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

Instructor: Dr. Ken Untiedt, Professor  
Department: Department of English and Creative Writing  
Office: LAN 256  
Office Phone: 468-5759  
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Office Hours: M 10:00-12:00, T 1:00-2:00, W 10:00-12:00, Th 1:00-2:00, or by appointment

Schedule:  
This class is Section 003, and it meets Tuesday and Thursday from 11:00 to 12:15 in Ferguson 183.

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, and four of them apply to this course:

<table>
<thead>
<tr>
<th>Core Objective</th>
<th>Definition</th>
<th>How the Core Objective Will be Addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critical Thinking Skills</td>
<td>To include creative thinking, innovation, inquiry, and analysis, evaluation, and synthesis of information.</td>
<td>Active reading assignments. Writing process(es) activities.</td>
</tr>
<tr>
<td>Communication Skills</td>
<td>To include effective development, interpretation, and expression of ideas through written, oral, and visual communication.</td>
<td>Interpretive writing assignments. Participation in group discussion.</td>
</tr>
<tr>
<td>Personal Responsibility</td>
<td>To include the ability to connect choices, actions, and consequences to ethical decision-making.</td>
<td>Analytical writing assignment that applies ethics in research.</td>
</tr>
<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>
<td>Daily work assignments and quizzes that consider cultural elements of assigned readings.</td>
</tr>
</tbody>
</table>
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:

Credit Hour Justification:
ENGL 2341 “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 short quizzes, and discussions and other activities will take place during the week. In addition to the quizzes and 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.

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 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.

You will also write a Core Capstone Essay, which will evidence critical thinking skills; grammar, vocabulary, and written style; and the effect of social background on the personal choices of characters in a chosen literary work, comparing and contrasting these choices with the modern world. All papers must adhere to correct MLA format, using 12-point font in Times New Roman, and they must be submitted via d2l. Papers will be graded for soundness of content, as well as grammar and mechanics, according to the rubric.

Your papers should reflect your thoughts, not those entirely of others. Relying on AI (such as ChatGPT) to write any of your papers may be considered plagiarism (see Policy 04-106 below).

To meet State requirements, this course must include instructional time that is delivered asynchronously. Examples of asynchronous instruction may include (but are not limited to): written content, video content, discussions, case studies, synthesis exercises, reflection activities, peer review, and skills practice. Periodically, you will be required to respond to a chosen reading in a Discussion Board on d2l. There will be three such discussions, each expected to require at least 50 minutes of reading and response time, thus equaling a total of 150 minutes of asynchronous instruction time for the semester.
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 number 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 02-102.

If you cannot attend class due to illness or another exigent circumstance, I will make a Zoom link available so that you may attend class remotely—if you provide documentation showing the reason you are unable to attend in person. You must notify me via email in advance so that I can send you the link, and you must participate adequately (contributing to class discussion, with your camera on, etc.) for your attendance to count.

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, I will take the device until after the class. For further reference, see the Student Code of Conduct, policy 04-106.

Students wearing earbuds or headphones during class will be counted absent.

**Grammar and Mechanics:** This is a college English course, and your work must evidence college-level work. If I discover five (5) or more simple, unique, sentence-level grammatical and/or mechanical errors on a single page of any formal written assignment, I will draw a line across the paper and stop grading for such errors, and give the assignment a 50%. I will continue to read the assignment so that I can offer comments on content, organization, or basic structure, and I will return it to you with the opportunity to revise the work for an averaged grade.

An example is a 50 the first time (for an assignment worth 100 points), and a 90 for the revised work; the combined total is 140, and the averaged grade would be a 70. **However, if you revise the paper and I still must “draw the line,” I will lower the grade to a zero.** You will be given only two opportunities to revise work of that quality. Any subsequent assignments with five or more errors on a page will simply receive 50% with no opportunity for revision. You will not be allowed to revise the Core Capstone Essay.
The Code of Student Conduct and Academic Integrity (Policy 04-106) outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

[Documented proof of cheating or plagiarism will be reported, according to policy.]

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 (or the Core Capstone Essay) 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 (and more considerate than most people assume), but you must make your individual concerns known to me.

Grade Determination:

<table>
<thead>
<tr>
<th>Category</th>
<th>Points</th>
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<tbody>
<tr>
<td>Classroom Interaction (Challenge Questions, Informed Discussion, group activities)</td>
<td>(300)</td>
</tr>
<tr>
<td>Daily Work (short written assignments)</td>
<td>(100)</td>
</tr>
<tr>
<td>Two Response Papers (100 points each)</td>
<td>(200)</td>
</tr>
<tr>
<td>Core Capstone Essay</td>
<td>(100)</td>
</tr>
<tr>
<td>Three Exams (100 points each)</td>
<td>(300)</td>
</tr>
<tr>
<td>Total</td>
<td>(1000)</td>
</tr>
</tbody>
</table>
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 02-206:  
At the discretion of the instructor of record and with the approval of the academic unit head, 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 by the deadline set by the instructor of record, not to exceed one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F, except as allowed through policy [i.e., Military Service Activation (6.14)]. If students register for the same course in future semesters, the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

If a student has been found guilty of academic dishonesty, a grade of “WP” or “WH” may be changed to “WF” at the discretion of the faculty member. In the case of a grade change to “WF”, the course will not count towards the six course drop limit since the student is incurring an academic penalty.

**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 promptly may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/).

SFASU values students’ mental health and the role it plays in academic and overall student success. Students may experience stressors that can impact both their academic experience and their personal well-being. These may include academic pressure and challenges associated with relationships, emotional well-being, alcohol and other drugs, identities, finances, etc.
If you are experiencing concerns and seeking help, SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

**On-campus Resources:**

**The Dean of Students Office** (Rusk Building, 3rd floor lobby)

- [www.sfasu.edu/deanofstudents](http://www.sfasu.edu/deanofstudents)
- 936.468.7249
- dos@sfasu.edu

**SFA Human Services Counseling Clinic** Human Services, Room 202

- [www.sfasu.edu/humanservices/139.asp](http://www.sfasu.edu/humanservices/139.asp)
- 936.468.1041

**The Health and Wellness Hub** “The Hub”

Location: corner of E. College and Raguet St.

To support the health and well-being of every Lumberjack, the Health and Wellness Hub offers comprehensive services that treat the whole person – mind, body and spirit. Services include:

- Health Services
- Counseling Services
- Student Outreach and Support
- Food Pantry
- Wellness Coaching
- Alcohol and Other Drug Education

- [www.sfasu.edu/thehub](http://www.sfasu.edu/thehub)
- 936.468.4008
- thehub@sfasu.edu

**Crisis Resources:**

- Burke 24-hour crisis line: 1.800.392.8343
- National Suicide Crisis Prevention: 9-8-8
- Suicide Prevention Lifeline: 1.800.273.TALK (8255)
- johCrisis Text Line: Text HELLO to 741-741

**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**

- **01-16** No classes on Tuesday
- **01-18** Introduction to course: review of syllabus
  - Overview of Critical Approaches to Literature
  - How to read texts critically: Raymond Carver “Louise”
| Week 2 | 01-23 | Essays (supplemental texts): Raymond Carver “Fires”  
Jimmy Santiago Baca “Coming Into Language” |
|--------|-------|------------------------------------------------------------------|
| 01-25  |       | 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 | 01-30 | Point of View xiii-xvi  
Theme, Meaning, and Interpretation xxviii-xxx | |
| 02-01  |       | Character xvi-xviii  
Flannery O’Connor “A Good Man is Hard to Find” 352  
Raymond Carver “Cathedral” 61 |
| Week 4 | 02-06 | Plot xviii-xxii  
James Joyce “Araby” 212  
William Faulkner “A Rose for Emily” 133 |
| 02-08  |       | Setting xxii-xxiii  
The Writing Process (specifically, Section 6. Citation) xxxi-xl iii  
Bobbie Ann Mason “Shiloh” 230  
Charlotte Perkins Gilman “The Yellow Wallpaper” 150 |
| Week 5 | 02-13 | Symbolism xxiii-xxvi  
Tim O’Brien “The Things They Carried” 333  
John Steinbeck “The Chrysanthemums” 448 |
| 02-15  |       | Motifs and Theme xxvi-xxvii  
Alice Walker “Everyday Use” 469  
Joyce Carol Oates “Where Are You Going, Where Have You Been?” 316 |
| Week 6 | 02-20 | **Exam 1** |
| 02-22  |       | **Response Paper 1 due**  
| Week 7 | 02-27 | Tone xxviii-xxix  
How Do You Write About Poems? xlvii-l i  
The Writing Process (specifically, Section 7. Quotation and Citation) li-lxiv |
<p>| 02-29  |       | Imagery xxix-xxxiii; Metaphors xxxiii-xxxv; Symbols xxxv-xl |
| Week 8 | 03-05 | Structure xl-xliv; Rhyme and Stanzas xliv-xlvi |
| 03-07  |       | Subgenres xlv-xlviii |</p>
<table>
<thead>
<tr>
<th>Week 9</th>
<th>03-12</th>
<th>Spring Break</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>03-14</td>
<td>Spring Break</td>
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</tbody>
</table>
| Week 10 | 03-19 | Gwendolyn Brooks, Langston Hughes (and the Harlem Renaissance) 
Emily Dickinson, Robert Frost |
|       | 03-21 | Exam 2 |
| Week 11 | 03-26 | Introduction: What Is Drama? ix 
The Provincetown Players xxxiv-xxxv 
Susan Glaspell *Trifles* 253 |
|       | 03-28 | No class: University holiday |
| Week 12 | 04-02 | *Trifles* |
|       | 04-04 | **Response Paper 2 due** 
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 | 04-09 | Character xvii-xix 
Spectacle xix-xx 
Symbolism xx-xxiii |
|       | 04-11 | Major Moments in the History of Theater: Greek Theater xxvii-xxx 
Sophocles *Oedipus the King* 3 |
| Week 14 | 04-16 | Tragedy and Elizabethan Theater xxviii-xxvi, and xxx-xxxii 
William Shakespeare *Hamlet* 53 (to the end of 1.2) |
|       | 04-18 | *Hamlet* (to the end of 3.4) |
| Week 15 | 04-23 | *Hamlet* (conclude) |
|       | 04-25 | Nineteenth-Century Middle-Class Theater xxxii-xxxiv 
Henrik Ibsen *A Doll House* 181 |
| Week 16 | 04-30 | Contemporary American Theater and Regional Theaters xxxv-xxviii 
Arthur Miller *Death of a Salesman* 357 |
|       | 05-02 | **Capstone Essay due** 
Exam review 
Wrap-up |