"Education is not the filling of a pail, but the lighting of a fire.”  William Butler Yeats

Instructor: Dr. Ken Untiedt, Associate Professor, Department of English
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Office Phone: 468-4407
Email: untiedtkl@sfasu.edu
Office Hours: MW 9:00-11:00, TTh 8:15-9:15 and 1:00-2:00, F 8:30-10:30, or by appointment

Schedule:
This class is Section 009, and it meets Monday and Wednesday from 1:00 to 2:15 in Ferguson 376.

Telephone Partners:
Name 1: Phone: Email:
Name 2: Phone: Email:

Course Description: Readings in literary genres, such as poetry, drama, short story, novel. Prerequisite: six hours of freshman English.

Program Learning Outcomes:
This is a general education core curriculum course and no specific program learning outcomes for this major are addressed in this course.

General Education Core Curriculum Objectives/Outcomes for Humanities or Visual/Performing Arts:
- To demonstrate awareness of the scope and variety of works in the arts and humanities;
- To understand those works as expressions of individual and human values within an historical and social context;
- To respond critically to works in the arts and humanities;
- To articulate an informed personal reaction to works in the arts and humanities;
- To develop an appreciation for the aesthetic principles that guide or govern the humanities and arts; and,
- To demonstrate knowledge of the influence of literature, philosophy, and/or the arts on intercultural experiences.

Student Learning Outcomes:
This course provides a comprehensive introduction to the various forms of literature. Students will read selections from short fiction, novels, poetry, songs, and plays so they can gain a deeper appreciation of the many types of literature generated from all around the world over the past several centuries. Students will learn about events that shaped authors and their works, as well as relevant terms and techniques.

Required Texts and Materials:
Course Policies:

Attendance: Much of the understanding of the literary movements and related texts or individual authors comes from classroom lecture and discussion, and reading the assigned texts alone will not guarantee success in this course. Therefore, you are expected to attend class each day and be on time, thus minimizing disruptions, repeated instructions, and missed assignments. Being tardy five times counts as one absence. You may be counted absent even if you attend class, if you: do not bring your textbook or other required assignments, act inappropriately, or are otherwise disruptive to the classroom environment. After three unexcused absences, five percent of your final grade (50 points) will be deducted for each additional absence. Absences will be excused at my discretion (with adequate documentation), according to the University Policy and Procedures Manual. If you are absent, you are responsible for determining what you missed (preferably, from your phone partners). Turn off cell phones and other electronic devices during the scheduled class time.

Deadlines: Students are highly encouraged to turn in all assignments on time, and failure to do so may result in a slight grade reduction. However, if the Response Papers are turned in after the due date, they can receive no higher than 70%. It is essential that you complete all reading assignments on time. This course is progressive in nature; do not fall behind early.

Academic Integrity: Cheating and plagiarism will not be tolerated. In part, the following is taken from the University Policy and Procedures Manual (online), Section A-9.1 of Academic Affairs:

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways, including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit.

[Documented proof of cheating or plagiarism will result in a failing grade for the course.]

Difficulties: If you need critical advice on the writing assignments, or if you are having severe difficulty keeping up with the reading schedule, please contact me as soon as possible. I will provide individual tutoring (for this course) during my office hours to any student who asks for assistance. I am very understanding (and more considerate than most people assume), but you must make your individual concerns known to me.

Course Requirements:

This is a reading- and writing-intensive course. You must be diligent in completing the reading assignments on time. You will not only read great works of literature, but you will also be expected to demonstrate an understanding of those works through your own critical analysis, expressed by “informed discussion” and in writing. You will write analytical, interpretive, and articulate essays about your reactions to the texts and discussions, in the form of three Response Papers (3-5 pages each) on topics of your choosing. These papers will focus on genres, authors, themes, or movements we have covered, using the assigned text for references and support. All papers must adhere to correct MLA format, using 12 point font in Times New Roman. Papers will be graded for soundness of content, as well as grammar and mechanics, according to the rubric.
Your grade will be directly reflective of the amount of effort you exhibit. I have established a high standard for excellence in this course, and I expect you to meet that standard in order to excel academically. Your final grade in this course is entirely up to you. However, you must take the assignments seriously—they are intended to challenge you.

**Grade Determination:**

<table>
<thead>
<tr>
<th>Category</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classroom Interaction (informed discussion, group activities)</td>
<td>(200)</td>
</tr>
<tr>
<td>Daily Work (short written assignments)</td>
<td>(100)</td>
</tr>
<tr>
<td>Ten Reading Quizzes (10 points each)</td>
<td>(100)</td>
</tr>
<tr>
<td>Three Response Papers (100 points each)</td>
<td>(300)</td>
</tr>
<tr>
<td>Three Exams (100 points each)</td>
<td>(300)</td>
</tr>
<tr>
<td>Total</td>
<td>(1000)</td>
</tr>
</tbody>
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**Grading Rubric**

These are the standards for an A:

**Conception and Thesis:** The main point is clearly stated, and it contains some new, perhaps surprising element, some angle that is uncommonly thoughtful and insightful. The writer is not simply restating other people’s ideas; he or she presents more critical analysis and commentary than an average intelligent person might. The explicit and implicit assumptions of the topic are exposed and challenged. If research is included, the sources have not merely been cited—they have been analyzed, using what supports the argument, and acknowledging and addressing what challenges it.

**Organization:** The organization flows smoothly. Opposition to the argument is addressed and worked through at the beginning, and the rest of the time is spent building a strong case, supported with evidence that moves from weaker points to stronger ones.

**Style:** The argument is not only clearly stated and supported well, but it is done in an impressive way. The language used is sophisticated but not unnecessarily showy. The presentation style matches the content of the paper, perhaps through a sustained metaphor, or a particularly apt example that is carried through the entire paper.

**Format:** The paper adheres to the standard format for that type of document (memo, business letter, proposal, etc.). If visuals are incorporated, they enhance the text and look professional. Documentation of sources adheres to some recognizable style guide (MLA, APA, Chicago, or an equivalent).

**Grammar and Mechanics:** The paper is relatively clean and free (3 or fewer) of grammatical and mechanical errors.

These are the standards for a B:

**Conception and Thesis:** The idea is better than average and is still clearly stated, but the writer may have overlooked, or not acknowledged or challenged the assumptions that inform it.

**Organization:** The organization is strong, but the signaling might be a bit clunky—there may be a lot of directional phrases used to force transition points (“As I said earlier...” “Firstly, secondly, thirdly...”).

**Style:** It’s clean and readable, there is a consistent sense of voice, and there aren’t any places where a reader has to go back and reread a sentence just to understand its structure.

**Format:** The paper adheres to the basic standards for that type of document. If visuals are incorporated, they are used for filler only, or do not look professional. There may be minor errors or inconsistencies in documentation mechanics.

**Grammar and Mechanics:** There are very few (5 or fewer) errors.
These are the standards for a C:

Conception and Thesis: The main idea for the paper shows that the writer understands the topic and has thought about it, but the argument is either overly simplistic or one that is commonly stated. The main point may be clearly stated and defended with appropriate evidence, but the analysis is not very deep.

Organization: The paper uses a simple “5 Paragraph Essay” approach, perhaps even having only five paragraphs—an introduction, three supporting points, and a conclusion which merely restates the introduction. Transitions between paragraphs are competently handled but do not “flow.”

Style: The style is simple, and there may be some word choice errors, especially where the writer uses “big” words incorrectly because he or she is trying to sound more impressive than necessary.

Format: Rules for that particular type of document are not closely followed: page numbers are missing or incorrect, margins are inconsistent, font size is too small or difficult to read, etc. Visuals look “cheap” or are badly integrated into the text. Sources are documented inconsistently or unclearly.

Grammar and Mechanics: The paper contains several distracting grammatical or mechanical errors, but they are repetitive (multiple comma splices) or are uncommon errors of a more complicated nature (and have not yet been discussed during the course).

These are the standards for a D:

Conception and Thesis: The main point of the paper is not clear at all, and very little evidence is used to support any kind of argument.

Organization: The focus shifts from one point to another, with little transition in between.

Style: The paper reads like a casual chat with friends, rather than a smart, academic paper.

Format: The document format is recognizable but clearly not correct. Visuals are not included when necessary, or they are not clear or otherwise inappropriate for the document. Documentation of sources does not adhere to a recognizable style guide.

Grammar and Mechanics: The paper contains multiple grammatical and mechanical errors (over 10), with consistent problems in sentence structure. There is little evidence of proofreading.

These are the standards for an F:

The writer fails to adequately fulfill the minimum requirements of the assignment: research or page requirements are not met, format is not correct, sources are inadequately documented, etc.

Conception and Thesis: No clear idea governs the words on the page.

Organization: No plan is evident, much less achieved.

Style: The paper contains many inappropriate or incorrect word choices, and does not read like a college-level paper.

Format: The basic format for that type of document is unrecognizable. There is no correct documentation of sources.

Grammar and Mechanics: There are multiple grammatical and mechanical errors on each page, as well as consistent problems in sentence structure. There is apparently no attempt at proofreading.

Withheld Grades: The following information on Withheld Grades is taken from the University Policy and Procedures Manual (online), Section A-54:

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.
**Statement Regarding Students with Disabilities:**
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/).

**Schedule:**
In order to facilitate classroom discussion, all reading assignments are to be done prior to the class date indicated. Individual poetry reading assignments are not listed, as there are many of them; they will be assigned prior to the class dates when they are due. Exams and major assignments are in **bold**. There are no make-ups for quizzes missed due to unexcused absences or tardiness. Reading quizzes may occur at anytime.

This is a tentative reading schedule and is subject to change. As you read each assignment, consider how you might incorporate authors, themes, movements, or individual texts in your Response Papers.

| Week 1 | 01-18 | Introduction to course: review of syllabus
How to read texts critically: Raymond Carver “Louise” |
|---|---|---|
| Week 2 | 01-23 | Critical Approaches to Literature H-3 – H-24
Essays: Raymond Carver “On Writing,” “Fires”
Jimmy Santiago Baca “Coming Into Language”
Allan Bloom “Books” |
| | 01-25 | Ch. 1: Reading a Story for Its Elements 3, 9-12
John Updike “A & P” 4-9
Kate Chopin “The Story of an Hour” 12-15 |
| Week 3 | 01-30 | Ch. 3: Writing about Fiction 50-73
Writing from Reading H-25 – H-46
Ch. 4: Plot 75, 83-85, 100-101
James Joyce “Araby” 86-90
William Faulkner “A Rose for Emily” 414-419 |
| | 02-01 | Ch. 5: Character 103, 111-117, 140-141
Katherine Anne Porter “The Jilting of Granny Weatherall” 117-123
Willa Cather “Paul’s Case” 123-134 |
| Week 4 | 02-06 | Ch. 6: Setting 143, 150-152, 181
Bernard Malamud “The Magic Barrel” 171-180
Ch. 7: Point of View 183, 195-199, 230-231
Charlotte Perkins Gilman “The Yellow Wallpaper” 220-229 |
| | 02-08 | Ch. 12: American Regionalism and a Sense of Place 382-383
The American West 383
William Kittredge “Thirty-Four Seasons of Winter” 385-391
The American South 413
Flannery O’Connor “A Good Man is Hard to Find” 428-437 |
Week 5 02-13  Ch. 8: Language, Tone, and Style 233, 238-243, 258-259
Raymond Carver “Cathedral” 520-528
Zora Neale Hurston “The Gilded Six-Bits” 541-547
Ch. 9: Theme 261, 270-273, 310-311
Alice Walker “Everyday Use” 608-613

02-15  **Response Paper 1 due**
Ch. 10: Symbol 313, 324-327, 360-361
Tim O’Brien “The Things They Carried” 314-324
John Steinbeck “The Chrysanthemums” 397-402
Ch. 11: Fiction as Social Commentary 362-363

Week 6 02-20  **Exam 1**

02-22  Ch 15: Reading a Poem in Its Elements 2-21
Ch. 17: Writing About Poetry 46-63

Week 7 02-27  Ch. 18: Words 64-90, 96-97
Ch. 19: Voice: Tone, Persona, and Irony 102-121, 131-143

02-29  Ch. 20: Imagery and Symbol 144-162, 174-175

Week 8 03-05  Ch. 21: Figures of Speech 176-204, 208-209
03-07  Ch. 22: Sound, Rhyme, & Rhythm 210-241

Week 9 03-12  Spring Break
03-14  Spring Break

Week 10 03-19  Ch. 23: Fixed Poetic Forms 242-273, 285-287
Ch. 24: Open Form 288-304, 315-318, 324-325

03-21  **Response Paper 2 due**
Ch. 26: Langston Hughes (and the Harlem Renaissance) 356-376
Ch. 28: American Plain Style (Emily Dickinson and Robert Frost) 400-417

Week 11 03-26  **Exam 2**

03-28  Ch. 30: Reading and Viewing a Play in Its Elements 3, 13-21
Susan Glaspell *Trifles* 5-12

Week 12 04-02  *Trifles*

04-04  No class: Independent Research Day

Week 13 04-09  No class: University holiday
04-11   Ch. 33: Ancient Greek Drama (A Case Study on Sophocles) 64-67, 94-101
        Sophocles *Oedipus the King* 67-93

Week 14 04-16   Ch. 34: William Shakespeare (A Case Study) 105, 177-182
        William Shakespeare *Hamlet* 107-116 (to the end of 1.2)

        04-18   *Hamlet* 116-152 (to the end of 3.4)

Week 15 04-23   *Hamlet* 152-177

        04-25   Ch. 35: Modern Drama 285, 340-343, 385-386
        Arthur Miller *Death of a Salesman* 286-340

Week 16 04-30   Henrik Ibsen *A Doll’s House* 343-385

        05-02   **Response Paper 3 due**
        Exam review
        Wrap-up