

Dr. Francine K. Richter
English 2328: **SPRING 2015**
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Office: MAB 112A Alpine
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My Teaching Schedule and Office Hours

MY SPRING SCHEDULE: January 20-May 14

English 1302:003 9:00-9:50 a. m.

MAB 200

Office Hours: 10:00-11:00 a. m.

English 1302:005 11:00-11:50 a. m.

MAB 200

Office Hours 12:00-3:00 p. m.

Tuesday/Thursday

Office Hours 10:00 a. m.-2:00 p. m.

English 2328 2:00-3:15 p. m.

MAB 206

Office Hours 3:15-3:30 p. m.

SPRING 2015

Don't be upset by the results you didn't get with the work you did not do.

First class day January 20

Midterm March 10

Spring Break March 16-20

Good Friday April 3

Last class day May 6

Dead Days May 7-8

Final Exams May 11-14

SYLLABUS

Here is a great site for reading selections from American Literature:

<http://americanliterature.wordpress.com/online-readings-2/>

PLAGIARISM:

Plagiarism is defined as identifying someone else's words as if they were your own creation.

This can range from submitting a paper written by someone else as if it were your own work to copying words or sentences from someone else without putting them in quotation marks and properly citing the source.

Plagiarism can also mean using someone else's ideas without acknowledging that person as the source.

Plagiarism is considered a serious academic and legal offense in our culture.

Penalties for plagiarism can range from a failing grade on the assignment to expulsion from the university.

The course instructor can determine the penalties of failure for the assignment to failure of the course.

The university disciplinary committee determines penalties of suspension or expulsion.

Course Philosophy:

This course is based on three main pedagogical assumptions:

(1) the reading experience of students should be the focus of class discussion and analysis,

(2) classification systems—whether formations of historical periods, cultural movements, or canons of literary value—influence and shape those reading experiences in crucial ways, and

(3) the production, reception, and interpretation of texts is an active process of cultural negotiation, opposition, assimilation, and transformation, a process that is centered on the reading experiences of the students.

GUIDELINES: All of your work will be scanned by Safe Assign, and it is imperative that you adhere to the following guidelines. If you want to receive credit, you **MUST** comply with rules concerning how you turn your work in **AND** the times your work is due.

SUBMITTING WORK:

1. Use **ONLY** Arial 12-point font.
2. Always double-space and never leave extra space **ANYWHERE ON YOUR PAGE**.
3. Always give your work an **ORIGINAL** title.
4. I cannot give credit for late work.

5. Submit all work at once (on one document only) for the assignment to Safe Assign. Do not ask me to confirm receipt of your work.

6. Always use MLA headings your work and no cover sheets.

USE SPELL CHECK AND GRAMMAR CHECK. NO EXCEPTIONS.

GRADES: When this is a Web course, the exams will be on SUNDAY at 4 p.m. **NO E-MAIL ATTACHMENTS. I DO NOT accept STUDENT WORK by e-mail.**

SAFE ASSIGN CANNOT CHECK EMAIL.

COMMUNICATION: Try to stay on-line with your questions. There are several ways you can do this: the Discussion Board, e-mail addressed to the whole class, Blog, or Chat (by arrangement).

This way, any questions can be posted and answered on-line so that all students can see the communication.

This keeps thirty students (who think they are the only one) from calling with the same question and receiving the same answer when it can be posted online. I can be reached at frichter@sulross.edu.

I answer e-mail every morning and usually several times during the day and night. I will only answer email that has the course name and number in the Subject line and is signed with a first and last name.

TEACHING THEORY, DESIDERATUM, AND PRACTICAL APPLICATION

The course design and construction integrates all components of the English language. The student will read, write, listen, view, and represent his or her learning experiences through continuous assessment in these areas.

Each student will be guided through the processes of learning and reading and will be able to apply these learned processes in individual, self-guided study as well as individual media presentation. The processes will begin with word recognition (brought to the attention of the student by the professor), comprehension assessed through discussion and writing, use of imaginative skills in recreating texts in the mind, and creating meaning through reflection and discourse. The student will apply this learning to his or her own writing, discussion, creativity, presentations, and experiences.

The student will also learn to associate each moment of learning with other learning (association) and refer to those experiences while reading, writing, listening, speaking, viewing, and representing his or her knowledge.

The student will be engaged with an extensive body of literature and literary genres and have opportunities to read diverse types of literature. The student will be exposed to literature as a source for exploring and interpreting human experiences. This should be evident in each form of assessment the student completes.

Writing will be approached as a recursive, developmental, integrative, and ongoing process as students are guided to become more competent writers. Writing at the end of the course should demonstrate both a knowledge of the process and effort to apply it in individual work.

Students will be asked to demonstrate their writing and learning through the use of different technologies, and therefore different audiences and purposes. Through the use of new research techniques, the Internet, and technology available in the classroom, the student will perform English language skills in a variety of forms and contexts.

In many learning experiences throughout the course, the student will be exposed to the structure and history of the English language and be encouraged to develop related knowledge and skills in meaningful contexts. The student will be asked to recognize the organic nature of the English language while also engaging in the other course content. Assessment will include opportunities to demonstrate effective skills in critical thinking. Students will show an improvement in ability to interpret, analyze, and produce visual images and messages in various media. Each student will demonstrate output, product, creativity, and individuality.

Students will learn how to learn, and therefore be encouraged to become lifelong learners.

Rationale

The best way to understand literature is to understand the human side of the story and to participate in that story. Writing well is the most powerful tool of the literate and professional worlds. Learn to approach writing and reading effectively, and you will expand the range of possibilities in every area of your life.

Remember that how you read poetry depends upon your theoretical assumptions about the nature of poetry.

Objectives

Upon successful completion to this course, students ought to be able to:

1. describe and assess their own perspectives and world views in relation to the profound human story that literature offers
2. recognize the intertextuality of the human story and the effect of that story on our lives
3. incorporate formal and informal research into their writing more fluently
4. apply a rich variety of writing and thinking processes to their writing tasks;

5. produce more effective writing than ever before;
6. gain some knowledge of composition theory and how to apply it
7. approach reading writing with greater confidence and zest
8. improve skills in communication in order to succeed in a global society
9. demonstrate a knowledge of American Literature and its cultural importance

FOR SUCCESSFULLY COMPLETING THIS CLASS:

1. Set aside protected time for reading and writing. Be ready to work, to share your writing, and to read challenging ideas. Respond to ideas and writing thoughtfully.
2. Read every assignment with pen (or computer) in hand. Write responses. **TAKE NOTES ON YOUR READING.** It is one of the best ways to become a brilliant writer.
3. Do your research carefully and enlighten us with your writings. Say something new. Add to the world's perspective.
4. Make associations with other literature and media that you know.
5. Start working on your papers as soon as the assignment is clarified, but let them evolve as you keep learning. Develop ideas that you think deserve your best attention to writing.

Grading Policy:

Journal Writing 10 points each (Choose a passage from this week's reading and discuss it.)

Quizzes: 50 points each

Essays: 100 points each

Composite Semester Paper: 200

(with ALL of its COMPONENT parts submitted and approved beforehand)

Oral Presentation 100 points

Final Exam: 100 points

Grading Scale:

A 1260-1400

B 1119-1259

C 978-1118

D 837-977

ABSENCE POLICY:

AFTER THE FIRST THREE UNEXCUSED ABSENCES, TEN POINTS WILL BE DEDUCTED FROM YOUR FINAL POINTS EARNED FOR THE CLASS.

There is a Semester Composite Analytical Paper (seven-to-ten MINIMUM pages, MLA style, Arial, 12-point font).

Your analytical paper will be on a work of American literature (not already on the Syllabus) in this time period.

The work MUST be an APPROVED long poem, an essay, a complex short story, or a journal.

The **Semester Composite Paper (with all of its COMPONENT parts submitted and approved beforehand)** is due on **March 31**.

USE THE ANALYTICAL PAPER TEMPLATE ON THE COURSE DOCUMENTS PAGE.

The COMPOSITE Semester ANALYTICAL Paper (seven-to-ten pages MINIMUM, MLA style, Arial, 12-point font) must be proofread by the Writing Center or a professional.

It will be on a complex, classic short story or long poem in American literature (NOT already on the Syllabus) in the time period of this course.

The work must be approved BEFORE you start gathering ACADEMIC sources (only from the Sul Ross State University Bryan Wildenthal library).

When you turn your paper in for a grade on March 31, include the marked-up paper from the Writing Center, your REVISED paper, and a Student Checklist Writing Rubric from the Course Documents page.

IF THERE IS ANY PLAGIARISM WHATSOEVER ON ANY WRITING ASSIGNMENT, YOU WILL IMMEDIATELY BE FAILED FROM THIS COURSE.

COMMUNICATION/TEAMWORK ASSESSMENT: Oral Presentations: When this is a physical course, each of you will give an oral presentation, if possible, working with one to two other people. These presentations should last 30-45 minutes and should address some aspect of the assigned work that is relevant to class content. Presentations can take any form you'd like; however, keep in mind that I do expect you to do research for this presentation, and the presentation should demonstrate your ability to understand literary theory and analysis. Think about music,

video clips, and other activities that will complement but not overwhelm your presentation of research and analysis.

You should email me at least one week before the presentation date in order to discuss your plans for the presentation.

WEEK ONE: JANUARY 20-22

SACS Assessment

Poetry Analysis

Use "How to Write about a Poem" Document

WEEK TWO: JANUARY 27-29

Kate Chopin's *The Awakening*

The Awakening is the basis for the film *The End of August*, released in 1982. Produced by Warren Jacobson and Sally Sharp under Quartet Production Company, the film features Sally Sharp as Edna and David Marshall Grant as Robert.

Multiple Choice, True/False, and Multiple Answer Quiz over *The Awakening* on January 29

Five-hundred word minimum REVISED Essay over Kate Chopin's literary achievement in writing *The Awakening* is due on January 29

What was Kate Chopin's literary achievement in writing *The Awakening*?

Any sources used must be from the Bryan Wildenthal Memorial academic library ONLY.

Use Arial 12-point font.

Use an MLA heading and double-space throughout the entire essay.

Submit your original essay (marked-up with instructions from the Writing Center), the Student Checklist Writing Rubric, and your REVISED essay, all on ONE document.

IF THERE IS ANY PLAGIARISM WHATSOEVER ON ANY WRITING ASSIGNMENT, YOU WILL IMMEDIATELY BE FAILED FROM THIS COURSE.

WEEK THREE: FEBRUARY 3-5

Edwin Arlington Robinson's "Richard Cory," "Miniver Cheevy," "Eros Turannos," and "Mr. Flood's Party"

Ambrose Bierce's "An Occurrence at Owl Creek Bridge"
Edith Wharton's "Roman Fever"

Multiple Choice, True/False, and Multiple Answer Quiz over these two works on February 5.

For this minimum five-hundred word essay, choose either Ambrose Bierce's or Edith Wharton's short story and discuss the themes present in his or her work.

What might they be and how are they developed?

This essay is due by February 5.

Any sources used must be from the Bryan Wildenthal Memorial Library ONLY.

Use Arial 12-point font.

Use an MLA heading and double-space throughout the entire essay.

Submit your original marked-up essay with instructions from the Writing Center, along with your REVISED essay and the Student Checklist Writing Rubric as ONE document.

IF THERE IS ANY PLAGIARISM WHATSOEVER ON ANY WRITING ASSIGNMENT, YOU WILL IMMEDIATELY BE FAILED FROM THIS COURSE.

Submit your long poem or complex short story title FOR APPROVAL by **FEBRUARY 5**. I will respond to your choice on the Grade Center.

Choose a long poem or complex short story that has ACADEMIC, SCHOLARLY, CRITICAL ARTICLES AVAILABLE IN THE BRYAN WILDENTHAL MEMORIAL LIBRARY DATABASES.

SEMESTER COMPOSITE PAPER DUE MARCH 31

THIS ASSIGNMENT IS ONLY ONE COMPONENT OF THE ANALYTICAL SEMESTER COMPOSITE PAPER.

NO PAPER WILL BE ACCEPTED UNLESS ALL OF ITS COMPONENTS HAVE BEEN SUBMITTED ON TIME AND BEEN APPROVED BEFOREHAND.

WEEK FOUR: FEBRUARY 10-12

Robert Frost's "Mending Wall," "Home Burial," "The Road Not Taken," "The Pasture," and "Stopping by Woods on a Snowy Evening"

Multiple Choice, True/False, and Multiple Answer Quiz over these readings on February 12

Minimum five-hundred word essay due by February 12

Any sources you use must come from the Bryan Wildenthal Memorial Library ONLY.

Choose your favorite poem (except "Richard Cory" or "The Road Not Taken") from the reading assignment this week and write about it in terms of any of the following questions/statements:

Consider the title, determining, if possible, whether it might function as an allusion, symbol, or poetic image.

Notice the date of composition or publication, and identify the general era of the poet.

What, if any, is the narrative action in the poem?

How many personae appear in the poem? What part do they take in the action?

What is the relationship between characters?

What is the setting (time and location) of the poem?

Who is the speaker? Is he or she addressing someone else or the reader?

Is the narrator able to understand or see everything happening to him or her, or does the reader know things that the narrator does not?

Is the narrator reliable?

Do the point of view and dramatic situation seem consistent? If not, the inconsistencies may provide clues to the poem's meaning.

The reader should identify the concrete images (that is, those that are formed from objects that can be touched, smelled, seen, felt, or tasted). Is the image projected by the poet consistent with the physical object?

If the image is abstract, or so different from natural imagery that it cannot be associated with a real object, then what are the properties of the image?

Is any image repeated in the poem? If so, how has it been changed? Is there a

controlling image?

Are any images compared to each other? Do they reinforce one another?

Is there any difference between the way the reader perceives the image and the way the narrator sees it?

What seems to be the narrator's or persona's attitude toward the image?

In particular, note those words that could possibly function as symbols or allusions, and refer to any appropriate sources for further information.

What devices has the poet used to create sound patterns (such as assonance and alliteration)?

Historical context--The reader should attempt to place the poem into historical context, checking on events at the time of composition. Archaic language, expressions, images, or symbols should also be looked up.

Is the poet trying to advocate social, moral, or religious change?

Does the poet seem sure of his or her position?

Does the poem appeal primarily to the emotions, to the intellect, or to both?

Is the poem relying on any particular devices for effect (such as imagery, allusion, paradox, hyperbole, or irony)?

Use Arial 12-point font.

Use an MLA heading and double-space throughout the entire essay.

Submit your original marked-up essay with instructions from the Writing Center, along with your REVISED essay and the Student Checklist Writing Rubric as ONE document.

IF THERE IS ANY PLAGIARISM WHATSOEVER ON ANY WRITING ASSIGNMENT, YOU WILL IMMEDIATELY BE FAILED FROM THIS COURSE.

WORKS CITED COMPONENT due by February 12

Submit the hard copy, physical, PRINTED scholarly, academic, analytical articles (from the Bryan Wildenthal Memorial Library ONLY) that you are going to use in your paper.

QUOTATIONS OR PARAPHRASES USED IN YOUR PAPER MUST BE HIGHLIGHTED.

These articles and the “Works Cited” page fulfill the WORKS CITED COMPONENT.

THE LAST PAGE OF YOUR PAPER--THE WORKS CITED PAGE--MUST NOT HAVE BEEN COPIED AND PASTED FROM ANOTHER SCHOLARLY ARTICLE.

SEMESTER COMPOSITE PAPER DUE MARCH 31

THIS ASSIGNMENT IS ONLY ONE COMPONENT OF THE ANALYTICAL SEMESTER COMPOSITE PAPER.

NO PAPER WILL BE ACCEPTED UNLESS ALL OF ITS COMPONENTS HAVE BEEN SUBMITTED ON TIME AND BEEN APPROVED BEFOREHAND.

WEEK FIVE: FEBRUARY 17-19

T. S. Eliot's “The Love Song of J. Alfred Prufrock”

e. e. cummings' “[the Cambridge ladies who live in furnished souls],” “[next to of course god America i],” “[my sweet old etcetera],” and “[anyone lived in a pretty how town]”

Multiple Choice, True/False, and Multiple Answer Quiz over these readings.

Submit the Introductory Paragraph component of the SEMESTER COMPOSITE PAPER by FEBRUARY 19.

There must be a WORKABLE THREE-PART THESIS STATEMENT IN THE FINAL SENTENCE OF THE INTRODUCTORY PARAGRAPH.

SEMESTER COMPOSITE PAPER DUE MARCH 31

NO PAPER WILL BE ACCEPTED UNLESS ALL OF ITS COMPONENTS HAVE BEEN SUBMITTED ON TIME AND BEEN APPROVED BEFOREHAND.

WEEK SIX: FEBRUARY 24-26

Samuel Langhorne Clemens' (Mark Twain) "The War Prayer"

Sarah Orne Jewett's "A White Heron"

Wallace Stevens' "Sunday Morning," "Anecdote of the Jar," and "The Emperor of Ice Cream"

Elizabeth Bishop's "The Fish"

Multiple Choice, True/False, and Multiple Answer Quiz over these readings

Submit Paragraphs One-Three component of the SEMESTER COMPOSITE PAPER by February 26

THIS INCLUDES THE INTRODUCTORY PARAGRAPH.

SEMESTER COMPOSITE PAPER DUE MARCH 31

THIS ASSIGNMENT IS ONLY ONE COMPONENT OF THE ANALYTICAL SEMESTER COMPOSITE PAPER.

NO PAPER WILL BE ACCEPTED UNLESS ALL OF ITS COMPONENTS HAVE BEEN SUBMITTED ON TIME AND BEEN APPROVED BEFOREHAND.

WEEK SEVEN: MARCH 3-5

Mary E. Wilkins Freeman's "The Revolt of Mother"

Charlotte Perkins Gilman's "The Yellow Wallpaper."

Ernest Hemingway's "Hills Like White Elephants"

Multiple Choice, True/False, and Multiple Answer Quiz over these readings

SEMESTER COMPOSITE PAPER DUE MARCH 31

NO PAPER WILL BE ACCEPTED UNLESS ALL OF ITS COMPONENTS HAVE BEEN SUBMITTED ON TIME AND BEEN APPROVED BEFOREHAND.

WEEK EIGHT—MARCH 10-12

Arthur Miller's *Death of a Salesman*

Amy Lowell's "Patterns"

Katherine Anne Porter's "The Jilting of Granny Weatherall"

Multiple Choice, True/False, and Multiple Answer Quiz over these readings on March 12

SEMESTER COMPOSITE PAPER DUE MARCH 31

IF THERE IS ANY PLAGIARISM WHATSOEVER ON ANY WRITING ASSIGNMENT, YOU WILL IMMEDIATELY BE FAILED FROM THIS COURSE.

WEEK NINE: MARCH 17-19--SPRING BREAK

WEEK TEN: MARCH 24-26

Lorraine Hansberry's "A Raisin in the Sun"

Randall Jarrell's "Losses" and "The Death of the Ball Turret Gunner"

Sylvia Plath's "Lady Lazarus" and "Daddy"

Multiple Choice, True/False, and Multiple Answer Quiz over these readings on March 26

IF THERE IS ANY PLAGIARISM WHATSOEVER ON ANY WRITING ASSIGNMENT, YOU WILL IMMEDIATELY BE FAILED FROM THIS COURSE.

WEEK ELEVEN: MARCH 31-APRIL 2

SEMESTER COMPOSITE PAPER DUE MARCH 31

THIS ASSIGNMENT IS ONLY ONE COMPONENT OF THE ANALYTICAL SEMESTER COMPOSITE PAPER.

NO PAPER WILL BE ACCEPTED UNLESS ALL OF ITS COMPONENTS HAVE BEEN SUBMITTED ON TIME AND BEEN APPROVED BEFOREHAND.

IF THERE IS ANY PLAGIARISM WHATSOEVER ON ANY WRITING ASSIGNMENT, YOU WILL IMMEDIATELY BE FAILED FROM THIS COURSE.

ORAL PRESENTATIONS of ANALYTICAL Papers

Flannery O'Connor's "A Good Man is Hard to Find"

Tomas Rivera's *And the Earth Did Not Part*

(also view film)

Multiple Choice, True/False, and Multiple Answer Quiz over these readings on April 2

WEEK TWELVE: APRIL 7-9

ORAL PRESENTATIONS of ANALYTICAL Papers con't

Eudora Welty's "Why I Live at the P.O."

Edward Albee's *The Zoo Story*

Multiple Choice, True/False, and Multiple Answer Quiz over these readings on April 9

WEEK THIRTEEN: APRIL 14-16

Amy Tan's *The Joy Luck Club*

Raymond Carver's "What We Talk About When We Talk About Love"

Multiple Choice, True/False, and Multiple Answer Quiz over these readings on April 16

WEEK FOURTEEN: APRIL 21-23

Adrienne Rich's "Living in Sin" and "From a Survivor"

Tina Howe's "Painting Churches"

Multiple Choice, True/False, and Multiple Answer Quiz over these readings on April 23

WEEK FIFTEEN: APRIL 28-30

Joyce Carol Oates' "Where Are You Going, Where Have You Been?"

John Updike's "Trust Me"

Multiple Choice, True/False, and Multiple Answer Quiz over these readings on April 30

LAST CLASS DAY FOR ENGLISH 2328: APRIL 5

May 6, Wednesday Last class day before Finals

May 7-8, Thursday-Friday Dead Days

May 11-14, Monday-Thursday Final Examinations--End of term

May 16, Saturday Spring Commencement, Pete P. Gallego Center, 10:00 a.m.

FINAL EXAM:

The Final Exam for English 2328 consists of two, minimum five-hundred-word essays in MLA style.

Choose two topics from those listed below:

IF THERE IS ANY PLAGIARISM WHATSOEVER ON ANY WRITING ASSIGNMENT, YOU WILL IMMEDIATELY BE FAILED FROM THIS COURSE.

Final Exam Essays

Choose two of the topics below and write one 500-word minimum essay on each for an overall minimum total of 1,000 words. Use Arial 12-point font and MLA style.

Do not discuss the same works in both of the essays.

Quote from the texts to strengthen your argument.

I. Discuss some of the themes we have encountered in our readings this semester. How do various authors develop them?

II. Of the works we have read this semester, which one would you most likely tell your friends and family about? Why would you recommend this particular work to others?

III. Describe the historical milieu (social, political, economic factors) in which one of our selections was written and how do these factors affect the work?

IV. Write an essay in which you analyze the most salient literary techniques of one of our works.

V. Propose learning activities for a specific secondary grade level that would help

students build a better understanding of one of the works we have read and explain why you would use these activities.

VI. Which work on our reading list should be taken off and not be required reading? Why?

VII. What work do you think it would be beneficial to add to our late American Literature reading list? Why?

VIII. Which work did you like most and which did you like least? Why?

ADA (Americans with Disabilities Act)

Sul Ross State University is committed to equal access in compliance with the Americans with Disabilities Act of 1973. It is the student's responsibility to initiate a request for accessibility services. Students seeking accessibility services must contact Grace Duffy in Counseling and Accessibility Services, Ferguson Hall, Room 112. The mailing address is P.O. Box C-171, Sul Ross State University, Alpine, Texas 79832. Telephone: 432-837-8203