COURSE POLICY

Texts & Materials:

Goals & Outcomes:
This reading-intensive course will introduce you to the study of literature in three major genres: short prose fiction, poetry, and drama. Through class discussion, lectures, group work, and response papers you will learn to read carefully and write thoughtfully to analyze theme, character, plot, symbolism, and language in a variety of literary works. You will also learn about literary movements and history as you study major and minor works of British and American literature.

Course Evaluations & Grades:
This course functions on a point system. There will be a total of 650 points over the semester, which means final grades will be assigned as follows:
- 581-650 points = "A"
- 516-580 points = "B"
- 451-515 points = "C"
- 386-450 points = "D"
- 385 points and lower = "F"

Quizzes (50 points total) will be over the assigned reading. Grades on these assignments are out of 5 points and will be calculated as follows:
- 5: clear purpose, honest engagement with the topic; strong effort
- 4: good purpose and engagement with the topic; good effort
- 3: weak purpose, little proof of engagement with the topic; poor effort

All quiz dates are indicated clearly on the Schedule of Activities. These assignments cannot be made up if you have an unexcused absence.

Participation (50 points) is based on whether or not you show up for class. I prefer to have students discuss rather than me lecture all the time, and if you’re not here, you can’t participate. See section on Attendance Policy for more details.

Response papers (10 at 20 points each for 200 points total) will be assigned. You will be given a general topic, and you will write an informal reaction response. The list of topics is included at the end of the course policy. Each response will be 500 words, plus or minus 10 words in either direction (490 to 510 words), which means approximately 2 typed, double-spaced pages in length. Margins will be 1 inch on all sides, and the only acceptable fonts will be 12-point Times or Times New Roman.

Response papers MUST BE SUBMITTED ELECTRONICALLY! I recommend you find a working floppy disk just for this class or that you learn how to attach documents to e-mail messages. Papers are
late starting at 5PM on the indicated due dates. You can turn in late response papers up to 5PM of the next day for half credit (maximum 10 out of 20 points). It is in your best interest to do these assignments on time or ahead of time, to allow for computer malfunctions and disk errors.

Papers will be marked out of 20 points on the following criteria:

- The paper body must be fall within the word count guidelines (490-510 words). Failure to meet the length requirement will have a penalty of 5 points.
- The paper should follow the general rules you learned in Comp I and II. It must have an introductory paragraph with an interesting thesis statement, specific examples to support your thesis (we will go over how to quote from literature), and a conclusion. The bulk of your grade will come from the quality of your content.
- The paper should be relatively free of errors in grammar, mechanics, and spelling. Have someone proofread it for you. Up to 5 points off for mistakes that make it hard to understand your point.
- The paper must be your original work. Outside sources must be clearly and accurately cited and documented in MLA format as you learned in Comp II. If you submit a paper with plagiarism issues, I will recommend a grade of zero for the assignment. Please see the policy section of Definition of Cheating and Plagiarism for more details.

**Short story unit exam (100points)** will assess your understanding of the themes and characters of the stories we have covered in class. It will also assess how well you can analyze an unfamiliar passage.

**The midterm essay exam (150 points)** will assess your understanding of the themes and structure of the poems we have covered in class and how well you can analyze unfamiliar poems (100pts). It will also cover how well you know the literary terms and periods covered in class (50pts). The exam, which will be on March 4, can only be made up if you have paper documentation (funeral program, doctor’s note, university excuse on letterhead, tow truck/mechanic receipt for proof of car trouble) of extenuating emergency circumstances.

**The final essay exam (100 points)** will cover drama. It will assess your comprehension of the plays we have read and how well you can analyze drama. As with the other exams, you will need an extenuating emergency to make up the test.

**Attendance Policy:**
PVAMU requires regular class attendance. Excessive absences will result in lowered grades (see participation grade). Excessive absenteeism, whether excused or unexcused, may result in a student’s course grade being reduced or in assignment of a grade of "F." Absences accumulate starting with the first day of class. If you are more than 20 minutes late, it is counted as 1/2 of an absence.

You are allowed 3 total absences in this class before your grade is affected. **It does not matter whether they are excused or unexcused.** Starting on your 4th class absence, you will lose 5 points from your Participation grade for every missed class.

The only time you need to make sure you have documentation of an excused absence is when you want to make up a quiz or test you have missed. An excused absence includes the following: doctor’s appointment during class time, illness where doctor said you couldn’t attend class, illness of your child, participation in an approved PVAMU event (ROTC, sports, conference), or attendance of a funeral. You must provide documentation **within one week of your absence** or you will not be permitted to make up missed work. I need to keep a copy of your paper documentation for my records as well.
Naturally circumstances do arise that force you to miss the occasional class, so please advise me in advance if possible. Be proactive and responsible for your own education. I follow the syllabus, so you should know what was covered in any given class.

**Academic Appeals Process:**
Authority and responsibility for assigning grades to students rest with the faculty. However, in those instances where students believe that miscommunication, errors, or unfairness of any kind may have adversely affected the instructor’s assessment of their academic performance, the student has the right to appeal by the procedure listed in the Undergraduate Catalog and by doing so within 30 days of receiving the grade or experiencing any other problematic academic event that prompted the complaint.

**ADA Statements:**
Students with disabilities who believe they may need an adjustment in this class are encouraged to contact the Office of Disabilities Services at (936) 857-2693/2694 as soon as possible. Once you receive a letter of adjustment from the office, make an appointment with me to discuss appropriate adjustments for this class (note takers, extended time for in-class essays, etc.).

**Definition of Cheating and Plagiarism:**
PVAMU is dedicated to a high standard of academic integrity among its faculty and students. In becoming part of the PVAMU academic community, students are responsible for honesty and independent effort.

Students should follow MLA Style for citation. See Ch. 34 of your textbook or *The Brief Penguin Handbook* from ENGL1123/1133 or the Purdue Online Writing Lab, linked from the course Web page, for guidelines. Disciplinary action will be taken against any student who alone or with others engages in any act of academic fraud or deceit:
- copying off of someone else’s exam
- using unauthorized notes during an exam,
- using material from a source not included on your Works Cited page
- not putting direct quotes in quotation marks
- making up sources
- having someone else write your response paper
- turning in parts or all of a paper you found on the Internet
- buying a response paper
- collusion (writing a response paper with a friend, with both of you submitting the same essay)

If I believe you have engaged in any serious form of scholastic dishonesty, I will recommend you receive a zero on the assignment in question. If you commit a second act of academic dishonesty, I will recommend that you fail the entire course. The procedure outlined in the Undergraduate Catalog will be followed in all cases; once I have expressed concerns about academic dishonesty, your first step is to discuss the problem with me. These are very serious matters.

If you have any questions about the use you are making of sources for your assignments, see me before you turn in the project, because I will be happy to help you figure out how to write an MLA-style paper.

**Course Expectations & Advice:**
- Turn in assignments on time.
- Be ready for class. Look ahead on the syllabus and plan your studies accordingly. Remember to bring your book, a writing implement, and paper to each class.
Although it is not required that you attend my office hours, consultations are strongly recommended.

Student Responsibilities:
The student is expected to be fully knowledgeable of the contents of this syllabus and his/her rights as a PVAMU student as stated in the University Catalog and in the Schedule of Classes for Spring 2005.

Important University Calendar Dates:
- February 7: Last day to apply for Spring 2005 graduation
- March 28: Last day to withdraw from classes with automatic “W”
- April 12: Early registration for Summer & Fall 2005 begins

**SCHEDULE OF ACTIVITIES, READINGS, AND HOMEWORK**
in general any numbers represent page numbers in the reader

| Week 1       | M 1/10  | Introduction to course: policy, expectations, reading schedule
|             |        | The literary canon (see 4 of text)
|             |        | Close reading techniques (see 15-19 of text)
|             | W 1/12 | Close reading techniques cont.; formalism and New Criticism (see 1569-70)
|             |        | Plot, character, setting, point of view, and tone
|             |        | HW: Read Hawthorne, "The Birthmark" pp477-89
|             | F 1/14 | Quiz #1; discussion of story, emphasis on plot (Ch5)
|             |        | Response paper assignment and how to write a literary analysis
|             |        | HW: Read Joyce, "Eveline" pp489-92 & Atwood, "Happy Endings" pp48-51

| Week 2       | M 1/17  | No class – MLK Holiday
|             | W 1/19 | Discussion of stories, emphasis on style, tone, and language (Ch9)
|             |        | Psychoanalytic criticism: Freud and Lacan (see pp1581-3)
|             |        | HW: Read Divakaruni, “The Disappearance” pp458-62
|             | F 1/21 | Response #1 DUE (love & marriage)
|             |        | Cultural criticism & early literary periods
|             |        | HW: Read Diaz, "Aguantado" pp448-457

| Week 3       | M 1/24 | Quiz #2; discussion of homework reading, emphasis on point of view (Ch8)
|             |        | HW: Read Wright, "Big Black Good Man" pp206-15 and Jen, "Chin," 237-42
|             | W 1/26 | Discussion of readings, emphasis on character (Ch6)
|             |        | HW: Read Achebe, "Dead Man's Path" pp433-435
|             | F 1/28 | Response #2 DUE (race & culture)
|             |        | Later literary periods
|             |        | HW: Read Tan, “Two Kinds” pp527-35 and Joyce, “Araby” pp252-256

| Week 4       | M 1/31 | Quiz #3; quick discussion of Joyce ("Eveline" and "Araby")
|             |        | Male vs. female adolescence; cultural differences
|             |        | HW: Read Tyler, “Teenage Wasteland" pp535-43
|             | W 2/2  | In-class writing on Tyler's story (for practice, not points)
|             |        | Introduction to symbol and allegory (Ch10)
|             | F 2/4  | Response #3 DUE (adolescence)
|             |        | Close reading of story: theme, character, plot, setting, tone
|             |        | Critical approaches to Oates (gothic, grotesque, psychoanalysis)
|             |        | HW: Read Moser, "The Pied Piper of Tucson" pp416-21

| Week 5       | M 2/7  | In-class reading: Slimp, pp414-16
<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
</tr>
</thead>
</table>
| W 2/9 | Reading literary criticism critically  
Which of the two critical excerpts do you find more convincing and why?  
Review; how to write essay exams pp1593-1595 |
| F 2/11 | SHORT STORY EXAM |

**Week 6**  
M 2/14 | Intro to poetry (Ch16)  
HW: Read Ch16, pp578-84 and 594-8 and read Browning, "Porphyria's Lover" pp622-23 |
| W 2/16 | Voice (Ch17), imagery (Ch19), figures of speech (Ch20)  
HW: Read Mirikitani, "Suicide Note," pp607-9; Brooks, "We Real Cool" p859; and Pastan, "Ethics" p901 |
| F 2/18 | Introduction to form via HW reading: open, closed, sonnet  

**Week 7**  
M 2/21 | Discussion of “Prufrock”  
HW: Read Yeats, “Leda and the Swan” p785. Then go online and find something about the myth of Zeus and Leda. Does the poem match the myth? Be prepared to discuss your findings on a quiz next class! |
| W 2/23 | Quiz #4  
Ch. 23: Symbol, Allegory, Allusion, Myth  
HW: Read Dickinson, "Nature---sometimes" p865; Blake, “To See” p853; Clifton, "the mississippi river…” p860; and cummings, "the sky was can dy" p754 |
| F 2/25 | Response #4 DUE (psychology)  
Celebration of natural beauty through imagery and word choice  
Williams, “Spring and All” p758; Reading & Reacting 1-3  
HW: read Frost, “Birches” 877 and “Desert Places” 878 |

**Week 8**  
M 2/28 | Quiz #5  
Biography of Frost – helpful for understanding his poems?  
HW: Read “I Wandered Lonely as a Cloud” p923 and prep questions for midterm review |
| W 3/2 | Discussion of Wordsworth  
Review for midterm |
| F 3/4 | MIDTERM EXAM |
| 3/5-3/13 | Spring Break |

**Week 9**  
M 3/14 | Response #5 DUE (nature)  
Poetic scansion & related exercise  
HW: Read all of Hughes's poems on pp800-808 |
HW: Read Rampersad pp817-22, Tracy pp825-29, student paper pp838-43 |
| F 3/18 | Quiz #6  
Discussion of critical perspectives on Langston Hughes, his place in the canon |

**Week 10**  
M 3/21 | Response #6 DUE (Langston Hughes casebook)  
Introduction to drama: tragedy, comedy, and reading plays  
Importance of stage directions: Death of a Salesman pp1179-80  
HW: Strindberg, The Stronger pp948-51 |
| W 3/23 | Quiz #7  
Discussion of Strindberg  
HW: Read Glaspell, Trifles pp983-94 for Monday |
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>F 3/25</strong></td>
<td>Student Holiday -- No Class</td>
</tr>
<tr>
<td><strong>Week 11</strong></td>
<td><strong>M 3/28</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Quiz #8</strong></td>
</tr>
<tr>
<td></td>
<td>Plot dynamics pp979-982</td>
</tr>
<tr>
<td></td>
<td>Discussion of Glaspell’s play</td>
</tr>
<tr>
<td></td>
<td>HW for FRIDAY: Read <em>Fences</em> pp1359-75 (end of Act I, Scene 2)</td>
</tr>
<tr>
<td><strong>W 3/30</strong></td>
<td>Founders’ Day / Honors Convocation</td>
</tr>
<tr>
<td></td>
<td><strong>Response #7 DUE (The Stronger and Trifles)</strong></td>
</tr>
<tr>
<td><strong>F 4/1</strong></td>
<td>Discussion of play</td>
</tr>
<tr>
<td></td>
<td>HW: Read <em>Fences</em>, pp1375-1399 (end of Act II, Scene 2)</td>
</tr>
<tr>
<td><strong>Week 12</strong></td>
<td><strong>M 4/4</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Quiz #9</strong></td>
</tr>
<tr>
<td></td>
<td>Discussion of play</td>
</tr>
<tr>
<td></td>
<td>HW: Read to the end of <em>Fences</em>, p1411</td>
</tr>
<tr>
<td><strong>W 4/6</strong></td>
<td><em>Fences</em> wrap-up</td>
</tr>
<tr>
<td></td>
<td>Discussion of Reading &amp; Reacting p1412</td>
</tr>
<tr>
<td><strong>F 4/8</strong></td>
<td><strong>Response #8 DUE (Fences)</strong></td>
</tr>
<tr>
<td></td>
<td>In-class: Ibsen, <em>A Doll House</em>, pp996-99; from just these 4 pages, what can you deduce about Nora and Helmer as characters?</td>
</tr>
<tr>
<td></td>
<td>HW: Read <em>The Glass Menagerie</em> pp1419-31 (Scenes 1-3)</td>
</tr>
<tr>
<td><strong>Week 13</strong></td>
<td><strong>M 4/11</strong></td>
</tr>
<tr>
<td></td>
<td>Tennessee Williams’ Production Notes pp1468-1470</td>
</tr>
<tr>
<td></td>
<td>For whom do you have the most sympathy and why?</td>
</tr>
<tr>
<td></td>
<td>HW: Read <em>The Glass Menagerie</em> pp1431-43 (Scenes 4-5)</td>
</tr>
<tr>
<td><strong>W 4/13</strong></td>
<td><strong>Quiz #10</strong></td>
</tr>
<tr>
<td></td>
<td>Screening of parts of the play</td>
</tr>
<tr>
<td></td>
<td>HW: Read to the end of <em>The Glass Menagerie</em>, p1467</td>
</tr>
<tr>
<td><strong>F 4/15</strong></td>
<td>NO CLASS</td>
</tr>
<tr>
<td><strong>Week 14</strong></td>
<td><strong>M 4/18</strong></td>
</tr>
<tr>
<td></td>
<td>Discussion of play: parent-child dynamics, Reading &amp; Reacting p1468</td>
</tr>
<tr>
<td></td>
<td>HW: Read Fisher pp1470-73 and Levy pp1474-76</td>
</tr>
<tr>
<td><strong>W 4/20</strong></td>
<td>Discussion of criticism</td>
</tr>
<tr>
<td></td>
<td>HW: Read King, pp1484-87, and Scanlan pp1491-94</td>
</tr>
<tr>
<td><strong>F 4/22</strong></td>
<td><strong>Response #9 DUE (The Glass Menagerie)</strong></td>
</tr>
<tr>
<td></td>
<td>Critiquing criticism on Williams’s play</td>
</tr>
<tr>
<td></td>
<td>O’Connor pp1476-1477</td>
</tr>
<tr>
<td><strong>Week 15</strong></td>
<td><strong>M 4/25</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Response #10 DUE</strong></td>
</tr>
<tr>
<td></td>
<td>Preparation for final exam</td>
</tr>
</tbody>
</table>