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

Instructor: Ms. Kimberly Verhines
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Office Hours: M W F 9:00-11:00, or by appointment

Schedule:
This class is Section 004, and it meets Monday and Wednesday from 1:00 to 2:15 in Ferguson 378.

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.

General Education Core Curriculum Objectives:
This course has been selected to be part of Stephen F. Austin State University’s core curriculum. The Texas Higher Education Coordinating Board has identified six objectives for all core courses:

- Critical Thinking: Creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information;
- Communication Skills: Effective development, interpretation, and expression of ideas through written, oral, and visual communication;
- Empirical and Quantitative Skills: Manipulation and analysis of numerical data or observable facts resulting in informed conclusions;
- Teamwork: Ability to consider different points of view and to work effectively with others to support a shared purpose or goal;
- Social Responsibility: Intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities; and,
- Personal Responsibility: The ability to connect choices, actions, and consequences to ethical decision-making.

SFA is committed to the improvement of its general education core curriculum by regular assessment of student performance on these six objectives, and this assessment will be based on student work from all core curriculum courses.
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.

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 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 American 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 two 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.

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.

Course Policies:
**Attendance and Behavior:** You are expected to 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, use electronic devices 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). If you miss an excessive amount of classes—or fail to turn in assignments—I may refer you to the Early Alert Program, which provides students with recommendations for resources or other assistance available to help SFA students succeed. For specific information regarding attendance and excused absences, see policy 6.7.
I will not allow any disruptive behavior to interfere with my ability to teach or conduct class, or with the ability of your classmates to learn from the instructional program. Unacceptable or disruptive behavior will not be tolerated, and if you interfere with the learning environment I will insist that you leave the class; you will also be subject to judicial, academic, or other penalties. I have full discretion over what is considered unacceptable or inappropriate behavior, but a simple rule of thumb is to use common sense about language, attire, and showing respect and courtesy to others. At the very least, turn off cell phones and other electronic devices during the scheduled class time. If you repeatedly use your cell phone or other electronic devices improperly during class time, you will be counted absent for the day. For further reference, see the Student Code of Conduct, policy 10.4.

**Grammar and Mechanics:** This is a college English course, and your work must evidence college-level work.

**Academic Integrity:** Cheating and plagiarism will not be tolerated. In part, the following is taken from the University Policy and Procedures Manual (online), Section 4.1:

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.

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.*

**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.

**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, but you must make your individual concerns known to me.
**Grade Determination:**

Classroom Participation and Interaction (Informed Discussions, group activities) \( (100) \)
Daily Work (short written assignments, quizzes, discussion posts) \( (300) \)
Three Essays (100 points each) \( 300 \)
Three Exams (100 points each) \( (300) \)
Total \( (1000) \)

**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/.
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. Challenge Questions may be required at any time, and there are no make-ups for unexcused absences or tardiness.

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
01-21 No classes: University holiday
01-23 Introduction to course: review of syllabus
Overview of Critical Approaches to Literature

Week 2
01-28 Essays (supplemental texts): Raymond Carver “On Writing,” “Fires”
Jimmy Santiago Baca “Coming Into Language”
Allan Bloom “Books”
01-30 Introduction: What Are Stories? How Do You Read Stories? xi-xii
How Do You Write About Stories? xxvii-xxviii
Kate Chopin “The Story of an Hour” 98
John Updike “A & P” 460

Week 3
02-4 Point of View xiii-xvi
Theme, Meaning, and Interpretation xxviii-xxxi
Z.Z. Packer “Brownies” handout
Katherine Anne Porter “The Jilting of Granny Weatherall” 397
02-6 Character xvi-xviii
Flannery O’Connor “A Good Man is Hard to Find” 352
Raymond Carver “Cathedral” 61

Week 4
02-11 Plot xviii-xxii
T.C. Boyle “Greasy Lake” Handout
William Faulkner “A Rose for Emily” 133
02-13 Setting xxii-xxiii
The Writing Process (specifically, Section 6. Citation) xxxi-xliii
Bobbie Ann Mason “Shiloh” 230
Charlotte Perkins Gilman “The Yellow Wallpaper” 150

Week 5
02-18 Symbolism xxiii-xxvi
Tim O’Brien “The Things They Carried” 333
John Steinbeck “The Chrysanthemums” 448
02-20 Motifs and Theme xxvi-xxvii
Alice Walker “Everyday Use” 469
Joyce Carol Oates “Where Are You Going, Where Have You Been?” 316
Week 6 02-25  **Essay 1 due**
Ernest Hemingway “Hills Like White Elephants” 180
Edith Wharton “Roman Fever” 488

Week 7 02-27  **Exam 1**

03-6  Tone xxviii-xxix
How Do You Write About Poems? xlviii-li
The Writing Process (specifically, Section 7. Quotation and Citation) li-lxv

Week 8 03-11  Imagery xxix-xxxiii; Metaphors xxxiii-xxxv; Symbols xxxv-xl
03-13  Structure xl-xliv; Rhyme and Stanzas xliv-xlvi

Week 9 03-18  Spring Break
03-20  Spring Break

Week 10 03-25  Subgenres xlvi-xlviii
03-27  Gwendolyn Brooks, Langston Hughes (and the Harlem Renaissance)
Emily Dickinson, Robert Frost

Week 11 04-1  **Exam 2**
04-3  Introduction: What Is Drama? ix
The Provincetown Players xxxiv-xxxv
Susan Glaspell *Trifles* 253

Week 12 04-08  **Essay 2 due**
*Trifles*

04-10  How Do You Write About Plays? xxxvii-xlii
The Writing Process (specifically, Section 6. Citation) xlii-liv
Dramatic Conventions Then and Now x
Cultural Context and Page versus Stage x-xiv
The Parts of a Play xiv-xvii

Week 13 04-15  Character xvii-xix
Spectacle xix-xx
Symbolism xx-xxiii

04-17  Major Moments in the History of Theater: Greek Theater xxvii-xxx
Sophocles *Oedipus the King* 3
| Week 14 | 04-22 | Tragedy and Elizabethan Theater xxiii-xxvi, and xxx-xxxii  
William Shakespeare *Hamlet* 53 (to the end of 1.2) |
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<td><em>Hamlet</em> (to the end of 3.4)</td>
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<td>Week 15</td>
<td>04-29</td>
<td><em>Hamlet</em> (conclude)</td>
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|         | 05-1  | Nineteenth-Century Middle-Class Theater xxxii-xxxiv  
Henrik Ibsen *A Doll House* 181 |
| Week 16 | 05-6  | Contemporary American Theater and Regional Theaters xxxv-xxxvii  
Arthur Miller *Death of a Salesman* 357 |
|         | 05-8  | **Capstone Essay due**  
Exam review  
Wrap-up |
| **Final Exam** | 05-15 | **Final Exam**  
1:00 p.m. - 3:00 p.m. |