

**Instructor:** Spitzer-Hanks, T.  
**Unique #:** 34805  
**Semester:** Spring 2017  
**Cross-lists:** N/A

**Areas:** N/A  
**Flags:** WR  
**Restrictions:**  
**Computer Instruction:** N/A

**Prerequisites:** E 603A, RHE 306, 306Q, or T C 603A.

**Description:** According to Louise Rosenblatt, readers create literary works of art through their transaction with a text. In other words, a book doesn't 'exist' as a living, dynamic narrative until a reader picks it up, and in reading the book calls it into being. This course will ask whether readers are *also* called into being in their transactions with texts, how the transaction between text and reader works, and what its results may be.

The primary aim of this course is to help students develop and improve the critical reading, writing, and thinking skills needed for success in upper-division courses in English and other disciplines. They will also gain practice in using the Oxford English Dictionary and other online research tools and print resources that support studies in the humanities. Students will learn basic information literacy skills and models for approaching literature with various historical, generic, and cultural contexts in mind.

This course contains a writing flag. The writing assignments in this course are arranged procedurally with a focus on invention, development through instructor and peer feedback, and revision; they will comprise a major part of the final grade.

#### **Texts:**

J D Salinger, *Nine Stories* (Little, Brown, & Co, 1953)  
 Ralph Ellison, *Invisible Man* (Random House, 1952)  
 Mark Haddon, *The Curious Incident of the Dog in the Night-Time* (Doubleday, 2003)  
 Louise Rosenblatt, excerpts from *The Reader, The Text, The Poem* (Southern Illinois University Press, 1978)  
 Frank Kermode, excerpts from *The Sense of an Ending: Studies in the Theory of Fiction* (Oxford University Press, 1967)  
 William Shakespeare, poems from *The Sonnets*  
 Adrienne Rich, poems from *Diving into the Wreck & The Dream of a Common Language*, "Notes Towards a Politics of Location"

**Requirements & Grading:** There will be a series of 3 short essays due on 2/17, 4/14 and 5/03, the first of which must be revised and resubmitted on 2/24. Subsequent essays may also be revised and resubmitted by arrangement with the Instructor (70% of the final grade). There will also be short, unscheduled quizzes and reaction papers to be completed in-class (30% of the final grade).

**Writing Flag:** This course carries the Writing Flag. Writing Flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from your instructor to help you improve your writing. You will also have the opportunity to revise one or more assignments, and you may be asked to read and discuss your peers' work. You should therefore expect a substantial portion of your grade to come from your written work. Writing Flag classes meet the Core Communications objectives of Critical Thinking, Communication, Teamwork, and Personal Responsibility, established by the Texas Higher Education Coordinating Board. \_

#### **Policies:**

**Documented Disability Statement:** The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone), or visit <http://www.utexas.edu/diversity/ddce/ssd>.

**Honor Code:** The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

**Academic Integrity:** Any work submitted by a student in this course for academic credit will be the student's own work. For additional information on Academic Integrity, see <http://deanofstudents.utexas.edu/sjs/acadint.php>.

**Religious Holy Days:** By UT Austin policy, you must notify me of a pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, I will give you an opportunity to complete the missed work within a reasonable time after the absence.

**Web Site:** Canvas

there **WILL** be pop quizzes. a few will be announced. do the reading and you'll be fine.

a note on how to read the calendar: the reading listed for each day is the reading I expect you to walk in the door having already done. for example, on 2/01 you will come to class having read "Power." on 1/20 you will come to class having read sonnets 60 & 73. we will discuss each day's assigned reading carefully and you should have a copy you can read from during class discussion. not doing the reading is likely to trigger a pop quiz.

## UNIT 1: READING CLOSELY

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|------|--|
| 1/18 | Introductions<br>Adrienne Rich - "Diving into the Wreck"   |
| 1/20 | William Shakespeare - Sonnet 60, Sonnet 73<br>Excerpts from Kermode, <i>The Sense of an Ending</i>                       |
| 1/23 | Excerpts from Rosenblatt, <i>The Reader, The Text, The Poem</i><br><b>In-Class Writing Assignment</b>                    |
| 1/25 | Salinger, <i>Nine Stories</i> : "A Perfect Day for Bananafish"<br>Lou Reed, "Perfect Day"                                |
| 1/27 | Excerpts from Rosenblatt, <i>The Reader, The Text, The Poem</i>  |
| 1/30 | Salinger, <i>Nine Stories</i> : "Uncle Wiggily in Connecticut"   |
| 2/01 | Adrienne Rich - "Power"<br><b>In-Class Writing Assignment</b>  |
| 2/03 | Salinger, <i>Nine Stories</i> : "Just Before the War with the Eskimos"   |
| 2/06 | Salinger, <i>Nine Stories</i> : "Down at the Dinghy"<br><b>Discuss 1<sup>st</sup> paper: Rubric, Formal Expectations</b> |
| 2/08 | Salinger, <i>Nine Stories</i> : "For Esme, With Love and Squalor"  |
| 2/10 | Salinger, <i>Nine Stories</i> : "Teddy"  |

## UNIT 2: INFORMATION LITERACY

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|------|---|
| 2/13 | Using the UT Library Web Site<br>Information, Opinion, and Source   |
| 2/15 | Excerpts from Rosenblatt, <i>The Reader, The Text, The Poem</i><br>Developing Research Questions<br>Using Key Terms |
| 2/17 | Was Shakespeare gay? William Shakespeare - Sonnet 23, Sonnet 50<br><b>1<sup>st</sup> Paper Due</b>                  |

- 2/20 "Teddy" and Zen  
**First Paper Returned**  
**Schedule Paper Conferences IN CLASS**
- 2/22 "A Perfect Day for Bananafish," History, and Trauma
- 2/24 Adrienne Rich: "Notes Towards a Politics of Location"  
**Revised First Paper Due**
- 2/27 **Paper Conferences**
- 3/01 **Paper Conferences**
- 3/03 **Paper Conferences**

### UNIT 3: FINDING CONTEXT

- 3/06 Interview with Ralph Ellison  
The Social Context: Post-War, Post-Colonial, Post-Communist America
- 3/08 Ralph Ellison, *Invisible Man*: Introduction  
Louis Armstrong, "What Did I Do to be so Black and Blue?"  
The Social Context: American Racialisms
- 3/10 **Discuss 2<sup>nd</sup> Paper: Rubric, Formal Expectations**  
**In-class Writing Assignment**
- 3/20 Ralph Ellison, *Invisible Man*: Prologue and Chapter 1-10  
**Almost-certain pop quiz**
- 3/22 Ralph Ellison, *Invisible Man*: Chapter 11
- 3/24 Ralph Ellison, *Invisible Man*: Chapter 12 & 13
- 3/27 Ralph Ellison, *Invisible Man*: Chapter 14 & 15  
**Almost-certain pop quiz**
- 3/29 Ralph Ellison, *Invisible Man*: Chapter 16
- 3/31 Ralph Ellison, *Invisible Man*: Chapter 17
- 4/3 Ralph Ellison, *Invisible Man*: Chapter 18-20  
**Almost-certain pop quiz**
- 4/5 Ralph Ellison, *Invisible Man*: Chapter 21
- 4/7 Ralph Ellison, *Invisible Man*: Chapter 22
- 4/10 Ralph Ellison, *Invisible Man*: Chapter 23 & 24
- 4/12 Ralph Ellison, *Invisible Man*: Chapter 25 & Epilogue
- 4/14 Ralph Ellison, *Invisible Man*: Summing Up  
**2<sup>nd</sup> Paper Due**

#### UNIT 4: PUTTING IT ALL TOGETHER

|      |   |
|------|---|
| 4/17 | Mark Haddon, <i>The Curious Incident of the Dog in the Night-Time</i> : 2: - 47:                                      |
| 4/19 | Mark Haddon, <i>The Curious Incident of the Dog in the Night-Time</i> : 53: - 97:                                     |
| 4/21 | Mark Haddon, <i>The Curious Incident of the Dog in the Night-Time</i> : 101: - 109:                                   |
| 4/24 | Mark Haddon, <i>The Curious Incident of the Dog in the Night-Time</i> : 113: - 157:                                   |
| 4/26 | Mark Haddon, <i>The Curious Incident of the Dog in the Night-Time</i> : 163: - 173:                                   |
| 4/28 | Mark Haddon, <i>The Curious Incident of the Dog in the Night-Time</i> : 179: - 197:                                   |
| 5/01 | Mark Haddon, <i>The Curious Incident of the Dog in the Night-Time</i> : 199: - Appendix                               |
| 5/03 | Mark Haddon, <i>The Curious Incident of the Dog in the Night-Time</i> : Summing Up<br><b>3<sup>rd</sup> Paper due</b> |
| 5/05 | <b>Summing Up</b>   |

