also, it's a good idea to look at glossaries or indices at the back of each book. Think of introductions, prefaces, glossaries, and indices as maps that help orient you before entering the landscape of the book.

**A Note on the Survey:** Although we will be covering a lot of material in this course, keep in mind that a survey (*super-*, "over," and *videre*, "to see") involves not only overseeing but also oversight: the map is not the place. Likewise, if an anthology is "a gathering of flowers" (*anthos*, "flowers," and *legein*, "to gather"), we must keep in mind that gathered flowers are not the field. Therefore, I encourage you to explore the wider terrain that our anthology gestures toward (see bibliographies), investigating authors and texts excluded from the gathering.

### **An Allegory of Reading and Writing**

A post-graduate student equipped with honors and diplomas went to Agassiz\* to receive the final and finishing touches. The great man offered him a small fish and told him to describe it.

Post-Graduate Student: "That's only a sunfish."

Agassiz: "I know that. Write a description of it."

After a few minutes the student returned with the description of the *Ichthus Heliodiplodokus*, or whatever term is used to conceal the common sunfish from vulgar knowledge, family *Heliichtherinkus*, etc., as found in textbooks of the subject.

Agassiz again told the student to describe the fish.

The student produced a four-page essay.

Agassiz then told him to look at the fish.

At the end of three weeks the fish was in an advanced state of decomposition, but the student knew something about it.

—Ezra Pound, *ABC of Reading*

\* Louis Agassiz (1807-1873): Swiss-born US paleontologist and geologist.

## Schedule

Unless otherwise noted, make sure to bring all reading materials to each class meeting.  
The professor reserves the right to make changes to the syllabus.

**BB = Blackboard Document**  
**CRB = Copy, Read, Bring to Class**  
**DA = Descent of Alette**  
**H = Howl**  
**LG = Leaves of Grass**  
**UL = Understanding Literature**

### UNIT 1

<b>WEEK 1: INTRODUCTIONS</b>	
Tues, 8/28	Course overview and introductions <b>DUE:</b> In-class Journal 1
Thurs, 8/30	<b>CRB: BB</b> "Journal Guideline Sheet," "Group Presentation Guideline Sheet" <b>IN-CLASS SIGNUP:</b> Group presentations <b>LECTURE/DISCUSSION:</b> What is literature? Journals and group presentations
<b>WEEK 2: LANGUAGE AS MAGIC</b>	
Tues, 9/4	<b>NO CLASS:</b> Labor Day Follow Monday schedule
Thurs, 9/6	<b>CRB: BB</b> "Sacred Texts" <b>LECTURE/DISCUSSION:</b> <i>Fiat Lux</i> : Language as Magic.
<b>WEEK 3: LITERATURE AND LITERARY ANALYSIS</b>	
Tues, 9/11	<b>READ: UL</b> pp. xxxix ("Why Study Literature?"), 691–696 ("Introduction: Reading Poetry"; "Marianne Moore, 'Poetry'"). <b>CRB: BB</b> "The Blind Men and the Elephant" <b>LECTURE/DISCUSSION:</b> rhetoric, literature, literary analysis, close reading
Thurs, 9/13	<b>READ: UL</b> pp. 697–711 ("Poetic Language: Diction, Word Choice, Tone"), 727–740 ("Figurative Language"), 749–760 ("Symbolism"), 771–775 ("Myth"), 789–796 ("Emotive Poetics"), 799–816 ("Prosody"), 817–864 ("Poetic Forms"), 1202–1206 (Emily Dickinson). <b>DUE:</b> Journal 2 (Dickinson) <b>DISCUSSION:</b> Emily Dickinson

<b>WEEK 4: WALT WHITMAN</b>	
Tues, 9/18	<b>READ: LG</b> xxi–xxii (Preface), xxvii–lii (Introduction), 616–636 (“Preface 1855”), 637 (“Emerson to Whitman, 1855”), 638 (“Whitman to Emerson, 1856”), 2–25 (The Text of <i>Leaves of Grass</i> , 1891–1892). <b>GROUP 1 PRESENTATION:</b> Walt Whitman <b>LECTURE/DISCUSSION:</b> Walt Whitman
Thurs, 9/20	<b>READ: LG</b> 26–78 (“Song of Myself”). <b>DUE:</b> Journal 3 (Whitman) <b>DISCUSSION:</b> “Song of Myself”
<b>WEEK 5: WALT WHITMAN</b>	
Tues, 9/25	<b>READ: LG</b> pp. 81–86 (“I Sing the Body Electric”), 135–140 (“Crossing Brooklyn Ferry”), 192–194 (“Pioneers! O Pioneers!”), 206–211 (“Out of the Cradle Endlessly Rocking”), 212–214 (“As I Ebb’d with the Ocean of Life”), 286–298 (“By Blue Ontario’s Shore”), 309–310 (“This Compost”), 331 (“Who Learns My Lesson Complete?”), 378 (“A Noiseless Patient Spider”), 429 (“America”), 469–470 (“Prefatory Letter to the Reader, <i>Leaves of Grass</i> 1889”), 471–484 (“A Backward Glance O’er Travel’d Roads”), 845–849 (David S. Reynolds, “To Heal a Nation”). <b>DUE:</b> Journal 4 (Whitman) <b>DISCUSSION:</b> Walt Whitman
Thurs, 9/27	<b>CRB: BB</b> “Democratic Vistas” <b>DISCUSSION:</b> Walt Whitman
<b>WEEK 6: FICTION/DRAMA</b>	
Tues, 10/2	<b>READ: UL</b> pp. 3 (“Form and Content”), 4–8 (“Introduction: Reading Fiction”), 9–23 (“Overview: The Formal Elements of Fiction”), 23–67 (“Character”), 68–96 (“Setting”), 97–120 (“Plot”), 121–154 (“The Narrator and Point of View”). <b>GROUP 2 PRESENTATION:</b> “The Yellow Wall-Paper”: Feminist Interpretations <b>DISCUSSION:</b> Charlotte Perkins Gilman, “The Yellow Wall-Paper”
Thurs, 10/4	<b>READ: UL</b> pp. 1361–1366 (“What is Drama?” “Six Essential Elements of Drama”), 1763–1774 (Susan Glaspell, <i>Trifles</i> ), 1774–1776 (Critical Perspectives on <i>Trifles</i> ). <b>DUE:</b> Journal 5 (Glaspell) <b>DISCUSSION:</b> Susan Glaspell, <i>Trifles</i>

<b>WEEK 7: MIDTERM</b>	
Tues, 10/9	<b>CRB: BB</b> "Midterm Exam" <b>IN-CLASS PREPARATION:</b> Midterm
Thurs, 10/11	<b>IN-CLASS MIDTERM</b> <b>BRING:</b> textbooks, Blackboard documents, journals, class notes, bluebook. See Blackboard and class notes for details.

**UNIT 2**

<b>WEEK 8: POETRY</b>	
Tues, 10/16	<b>READ: UL</b> pp. 712–726 ("Poetic Imagery and Theories of the Modern Image"). <b>GROUP 3 PRESENTATION:</b> Imagism <b>DISCUSSION:</b> The Modern Image
Thurs, 10/18	<b>READ: UL</b> pp. 1266 (Gertrude Stein, from "Lifting Belly"), 1268–1269 (Wallace Stevens, "The Snow Man," "The Emperor of Ice-Cream," "Anecdote of the Jar"). <b>CRB: BB</b> "Thirteen Ways of Looking at a Blackbird" <b>DUE:</b> Journal 6 (Stevens) <b>DISCUSSION:</b> Stein, Stevens
<b>WEEK 9: THE HARLEM RENAISSANCE</b>	
Tues, 10/23	<b>READ: UL</b> pp. 865–872 ("Beyond Formalism: Poetry and New Historicism"), 961–963 ("Poetry and the Harlem Renaissance"). <b>GROUP 4 PRESENTATION:</b> The Harlem Renaissance <b>IN-CLASS LISTENING:</b> Langston Hughes <b>DISCUSSION:</b> Harlem Renaissance
Thurs, 10/25	<b>READ: UL</b> pp. 964–970 ("Poetry and Double-Consciousness"), 971–999 ("Poems for Further Reading and Critical Writing"), 1226–1228 (Langston Hughes, "Bad Luck Card," "Harlem Sweeties," "Harlem," "Café: 3 A.M.") <b>DUE:</b> Journal 7 (Harlem Renaissance) <b>CONTINUED DISCUSSION:</b> Harlem Renaissance

<b>WEEK 10: FICTION/DRAMA</b>	
Tues, 10/30	<b>READ: UL</b> pp. 396–417 (Zora Neale Hurston, “Sweat”; Flannery O’Connor, “A Good Man Is Hard to Find”), 477 (“Reading and Misreading”), 486–489 (Dorothy Parker, “The Waltz”). <b>DUE:</b> Journal 8 (O’Connor) <b>DISCUSSION:</b> O’Connor
Thurs, 11/1	<b>READ: UL</b> 1992–1993 (“Race and Gender on the American Stage”), 1994–1995 (“from LeRoi Jones to Amiri Baraka: <i>Dutchman</i> and the Black Arts Movement”), 1996–2015 (Amiri Baraka, <i>Dutchman</i> ). <b>GROUP 5 PRESENTATION:</b> The Black Arts Movement <b>DISCUSSION:</b> Black Arts Movement
<b>WEEK 11: URBAN FOLKLORE</b>	
Tues, 11/6	<b>READ: UL</b> pp. 1336–1340 (“Critical Perspectives on Literature: Performance and Performativity”). <b>CRB: BB</b> “African American Oral Tales A” <b>GROUP 6 PRESENTATION:</b> The Signifying Monkey <b>IN-CLASS LISTENING:</b> The Signifying Monkey <b>DISCUSSION:</b> The Signifying Monkey
Thurs, 11/8	<b>CRB: BB</b> “African American Oral Tales B” <b>CONTINUED DISCUSSION:</b> African American Oral Tales
<b>WEEK 12: ALLEN GINSBERG</b>	
Tues, 11/13	<b>READ: H</b> p xi–xii (“Author’s Preface: Reader’s Guide”), xiii–xiv (“A Note on the Manuscript”), 3–8 (“HOWL: Final Text, 1986”); <b>READ/VIEW:</b> 9–107 (“Original Drafts: Selected Facsimiles and Transcripts”). <b>GROUP 7 PRESENTATION:</b> Beat Culture <b>IN-CLASS LISTENING:</b> Allen Ginsberg, <i>Howl</i> <b>DISCUSSION:</b> <i>Howl</i>
Thurs, 11/15	<b>READ: H</b> pp. 109–119 (“Carl Solomon Speaks”), 121–146 (“Author’s Annotations”), 169–174 (“Appendix III: Legal History of <i>Howl</i> ”). <b>DUE:</b> Journal 9 (Ginsberg) <b>CONTINUED DISCUSSION:</b> <i>Howl</i>
<b>WEEK 13: MYTH</b>	
Tues, 11/20	<b>IN-CLASS VIEWING:</b> <i>Joseph Campbell and the Power of Myth</i> <b>DISCUSSION:</b> Myth

Thurs, 11/22	<b>NO CLASS:</b> Thanksgiving
<b>WEEK 14: ALICE NOTLEY</b>	
Tues, 11/27	<b>READ: DA</b> "Author's Note," 1–42 ("Book One"), 43–82 ("Book Two"). <b>CRB: BB</b> "The Descent of Inanna" <b>GROUP 8 PRESENTATION:</b> Sumerian Myth and <i>The Descent of Inanna</i> <b>DISCUSSION:</b> <i>Descent of Inanna, Descent of Alette</i>
Thurs, 11/29	<b>READ: DA</b> 83–118 ("Book Three"), 119–148 ("Book Four"). <b>DUE:</b> Journal 10 (Alice Notley) <b>DISCUSSION:</b> Descent of Alette
<b>WEEK 15: ALICE NOTLEY</b>	
Tues, 12/4	<b>CRB: BB</b> "The Feminine Epic" <b>CONTINUED DISCUSSION:</b> <i>The Descent of Alette</i>
Thurs, 12/6	<b>CRB: BB</b> "Final Exam Study Packet" <b>IN-CLASS PREPARATION:</b> final exam
<b>WEEK 16: FINAL EXAM</b>	
Thurs, 12/13	<b>IN-CLASS FINAL EXAM:</b> 2:00–4:00 p.m. <b>BRING:</b> textbooks, Blackboard documents, journals, class notes, bluebook. See Blackboard and class notes for details.