Introduction to Literature
English 200.006

Department of English, SFASU

Instructor: Ms. Deborah Bush

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Other times by appointment

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Class Meeting Times & Places:

200.006 F181 MWF 10:00-10:50

COURSE DESCRIPTION

General Bulletin 2018 - 2019

Introduction to Literature – Readings in literary genres, such as poetry, drama, short story, novel. Prerequisite: 6 semester hours of English, ENG 131, ENG 132.

General Education Core Curriculum
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 Skills, Communication Skills, Empirical and Quantitative Skills, Teamwork, Personal Responsibility, and Social Responsibility. SFA is committed to the improvement of its general education core curriculum by regular assessment of student performance on these six objectives.

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 world literature, as evidenced in daily work and quizzes, course discussions, written assignments, and/or examinations;
2. Students will demonstrate an understanding of periodization in world literature, as evidenced in daily work and quizzes, course discussions, written assignments, and/or examinations. Periodization is not merely an historical consideration, as defined by events, persons, or dates; students will demonstrate an understanding that historical, cultural, spiritual, and ethical issues, among others, shape human experiences and impact motivations;
3. Students will read literature with increased critical acumen, as evidenced in daily discussions of readings and in responsive; 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.

I. REQUIRED MATERIALS.

A. Texts

   The text is not a suggest, not a recommendation – It Is A Requirement. If you do not have the text in class when we are discussing material from it, you will receive a 0 for participation. Participation book quizzes will be given.

B. Materials
1. standard white loose leaf paper
2. black or blue pen

II. COURSE CONTENT

A. Essays

   Students will write two essays: A Character Analysis, assigned February 11 and due February 22, and a Short Story Analysis, assigned April 29 and due on the day of the final, May 15. The essays will be developed using the student’s analysis of the assigned stories and supported with primary material from the same assigned stories. Essays will be graded based on structure, grammar, spelling, and content. Each essay is worth 20% of the student’s grade.

B. Poetry Portfolio

   Students will pick an assigned thematic topic and from that topic grouping, they will pick three assigned poems. The students will write a page, up to a
two page, theme analysis of each poem, as well as create a cover sheet that
expresses the thematic idea they choose. Each analysis will be supported
using the primary sources, the poems, and limited use of secondary sources.
The cover sheet is graded on connection to theme and quality. The poetry
analysis will be graded on structure, grammar, spelling, and content. The
portfolio assignment begins on February 22 and is due on March 15. The
Poetry Portfolio is worth 20% of the student’s grade.

Thematic Drama Group Project

Students will be placed in groups of 4 to 5 people. Each group will focus
on one of four plays. Each group will create a poster for the play and write
a group essay. The essay will analysis the theme of the play using
characters, setting, stage directions, and symbols and images. The play
will be the only source for the essay. Each student will be graded
individually. The essay will be graded based on structure, grammar,
spelling, and content. The poster grade is based on presentation and
quality. The group project will be assigned on March 15, and groups will
present their poster and an overview of their essay on April 26. The
Thematic Drama Group Project is worth 20% of the student’s grade.

C. Daily Work

Reading quizzes and response writing will be given on a regular basis, and
a daily participation grade will be taken. These and any assignment
deemed daily work will comprise 15% /15 points of the daily grade. Daily
assignments will be given in class, as well as in the Daily Assignments
module on the course’s D2L page. All assigned daily work is due at the
beginning of class. Daily work not turned in at the beginning of class will
not be accepted during or after class for any reason. Daily work sent as
emails will not be accepted. Daily work cannot be made up for any reason.

More information on essays, the portfolio, and the group project will be
given in the actual assignments sheets placed on the course’s D2L page in
the module for each assignment.

D. Attendance

200.006 is a MWF course with an attendance requirement. If a student
misses over nine class days in the semester, I will no longer accept work
from that student. In order to bring into focus the importance of
attendance, it will count as 5%/5 points of a student’s grade. Each time
students miss 2 classes, they will drop 1 point. If students miss 9 classes, they will have .5 points left, and when they go over 9, they will have 0 points. Keep in mind that every 3 tardies equals a missed class.

D2L Technical Support

For D2L technical support, contact student support in the Center for Teaching and Learning (CTL) at d2l@sfasu.edu or 936-468-1919. If you call after regular business hours or on a weekend, please leave a voicemail. For general computer support (not related to D2L), contact the Technical Support Center (TSC) at 936-468-4357 or at helpdesk@sfasu.edu. To learn more about using D2L, visit SFA ONLINE at http://sfaonline.sfasu.edu, where you will find written instructions and video tutorials.

III. GRADES

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Character Analysis</td>
<td>20%</td>
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<tr>
<td>Short Story Analysis</td>
<td>20%</td>
</tr>
<tr>
<td>Poetry Portfolio</td>
<td>20%</td>
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<tr>
<td>Thematic Drama Group Project</td>
<td>20%</td>
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<tr>
<td>Daily work</td>
<td>15%</td>
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<tr>
<td>Attendance</td>
<td>5%</td>
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Overall grade will be based on a total of 100 points.

A. Determination of Grade
1. The grade for the character analysis is multiplied by .2, retaining one number past the decimal point.
2. The grade for the short story analysis is multiplied by .2, retaining one number past the decimal point.
3. The grade for the poetry portfolio is multiplied by .2, retaining one number past the decimal point.
4. The grade for the group project is multiplied by .2, retaining one number past the decimal point.
5. The number of missed classes are noted as well as every 3 tardies, which earns a student a missed class. Every 2 missed classes takes away a point from the 5 points for attendance. At 9 missed classes, the student receives .5 and at 10 or more the student receives zero points.
6. Participation and daily grades are added together and divided by the number of daily assignments. The resulting sum is multiplied by .15 retaining one number past the decimal point.
7. The essays, portfolio, group project, attendance, and daily averages are added along with the extra point for no tardies. The number past the decimal point is carried if 5 and over or dropped if under 5.
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.
B. 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.

IV. POLICIES

A. Attendance: The attendance policy for this course is the official SFASU policy as stated at:
   http://www.sfasu.edu/policies/class_attendance_excused_abs.asp

   1. Attendance will be taken each class meeting. If the student is tardy, he is responsible for making sure he has not been counted absent.
   2. If a student leaves class after taking the reading quiz, he will be counted absent.
   3. In accordance with university policy, the instructor will stop accepting work from students who miss over 3 weeks of class, 9 MWF, 6 MW/TR, 3 night classes, or 4 classes in a summer session, regardless of whether absences are excused or unexcused.
      *Remember attendance is 5% of the final grade.*

B. Tardies: Once a student has been marked absent and enters the class, he will be marked tardy.

   1. Excessive tardies will not be tolerated. For every 3 tardies, a student will receive an unexcused absence. Any student absent more than 9 MWF, 6 MW/TR, 3 night classes, or 4 classes in a summer session will no longer have work accepted by instructor in accordance with university policy.
   2. Students who are tardy 15 minutes or more will be counted absent.
      *Students with no tardies will have one point added to their final grade.*

C. Disruption: 

   **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.

1. Cell phone, tablet, and laptop are allowed in class only as it pertains to actual course work, such as taking notes, an electronic text, referencing material for class or during drafting classes. Laptop users do need to sit so as not to disturb other students. Students who abuse this privileged will be asked to leave, marked absent, and given a zero for any class work.
2. No electronics or cell phones will be allowed out during a quiz or an exam.
3. Disruptions of class will not be tolerated. Students who disrupt class will be asked to leave, marked absent, and given a 0 for the day. Disruptive students will not be readmitted until they have a conference with the instructor.

D. Make-up Work
1. It is University policy to excuse students for certain reasons, including absences resulting from poor health, family emergencies, and student participation in specified University-sponsored events. Students are responsible for providing the instructor with satisfactory documentation for each class missed. Satisfactory documentation includes inclusion in the public listing of University-sponsored events, a letter from the Judicial Office, as well as other authentic documents from court, doctor, etc. However, the standard notes from the University Health Clinic are not deemed satisfactory excuses. In addition, verification of excused absence must be given to instructor when student returns to class or the absence will be recorded as unexcused.
2. Students may make up missed work (major grades only) for excused absences that have been documented. Students with excused absences will have one week from the time that they return to class to turn in their analysis or project. However, any student absent more than 9 MWF, 6 MW/TT, or 3 night classes in a regular semester, or 4 classes in a summer session will not have work accepted by instructor in accordance with university policy.
3. If a project or analysis is turned in later than the beginning of the class period it is due, 10 points will be deducted.
4. No late work will be accepted during the week of final exams.
5. Students with unexcused absences will receive a deduction of 10 grade points for each day the project or analysis is late unless the student and instructor agree on a new due before the analysis or project is originally due. Analysis or projects over 5 days late (weekends and holidays are counted) will automatically receive a 0.
6. Absence on the due date of an assignment is not an excuse for turning in a late assignment.
V. ACADEMIC INTEGRITY (A-9.1): Students caught cheating on daily quizzes or essays/projects will receive a 0 and no makeup will be allowed.

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

VI. SPECIAL NEEDS: Students with special requirements or problems need to contact the instructor immediately.

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/.

Tentative Syllabus 200.006

Week One January 22-25
January 23 Course Introduction. Go over policies and syllabus.

25 Plot, The Short Story 13-16.
“John Updike on Writing” 21.
Thinking about Plot, Checklist, Terms 22 – 24 Begin Discussion of Elements of a story with plot, as well as start discussion of Character Analysis.

Week Two January 28- February 1
“A Rose for Emily” 29-36.
“James Baldwin on Writing” 73-74.
Thinking About Point of View 74, Checklist 75, Terms 76.
“Araby” 538-542.
Discuss point of view and character in the two stories assigned for today.

30 Character 77-79
“The Jilting of Granny Weatherall” 79-86.
“Miss Brill” 86-89. “Raymond Carver on Writing” 104.
Thinking About Character, Checklist 105. Terms for Review 106. Discuss the element of character in the two stories assigned for today.

February 1 Setting 107-110
“The Storm” 110-114.
“Amy Tan on Writing” 145-146.
Thinking about setting, Checklist, Terms 146-147. Discuss setting and character using story assigned for today.

Week Three February 4-8
4 Tone and Style 148-151.
“A Clean, Well-Lighted Place” 152 – 155.
Irrity 167 – 168.
“Happy Endings” 482 – 485.
“Ernest Hemingway on Writing” 180 – 181.
Thinking About Tone and Style, Checklist, Terms 181-182. Discuss tone, style, and character using the two stories assigned for today.

6 Theme 183 – 185.
“Harrison Bergeron” 215 – 220.
“Kurt Vonnegut Jr. on Writing” 220 – 221.
Thinking About Theme 221.
Checklist and Terms 222. Discuss theme and character using the story assigned for today.

8 Symbol 223-225
“The Lottery” 247 – 253
Thinking About Symbols, Checklist, Sample Student Paper, and Terms 255-258
Discuss symbol, image, and character using the story assigned for today

Week Four February 11-15
11 “Sonny’s Blues” 51 – 73
Character Analysis Essay assigned. Due February 22
Discuss essay assignment and short story assigned for today.

13 “Cathedral” 93 – 104
“The Chrysanthemums” 226 – 233
Discuss the stories assigned today focusing on character.

15 “Sweat” 529 – 537
“The Lesson” 2007 – 2012
Discuss the stories assigned today focusing on character.
Week Five February 18-22
18 Drafting over character analysis
20 Drafting continued over character analysis
22 Character Analysis Due in class and in dropbox on D2l before class
   Poetry Portfolio assigned. Due March 15
   Discuss portfolio assignment and poems assign for today
   Social Criticism
   “Her Kind” 657 – 658 Anne Sexton
   “Mother to Son” 975 – 976 Langston Hughes

Week Six February 25- March 1
25 “Ballad of Birmingham” 759 – 760 Dudley Randall
   “Thoughts on Capital Punishment” 935 – 936 Rod McKuen
   “The world is too much with us” 868 – 869 William Wordsworth
   “The Chimney Sweeper” 665 – 666 William Blake
   “We Wear the Mask” 948 Paul Dunbar
   “The Unknown Citizen” 661 W.H. Auden
   Continue with discussion over poems focusing on how each poem thematically
   relates to social issues.
27 Discuss the poems assigned today focusing on the topic of war
   War
   “Grass” 681 Carl Sandburg
   “Minefield” 704 Diane Thiel
   “Facing it” 896-897 Yusef Komunyaka
   “To Lucasta” 667 Richard Lovelace
   “Dulce et Decorum Est” 667 – 668 Wilfred Owen
   “The Death of the Ball Turret Gunner” 1057 Randall Jarrell

March 1 Discuss the poems assigned today focusing on the thematic topic of love
   Love
   “My Last Duchess 640 – 641 Robert Browning
   “Down, Wanton, Down! 676 – 677 Robert Graves
   “What lips my lips have kissed” 817 Edna St. Vincent Millay
   “Living in Sin” 1080 Adrienne Rich
   “A Valediction: Forbidding Mourning” 1038 – 1039 John Donne
   “My Mistress Eyes” 1084 William Shakespeare

Week Seven March 4-8
4 Discuss the poems assigned today focusing on the thematic topic of the passage
   of life/time
   The Passage of Time
   “Do not go gentle into that good night” 824 Dylan Thomas
   “The Road Not Taken” 859 Robert Frost
   “That time of year thou mayst in me behold” 1083 William Shakespeare
   “Ozymandia” 940 Percy Bysshe Shelley
To His Coy Mistress” 1066 – 1067 Andrew Marvell

6 Discuss the poems assigned today focusing on the thematic topic of death.

Death:
“Not Waving, but Drowning” 723 Stevie Smith
“I hear a Fly buzz—when I died” 962 Emily Dickinson
“To an Athlete Dying Young” 1056 – 1057 A.E Housman
“The rites for Cousin Vit” 1028 Gwendolyn Brooks
“The Reapers” 716 Jean Toomer
“Funeral Blues” 761 W. H. Auden

8 Student’s Choice Discussions – Students will have the opportunity to rediscuss poems that we have covered for poetry portfolio and ask question that have come up about the assignment.

Week Eight March 11-15
11 Drafting over coversheet and poetry analysis for Poetry Portfolio

Mid-Semester
13 Drafting continued over coversheet and poetry analysis for Poetry Portfolio
15 Poetry Portfolio Due. Introduce Thematic Drama Group Project Assignment Due April 26

Week Nine SpringBreak March 16-24

Week Ten March 25-29
25 Review Thematic Drama Group Project Assignment, Due April 26.
Trifles 1111 – 1122. Analyzing Trifles
“Susan Glaspell on Writing” 1126 – 1127
Thinking About a Play, Checklist, Sample Student Paper 1127 – 1131.
Terms 1132

27 A Doll’s House 1558 – 1609. Begin Discussion over the characters.

29 Continue with A Doll’s House 1558 – 1609. Discuss characters, as well as the setting and staging of the play, focusing on stage directions. Finish the discussion looking at symbols and images.

Week Eleven April 1-5
April 1 The Glass Menagerie 1612 – 1658. Begin discussion over the characters.

3 Continue The Glass Menagerie 1612 – 1658
Discussion over characters, as well as the setting and staging of the play.
focusing on stage directions. Finish the discussion looking at symbols and images.

5 Death of a Salesman 1772 – 1836
Begin discussion over characters.

**Week Twelve April 8-12**

8  Death of a Salesman 1772 – 1836
Discussion over characters, as well as the setting and staging of the play focusing on stage directions. Finish the discussion looking at symbols and images.

10  Fences 1839 – 1887
Begin discussion over characters.

12  Continue Fences 1839 – 1887
Discussion over characters, as well as the setting and staging of the play focusing on stage directions. Finish the discussion looking at symbols and images.

**Week Thirteen April 15-17**

15  In class work over Thematic Drama Group Project.

17  Continue in class work over Thematic Drama Group Project.

**Easter April 18-21**

**Week Fourteen April 22-26**

22  Continue in class work over Thematic Drama Group Project. Students must have draft of group essay either as an essay or their individual paragraphs ready to compile into the group essay.

24  Final drafting on Thematic Drama Group Project essay and visual.

26  Thematic Drama Group Presentations

**Week Fifteen April 29- May 3**

29  *Introduction of Short Story Analysis for Final Exam, May 15, 10:30 – 12:30.*

May  1  “The Ones Who Walk Away from Omelas” 242 – 246.
Discuss stories in context of Short Story Analysis.

3  “Shiloh” 569 – 578.
“The Things They Carried” 595 – 607.
Discuss stories assigned for short story analysis

**Week Sixteen May 6–10**

6  “I Stand Here Ironing” 607 – 612.
“Araby” 538 – 542.
Continue discussing stories assigned for Short Story Analysis
Drafting over Short Story Analysis for final

10 Optional drafting over Short Story Analysis for final

**Finals Week May 7 – 11**

200.006 May 15 10:30 – 12:30