Instructor: Dr. Sue B. Whatley

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Office Hours Spring 2019

Tuesday: 9:00 a.m.-12:00 p.m.
Wednesday: 1:00 p.m.-4:00 p.m.

Face-to-face office appointments may be requested, with a minimum 24 hour notice.

Class Schedule: ENG 132.502 ONLINE COURSE
ENG 200.502 ONLINE COURSE
ENG 381.500 ONLINE COURSE

Text:
Mays, Kelly J. *The Norton Introduction to Literature.*
ISBN—978-0-393--93892--0

Course Description: English 200 is an introductory level literature class designed to help students acquire the tools for understanding, appreciating, and critically analyzing three genres of literature: fiction, poetry, and drama. Students will learn some basic concepts about literary technique as well as narrative, poetic, and dramatic structures and innovation. A common literary glossary will be developed and used for written and oral communication about literary texts. Students will be expected to exercise objective, critical thinking skills as they read, analyze, and discuss a variety of stories, poems, and plays. In addition, students will begin to explore the cultural, historical, biographical and technological influences on literature and critical study. In addition, students will consider the ways literature has humankind—personally, socially, intellectually, and universally.
**ENG 200 Online:** English 200 online will seek to accomplish the same goals as a face to face version. We will communicate through the discussion board in D2L, as well as through e-mail or the chat feature. The syllabus and timeline for the course (in the handout section) indicates the assigned texts for each week. On Mondays, a weekly content module will be opened containing instructional materials, videos, podcasts, and assignments. Course assignments will be in the form of discussions, exams and analytical papers. Make sure you use the course calendar to keep up with assignments, read the content modules for each week, do the discussions (pre and post) and most importantly, read the assigned short stories, poems and plays that I have assigned. You will need to do all of the activities to be successful in the course.

**The Texas Higher Educational Objectives for Core Curriculum Humanities Courses are represented on the following chart:**

<table>
<thead>
<tr>
<th>Core Objective</th>
<th>Definition</th>
<th>Course Assignment Title</th>
<th>Date Due in LiveText</th>
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<tbody>
<tr>
<td>Critical Thinking Skills</td>
<td>To include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.</td>
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<tr>
<td>Communication Skills</td>
<td>To include effective development, interpretation and expression of ideas though written, oral, and visual communication.</td>
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<tr>
<td>Empirical and Quantitative Skills</td>
<td>To include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions.</td>
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<td>Teamwork</td>
<td>To include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal.</td>
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<tr>
<td>Personal Responsibility</td>
<td>To include the ability to connect choices, actions and consequences to ethical decision-making.</td>
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<tr>
<td>Social Responsibility</td>
<td>To include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.</td>
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**Student Learning Objectives/ Goals for this course:**
1. To discover a framework for the study of literature. This framework will include discussion/ application the elements of the various genres of literature.
2. To become acquainted with a variety of authors and styles in the masterpieces
of literature, including consideration of periods and literary movements.
3. To begin tracing commonalities of theme throughout history and culture.
4. To further refine the ability to interpret and analyze literature both through oral discussions and through writing.
5. To become aware of some of the key tools/ foundational materials which will facilitate continued, independent study of literature.
6. To investigate through close critical reading and research how writers' purposes are affected by a variety of cultural contexts--disciplinary, professional, and social.
7. To examine literature from multiple literary/critical perspectives and to recognize the value of multiple perceptions.
8. To have students ALWAYS maintain a courteous attitude and a positive, supportive, professional tone when responding to literature or to others' comments about that literature.
9. To develop in critical thinking and in rhetorical analysis and apply this growth to a fuller understanding of how historical, cultural, spiritual, moral and ethical issues--among others--shape human relationships and influence human motivations.

ENG. 200.502 Spring 2019 Policies

Attendance Policy for Online Classes: As this course meets online in the D2L system, attendance will be constituted by participation in the activities of the course. Those activities include participation in discussion boards, responding to e-mails, taking exams, submitting essays, and other written assignments. For each required assignment which is not submitted, students will be counted absent—unless a documented excuse is offered. After five un-submitted assignments, the student may be considered failing, regardless of grade average. This semester, we will do a first day, fifth day, and twelfth day roll call in the discussion board under the section “Attendance.” If students do not post on these attendance discussions, they will be counted absent.

Late Work Policy: As assignments are made well in advance, it is the policy of this instructor to refuse late work, unless a legitimate, documented excuse is provided. Students should notify the professor when a problem arises, and should (under most circumstances) be able to arrange to have paper submitted to the professor by the date due. *NOTE--New Policy: One two-day extension will be granted each student once during the semester. Once granted, students will not be granted another for any reason. If student does not take any extension for the semester, an extra credit/bonus of 20 pts. will be added to the total accumulated points for the semester. In the case of exams and discussions, students will only be allowed to make up the work if they have submitted an SFA approved excuse.

Grading: Grading will be on a 1000 point scale. There will be 3 exams, each counting 15% of the total grade. There will be two short response papers, 2-3 pages length (10%
Daily Response Discussions: With each reading assignment, you will be asked to record your response in that week’s discussion Forum of our D2L course. This response (which will be entitled “Pre-Discussion”) should roughly be paragraph length (200-300 words) response to the readings assigned for the week. In the discussion for that week, you will record your responses, ideas, considerations, analysis of the selections—prior to coming to class; the prompt in the discussion board will push you to show your analysis of these selections. These will be due each Sunday night. I will read/grade them, offering short individual responses, and longer overall conclusion posts for each pre-discussion in much the same manner as I would in a face-to-face course. Your responses should be thoughtful, they should be clearly written, and they should attempt to employ the methods of analysis we cover in class. You will not be able to see each other’s posts until after I grade them; at that point, I will open them for you all to view. After the instructional content is opened, and you engage the story, poem or play with my guidance, you will return to the discussion board, find the forum entitled “Post-Discussion” and respond to that prompt. These discussions should record some of our final observations that we make together as a class. As 15% of your grade, and your vehicle for showing your conscientious participation in class, these discussions are extremely important. Please take them seriously; they will be in the course all semester, and before exams, they will be an excellent source of notes for you to study. Sunday night will be the deadline for the upcoming week’s pre-discussion; I will respond on Monday or Tuesday; Friday night will be the deadline for post-discussions, and I will respond to those within a few days of your post.

In the event of D2L problems, please e-mail me, and I will try to intervene. If times have to be changed, I will e-mail the whole class in D2L. If you have trouble submitting to the dropbox (which can be prevented, usually, by not submitting your paper too close to the deadline/dropbox closing time), you MUST send the paper to me through e-mail (in D2L or to swhately@sfasu.edu) with a screen shot/explanation of what kind of error you are seeing. You will still have to work through the problem by contacting CTL/me, and I will have to reopen the dropbox, but I will have your paper on time. Telling me the system glitched after the fact does not excuse you from the deadline posted.

Essays: Essays should be written and saved in one of two file formats: rtf. or doc. Please do not save as “pages” files, PDF’s or “Google docs”--as the system will not read your files, and the time it takes to convert, re-open the dropbox and resubmit is really wasted. Essays will be evaluated holistically; grammatical mistakes and errors in usage will be marked and considered in the evaluation. Papers will consist of your own personal responses and literary analysis, quotes and paraphrased passages from literary texts, and from secondary analytical sources about those works. All source material must be introduced, be given parenthetical documentation, and be fully documented by having the complete publication information entered into the alphabetically-ordered Works Cited page at the end of the paper. All final drafts of essays are to be typed (word-processed), and double-spaced, following MLA 2016 style. See the Purdue Owl or a grammar handbook for process, if you are unsure.
All papers and exams are to be the exclusive work of the legitimate participant of the class (see student handbook under academic integrity at SFASU). All major papers will be submitted in the Dropbox and the D2L system will automatically process the paper through Turn-It-In. In the event that any student work is determined to be plagiarized (whether copying on a daily assignment/exam or plagiarizing a paper), the student will receive a “0” for the assignment and must conference with the instructor. If a second infraction occurs, the student will fail for the semester. Any infraction of academic integrity will be reported to the student’s academic dean.

**Capstone/Core Curriculum Assessment:**
SFA in conjunction with the Texas Higher Education Coordinating Board requires the assessment of ENG 200. This assessment will be done as an automatic part of the curriculum, specifically Essay #3. The directions for this paper will be found in D2L, and once the essay is submitted through the dropbox; if this is a semester which requires core collection of samples, this paper will need to additionally be submitted through a special course/dropbox in D2L/Brightspace. There will be e-mails directing you how to submit your paper if this is required for the present semester.

**Rewriting Essays:** If a student makes below a “C” on essay 1 or 2, he or she will be given the opportunity to rewrite. The procedure for rewriting a paper is attached to this syllabus. The grade on the rewrite will be averaged with the original and the final grade will not be more than “75”.

**AARC:** As there is a wide range of experience and preparation among Eng. 200 students, some skills (particularly research skills and documentation methods) must be "perfected" by students on an individual basis. The AARC tutors are particularly adept at helping students with these basic writing and research questions, and while the professor is available during office hours to address larger concerns about content, efforts should be made to seek answers to basic skills questions through the AARC.

**The OWL and the AARC:** Tutoring and writing assistance are available to you through the university free of charge. The AARC (Academic Assistance Resource Center) is open 4 afternoons a week, and you can make a weekly standing appointment with a tutor, or you can walk in for help with research and writing. The OWL is a special service which allows you to submit your papers and receive feedback with 48 hours. Both of the services are invaluable for you as you learn to write, so please plan to use them. You will be required to go to the AARC or use the OWL if you rewrite a paper.

**Zoom Chat with the OWL:** This semester the OWL will offer the additional feature of video chat through the ZOOM feature. In this way, online students can virtually “walk in” and have a tutorial session, in much the same way as they would walk in to the traditional AARC center. Contact the AARC for details.
Research:
Most of the research done this semester will originate with our own Steen Library website. If you click the research tab after logging into mySFA, you will be able to access and e-mail much of the material you locate through digital research. Use your mysfa login, go to the research tab (which takes you to the Steen Library), and access the databases in order to search and find the best sources for your paper topics.

Exams: There are three exams during the semester. The first exam will cover thematic units I and II. The second exam will cover thematic unit III, and the final exam will cover thematic unit IV. Every exam will have a variety of types of questions—short answer, essay, multiple choice, quote identification, etc.

Extra Credit: The professor reserves the right to offer extra credit during the semester, though she does not guarantee the offering of it. Any extra credit opportunity will be offered to every student in the class, and there will be no further offer of extra credit to individuals. No student will receive more than fifty points of extra credit during the semester.

Procedure for Rewriting an Essay

1) Reread your graded paper and the comments I have included. Make sure that you understand the original requirements of the prompt. In some cases, you may need to completely re-conceive the essay in order to satisfy the requirements. Rewriting is not just about “fixing the errors.”

2) Use your grammar handbook to help you understand the markings and comments I have made. You must understand what you have done wrong before you can rewrite.

3) Make an appointment with the AARC and discuss the graded paper and assignment with your tutor. You may also come to me during my office hours for help, but you must attend an AARC session in order to resubmit your paper. Make sure your tutor fills out a tutorial session form and gives you a copy. You will need to attach this to your rewritten paper.

4) When you are sure that you understand what your problems were on the original, rewrite the paper, proofread it, attach the AARC tutorial form, and bring it to my office for a conference during my office hours. Rewrites will only be graded during our conference. You may not submit them otherwise.

5) Rewrites must be submitted within one week of the returned original paper.

6) The grade for the rewritten essay will be averaged with the grade you received on the original.

Grammar and Composition Links:
University Policies

Discrimination/Harassment Policy: It is the policy of this instructor in this classroom that no persons will be discriminated against or harassed on the basis of gender, age, size, ethnicity/race—or any other category of difference. In fact, we celebrate difference in our classroom. In the event that discrimination/harassment takes place (either reported or observed) involved students will be required to conference with professor before returning to class. SFA policy E-46 governs these issues and establishes a clear procedure for those unable to comply with expectations.

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/](http://www.sfasu.edu/disabilityservices/).

### 2020 Spring Semester Assignments Calendar

*Assignments as well as dates are subject to change at the discretion of the instructor.*

**Week 1: Jan 15—Jan. 19**

Introduction to Literature (1-9); syllabus;
What is Art? Introduction to genres and their elements

**Week 2: Jan. 20—Jan. 26 [Jan. 20th Martin Luther King Holiday]**

[Thematic Unit: Family Time]
- Exploring Fiction: Linda Brewer’s “20/20” (16);
- Porter’s “The Jilting of Granny Weatherall” (Handout)
- Raymond Carver’s “Popular Mechanics” (handout)
- Exploring Drama--Readings: “Trifles” (1155)

**Week 3: Jan. 27th—Feb. 2 [Jan. 31st—12th class day]**

- Exploring Poetry: Linda Pastan’s “To A Daughter Leaving Home” (762)
- Sylvia Plath’s “Daddy” (1073); and “Lady Lazarus” (1125)
- Dylan Thomas’ “Do Not Go Gentle Into That Good Night” (922);
- Robert Browning’s “My Last Duchess” (1103);
- Theodore Roethke’s “My Papa’s Waltz” (825)

**Week 4: Feb. 3—Feb. 9**

[Begin Thematic Unit 2: Freedom and Choice ]
- **Paper I due (2-3 pages): “What I’ve Learned About My Family From Literature”**
- Kate Chopin’s “Story of an Hour” (523)
- Bel Kaufman’s “Sunday in the Park” (handout)
- Faulkner’s “A Rose for Emily” (628)
- Faulkner Critical Readings (Handouts)

**Week 5: Feb. 10—Feb. 16**

- “Bartleby, the Scrivener” (661)
- View *Bartleby*, the film
  [https://www.youtube.com/watch?v=yUBA_KR-VNU]

**Week 6: Feb. 17—Feb. 23**

- Andrew Marvell’s “To His Coy Mistress” (764)
Kelly Cherry’s “Alzheimers” (777)

Thomas Hardy’s “The Ruined Maid” (704)
Shakespeare’s “Let Me Not to the Marriage of True Minds” (934)

Mathew Arnold’s “Dover Beach” (766)
Robert Frost’s “Fire and Ice” (handout)
Dickinson’s “A Fond Ambush” (handout)

Week 7: Feb. 24—March 1
[Thematic Unit 3: Self—A Love/Hate Relationship]

**Exam I--over Unit I and II**

Louise Erdrich’s “Love Medicine” (612)
Raymond Carver’s “Cathedral” (32)

Week 8: Mar. 2—Mar. 8 [Midterm March 4th]

**Paper II due (2-3 pages)**
Robert Hayden’s “Those Winter Sundays” (814)
Gwendolyn Brook’s “We Real Cool” (745)
James’s Dickey’s “The Leap” (849)

Thomas Hardy’s “Hap” (handout)
Walt Whitman’s “[I Celebrate Myself, and sing myself] (743)
Wilfred Owen’s “Dulce et Decorum Est” (878)

Week 9: Mar. 9—Mar. 15

SPRING BREAK

Week 10: Mar. 16—Mar. 22 [Mar. 18th last day to drop classes]

Intro to Shakespeare’s England; *Hamlet* (1350) **Acts 1 and 2**

Week 11: Mar. 23—Mar. 29

*Hamlet* (1350) **Acts 3, 4, and 5**
Week 12: Mar. 30—Apr. 5
[Thematic Unit 4-- Where You From?: The Importance of Place and Culture in Literature]

**Exam II--over Thematic Unit III**

Flannery O’Connor’s “A Good Man Is Hard to Find” (470);

Week 13: Apr. 6—Apr. 12 [Easter Break Apr. 9-Apr. 10]

- Passages/Responses (467-70; secondary/critical selections—handouts)

- “Everything That Rises Must Converge” (323)

Week 14: Apr. 13—Apr. 19

**Paper III due (longer 6-8 pages)**

- Jamaica Kincaid’s “Girl” (184)
- Edgar Allan Poe’s “The Cask of Amontillado” (178)

- Multiple Authors: “Haiku, An Album” (945-951)

- Derek Walcott’s “A Far Cry from Africa” (786)
- Li-Young Lee’s “Persimmons” (771)
- Langston Hughes’ “The Negro Speaks of Rivers” (1044)

Week 15: Apr. 20—Apr. 26

*Streetcar Named Desire* (1817)

Week 16: Apr. 27th—May 3 [Dead Week]

Film Opportunity: *Streetcar Named Desire*

- Review for Exam III over Thematic Unit IV

Week 17: May 4—May 8 (Finals Week)

Final Exam Online: Opens May 4 at 8:00 a.m.—ends May 8 at 5:00 p.m. (must be taken in one sitting and can be taken only once.)
Unit I: Family Time
Katherine Anne Porter’s “The Jilting of Granny Weatherall” (Handout)
Linda Brewer’s “20/20” (16);
Raymond Carver’s “Popular Mechanics” (handout)
Susan Glaspel’s “Trifles” (1155)
Night Mother film
Linda Pastan’s “To A Daughter Leaving Home” (762)
Dylan Thomas’ “Do Not Go Gentle Into That Good Night” (922)
Sylvia Plath’s “Daddy” (1072) and “Lady Lazarus” (1125)
Robert Browning “My Last Duchess” (1103)
Theodore Roethke’s “My Papa’s Waltz” (825)

Unit II—Freedom and Choice
Kate Chopin’s “Story of an Hour” (523)
Bel Kaufman’s “Sunday in the Park” (handout)
Faulkner’s “A Rose for Emily” (628) and Critical Readings (Handouts)
Melville’s “Bartleby, the Scrivener” (661)
Bartleby
Marvell’s “To His Coy Mistress” (764)
Kelly Cherry’s “Alzheimers” (777)
Thomas Hardy’s “The Ruined Maid” (704)
William Shakespeare’s “Let Me Not to the Marriage of True Minds” (934)
Mathew Arnold’s “Dover Beach” (766)
Robert Frost’s “Fire and Ice” (handout)
Dickinson’s “A Fond Ambush” (handout)

Unit III-- Self: A Love/Hate Relationship
Raymond Carver’s “Cathedral” (32)
Louise Erdrich’s “Love Medicine” (612)
Shakespeare’s Hamlet (1350)
Robert Hayden’s “Those Winter Sundays” (814)
Brook’s “We Real Cool” (745)
Wilfred Owen’s “Dulce et Decorum Est” (878)
James’s Dickey’s “The Leap” (849)
Thomas Hardy’s “Hap” (handout)
Walt Whitman’s “[I Celebrate Myself, and sing myself]” (743)

Unit IV—Where You From?: The Importance of Place and Culture in Literature
Flannery O’Connor’s “A Good Man Is Hard to Find” (470);
“Everything That Rises Must Converge” (495) and Critical/Contextual passages (467-70 and handouts)
Jamaica Kincaid’s “Girl” (184)
Edgar Allan Poe’s “The Cask of Amontillado” (178)
Multiple Authors--“Haiku, An Album” (945-951)
Derek Walcott’s “A Far Cry from Africa” (786)
Li-Young Lee’s “Persimmons” (771)
Langston Hughes’ “The Negro Speaks of Rivers” (1044)
Tennessee Williams’ Streetcar Named Desire (1817)