English 200 Introduction to Literature

English 200.750 Fall 2019 Syllabus

Instructor: Mrs. Annaliese Chaudhuri

Meeting time: Tu/Th 7:30-8:45

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Office: N/A

Office hours: T/Th 10:00-12:30 by email

Required Materials:

*The Norton Introduction to Literature, Shorter Thirteenth Edition*
Kelly J. Mays
W. W. Norton & Company, Inc.
ISBN: 978-0-393-66492-8

A schedule of the required readings is posted on D2L.

Bring reading and writing materials to class every day so you can participate in class discussion, take notes, or do in-class writing assignments. Not bringing reading or writing materials with you will end up affecting your grade.

Recommended Materials:

A flash drive or access to an online drive (such as Google Drive) for making backup copies of your assignments. Creating safety nets ahead of time will help you reduce stress in the long run.

Course Description:

“Introduction to Literature’ (3 credits) typically meets three times each week in 50-minute segments or twice each week in 75-minute segments for 15 weeks, and also meets for a 2-hour final examination. Students have theme-based weekly literary readings, including poetry, short fiction, non-fiction, and drama. Students are expected to read these literary selections and prepare for weekly discussions; they will take a short quizzes, and discussions and other activities will take place during the week. In addition to the quizzes and post discussions, students will take exams over four thematic units, and will submit two short papers involving a number of their readings, and one substantial research paper. These activities average at a minimum 6-8 hours of work each week to prepare for and fully participate in this course.”
This course will introduce you to the sublime stuff known as literature, including short stories, poetry, a novel, and a selection of plays. You will learn, together, how to become better readers of literature, understanding how the process of reading works. You will, through the employment of attentive reading and re-reading, and the application of critical thinking skills, learn to read beyond the surfaces of literary texts; to appreciate and understand them in ways more complex than "what happens in it" or "what it means." We will begin to explore the complex sets of interactions that go into the composition and the consumption of a literary work. You will also gain the necessary understanding of literary techniques and terminology, and hone the necessary skills of communication to talk and write intelligently and coherently about what you read. If all goes well, we will all become better readers, better writers, and better thinkers.

Verbal contributions during in-class discussions and writing assignments are the most important tools for demonstrating critical analysis, which is why they are weighted heavily in the grading breakdown for the course. After completing this course, students will be able to use their written and verbal critical analysis skills they've developed to address more topics or situations than just literature.

**General Education Core Curriculum Objectives:**
In any given semester, one or more of the following Core Curriculum Objectives for the English Foundational Component Area in Language, Philosophy, and Culture may be assessed. These objectives are:
1. Critical Thinking: Creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.
2. Communication Skills: Effective development, interpretation and expression of ideas through written, oral and visual communication.
4. Personal Responsibility: The ability to connect choices, actions and consequences to ethical decision-making.

**English Program Learning Outcomes**
As ENG 200 is a core course, English Program Learning Outcomes do not apply; English majors or minors, seeking to fulfill sophomore-level literature requirements, should enroll in ENG 211, 212, 221, 222, 229, 230, or 233H.

**Student Learning Outcomes for ENG 200:**
By the end of the course, students should be able to:
1. Exhibit an understanding of and appreciation for key works in literature, as evidenced in daily work and quizzes, course discussions, written assignments, and/or examinations (this outcome aligns to the Core objective of Critical Thinking and Communication);
2. Students will demonstrate an understanding of periodization, theme, genre, motif, and so on, in literature, as evidenced in daily work and quizzes, course discussions, written assignments, and/or examinations. Periodization, for example, is not merely an historical consideration, as defined by events, persons, or dates; furthermore, literature encompasses a spectrum of thematic, genre, and literary considerations. Thus, students will demonstrate
an understanding that historical, cultural, spiritual, and ethical issues, among others, shape human experiences and impact motivations (this outcome aligns to the Core objective of Critical Thinking and Communication as well as Personal Responsibility and Social Responsibility);

3. Students will read literature with increased critical acumen, as evidenced in daily discussions of readings and in responsive essays (this outcome aligns to the Core objective of Critical Thinking and Communication); and

4. Students will be able to respond to literature with facility, both orally and on paper, on important thematic considerations having to do with literary and historical milieu, culture, human responsibility, morality, ethics, and the manner and causes by which humans interact with one another (this outcome aligns to the Core objective of Social Responsibility and Personal Responsibility).

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**COURSE POLICIES**

Mr. Mau and other proctors will be helping me facilitate this course and the time they are taking to work with us on this course is invaluable to me and they are to be given every respect and courtesy. Misbehavior or lack of cooperation while Mr. Mau or another proctor is in charge will result in disciplinary action.

If Mr. Mau or another proctor asks you to do something, you need to listen to them. Refusing to cooperate with either Mr. Mau, myself, or another proctor on a regular class day will result in being given an absence for that class day.

**Attendance is mandatory.**

- If you receive seven (7) absences, you will fail the class.
- Keeping up with your attendance is your responsibility.
- Coming to class late or leaving class early will result in an absence except in the case of Dr./medical appointments of any kind, family emergencies, illness, or an event or service sponsored or required by the high school. If you have an excuse that doesn’t meet these criteria but you feel should be excused, you may email me about it.

If you are sleeping in class, you are absent.
If you are being disruptive (this includes unnecessary technology use) in class, you are absent.
Do not pack up until you are instructed to do so.
No headphones/earbuds unless I say.
Check your e-mail and our D2L course page every day if not every other day.

Course Requirements:
Your reading of each day’s assignment will be explicitly tested during practically every session in some manner, whether through quizzes, written responses, or through course discussions.

Grades will be computed in the following fashion:

**Grading Breakdown**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion (in-class verbal discussion/writing/D2L chat rooms or boards)</td>
<td>36 %</td>
</tr>
<tr>
<td>Quizzes and Exams</td>
<td>34 %</td>
</tr>
<tr>
<td>Response Essays and Research Essay</td>
<td>30 %</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100 %</strong></td>
</tr>
</tbody>
</table>

**Attending class does not equate to class participation.** You’ll notice that there is no grade set aside for attendance or participation (but usually quizzes and discussion grades are used to measure participation). This means that you must maintain a healthy quiz and discussion grade in the course just to pass the course. There will be assigned reading and questions to help you feel more prepared for what you might want to contribute during class. Taking notes on your readings, highlighting, etc. can help you a lot with making sure that you can verbally contribute. Asking questions that pertain to discussion is also an appropriate way to be part of class discussion.

**Don’t let electronic devices (phones, earbuds/headphones, tablets, laptops, etc.) distract you in class, or let them become a distraction to me or other students in class.**

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**Grading Standard:**

A: 90-100: Students earning the grade of an A on any assignment will have completed work that obviously demonstrates a more than average understanding of the course material and completion of all aspects and requirements of the assignment. The grade of an A is reserved for that work which expertly displays one’s ability to engage the ideas at hand, recognize and dialogue about the complications of such ideas, and translate such dialogue into clear, academic prose that is free of stigmatized errors.

B: 80-89: Students earning the grade of a B on any assignment will have completed work that demonstrates a more than average understanding of the course material and completion of all aspects and requirements of the assignment. The grade of a B is reserved for that work which adeptly displays one’s ability to engage the ideas at hand, recognize and dialogue about the complications of such ideas, and translate such dialogue into clear,
academic prose that is free of stigmatized errors. However, the level of thought, while still above average, may fluctuate in terms of analytic abilities and expression.

C: 70-79: Students earning the grade of a C on any assignment will have completed work that demonstrates an average understanding of the course material and completion of all aspects and requirements of the assignment. The grade of a C is reserved for that work which displays one's ability to engage the ideas at hand (more so through summary and response rather than analysis), recognize and dialogue about the complications of such ideas (however, the complications recognized will focus more on surface level issues rather than the greater whole), and translate such dialogue into clear, academic prose that is free of stigmatized errors. As can be seen from this description, the level of thought will be acceptable and display that a student has read the assignment, but his/her analytic abilities and level of expression will not be nearly as complicated nor developed. Instead, C work will display a student’s hold to traditional methods of expression (simpler construction of sentence and paragraph development) and a struggle to develop complex, critical thinking skills.

D: 60-69: Students earning the grade of a D on any assignment will have completed work that demonstrates a below average understanding of course material and a lack of completion of all aspects and requirements of the assignment. The grade of a D is reserved for that work which displays one’s struggle or refusal to engage the ideas at hand, simply summarizes the work under study with no actual recognition of or dialogue about the complications of such ideas, and the translation of ideas into writing is completed in such a convoluted manner that the audience will have difficulty following the conversation.

F: 0-59: Students earning the grade of a F on any assignment will either not have completed the assignment, will have completed the assignment but not followed the guidelines, or will have completed the assignment and demonstrated a complete misunderstanding of the course material. In this case, it will be obvious that the student has either not completed the required reading and/or given him/herself enough time to develop the work. The grade of a F is reserved for that work which does not engage the issues at hand, offers a base (not complete) summary of the work at hand with no critical engagement, and the translation of ideas into writing is either incomplete or the audience will be unable to follow the conversation. It is important to remember that a student can receive 0 out of 100 points. In the case that a student only partially completes an assignment or completes a work (in terms of page length, but not purpose) s/he may receive 0 points.

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 available to help SFA students succeed.

**Academic Integrity (A-9.1):** Academic integrity is the 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.

**Plagiarism:** If you use ideas or words that are not your own, you *must* give full and proper credit. The use of “essay rewriter” or paraphrasing software is *expressly forbidden.*

If you plagiarize, you will almost certainly get caught. If you get caught, you will earn a zero for the assignment, and you will fail the course. You will not be able to “rewrite” a plagiarized assignment. It doesn’t matter if it’s a homework assignment or a major paper. It doesn’t matter if you plagiarized a few lines or the whole paper. Cheating on quizzes also is a form of academic dishonesty. *Your misconduct will be reported and documented to the university and will result in disciplinary action and could result in expulsion from the university.*

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/4.1-student-academic-dishonesty.pdf](http://www.sfasu.edu/policies/4.1-student-academic-dishonesty.pdf).

**Withheld Grades Policy (A-54):**

The following is taken from SFASU’s Policy Manual (2012), “Semester Grades Policy” (A-54):

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 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/.

Tentative Fall 2019 Schedule

Week 1 (Aug. 27-29)

Tues. Aug. 27 - Review the syllabus and overall schedule/structure of the course, complete the Introductory survey in class.
Homework: Review the syllabus on your own (pay special attention to policies on grade distribution, discussion, quizzes, late work, and plagiarism/academic dishonesty), add anything you might have left out on the discussion board, Read Robert Browning’s "My Last Duchess" (pg. 1132)
Thurs. Aug. 29 - Discuss Robert Browning’s "My Last Duchess" and review the assessment formatting. Read over, engage, and discuss pgs. 16-47.
Homework: Read pgs. 49-74, implement what you learned about taking notes as you are reading, pay attention particularly to the discussion questions in the textbook for the stories from Paley and Chekhov and Paley’s response to her own story. Also be ready to discuss O’Brien’s story on Tuesday.

Week 2 (Sept. 3-5)

Tues. Sept. 3 - Discuss pgs. 49-74 using your notes as you took as you were reading, engage in the discussion questions in the textbook for the stories from Paley and Chekhov and Paley’s response to her own story. Discuss O’Brien’s story as well. Go over pgs. 75-83 in class if time.
Homework: Review as needed pages 75-83 in the textbook (definitely bookmark the section on 82-83 on questions about plot), read pg. 83 (from Ellison’s bio) to pg. 114 (the end of the discussion questions for Baldwin). Pay attention to the discussion questions for both stories. Be ready to discuss both Ellison and Baldwin on Thursday.
Thurs. Sept. 5 - Discuss Ellison and Baldwin
Homework: Read pgs. 114-143 and pay attention to the discussion questions for the stories and the sample student essay. Be ready to discuss all of the assigned reading on Tuesday.

Week 3 (Sept. 10-12)

Tues. Sept. 10 - Discuss pgs. 114-143 and pay attention to the discussion questions for the stories and the sample student essay.
Homework: Read pgs. 145 and 152-168. Pay attention to the discussion questions for the stories and consider what you've learned so far from chapters 1 and 2 about fiction and the two stories you are reading for homework. Also think about the theme of "Initiation." Be ready to discuss these things on Thursday.


Homework: Read pgs. 192-209, pay attention to the discussion questions and think about the story's relationship to chapter three's topic of narration and point of view (feel free to also consider the topics of plot and reading, writing, responding from previous chapters one and two). Also read pgs. 210-217 covering chapter 3 on "character" (mark/take notes on anything that you feel will help you read the other stories in this chapter).

Week 4 (Sept. 17-19)

Tues. Sept. 17 - Discuss pgs. 192-209, the discussion questions, and the story's relationship to chapter three's topic of narration and point of view (feel free to also consider the topics of plot and reading, writing, responding from previous chapters one and two). Also discuss pgs. 210-217 covering chapter 4 on "character."

Homework: Using your Chapter 4 notes, read and take notes on pgs. 230-257. Be prepared for class discussion over the three stories both in terms of what we're learning in chapter 4 as well as your impressions of each story overall.

Thurs. Sept. 19 - Discuss pgs. 230-257. Also cover pgs. 380-385 and pgs. 429-433 (the intros to chapters 6 and 7 basically) in class

Homework: Review the information/your class notes from chapters 6 and 7 and use them to analyze the stories on pages 397-425 and the stories on pages 477-491 and 508-511. Pay attention to the discussion questions for each story as well. Be ready to discuss all four stories and the things we have learned from chapters 6 and 7 in class on Tuesday.

Week 5 (Sept. 24-26)

Tues. Sept. 24 - Discuss chapters 6 and 7 and their relationship to the stories on pages 397-425 and the stories on pages 477-491 and 508-511. Review the discussion questions for each story as well.

Homework: Read all of chapter 10 (pgs. 607-642), pay attention to the discussion questions on each reading in the chapter. Fiction exam in class on Thursday and Fiction response essay due by Thursday.

Thurs. Sept. 26 - Fiction exam in class and fiction response essay due today. Discuss all of chapter 10 in class.

Homework: Read pgs. 730-768, pay attention to the different types of poetry that are presented (narrative poetry, dramatic poetry, lyric poetry, etc.), pay attention to the Ars Poetica examples, be familiar with the poem "On Her Loving Two Equally" and read over its breakdown but don't stress out over studying it (skim the sample student essays on this poem, just be aware of the main arguments and their support). Fiction Exam is on Tuesday.

Week 6 (Oct. 1-3)
Tues. Oct. 1 – Discuss pgs. 730-768, go over the different types of poetry that are presented in the chapter (narrative poetry, dramatic poetry, lyric poetry, etc.), go over the Ars Poetica examples, go over the poem "On Her Loving Two Equally," read over its breakdown and the sample student essays on this poem.

Homework: Read pgs. 769-794 (Ch. 12), pay attention to the different poem types in terms of who the speaker of the poem is, who the writer is (if applicable), and the album of talking about gender in poetry. Pay attention to any discussion questions, as always. Read the poem "Barbie Doll" on page 1151. Be ready to discuss everything on Thursday.

Thurs. Oct. 3 - Discuss pgs. 769-794 (Ch. 12), go over the different poem types in terms of who the speaker of the poem is, who the writer is (if applicable), and the album of talking about gender in poetry and the poem "Barbie Doll."

Homework: Read pgs. 795-828 (Ch. 13 and the Homelands Album), pay attention to the poem examples for each "setting" type, the main theme of the album. Always pay attention to any discussion questions that are presented.

**Week 7 (Oct. 8-10)**

Tues. Oct. 8 - Discuss pgs. 795-828 (Ch. 13 and the Homelands Album), go over the poem examples for each "setting" type, the main theme of the album.

Homework: Read pgs. 830-853 (Ch. 14 and the Family Album), pay attention to the theme and tone topics for the poem examples, be thinking about the theme of family in the poems for that album. Pay attention to the discussion questions.

Thurs. Oct. 10 - Discuss pgs. 830-853 (Ch. 14 and the Family Album), go over the theme and tone topics for the poem examples, go over the theme of family in the poems for that album.

Homework: Read pgs. 854-877 (Chapters 15 and 16), pay attention to the poem examples for the topics in both chapters and their discussion questions. Be ready to discuss everything on Tuesday.

**Week 8 (Oct. 15-17)**

Tues. Oct. 15 - Discuss pgs. 854-877 (Chapters 15 and 16), go over the poem examples for the topics in both chapters and their discussion questions.

Homework: Read pgs. 884-889, 896-898, 899-913 and 919-929 (only some of chapters 17 and 18, but all of the words and music album basically). Pay attention to discussion questions, the poem examples for the topics on symbol and sound, and the theme of the album.

Thurs. Oct. 17 - Discuss pgs. 884-889, 896-898, 899-913 and 919-929 (only some of chapters 17 and 18, but all of the words and music album basically). Go over the discussion questions, the poem examples for the topics on symbol and sound, and the theme of the album.

Homework: Read pgs. 930-944 (part of chapter 19), 951-963 (all of chapter 20), 965, 969, 971, 974 (sonnet introduction and some poems from the album), 977 (Haiku introduction), 978 (one haiku four translations) - end of 980, and 983. Be ready to discuss the topics and poem examples covered in chapters 19 and 20, the selected poems from the sonnet and haiku albums, and any discussion questions.
Week 9 (Oct. 22-24)

Tues. Oct. 22 - Discuss pgs. 930-944 (part of chapter 19), 951-963 (all of chapter 20), 965, 969, 971, 974 (sonnet introduction and some poems from the album), 977 (Haiku introduction), 978 (one haiku four translations) - end of 980, and 983. Be ready to discuss the topics and poem examples covered in chapters 19 and 20, the selected poems from the sonnet and haiku albums, and any discussion questions.

Homework: Read pgs. 1055-1064. Pay attention to the illustrated copy of William Blake's poems, the contrasts between songs of innocence and songs of experience, pay attention to discussion questions.

Thurs. Oct. 24 - Discuss pgs. 1055-1064 (all of chapter 22). Go over the illustrated copy of William Blake's poems, the contrasts between songs of innocence and songs of experience, go over discussion questions.

Homework: Read pgs. 1065-1101 (all of chapter 23). Be ready to discuss the overall topic of the Harlem Renaissance, the chapter's example poems, and the context works as well. Always pay attention to the discussion questions.

Week 10 (Oct. 29-31)

Tues. Oct. 29 - Discuss pgs. 1065-1101 (all of chapter 23). Go over the overall topic of the Harlem Renaissance, the chapter's example poems, and the context works as well. Look at the sample student essay.

Homework: Read pgs. 1102-1130 (all of chapter 24). Pay attention to this chapter's topic overall, the example poem, and the critical readings of the poem. Pay attention to discussion questions. Poetry exam on Thursday and poetry response essay due on Thursday.

Thurs. Oct. 31 – Poetry exam in class today and poetry response essay due today.

Discuss pgs. 1102-1130 (all of chapter 24). Go over this chapter's topic overall, the example poem, and the critical readings of the poem.

Homework: Read pgs. 1194-1230 (all of chapter 25 and part of chapter 26). Pay attention to the topics covered in both chapters, the example drama works in each chapter, and any discussion questions. Look at the sample student essays.

Week 11 (Nov. 5-7)

Tues. Nov. 5 - Discuss pgs. 1194-1230 (all of chapter 25 and part of chapter 26). Go over the topics covered in both chapters, the example drama works in each chapter, and any discussion questions. Look at the sample student essays.

Homework: Keeping the first part of chapter 26 that you read in mind, read pgs. 1230-1282. Be ready to discuss all of the play in class on Thursday. Pay attention to any discussion questions.

Thurs. Nov. 7 - Discuss the play from homework and its relationship with chapter 26’s information.

Homework: Keeping in mind the information from chapter 26, read pgs. 1283-1331. Be ready to discuss this play and its relationship to chapter 26 and the previous play from this same chapter.
Week 12 (Nov. 12-14)

Tues. Nov. 12 - Discuss pgs. 1283-1331 and its relationship to chapter 26 and the previous play from this same chapter.
Homework: Read pgs. 1600-1634, be ready to discuss the play on Thursday. Pay attention to discussion questions.
Thurs. Nov. 14 - Discuss pgs. 1600-1634 and its discussion questions.
Homework: Keeping in mind what you just read in Antigone, read pgs. 1635-1664 and be ready to discuss these critical writing pieces about Antigone in class on Tuesday.

Week 13 (Nov. 18-22)

Tues. Nov. 18 - Discuss pgs. 1635-1664 and their relationship with Antigone. Look at the sample student essay.
Homework: Read pgs. 1758-1797 and be ready to discuss this play's relationship with Antigone in class on Thursday.
Thurs. Nov. 22 - Discuss pgs. 1758-1797 and its relationship with Antigone.
Homework: Read pgs. 1496-1573 and be ready to discuss this play and the beginning of this chapter on Tuesday when we get back from Thanksgiving break.

Week 14 (Nov. 26-28)
Thanksgiving

Week 15 (Dec. 3-5)

Tues. Dec. 3 - Discuss pgs. 1496-1573 in class.
Homework: Keeping in mind the beginning of chapter 28 and the play that you just read, read pgs. 1573-1599. Drama exam on Thursday.
Thurs. Dec. 5 – Drama exam in class. Discuss pgs. 1573-1599 and its commentary on chapter 28 and its play.
Homework: Work on your final essay, due on Tuesday. Read chapters 30, 33, and 34 as you write.

Week 16 Finals Week (Dec. 10-12)
Tues. Dec. 10 - Final essay due in the evening, last day of class