Policy Statement
ENGLISH 333.090-Fall 2017

Modern American Literature
MWF 10-10:50 Ferguson 271
Instructor: Dr. Christine McDermott
SFASU Department of English

Where To Reach Me:
Phone: 468-2059; I do prefer email correspondence
E-mail: send messages to mcdermotc@sfasu.edu OR cmcdsfaclass@gmail.com
Office Hours: MWF 9-10/TR 1-2/ & by appointment
Office: 227 Liberal Arts North

Official Course Description:
A close study of American Literature from 1914 to 1945. The course will cover literary schools of the period and major authors, such as Frost, Williams, Stevens, H.D., Faulkner, Porter, Hemingway, Dos Passos, and Fitzgerald. Prerequisite: 9 semester hours of English

Required Materials For This Course:

• *Ethan Frome*, Edith Wharton (Norton Critical Edition)
• *In Our Time*, Ernest Hemingway
• *So Big*, Edna Ferber
• *Quicksand*, Nella Larsen
• *Tender is the Night*, F. Scott Fitzgerald

Additional items:
❖ Various handouts provided to you on Anton Chekov, Gertrude Stein, James Joyce, T.S. Eliot & other authors, including academic criticism
❖ Ability to use MLA format
❖ Enthusiasm and the ability to talk in class discussion.
❖ Ability to keep up with reading.
PROGRAM LEARNING OUTCOMES:

As this course may be taken to fulfill a requirement within the English major, the following Program Learning Outcomes will be achieved:

1. The student will demonstrate the ability to read complex texts, closely and accurately. We will read 6 major novels/short story collections as well as supplemental material of the period and discuss these at length. Through class discussion, two papers, and exam answers, you will demonstrate your engagement with the texts.

2. The student will demonstrate the ability to comprehend both traditional and contemporary schools/methods of critical theory and apply them to literary texts to generate relevant interpretations. We will read and discuss secondary sources on each of the major works. Your two papers will evaluate some of these sources. The criticism will also help generate exam questions/responses.

3. The student will demonstrate knowledge of literary history in regard to a particular period of literature—in this case the move to Modernism. I will give you the backdrop of the period through lecture notes, and this will be referred to in the criticism you read as well. Social and cultural contexts (the growth in technology and industry, urban growth, religious questioning, the changes in gender roles) are key to understanding the literature of this time period. In papers and exams, you should be able to articulate these socio-cultural influences.

4. The student will demonstrate the ability to write clear, grammatically correct prose for a variety of purposes in regards to literary analysis. The course requires the ability to analyze primary texts, secondary and tertiary sources. You will also be asked to apply what you have learned on exams.

My Goals for You:

- Familiarize you with a sample of (North) American Literature from the period of 1880-1940
- Familiarize you with how “modernism” differs from “Victorian/19th Century literature” and “post-modernism”
- Familiarize you with the aesthetic and historical shifts of the Modernist period
- Familiarize you with some of the most important influences on American Modernism
- To make you more confident in reading and responding to American Modernist literature.
- To make you more confident in reading and responding to criticism on that literature
- To allow you to articulate your own ideas about this period in literature.
Grading Breakdown

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<tr>
<th>Component</th>
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<tr>
<td>Attendance</td>
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<tr>
<td>Class Discussion</td>
<td>10%</td>
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<tr>
<td>Quizzes</td>
<td>20%</td>
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<tr>
<td>Key Papers (2)</td>
<td>20%</td>
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<tr>
<td>Criticism Papers (2)</td>
<td>20%</td>
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<tr>
<td>Midterm</td>
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<tr>
<td>Final</td>
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NOTE: If a student fails to turn in **two of the major assignments** (papers, exams), the student will receive a grade no higher than a D. This is regardless of other tabulations.

How I Grade

I grade on both content (logic, reasonable tone, use of examples) and form (spelling, verb tense agreements, and sentence structure). Although there will be several, none of my comments are meant to suggest you are a hopeless or stupid writer/student. Rather they are intended to help you improve your ability to articulate your thoughts on paper. Please feel free to ask me to explain any comments I have given you, especially if they do not make sense to you.

A  best written, grammatically correct, insightful  
B  well written, grammatically above average, above average argumentation but not exceptional  
C  average, grammatical errors present, simplistic but not incorrect  
D  written in fragments or run-ons, limited or with errors in terms of writing or in terms of meeting assignment requirements  
F  plagiarized, grammatically unreadable, incomplete, does not fulfill assignment, not handed in by deadline.

ATTENDANCE (5%)

If you aren’t here, I count you as absent. If you are asleep in my class, you are absent. If you are texting or doing other homework, you are absent. Please plan your absences wisely and please inform me if there are extenuating circumstances to you not attending class.

- 0-2 absences = A  
- 3 absences = B  
- 4 absences = C  
- 5 absences = D  
- 6 absences = fail the course  
- sleeping in class = 1 absence  
- texting in class = 1 absence  
- coming in late/leaving early = 1/2 absence*
*Depending on when you leave; after the first five minutes, that’s a full absence. If you arrive for the last 5 minutes, that’s a full absence. If you come in after the first ½ hour of class, that’s ½ an absence. If you can only stay for 25 minutes, that’s ½ an absence.

Being absent is not an excuse for missed information or assignments. You should either e-mail a classmate (or me) to find out what went on in class if you are not able to attend. You should pick up any missed packets or material. You must be responsible for all the material discussed in class on the days you were absent—and for the material for the next class period. You are responsible for all material on exams.

Texting, looking at the cell phone, etc. when others are talking is so obviously not acceptable that I shouldn’t have to put it down here, but you never know. Phones should be kept in pockets, purses, or backpacks—unless you are waiting for a notification during a family emergency (please tell me before class begins). If I catch you texting in class, I will count you as absent and you will receive 0s on your participation/quiz grades. Clearly this would affect your overall grade. Repeat offenders will be dropped a letter grade.

CLASS DISCUSSION (10%)

Let me stress that I’m not looking for “right” answers, just tell me what you think. I like the classroom to be lively, so don’t hold back! If you do not wish to talk in class, know your discussion grade (as long as you appear attentive) will be no higher than a C and your grade in the course will be no higher than a B. If you are in the senior seminar portion, I especially think you should be quite vocal in regards to the material. I grade on:

✶ Ability to discuss the works in class (high priority)
✶ Ability to ask intelligent, thoughtful questions. If you do not understand the story, feel free to ask questions about what it means. Feel free to guess as well (oftentimes you won’t be as off base as you might think).
✶ Engagement with material (have you read?)
✶ Engagement with other students, particularly when they offer ideas (active listening)
✶ Respect for yourself, me, other students.

Remember that, although we are talking about fictional plots and characters, they will often touch on a variety of issues that are part of the human character—and because of that, we get attached to them & what they mean. Tread gently but don’t shy away from your opinion either. There is always a chance that you will think that the person talking is a complete idiot, but then again, someone else may think the same of you, so you’re better off not showing it. Even if you don’t agree with someone, treat them well.
QUIZZES (20%)

- Quizzes are always given at the beginning of class, before class discussion.
- Quizzes relate to the reading, and assigned on the syllabus. They will either be structured as:
  A) true-false, fill in the blank, multiple choice or one word or short phrase answers
  B) one question on the reading material which requires a short paragraph response
  C) a “group quiz”—you’re put into groups & must develop a written & oral response.
- Their purpose is mainly to help you learn to read material for detail. They also give me a good idea of how well you’re doing with the reading.
- You’ll be expected to be able to name any of these: the author, when the story was written and/or published, when the story is set, the characters (their names, personal traits), aspects of the setting, important objects and events.
- Ten question quizzes are graded like this: 10-9=A; 8=B; 7=C; 6=D; 5 or less=F.
  Paragraph answers/group quizzes are graded with A, B, C, D, F.
- If you do poorly on a quiz, I will assume you have not read the assignment on that day which affects your participation grade. There are several, so if you miss or do poorly on one or two, this will not dramatically your grade. If you are continually receiving poor grades on quizzes, but reading the material, please see me for help.

There are NO make-up quizzes.

PAPERS (40%)

Due dates rotate depending on which book your group is assigned. This is not a group assignment, but rather an organizational technique on my part. Both papers are academic responses, rather than a personal responses, and should be formal in tone.

I would like to stress that I am not looking for regurgitated answers in either papers or exams. Try to be fresh & original. (Also, I’m pretty familiar with Spark Notes 😊).

Two Response Papers On Novels/Collections (20%/10% each)
You will be asked to write 2 “key” papers (no less than 2 pages but no more than 3 pages double-spaced) on the main texts of the course. The paper on each novel should take one phrase, image, a piece of dialogue and discuss how that one item is the “key” to the novel’s theme as a whole. If you are doing a collection of short stories, use a “key” that works across all the stories to define the author’s work.
Two Papers On Criticism (20%/10% each)
You will be asked to write 2 papers (no less than 2 pages more than 3 pages double-spaced) on an aspect of a secondary source (critical article, biographical assessment or historical or cultural piece. The paper on the criticism should create a persuasive argument regarding the assessment of the critic. You should either argue logically why you agree with the critique, disagree with it, or why you find some points worthy and others not. This assignment doesn’t ask you to cover every argument, but to chose a key argument with which you can agree or disagree.

All Papers Must:
- Be in essay form (intro, body of evidence, conclusion).
- Be typed, double-spaced in MLA format in Times or Times New Roman 12.
- Have a standard heading top LEFT corner of the page (your name, date, my name, class title).
- Have an original title (DO NOT use the title of the author’s story as your title).
- Include your last name and the page number on each subsequent page (in RIGHT hand corner).
- Be printed in clear ink on good quality paper (mimeo, copy paper, printer paper).
- Be stapled —this lowers the risk of pages of your paper being misplaced.
- Use passages/examples from the novel/story as support.
- Use parenthetical citation.

There is no mystery to writing papers: be professional in your approach, precise in your word choice, neat in your presentation, and follow the guidelines and examples. Always keep copies of what you write for your own protection. Do not give me the original of anything. In the event that your work should be lost, or misplaced, you want to make sure you have a back-up copy.

I will FAIL the following:
- Late papers & assignments (Papers must be ready at the start of class)
- Incomplete papers
- Papers not typed in standard format as listed above
- Papers with an abundance of spelling/grammatical errors
- Plagiarized papers will result in failure of the assignment and the course—as well as notification to the Chair & Dean.

I would also urge you to be sensible in your approach to writing. We will probably joke a lot in class (I tend to be fairly irreverent) but when it comes to the paper, be as serious as possible. You don’t want to use any kind of slang (chicks for women, for example), and you probably don’t want to say offensive things. In other words, remember your audience. I am interested in different approaches, but make sure they can be supported by logical reasoning and examples from the story.
EXAMS (30%)
There will be two exams: a closed-book, in-class midterm (15%) and a closed-book, in-class final (15%) during finals week. Each will test your knowledge of the material (texts, criticism, secondary material, lecture notes, history of period). Each exam may consist of identification of important passages, short answer, or essay questions (there will be a choice of questions in each section to answer). *I will not alter an exam date or give an exam early.*

My Pet Peeves
In the effort of fairness—here’s some things that drive me crazy. Don’t do them and we’ll all have a happy semester! 😊

- People coming in late. It is disruptive and rude. It affects both your attendance grade and your participation grade.
- Talking when others are talking. If someone “has the floor,” he/she is usually trying to make a worthwhile point. It will be in your interest to listen to them because it is both polite and because it may show up on a test question.
- I try to be upfront about expectations and due dates. I write them down on the board, tell you in class and usually on the assignment sheet/syllabus. If you choose not to do something, you will be graded accordingly.
- Okay, here’s the weird one—a lot of you already know it—I can’t stand it when people pack up early. I will try to never hold class over the allotted time, but if I am talking or someone else is, don’t move. Sit and listen—when I say “that’s it for today” you can start closing your book, putting stuff away, or zipping/unzipping your backpacks.
- Meanness, prejudicial comments, etc. Don’t treat anyone in a way you wouldn’t like to be treated yourself. Arrogance, rudeness, general nastiness doesn’t fly here. KINDNESS MATTERS.

Email Etiquette:
When you write to a professor, an email is like a business letter. It is a good idea to put your best foot forward. Here are some tips.

- Make sure you have a subject line; I know I tend to ignore things that don’t have one. So, “English 333” in the subject line is helpful, or “Breanne from 333”
- A salutation is nice: “Hi, Dr. M/Dr. C,” is fine. “Dear Dr. McDermott” is nice, too.
- Be succinct and to the point about what you need: “Could we set up an appointment to talk about why I keep failing quizzes?”
- Make sure you have checked your email for spelling errors/typos
- Don’t use abbreviations (“U r annoying,” for example).
- End with a signature: “Thanks, Breanne”
- Try to avoid writing last minute. If you write an email at 3 am, I won’t answer it before late morning. I usually don’t check or respond to non-personal email between the hours of 8 p.m.-9 a.m. Expect an answer in 12 hours. Do not expect an answer on Saturday.
University Policies

ACADEMIC INTEGRITY (A-9.1)
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.

Definition of Academic Dishonesty
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.

Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

WITHHELD GRADES SEMESTER GRADES POLICY (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.

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, and 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/

ACCEPTABLE STUDENT BEHAVIOR
Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.
Last Words
College (and life!) can be very demanding. So, while keeping your goals in mind, also take the time to take care of yourself. You won’t succeed if you spread yourself too thin. So be good to you, and when things get bleak remember to relax and have fun! 😊

Calendar for 333.090
(subject to change)

WEEK ONE
8/28  M  Introduction to course.
FOR NEXT TIME: No reading; buy notebook, books, etc.

8/30  W  Lecture on 19th century.

9/1   F  Lecture on 19th century and Modernist reaction. Discuss papers/prompts
FOR NEXT TIME: Read precursor selection (handout)

WEEK TWO
9/4   M  Labor day. NO CLASS MEETING.

9/6   F  Discuss precursors.
FOR NEXT TIME: Read Edith Wharton's Ethan Frome (3-44)

9/8   M  Quiz. Discuss Ethan Frome.
FOR NEXT TIME: Read Ethan Frome (44-74). I’d suggest reading Read Elizabeth Ammons’ “Ethan Frome as Fairy Tale” (145-157) or Judith Fryer's “The Spaces of Ethan Frome” (157-170) so you don't get bogged down.

WEEK THREE
9/11  M  Quiz. Discuss Ethan Frome. GROUP A turns in Key Paper
FOR NEXT TIME: Read Elizabeth Ammons’ “Ethan Frome as Fairy Tale” (145-157) and Judith Fryer's “The Spaces of Ethan Frome” (157-170)

9/13  W  Quiz. Discuss Ethan Frome criticism. GROUP B turns in Critical Response.
FOR NEXT TIME: Read selection on Stein and Joyce (handout)

9/15  F  Discuss Stein and artistic movements.
FOR NEXT TIME: Read Sherwood Anderson’s Winesburg, Ohio (5-53)

WEEK FOUR
9/18  M  Quiz. Discuss Winesburg, Ohio.
FOR NEXT TIME: Read Winesburg, Ohio (53-105)

9/20  W  Quiz. Discuss Winesburg, Ohio
FOR NEXT TIME: Read Winesburg, Ohio (105-end)
9/22 F  Quiz. Discuss *Winesburg, Ohio*. **GROUP C turns in Key Paper.**
**FOR NEXT TIME:** Read Sally Adair Rigsbee’s article (178-188) and David Stouck’s article 211-229). Group D writes paper on Adair or Stouck article.

**WEEK FIVE**

9/25 M  Quiz. Discuss criticism. **GROUP D turns in Critical Response FOR NEXT TIME:**

9/27 W  WWI Lecture
**FOR NEXT TIME:** Read Hemingway’s *In Our Time*. (“Indian Camp” to “Soldier's Home”)

9/29 F  Quiz. Discuss *In Our Time*
**FOR NEXT TIME:** Read Hemingway (“The Revolutionist” to “Cross Country Snow”)

**WEEK SIX**

10/2  M  **CATCH-UP DAY.**

10/4  W  Quiz. Discuss *In Our Time*
**FOR NEXT TIME:** Read “My Old Man” to “L’Envoi. Group B prepares Key Paper.

10/6  F  Quiz. Discuss *In Our Time*. **GROUP B turns in Key Paper.**
**FOR NEXT TIME:** **Read on supplemental material on In Our Time** (pdf/handout). Group A prepares Critical Response.

**WEEK SEVEN**

10/9  M  Quiz. Discuss Hemingway Criticism. **GROUP A turns in Critical Response.**
**FOR NEXT TIME:** *Study for Exam.*

10/11 W  MIDTERM
**FOR NEXT TIME:** Read Edna Ferber’s *So Big* (Ch 1-5, to page 65)

10/13 F  Quiz. Discuss *So Big*
**FOR NEXT TIME:** Read *So Big* (Ch 6-12, pages 66-150)

**WEEK EIGHT**

10/16 M  Quiz. Discuss *So Big*
**FOR NEXT TIME:** Read *So Big* (Ch 13-16, pages 151-212)

10/18 W  Quiz. Discuss *So Big.*
**FOR NEXT TIME:** Read *So Big* (Ch 17-end, from 213). Group D prepares Key Paper

10/20 F  Quiz. Discuss *So Big*. **GROUP D turns in Key Paper**
**FOR NEXT TIME:** Read supplemental material on *So Big* (pdf/handout). Group C prepares Critical Response.
**WEEK NINE**

10/23 M  Quiz. Discuss *So Big* criticism. **Group C turns in Critical Response.**
**FOR NEXT TIME:** No reading.

10/25 W  Lecture/Harlem Renaissance & Southern Literature
**FOR NEXT TIME:** Read assigned stories (pdf/handout)

10/27 F  Quiz. Discuss stories.
**FOR NEXT TIME:** Read Larsen’s *Quicksand* (5-44)

**WEEK TEN**

10/30 M  Quiz. Discuss *Quicksand*  
**FOR NEXT TIME:** Read *Quicksand* (45-130). Group A prepares Key Paper.

11/1 W  Quiz. Discuss Larsen's *Quicksand*. **Group A turns in Key Paper**  
**FOR NEXT TIME:** Read supplemental material on Larsen (pdf/handout). Group B prepares critical response paper.

11/3 F  Quiz. Discuss Larsen criticism. **Group B turns in Critical Response.**  
**FOR NEXT TIME:** Read Fitzgerald’s *Tender is the Night* (Book One, pages 3-112)

**WEEK ELEVEN**

11/6 M  CATCH-UP DAY

11/8 W  Quiz. Discuss *Tender is the Night.*  
**FOR NEXT TIME:** Fitzgerald’s *Tender is the Night.* (Book Two, pages 113-235)

11/10 F  Quiz. Discuss *Tender is the Night.* **FOR NEXT TIME:** Read Fitzgerald’s *Tender is the Night* (Book Three, pages 236-315). Groups B & D prepare Key Paper.

**WEEK TWELVE**

11/13 M  Quiz. Discuss *Tender is the Night*. **Groups B & D turn in Key Paper**  
**FOR NEXT TIME:** Read articles on Fitzgerald (pdf/handout). Groups A & C prepare Critical Response.

11/15 W  Quiz. Discuss *Tender is the Night* criticism. **Groups A & C turn in Critical Response.**

11/17 F  Lecture on cultural shifts.  
**FOR NEXT TIME:** Read assigned story.

**WEEK THIRTEEN-THANKSGIVING BREAK**
WEEK FOURTEEN
11/27 M Quiz. Discuss assigned story.
FOR NEXT TIME: Read William Faulkner's "Barn Burning" and "A Rose for Emily"

11/29 W Quiz. Discuss Faulkner.
FOR NEXT TIME: Read Faulkner's "Hair" and "Dry September". Group C prepares Key Paper.

12/1 F Quiz. Discuss Faulkner. Group C turns in paper

WEEK FIFTEEN
FOR NEXT TIME: Read stories by Mary McCarthy.

12/6 W Quiz. Discuss McCarthy.
FOR NEXT TIME: Think about what you want to ask about the exam.

12/8 F Exam Prep
GROUP A: Bre, Charlene, Fansler, Matthew, Sarah B.

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<td>Critical Response</td>
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GROUP B: Alandria, Amanda, Josh, Gus, Sydney

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GROUP C: AJ, Angelica, Brenna, Jennifer, Kimberly, Lauren

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GROUP D: Alfred, Dan S., Dontavia, Hannah, Riley, Tennessee

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