

# English 110: Introduction to Literature

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## Syllabus

Course Description and Required Materials	3
Course Outcomes and Grading Policies	5
Office Hours, Individual Conferences, and E-mail Policies	9
Participation and Attendance	11
Quality of Failure	13
Assignment Logistics (Feedback, Late work, and Extensions)	15
Academic Integrity and Plagiarism Policy	17
Campus Resources	19

## Course Schedule

Preparing for Class: Annotations and Readings	25
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## Reading Questions and Exercises

<b>“Introduction to Close Reading”</b>	27
Johnson, “Old Black Men”; Hughes, “Harlem”	
<b>“What is Poetry?” and Exercise 1</b>	29
Collins, “Introduction to Poetry”; Carroll, “Jabberwocky”;	
Herbert, “The Altar”; Dickinson, “I Dwell in Possibility”	
<b>“How &amp; Why Do We Write Poetry?” and Exercise 2</b>	37
Herbert, “Jordan (II)”; Atwood, “Spelling”; cummings “since	
feeling is first”; Heaney, “Digging”; Shire, “Backwards”	
<b>“Nature, Faith, and Doubt” and Exercise 3</b>	47
Hopkins, “As Kingfishers Catch Fire” and “God’s	
Grandeur”; Kinnell, “St. Francis and the Sow;” Dickinson,	
“Of Course—I Prayed—;” Donne, Holy Sonnet XIV	
<b>“Sex, Love, and Loss” and Exercise 4</b>	53
Donne, “The Flea”; Browning, Sonnet 43; Neruda, Sonnet	
XVII; Bronte, “Love and Friendship”; Yeats, “When You are	
Old”; Bishop, “One Art”	
<b>“Poetry and Social Issues”</b>	61
Tennyson, “The Charge of the Light Brigade”; Owen, “Dulce	
et decorum est”; Lazarus, “The New Colossus”; Shire,	
“Home”; Hughes, “Let America be America Again”; Hill,	
“Black Rage”	

## Exercises 5 & 6

Atwood, “Happy Endings”	76
Shakespeare, <i>Twelfth Night</i> and <b>Exercises 7 &amp; 8</b>	81
Douglass, selections from <i>Narrative of the Life of Frederick Douglass</i>	98
Jacobs, selections from <i>Incidents in the Life of a Slave Girl</i>	136
Butler, <i>Kindred</i> and <b>Exercise 9</b>	178
Chiang, “The Truth of Fact, the Truth of Feeling”	193
Bujold, “The Mountains of Mourning” Part 1	231
Part 2	266
<i>Ms. Marvel</i> , vol. 1: “No Normal”	304

## Glossary of Literary Terms

306

## Writing Expectations and Guidelines

322

Formatting Papers	323
What is Literary Analysis?	324
Logical Argument/Outlines	328
Example Outline	332
Introductions, Thesis Statements, and Roadmaps	339
Paragraphs, Topic Sentences, and Transitions	348
Using Sources	352
Signaling Sources, Summary, and Paraphrase	352
Quoting Prose, Poetry, and Shakespeare	357
Conclusions	366
Editing and Proofreading	369

## Assignment Guide

Project 1: Poetry Performance and Essay	377
Project 2: <i>Twelfth Night</i> Social Media Project	381
Project 3: <i>Kindred</i> Essay	384
Extra Credit	386
Quality of Failure	386
Final Exam	387

## Course Description

English 110 is an Aesthetic Foundation (AE) course. This means that one of our goals this semester is to give you the ability to comprehend the creative, expressive and structural dimension of literature by expanding your knowledge and appreciation of various literary forms and of their application throughout history.

According to the University catalog, “Aesthetic Foundations” courses will help students:

- demonstrate an ability to understand and analyze the structure, form, and style of specific works of art, music, literature, drama, or film
- develop an awareness of the aesthetic traditions and the cultural and historical dimensions of specific works of art, music, literature, drama, or film
- understand how form is expressive in a work of art
- come to recognize the value of the arts as an essential form of human expression.

Our course includes texts from five centuries of literature written in English, across two continents. We will read poetry, a play, a novel, short stories, and even comics. Our texts will be about a wide range of topics: love, sex, faith, slavery, injustice, gender, education, nature, technology, identity, and even superheroes. Despite such variety, this class will only give you a small taste of the different kinds of and types of writing that humans have done in order to express themselves and respond to the world around them. Rather than covering a breadth of literature, we will focus on depth of study. We may have some classes where we spend a whole class period discussing and responding to a single poem—working out how it was written, what it could mean, how it might reflect or shape people’s views of the world.

In other words, we will be looking beyond the idea of literature as *entertainment*—certainly some of what we will read will be entertaining, but most of it will be more than just entertainment. Philip Sidney said that the goal of poetry, and indeed of all

literature, is “to teach and delight.” Other writers have said that the goal should be to evoke the sublime—the powerful ideas and emotions in our world that are somehow just beyond our ability to fully grasp, or that are the most difficult to express. By writing about such things, by trying to both teach and delight, these authors hope help us better to understand and confront the world we live in, even the parts we would like to ignore, or that we take for granted.

## Pre-Requisites

CORE 130 and/or placement into CORE 131. If you have not passed or are not currently taking CORE 131, please come see me as soon as possible.

## Required Materials



William Shakespeare, *Twelfth Night, or What You Will*, 2<sup>nd</sup> Revised Edition, Signet Classics, 1998. ISBN: 978-0451526762

Octavia Butler, *Kindred*, Beacon Press, 2003. ISBN: 978-0807083697

Willow Wilson, *Ms. Marvel*, vol. 1: “No Normal.” Marvel, 2014. ISBN: 978-0785190219

Printed Course Pack

## Content Warnings

Some readings contain graphic and disturbing language or descriptions of sex and violence. If this may be an issue for you, please speak with me during the first week to discuss options.

## Course Outcomes

The elements of in this course are designed to facilitate your growth with regards to five major sets of skills.

EXPECTED COURSE OUTCOMES	METHODS FOR AUGMENTING ABILITIES	METHODS FOR ASSESSMENT
To read texts closely and critically, so as to identify subtle nuances of language and lines of thought	Reading Questions and Exercises Class Discussions In Class Activities	Outlines & Drafts Projects 1-3 Final Exam
To write clearly and persuasively, expressing your ideas through logical arguments supported by evidence	Outlines & Drafts Individual Meetings	Projects 1-3 Final Exam
To identify, understand, and analyze the elements of well-crafted literature (including structure, form, and style)	Reading Questions and Exercises Class Discussions	Projects 1-3 Final Exam
To thoughtfully engage with complex ideas, and respectfully engage with readers and writers who hold different points of view	Course Readings Class Discussions In-Class Activities	Projects 1-3 Final Exam
To develop an awareness of the aesthetic tradition of literature, the cultural and historical dimensions of specific works of literature, and literature's value as a form of human expression	Reading Questions Class Discussions In-Class Activities	Projects 1-3 Final Exam

## Grades

Percentages	
<b>Participation and Professionalism</b>	<b>20 %</b>
Participation Evaluations	35 %
Exercises, Reading Questions, and Quizzes	50 %
Three (3) Individual Meetings with Dr. Taylor	15 %
<b>Logical Outlines (3)</b>	<b>10 %</b>
Unit 1: Logical Outline	25 %
Unit 2: Logical Outline and Rough Draft of SM	35 %
Unit 3: Logical Outline	40 %
<b>Essays (4)</b>	<b>60 %</b>
Unit 1: Reading Poetry	25 %
Unit 2: <i>Twelfth Night</i> Social Media Project	30 %
Unit 3: <i>Kindred</i>	35 %
Quality of Failure	10 %
<b>Final Exam</b>	<b>10 %</b>



## Rubric

It is important to remember that simply fulfilling the minimum requirements of the course warrants an average grade—a C, not an A. Coming to class every day and doing assignments is not something that earns “extra credit” or an automatic A; these are expected elements of the course. A higher grade will be based on the distinctive quality and development of your work, and on your deep understanding of the texts and concepts from our readings and class discussion. With each major project, you will receive written comments as well as a visual break down in a rubric of which of these elements you did well, and which you need to improve.

Grade	Scale	Quality of Work
<b>A</b>	94 - 100.00	<b>An “A” project is superior:</b> it has excellent ideas, logical and compelling organization, precise language, and polished prose. It has a complex, convincing, and interesting argument expressed in a thesis statement; topic sentences and transitions that guide the reader through the logical moves of the argument; extensive, analytic use of the source text(s); and clear expression of the student’s own ideas. The paper does not plagiarize, intentionally or otherwise. The project has been thoroughly revised; it is also extensively proofread, with few or no grammar, spelling, punctuation, or citation mistakes.
<b>A-</b>	90 - 93.99	
<b>B+</b>	87 - 89.99	<b>The “B” project exceeds expectations</b> with above-average, high-quality work. It has a clear thesis, with a well-developed and well-organized argument, clearly articulated in transitions and topic sentences. It shows active engagement with any texts, and genuine intellectual work on the part of the author. The project shows substantial
<b>B</b>	84 - 86.99	

Grade	Scale	Quality of Work
<b>B-</b>	80 - 83.99	improvement from previous drafts. Any grammar, spelling, or punctuation mistakes do not hinder the expression of meaning. All sources are fully cited. The project may have a few structural flaws, or a few weak points, but overall is a strong piece of work.
<b>C+</b>	77 - 79.99	<b>The “C” project meets minimum expectations</b> with average or mediocre work. The work has some of the good points listed above, but also has serious flaws. The language is often imprecise; the argument isn’t fully developed or clear. The thesis isn’t immediately apparent or is too vague. The student does not critically engage the texts, only summarizing or “quote bombing.” The project may have large logical or structural problems, but these problems do not hinder the audience’s understanding. A “C” project will also have a few “bright” spots, or areas that might be useful in revising. In short, it has unrealized potential.
<b>C</b>	74 - 76.99	
<b>C-</b>	70 - 73.99	
<b>D+</b>	67 - 69.99	<b>“D” and “F” projects have multiple serious flaws</b> that handicap the work. A thesis or argument is unidentifiable, or the project may be reliant on plot summary rather than analysis. The language is hard to understand, or ideas may be jumbled in such a way as to hinder the audience’s ability to understand the work. This project may consistently misuse or misrepresent its sources. The project either is difficult to understand or fails to address the assignment goals, prompt, or rhetorical situation. (Note: an “F” for reasons of plagiarism is a 0 on the assignment; other failing grades may have some points attached.)
<b>D</b>	62 - 66.99	
<b>F</b>	0 - 59.99	

## Office Hours and Email

Monday	2:00 PM to 3:00 PM
Tuesday	1:00 PM to 1:45 PM
Wednesday	2:00 PM to 3:00 PM
Thursday	1:00 PM to 1:45 PM
Friday	2:00 PM to 3:00 PM

Office hours are held in Heelan Hall 303. You can reserve a 15- or 30-minute timeslot in advance on Starfish. Reservations have first priority, but you can also simply drop by. I am available at other times by appointment, depending on my schedule; **please e-mail me with your schedule if you cannot come to regular office hours and we will find a time to meet.**

Office hours are a crucial form of class engagement. Students who come to office hours are more likely to improve their skills and do well in the class. When you come to office hours, it helps to have a special question to discuss, a paragraph you want feedback on, or a skill you want to work on. Of course, if I'm not busy with another student, I'm also happy to talk about more general things like your time at Briar Cliff, your larger educational and professional goals, the latest Marvel movie, etc., so feel to just stop by.

### Required Individual Conferences

At three points in the semester, we will cancel classes for a day and you will meet with me individually in my office at some point during the week. You must sign up for these meetings ahead of time on Starfish (we'll discuss how to do this in class). While we will discuss your logical outlines at the meeting, you should come with anything you have prepared or any questions you have about the assignment. If you did not turn in a logical outline on time, you can still bring it to our meeting. Coming to a meeting without anything prepared will still help you with the assignment, but you will not receive full credit. Come prepared to take notes during the meeting.

### Email Policy

I try to answer questions via e-mail within 24 hours during the work week. I often respond on weekends, but I may take more time. Please plan accordingly.



I will not normally comment on whole projects outside of office hours or scheduled individual meetings. However, I am happy to look at small pieces of your work if you provide a particular focus for my comments. For example, if you send me a polite e-mail with a draft of an essay introduction, asking if you have clearly established your argument, I'd be happy to provide feedback by e-mail.

I will not respond to e-mails that do not contain questions. Make sure you phrase any questions you have as questions.

Please follow professional e-mail etiquette when e-mailing all your professors at Briar Cliff, and make sure to use the subject line to indicate which class you are in when e-mailing me.

**I do not accept any assignments by e-mail. All assignments must be submitted on BrightSpace.**

## Participation and Attendance

### Preparedness, Professionalism, and Participation

I place great value on earnest, enthusiastic engagement of texts. Some of the greatest joy I'll have in class, in fact, will be in hearing your insights and seeing your minds at work. One of our goals is to involve you actively in the learning process rather than simply deluge you with information; to that end, your comments and analysis will provide much of the substance of our class (and much of your grade as well). **Make an effort to say several substantial, thoughtful things in each class** (this can include asking good questions).

However, participation is not just about *speaking*, but also listening (evidenced both by taking notes and by your body language in class), attending office hours, working well in small groups during class activities, and behaving professionally.

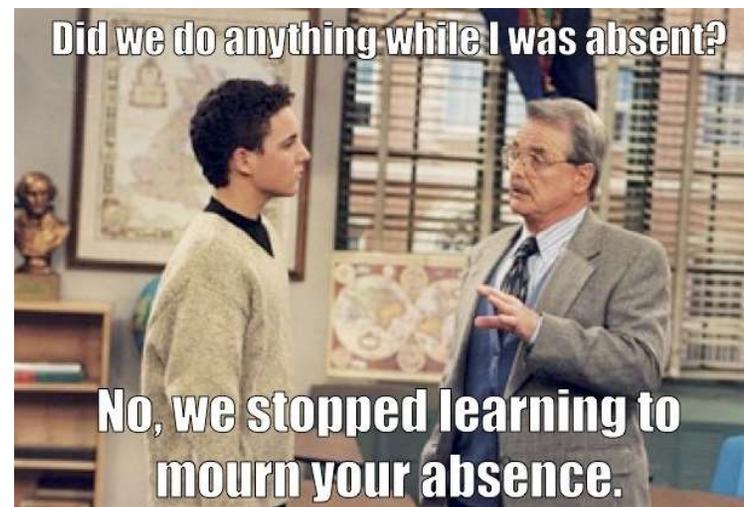
Please keep in mind the following components of professionalism:

- *Preparedness*: Please arrive in class with the assigned reading, your course pack, and materials for taking notes.
- *Respectfulness*: Please be respectful towards the authors we are reading, towards your fellow students, and towards me. You are welcome and encouraged to disagree with other people's positions so long as you do not use language that is derogatory or insulting.
- *E-mail*: If you have a question about the course, begin by double checking to make sure this course pack does not answer your question; if it doesn't, then send me a professionally formatted e-mail with the following elements:
  1. A subject line with the course name (Engl 110)
  2. Address me according to my professional title (Dr. Taylor)
  3. Use complete sentences and paragraphs
  4. Sign with your first and last name.
- *Electronic devices*: In class, avoid using electronic devices unless explicitly instructed to do otherwise, as they are

often distracting not only to you, but to me and to other members of the class. (Research also indicates that students who take notes on the computer tend to learn less than students who take notes by hand.)

**You will grade yourself on participation using an evaluation form on BrightSpace.** The professor reserves the right to adjust your participation grade higher or lower based on your performance in the classroom or in other communication with the professor.

### Attendance



Attendance for every class and individual conference is mandatory.

- **Each student can receive up to three (3) excused absences.** Absences can be excused for any reason, but only if the student contacts me by e-mail **before** class begins.
- Each unexcused absence, or each excused absence beyond three, will lower your overall participation grade 10%.
- **Six absences or more, excused or otherwise, will result in automatic failure for the course.** You should withdraw from the course if you reach this limit.

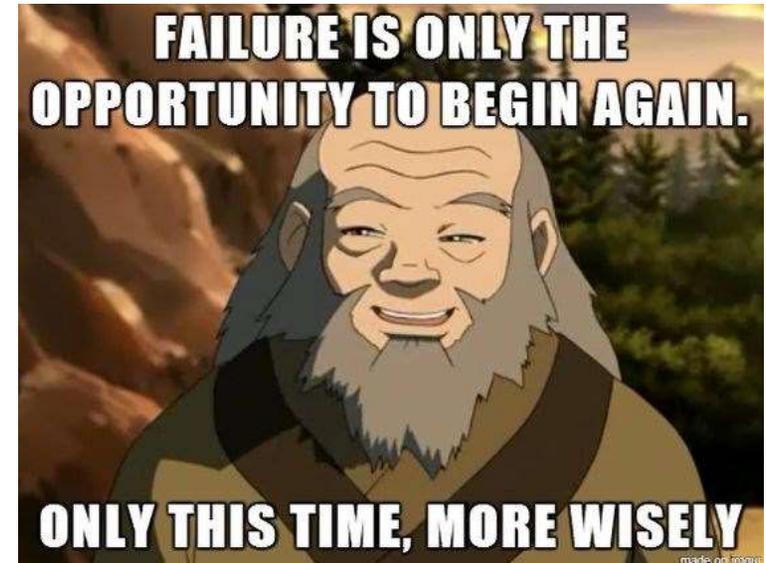
- **You can be marked absent if you are tardy or unprepared.** Being late to class or leaving early counts as 1/2 of an absence unless you discuss it with me in advance. If you are late, you are responsible for seeing me after class to make sure you are marked present; if you do not, it will be counted as a full absence. If you come without having done the assigned reading or having attempted the reading questions, you may be marked absent as well.
- **Make-ups:** Students can “make up” an absence by writing a 500-700 word analysis of the reading due the day that was missed. This analysis must have a thesis, use quotations and/or summary to support the thesis, and contain analysis.
  - You can use one of the reading questions for the day as a starting point if you like.
  - You can make up to three absences. *Make ups do not affect the 6 absence limit, only the 10% grade penalty.*
  - Make-ups must be turned in within one week of the absence in the “absence make-up” dropbox on BrightSpace. The date of the absence must be included in the document title if you want to receive credit.
- **Students who complete the semester with no absences will be eligible to have their final grade rounded up to the next whole number.**

## Quality of Failure

One of the greatest hindrances to a student’s active learning can be fear of failure: fear of looking silly or stupid in front of a classmate or faculty member, or fear of not getting a good grade on a project. Students have sometimes been taught that they need to be perfect, or as close to perfect as possible, to be rewarded. Students afraid of failure choose not to take risks; they might even choose not to turn work in because it isn’t as good as they think it should be.

However, I think that there are things more important than perfection: curiosity, risk taking, persistence, integrity, and self-

awareness. Failure can even be an important part of learning. Edward Burger argues that “individuals need to embrace the realization that taking risks and failing are often the essential moves necessary to bring clarity, understanding, and innovation.” Rejecting the fear of failure, he writes, can result in “a mind enlivened by curiosity and the intellectual audacity to take risks and create new ideas, a mind that sees a world of unlimited possibilities.”



For your final paper, you will write a reflection in which you discuss the quality of your failure over the semester. You will be graded not on how much you fail, but how you handle failure. Have you learned from your failures? Were you willing to challenge yourself to take risks that might result in failure? Have you found ways to use your failure to create something new and interesting? I hope this grade category will give you the freedom to try new things, and even to fail at them, and to come back having learned something from the experience.

## Assignment Logistics

**I do not accept assignments by e-mail. All assignments must be submitted on BrightSpace one hour before class begins.** Do not submit Pages documents—I cannot read them on BrightSpace or on my office computer. Convert to a Word document (.docx) to submit. If I cannot read your document, it will receive a 0.

Please format all documents and citations according to MLA style. Information on MLA style is available in the writing guide in this course pack (starting on page 322).

Each submitted file name should include your last name, first initial, course, assignment title, and extension.

### Example File Title

Taylor.P.Engl110.Unit1LogicalOutline.docx

Most assignments have suggested word counts; these are not hard limits. A few words under is fine, but if you are substantially short, you probably have misunderstood the requirements and will not do well. Assignments that go over the suggested word count will be graded purely on the quality of the content.

## Getting Feedback

I try to get grades and feedback to students within two weeks of the assignment's due date, though sometimes this will not be possible. The feedback will come in one or two forms: a rubric with overall comments explaining what worked well or needs improvement, and/or marginal comments created using Word's "Track Changes" and commenting features. You are expected to read the feedback, and come to office hours if you have questions. To find your feedback, open Communication > Dropbox in BrightSpace, and then find the appropriate dropbox. There should be an option to "View Feedback." Scroll to the bottom of the screen. There may be written feedback in paragraph form, or files for you to download with feedback.

## Late Work and Extensions

I do not accept or grade late work unless you request an extension by e-mail at least 24 hours in advance, or if you have a documented emergency. If I grant an extension, anything turned in more than 24 hours after the original deadline will receive a 10% penalty on the final grade for each day it is late. I am willing to make exceptions to this policy in some extreme circumstances if you discuss them with me as soon as is feasible—if you have an emergency situation, contact me and we will see if we can work something out.

Because I do not accept late work, turning in a bad or incomplete project is better than turning in nothing. If you turn in nothing, you will receive a 0; you are likely to still receive some points if you turn in an incomplete project. In some cases, I will allow students to rewrite a project, but only if it was turned in on time.



## Academic Integrity

In this class, I encourage you to build on the ideas and texts of others; this is a vital part of academic life. However, when you use another person's ideas, language, or syntax—whether directly, in summary, or in paraphrase—you must formally acknowledge that debt by signaling it with a standard form of academic citation. If you do not, you are guilty of plagiarism. In such cases, you will receive a zero for the assignment or for the course (depending on severity and type of assignment), and the issue will be referred to the Office of Academic Affairs.

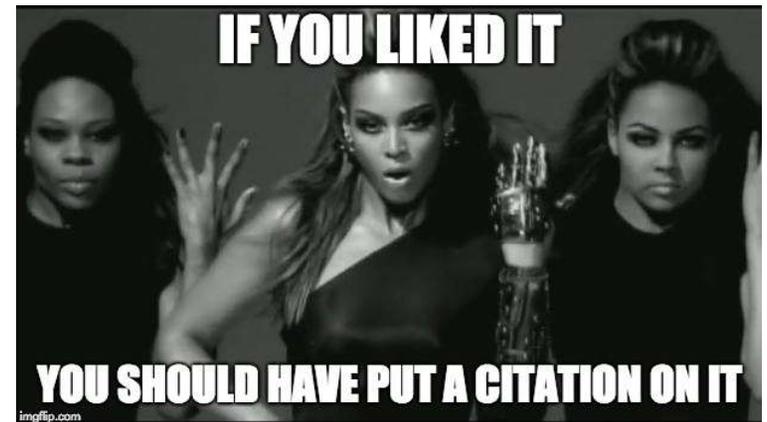
Students commit plagiarism if they do ANY of the following:

- **Use the internet as a source of ideas without citing.**
- **“Cut and paste” text, images, or sound into a project without citing.**
- **Modify material from a source (text, images, sound, etc.) and incorporate into a project without citing.**
- Submit a project created by someone else, including a tutor, while claiming to be the author.
- Submit a project created in another course without the permission of both instructors.
- Put another person's ideas “in their own words” without documenting the source.
- Take another person's expressions—a key word, a phrase, or a longer passage—without telling the reader precisely what has been done. This is considered plagiarism even when the student's own ideas are being expressed.

Plagiarism most often happens when students are staring blankly at the page they need to fill and they aren't sure what to write, so they go online and look for what they are “supposed” to say. They may end up copying and pasting ideas into a document, or typing out the same thing that they read in the hopes it will help them get started. Most of the time, they even intend to delete the copied passages, but then later forget to remove them, or aren't even sure how to rewrite what they've done without the borrowed material. To avoid this problem, here are a few strategies you can try instead of looking online:

1. Type out a passage from the reading (in quotation marks) and write down everything you observe about the passage.
2. If you're working on a passage you don't think you understand, try paraphrasing it phrase by phrase or sentence by sentence. Use the Oxford English Dictionary (<http://OED.com>) to help you understand words that are confusing.
3. Go back over your notes from in class or from the reading questions. Type up your notes and expand on them.
4. Brainstorm with a friend from class. Many people find it easier to talk things out.
5. Create a mind map. Some people find it easier to organize ideas visually before fleshing them out.
6. Come to office hours!

If you have questions about using sources during the semester, consult me, the Writing Center, the Purdue OWL (<http://bit.ly/2fn76eM>) or Harvard's online guide to using sources (<http://bit.ly/21PrHsx>). If you are ever tempted to plagiarize because of stress or lack of time, talk to me first because I can help. Do not let stress tarnish your academic record.



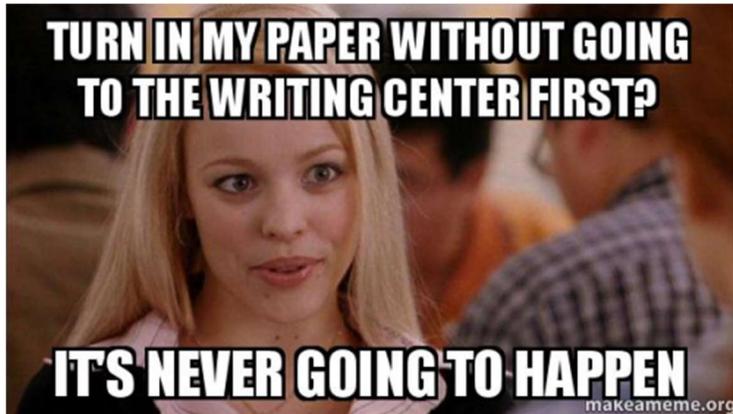
## Campus Resources

### Disability and Student Support Services

Students with disabilities that need accommodations should contact Jeanene Sampson ([Jeanene.Sampson@briarcliff.edu](mailto:Jeanene.Sampson@briarcliff.edu), Heelan Hall 108, 712-279-5562) to discuss needs. Documentation of the disability is required. Additionally, please make me aware of any needs you might have early in the semester (ideally, the first week) so I can best assist you.

### Writing Center

The Writing Center, located in the Bishop Mueller Library, is available to all Briar Cliff students for strengthening your academic writing development. The Center provides one-on-one peer mentoring, workshops, and computer-based tutorials. The Writing Center's number is 712-279-5520 or you can email the Writing Center mentors at [writing.center@briarcliff.edu](mailto:writing.center@briarcliff.edu). The Center's web address is <https://www.library.briarcliff.edu/writing-center>.



### Title IX Mandatory Reporting

As an instructor, I have a mandatory reporting responsibility under The Title IX Educational Act of 1972 which prohibits violence, harassment, and discrimination based on sex and gender. For the sake of Briar Cliff University students' safety and welfare, I am required to share information regarding sexual misconduct or information about a crime that may have involved a Briar Cliff University student with the Title IX Coordinator or Deputy Title IX Coordinators. This includes incidents that occur within on-line courses, on and off-campus, or study abroad. This also takes into account all means by which I might learn of such an event, whether I see it personally, whether I am told about it directly (e.g., in-person, through an assignment, on a discussion thread, etc.), or whether I learn about it indirectly (e.g., secondhand, social media, etc.).

Confidential assistance is available for students. If you or someone you know has been harassed, assaulted, or discriminated against because of sex or gender, the following resources are available:

- Jeanette Tobin, Director of Counseling Services  
712-279-5433, [Jeanette.Tobin@briarcliff.edu](mailto:Jeanette.Tobin@briarcliff.edu)
- Carla Jo Morgan, Campus Nurse  
712-279-5436, [CarlaJo.Morgan@briarcliff.edu](mailto:CarlaJo.Morgan@briarcliff.edu)
- Sr. Janet May, Director of Campus Ministry  
712-279-5227, [Janet.May@briarcliff.edu](mailto:Janet.May@briarcliff.edu)

To report to university officials or for more about Title IX, see:

- Louise Paskey, Title IX Coordinator  
712-279-5494, [louise.paskey@briarcliff.edu](mailto:louise.paskey@briarcliff.edu)
- Dave Arens, Deputy Title IX Coordinator  
712-279-1715, [david.arens@briarcliff.edu](mailto:david.arens@briarcliff.edu)
- Beau Sudtelgte, Deputy Title IX Coordinator  
712-279-1633, [beau.sudtelgte@briarcliff.edu](mailto:beau.sudtelgte@briarcliff.edu)
- Security Department: 712-898-1888

The Sexual Violence and Harassment policy and additional off-campus resources can be found at:

<http://www.briarcliff.edu/legal-and-consumer/sexual-abuse,-assault-and-title-ix-procedures/>

## Course Schedule

- Subject to change in case of blizzard, plague, alien invasion, etc.
- Individual conferences will substitute for some class sessions; these days are greyed out.
- Assignments listed in brackets should be brought to class rather than turned in on BrightSpace.
- Glossary terms can be found in this course pack starting on page 306.

	Date	Readings Due	Assignments Due
T	8/21	Course Pack (CP) Syllabus (1-28) and “What is Literary Analysis” (324-328)  Glossary Terms: close reading, poetry, stanza, image, imagery, metaphor and simile	[Reading Questions (RQs)]  <b>By Midnight: Syllabus Quiz</b>
Th	8/23	CP: What is Poetry? (29-36)  CP: Formatting Papers (323), Using Sources (352-362)  Glossary: ambiguity, ballad, concrete poems, meter, onomatopoeia, personification, rhyme, rhythm, slant rhyme, theme	<b>Exercise 1</b>  [RQs]
T	8/28	CP: How and Why Do We Write Poetry? (37-46)  Glossary Terms: alliteration, assonance, consonance, connotation, denotation, form, style, syntax	<b>Exercise 2</b>  [RQs]
Th	8/30	CP: Nature, Faith, and Doubt (47-52)  CP: Paragraphs, Topic Sentences, and Transitions (348-51)  Glossary Terms: allusion, parallelism, diction, enjambment, irony, paradox, sonnet, symbol, tone	<b>Exercise 3</b>  [RQs]

	Date	Readings Due	Assignments Due
T	9/4	CP: Sex, Love, and Loss (53-60)  Glossary Terms: lyric, metaphysical conceit, structure, villanelle	<b>Exercise 4</b>  [RQs]
Th	9/6	CP: Poetry and Social Issues (61-74)  Glossary Terms: anaphora, empathy, intertextuality, free verse	[RQs]
T	9/11	CP: Logical Arguments and Outlines (328-338)	<b>Exercise 5</b> (CP 75)
Th	9/13	CP: Atwood, “Happy Endings” (76-80)  CP: Introductions, Thesis Statements, and Roadmaps (339-47)  Glossary: fiction, genre, narrative, plot, prose	<b>Exercise 6</b> (CP 75)  [RQs]  In class: Sign up for Conferences
T	9/18	[Conferences]	<b>Logical Outline 1</b>
Th	9/20	<b><i>Twelfth Night</i> Act 1</b>  CP: Quoting Shakespeare (363-365)  Glossary: drama, play, act, scene, comedy, dramatic irony, hero, setting, Shakespearean fool	<b>Exercise 7 (CP 81)</b>  [RQs CP 82-85]  <b>Participation Eval 1</b>
T	9/25	<b><i>12N</i> Act 2</b>  Glossary: antagonist, character, comic relief, soliloquy	<b>Project 1 Final Draft</b>  [RQs CP 85-88]
Th	9/27	<b><i>12N</i> Act 3</b>  CP: Project 2 Assignment (381-83)	[RQs CP 88-92]
T	10/2	<b><i>12N</i> Acts 4 &amp; 5</b>  Glossary: Climax, Closure	[RQs CP 92-96]
Th	10/4	To Be Announced	<b>Exercise 8 (CP 97)</b>

	Date	Readings Due	Assignments Due
T	10/9	To Be Announced	[Work on Project 2] Sign up for Conferences
<b>Th</b>	<b>10/11</b>	<b>NO CLASS FALL BREAK</b>	
T	10/16	[Conferences]	<b>Project 2 Logical Outline/Draft</b>
Th	10/18	CP: Douglass (98-135) Glossary: Slave narrative, Pathos, Rhetoric	[RQs] <b>Participation Eval 2</b>
T	10/23	CP: Jacobs (136-177)	<b>Project 2 Final Draft</b> [RQs]
Th	10/25	<i>Kindred</i> (9-51) CP: Project 3 Assignment (384-85) Glossary: conflict, foreshadowing, narrator, novel, parallelism, point of view	[RQs CP 178-180]
T	10/30	<i>Kindred</i> (52-107) Glossary Terms: influence, intertextuality, speculative fiction	[RQs CP 181-83]
Th	11/1	<i>Kindred</i> (108-155)	[RQs CP 183-85]
T	11/6	<i>Kindred</i> (155-188)	[RQs CP 185-88]
Th	11/8	<i>Kindred</i> (189-239)	[RQs CP 188-191]
T	11/13	<i>Kindred</i> (240-264)	<b>Exercise 9</b> (CP 191-92)
Th	11/15	[Conferences]	<b>Project 3 Logical Outline</b>
T	11/20	CP: Chiang, "The Truth of Fact, the Truth of Feeling" (193-230) Glossary Terms: short story	[RQs]
<b>Th</b>	<b>11/22</b>	<b>NO CLASS: THANKSGIVING</b>	

	Date	Readings Due	Assignments Due
T	11/27	CP: Bujold, <i>Mountains of Mourning</i> , Part 1 (231-265) Glossary: ideology, novella	<b>Project 3 Final Draft</b> [RQs]
Th	11/29	CP: Bujold, <i>Mountains of Mourning</i> , Part 2 (266-303)	[RQs] <b>Participation Eval 3</b>
T	12/4	<i>Ms. Marvel</i> CP: Quality of Failure Prompt (386) Glossary: graphic novel	[RQs CP 304-305]
Th	12/6	Exam Review	<b>Quality of Failure Essay</b>
<b>M</b>	<b>12/10</b>	<b>Final Exam: 2:30-4:20 PM, Monday, December 10th</b>	

**Note on Course Withdrawals:** The institutional deadline for withdrawal without penalty is November 5th. After the withdrawal deadline, students may withdraw with a penalty grade of WP (withdrawal passing) or WF (withdrawal failing). Withdrawals are not permitted during finals week.

**Note on Syllabus Changes:** The instructor may clarify, change, and/or emend the contents of the syllabus and assignments as needed, provided that students are given reasonable notice of such adjustments.