English 123 Critical Thinking about Literature #71388– Fall, 2018

Instructor: Lisa Yanover
Class Days & Times: TTh 9-10:50am
Location: Room 1632
Office Hours: MW 11am-12:30pm, TTh 11am-12pm and by appointment (no OH finals week)
Office: 1031N (in the 1000 building)
Phone: (707) 256-7761
E-mail: Lyanover@napavalley.edu
Webpage: in Canvas and http://www.napavalley.edu/people/Lyanover

Catalog Description (from the NVC course outline):
English 123 develops critical thinking, reading, and writing skills through the study of logical reasoning, the analysis of literary texts, and the generation of written arguments. Literature will provide subject matter for approximately 6,000-8,000 words of argumentative essays; however, the course will emphasize the abilities to analyze, criticize, and reason inductively and deductively. Transfers to CSU, UC.

Statement from the English Department to all students enrolled in this course:
This course builds upon composition and research skills covered in English 120; therefore, your professor will assume mastery of these skills in this course.

Course Focus and Theme:
This course focuses on arguments, finding them in literature and making them about literature. Usually the arguments we find are then the arguments we make. We are not arguing our own beliefs about topics but arguing what the texts believe and analyzing how they express these arguments and why they do, for what purpose and with what significance, implications, and effects.

The broad theme of this class is the human condition, based on the assumption that literature, being written by human beings, is about human beings. The human condition addresses what it means to be human, including anything and everything to do with human nature and human existence. It is up to each and all of us to narrow and specify this broad focus throughout the course, text by text, based on and enriched by our individual and collective interpretations of them.

Student Learning Outcomes:
By the end of this course, students will be able to:
1. Demonstrate critical reading, writing, and research strategies.
2. Demonstrate the essentials of academic argumentation.
3. Demonstrate basic literary theory as it relates to the development of an argument.

Course Objectives:
Students can expect to read and analyze 50-100 pages of literary texts per week. Writing assignments totaling approximately 6,000-8,000 in literary analysis and thesis-driven arguments are required. Upon completion of the course, students will be able to:
A. Demonstrate Critical Thinking and Reading Skills
B. Read and critically evaluate college-level literary texts, developing the ability to "interrogate" a text by forming the appropriate, analytical questions necessary for literary criticism.
C. Inductively analyze literary texts by observing and describing patterns, themes, symbolic constructs, and plot devices, for example.
D. Identify and analyze the logical reasoning involved in such literary devices as paradox, irony, ambiguity, foreshadowing.
E. Identify and analyze figurative language within a text, i.e., specifically, the logical strategies implicit in such devices as metaphor, simile, metonymy, for example.
F. Observe and critique the logical fallacies, the assumptions, and the reasoning -- inductive and deductive -- that motivate characters, drive plots, and affect the writer’s decisions: e.g., point of view, setting.
G. Analyze and employ logical and structural methods such as inductive and deductive reasoning, cause and effect, and logos, ethos, and pathos.
H. Demonstrate Critical Thinking and Writing Skills
I. Apply the principles of the writing process to generate increasingly sophisticated and complex writing assignments that analyze literary texts.
J. Evaluate and employ textual evidence to support sound, thesis-driven arguments that avoid logical fallacies and anticipate refutation through concession and recognition of counter-arguments.
K. Use a variety of critical approaches to literary analysis; e.g., formalistic, reader-response, mythical, historical, psychological, sociological.
L. Correctly use the most current MLA manuscript format and system of parenthetical citation and documentation to incorporate textual evidence from primary sources and critical evidence from secondary sources.
M. Conduct substantial revision of progressively more challenging written arguments that employ the techniques of literary criticism; e.g., precis, analysis, explication, interpretation.

**Required Texts:**
5. English 123 Photocopied Reference (subsequently abbreviated as 123 Reference).
6. English 123 Photocopied Reader (subsequently abbreviated as 123 Reader).

**Bring the assigned readings to class. Consider them your admission ticket.**
You need print versions of the first three texts, those specific editions. The fourth book is the textbook *Reading and Writing about Literature*. You will need it, but the digital version is fine, and there is a copy on reserve at the library. (All four books are available at the bookstore, and the cost for all of them is between $17 and $40 depending on whether you rent or buy used or new versions.) I am providing each student with one free copy of the 123 Reader and the 123 Reference. (If you lose yours, most of the texts are available in pdf format on my SharePoint website or in Canvas. You will need to print them and bring them to class.) **Note:** I also recommend having easy access to a grammar handbook and an up-to-date MLA Handbook. The OWL Purdue website is a useful resource for both.

**Class Format:**
This class emphasizes student-centered discussion rather than teacher-centered lecture. The success of this class as well as student success in it is based on student preparation and participation, including bringing relevant texts and other materials to class and sharing thoughts, ideas, observations, questions, and interpretations based on students’ unique and varied backgrounds, understanding, and expertise. This class requires “active reading” BEFORE you come to class, which involves marking places that you find interesting or confusing, figuring out the vocabulary, and keeping track of questions that come up for you as you read. These annotations will help you prepare for in-class and out of class assignments. Please be respectful of your peers’ views, ideas, and comments. Listen with an open mind; offer thoughtful responses; and contribute often to the learning community.

**Student Responsibilities:**
It is the student’s responsibility to be informed about the contents of the syllabus. Do not ask me what is due or about policies until you have first read or reread the syllabus. I am happy to clarify instructions for assignments, but please refer to the syllabus or assignment handouts for basic information, such as deadlines, point values, submission policies, etc.

**Attendance, Participation, & Classroom Conduct:**
Regular attendance in all classes is important for satisfactory academic progress. The Napa Valley College attendance regulations make provisions for a limited number of unavoidable absences. However, a student who is absent for as many times as a class meets each week will have exhausted this provision. (In this class, that means you may miss a maximum of 2 classes.) An instructor may request verification of those absences. Further absences may cause the instructor to drop the student from the class. Students who do not attend the first class meeting may be dropped or lose priority on the waiting list. I will follow this policy, so my advice is: Save absences for emergencies. Do **not** schedule vacation, work, non-emergency medical or counseling appointments, or other activities during class time or until after Final Exam week. Please do let me know right away if you must miss a class, and continue to stay in touch. Should you choose to drop, you are responsible for doing so.
Also, please keep in mind if you miss class, you are still responsible for turning in homework on time, getting assignments and handouts, and checking with classmates regarding material covered in your absence so that you can come to the next class prepared. (See the section above on “Student Responsibilities.”) Missed in-class work cannot be made up.

Active participation depends on thoughtful and thorough preparation ahead of time. It begins with coming on time and coming prepared, staying the whole time, and staying focused on class. Students are expected to participate in discussion or other activities by contributing their ideas, observations, and questions; listening and responding to others’ ideas, observations, and questions; finding, interpreting, and/or analyzing textual evidence for their or others’ ideas; and showing general sustained focused engagement in classroom activities.

Please be mindful that disruptive behavior, such as side talking or taking excessive breaks, interferes with your educational process as well as your classmates’ and will not be tolerated. Additionally, the use of electronic devices (i.e. cell phones) during class time, unless given permission by the instructor, is not allowed. Disruptive behavior, including unauthorized use of cellphones, will result in a warning, and if the behavior continues or recurs, you may be asked to leave for the day.

**Student Conferences:**
I will be holding at least one conference with each student about their essays sometime during the writing process (generating ideas, outlining, drafting, or revising the rough draft). Each student will decide when in the process the conference would be most helpful. Students are expected to come in with questions and any materials they might need or want help on. Students are not limited to one conference but should feel free to schedule as many conferences as they want throughout the semester as well as to take advantage of my drop-in office hours.

**Grading Policy:**
You are required to write a minimum of 6,000-8,000 words over the course of the semester. To fulfill this requirement, you will be writing 4 essays, including an in-class midterm essay, and in-class and take-home reading response papers. The assignment and grading breakdown for this class is as follows:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Response Papers, Discussion Questions, &amp; Participation</td>
<td>200</td>
</tr>
<tr>
<td>Poetry Explication Essay (minimum of 1,000 words AND 5 paragraphs)</td>
<td>100</td>
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<tr>
<td>Rough Draft/Peer Review (10 points)</td>
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<tr>
<td>Literary Analysis Essay (minimum of 1,500 words AND 6 paragraphs)</td>
<td>200</td>
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<tr>
<td>Rough Draft/Peer Review (20 points)</td>
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<tr>
<td>In-Class Essay Midterm (minimum of 1,000 words AND 8 paragraphs)</td>
<td>150</td>
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<tr>
<td>Literary Analysis &amp; Research Essay (minimum of 2,500 words AND 10 paragraphs)</td>
<td>250</td>
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<tr>
<td>Research Proposal &amp; Selection of Sources, Annotated Bibliography, &amp; Outline (25 points)</td>
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<tr>
<td>Rough Draft/Peer Review (25 points)</td>
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<td>Final Draft (200 points)</td>
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<tr>
<td>Highlighted Printouts/Photocopies of Outside/Secondary Sources (10 extra points)</td>
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<tr>
<td>Quizzes (20 points each)</td>
<td>80</td>
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<tr>
<td>Quiz #1 on Elements of Style</td>
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<td>Quiz #2 on Integrating Quotations</td>
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<td>Quiz #3 on the Toulmin Model (Argument/Essay Structure)</td>
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<td>Quiz #4 on Literary Criticisms</td>
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<td>Group Presentation about one Literary Criticism</td>
<td>20</td>
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<tr>
<td><strong>TOTAL:</strong></td>
<td>1,000</td>
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**Note:** To receive a passing grade in the course, you must complete all essays, including the Midterm. On the last page of the syllabus, there is a form that will allow you to track and figure out your grade in the course throughout the semester. If you are uncertain about your class standing at any point in the course, please make an appointment to meet with me.
The Writing Assignments:

THE MIDTERM:
The midterm is an in-class essay, handwritten in blue books (unless the student is entitled to accommodations as indicated by DSPS and has provided me ahead of time with formal notification through DSPS of those accommodations.)

THE RESPONSE PAPERS:
Response papers are expected to be brief (250-500 words). Take-home response papers are expected to be typed and follow MLA format. In-class response papers will typically be given at the beginning of class. Response Papers are intended to prepare you for in-class discussion/participation. In terms of content, response papers are graded on how well they demonstrate the following criteria:

- **Critical Thinking**: understanding of and original thinking about the text(s), relevant concepts, and scope and purpose of the assignment, NO plagiarism (no use of outside sources or study guides),
- **Content**: analysis and interpretation of the text(s) based on close reading and application of relevant concepts, support of ideas with specific evidence from the text and explanation,
- **Writing**: clear communication of ideas through the use of correct grammar, syntax, and spelling.

The purpose of these papers is to make the student accountable for his or her own learning, which depends upon active participation and starts with reading and thinking. Thus these papers are meant to encourage you to explore your ideas and interpretations of the texts, to focus you on analysis of the text (how the text works rather than simply what it says), to prepare you to share your unique understanding during class and group discussion, and to serve as the first step in the process of developing your interpretations and analyses into full-fledged arguments. In some cases, Response Papers may include or be replaced by Discussion Questions, which are intended to demonstrate students’ thinking about the readings and concepts, their specific knowledge, understanding, and confusion.

THE ESSAYS:
Essays are graded on the criteria listed below:

- **Critical Thinking**: understanding of and original thinking about the text(s) relevant concepts, and the requirements, scope, and purpose of the assignment (close reading, analysis, and interpretation of the text or texts),
- **Focus**: effective focus on a coherent, specific, unified claim made by or about the text(s) and supported with focused, specific reasons (one per paragraph),
- **Support & Development**: effective, thorough, relevant support and development of the reasons and claim with specific textual evidence and interpretation/analysis of it in relation to the argument,
- **Organization**: clear, logical organization paragraph to paragraph and within paragraphs and effective paragraph structure based on the Toulmin Model,
- **Integration of Sources**: effective integration of quotations, paraphrase, & summary with correct MLA-formatting, in-text citation, & in the Literary Analysis & Research Essay correct documentation (Works Cited) of secondary sources, NO plagiarism (or use of disallowed outside sources, such as study guides, etc.)
- **Writing**: clear communication of ideas through the use of correct grammar, syntax, and spelling.

In addition, the essays need to achieve the necessary length (based both on word count and number of paragraphs). Fulfilling the necessary length is considered part of critical thinking. Word count is based on your words and no more than 20% quotations. The Works Cited page (only required on the Literary Analysis & Research Essay) does not count as your words. Essays that fail to fulfill the minimum length will have points deducted based on the number of missing paragraphs and the percentage of missing words as well as the percentage of quotations over 20%.

The Explication Essay, the Literary Analysis Essay, and the Literary Analysis & Research Essay are each written in two drafts. The first draft will be peer reviewed (in class or in Turnitin); the final draft will be submitted to Turnitin, typically a week later. Failure to complete a rough draft and/or to participate in peer review will result in a deduction of 10% of the points from the final essay grade. Rough drafts and peer review cannot be made up if missed. In order to get credit for the rough draft and to participate in in-class peer review, students must be present and bring a typed/printed out copy of their rough draft to class; similarly, in order to get credit for the rough draft and to participate in peer review in Turnitin, students must submit a rough draft by the deadline and complete the peer review on time.
**Turnitin**

All take-home essays and response papers will be submitted to and graded in Turnitin. Submissions are due by 11:30 pm on the due date. We will be using Turnitin as a resource to help us avoid plagiarism as well as to keep the focus on your ideas (and maintain the ratio of 80% your words to 20% quotations). Turnitin will be available prior to the due date, so students can check the results and make any necessary changes before the final submission.

If you are unable to submit your paper to Turnitin, I will accept papers/essays by email (sent as MS-Word attachments ONLY, not as links) before the deadline and will submit them for you, but they will lose 10 points. The student is responsible for on-time submission; emails that arrive late, files that will not open, attachments that have been left off of emails, or incorrectly typed email addresses, etc., will result in a late grade.

**Group Presentations:**

During the semester, students will be doing one group presentation, each group responsible for presenting one literary criticism. Attendance and participation are expected of each group member as the whole group earns the same grade and so depends upon one another. Students who are absent from classes on days we are preparing for the presentations may be dropped from their group and will automatically lose the 20 points. Students may also be asked by me to leave the group and will forfeit the points if I learn that they are not meeting their responsibilities (e.g., not showing up for meetings, not communicating with the group about schedule changes or conflicts, not doing their share of the work, etc.). Students who fail to attend on the day of their presentation will also automatically lose the 20 points, and their groups will have to go on without them.

**The Quizzes:**

The quizzes test students’ understanding of and ability to apply concepts and skills, reflective of the course outcomes and objectives, specifically the Elements of Style Used in Literary Analysis (Close Reading/Explication), Formatting and Integrating Quotations (MLA Style), the Toulmin Model of Argumentation and Essay Structure, and the Literary Criticisms.

**Late Submissions:**

Work is considered on time if submitted by the deadline.

In-class work, such as rough drafts/peer review, response papers, and the group presentation, cannot be made up if missed. Students who come late to class are not guaranteed the opportunity to participate in writing or classwork that has already begun.

Take-home response papers that are submitted to Turnitin after the deadline will receive half credit. Once I have graded the response paper, I will no longer accept late submissions.

Quizzes are due at the beginning of class. Quizzes that are submitted after class begins but before the end of the day will receive half credit. All other late quizzes are not accepted.

With the exception of the late pass (see below), which allows you to submit one essay up to one week late for full credit, all essays that come in after the Turnitin deadline will be worth half credit. (Inability to enroll in or submit to Turnitin, missing the deadline because your clock is slower than Turnitin’s, or computer failure is not a valid excuse. Plan and work ahead.)

**The Late Pass:**

You have 1 Late Pass (see page 9) to use during the semester in case of emergency. It allows you to submit the Explication Essay, the Literary Analysis Essay, or the Midterm Essay up to one week late for full credit. Any additional late essays or essays submitted more than a week late will receive half credit as long as they’re submitted by the last day of class before the final exam. If you don’t use the late pass, you may submit it at the end of the semester for 5 points.

**Note:** The late pass is eligible for use on only one of the three essays listed above.
Revision:
Revision is built into the writing process itself. In fact, the writing process begins when we start reading and thinking about the texts, prompts, assignments, and skills, continuing in the response papers and subsequent discussion, the outlining and drafting, self and peer review of the essays, all culminating in the final draft.

In addition, students may choose to revise the Explication Essay or the Literary Analysis Essay after it has been graded if they are unhappy with the grade it received. However, papers that were plagiarized or that contain plagiarism may not be revised. Students must meet with me to get permission to revise and to make a plan and set a deadline for the revision.

Note: Permission will not be granted to revise substandard work produced as a result of last-minute effort, typically suggested by a failure to proofread, spell check, and edit or to fulfill the minimum length. Thus, students who miss one or more of the steps in the writing process, especially the rough draft and/or peer review, are unlikely to receive approval to revise the essay. Keep in mind that revision requires substantial changes, including reexamination of the focus, scope, claim, content, support and development, organization, integration, formatting, and citation of quotations, and editing. Just adding to the paper and/or fixing marked errors and/or the formatting is NOT substantial revision.

All students who are granted permission to revise must complete the following steps:
1. make the agreed upon substantial revisions and edits.
2. address any grammar issues and make the necessary corrections before submitting the final revision to me (the Writing Success Center is an excellent resource for help on grammar, including their online writing tutoring.)
3. email the final revision to me as a MS-Word attachment by the deadline we agree upon.
NO EXCEPTIONS.

Campus Policy on Academic Integrity:
All written work for this course is to be original (written by you specifically for this course). Plagiarism or cheating of any kind will result in a failing grade (usually a 0) on that assignment. Plagiarism includes copying and pasting elements from online sources without proper citation, having someone else write (or substantially rewrite) part or all of your essay, and even submitting papers you wrote for other classes in this class. Students who plagiarize or cheat on more than one occasion may be failed from the course and/or referred to the Vice President of Student Services for discipline sanction. Please review Napa Valley College’s policy on Academic Honesty in the NVC catalog available online at: http://www.napavalley.edu/academics/Catalog/Documents/current_nvc_catalog%20upd%20032415.pdf.

We will review plagiarism as part of the class and will be using Turnitin.com to help us avoid it, but you should be sure to talk to me anytime during the semester if you have further questions. Academic honesty is critical to your success in college. Keep in mind no amount of plagiarism is acceptable. If you get stuck and find yourself tempted to turn to outside sources, STOP. Instead, come by during my office hours or email me to set up an appointment ASAP, so we can help you get unstuck and on track. The worst grade on original work, even late work, will be better than the best grade on plagiarized work.

Turnitin -- How It Works:
Turnitin identifies words and phrases that match another source. Quotations you take from the primary sources (stories, poems, plays) should come up as matching (though they don’t always) but should not exceed 20%. However, your own explanations of the text or texts, context, evidence and its significance should not come up as matching. Titles as well as authors’ and characters’ names are also sometimes flagged along with occasional common words and phrases, but I look at everything and so will catch those that are improperly flagged as well as those that may be missed by Turnitin.

Tips for avoiding unintentional plagiarism:
• Give credit to all outside sources even if you put their ideas into your own words.
• Take careful notes while reading, keeping track of sources consulted.
• Don’t use outside sources to get ideas about readings or topics unless assigned to do so.
Warning about Use of Outside Sources:
The focus of this class is on your exploration and your original interpretation and analysis of the texts. Do not use outside sources to get ideas as you read the assigned texts or as you write the response papers or essays. Know that every time you use an outside source, whether you use its words or “just” its ideas, you must give credit to the source and identify everything that you take from it, quoting, paraphrasing, summarizing, citing, & documenting correctly following MLA formatting guidelines and providing me with printouts of the source(s) including bibliographic information (title page, copyright page, etc.). Keep in mind that only the Literary Analysis & Research Essay requires you to use research. Also, even in this essay, the focus is on your own argument, interpretation, and analysis of the texts. You need to incorporate the research into your argument, using the research to support, deepen, and broaden your textual analysis, not to replace or overshadow it. As in all other essays for the course, it is expected that at least 80% of the essay will be your ideas and discussion.

Do not use study guides, such as SparkNotes or Cliff’s Notes, etc., or random websites (such as individuals’ blogs, etc.) as they typically replace your thinking about the literature rather than support and deepen it.

Do not use Wikipedia (or similar open source sites); it is not reliable because anyone can write or edit the entries, and citations may be missing, incorrect, or made up. Because its information is unreliable, so are ideas you support with that information. In fact, using Wikipedia is more likely to damage your credibility and hurt your argument than it is to help it. Individuals’ blogs may also lack credibility due to lack of expertise, missing credentials, and/or failure to cite their sources, etc.

Getting Help:
Please do not get help on writing assignments from anyone other than the students in this class, the Instructional Assistants and students (IA’s) in the Writing Success Center, the Writing Success Center’s Online and me. For grammar, the Writing Success Center Workshops, IA’s, and tutors are the best resource. For help understanding the assignments or how to structure the essays, please seek out your classmates and me. I am available regularly for conferences during office hours and by appointment. You can also reach me by e-mail to ask quick clarifying questions or to set up a conference.

Students in need of an academic adjustment in the college learning environment:
Students who feel they may need an academic adjustment based on the impact of a learning disability should contact Learning Services in the Library room 1766, phone (707)256-7345. A Learning Disability Specialist will review your needs and determine appropriate accommodations. Students who feel they may need an academic adjustment based on the impact of a physical or other types of disabilities, may schedule an appointment with a DSPS Counselor, Tyler Downie, located in Counseling Student Services 1300 building, phone (707) 256-7227 or (707) 256-7220 for an appointment.

All information and documentation are confidential. Please feel encouraged to make an appointment with me privately to discuss your specific learning needs in my class and to ensure I received your academic adjustment letter.

Goodwill Points:
I reserve the right at the end of the semester to add up to 20 points to acknowledge and reward students who come to class consistently, on time, prepared with all materials and all work done on time, who demonstrate a positive attitude and good citizenship in the classroom, and who participate fully and constructively. These points are non-negotiable. In addition, if I need a notetaker for the class, I typically offer the volunteer (who must be preapproved) 20 points if s/he takes on and follows through with this responsibility for the duration of the semester.

Extra Credit:
I do not offer extra credit assignments with the following exceptions: students who don’t use their late pass may submit it at the end of the semester for 5 extra credit points. I do sometimes offer extra prompts on response papers that students can choose to respond to in addition to the required prompt in order to earn an extra point or two. Also, some of the quizzes may have extra questions worth a few extra points.
My Rationale for Not Offering Extra Credit:

1. There is enough assigned work in this class, and it is sufficiently challenging without adding extra assignments.

2. Students deserve to be given the chance to succeed and to be respected as capable of achieving that success. High schools have often misused extra credit as a way to allow underperforming students to make up missed work by doing easier work in its place. So in a sense, students don’t take the “real” class but instead an easier one and still get credit. My main objection, however, is not that students who don’t deserve to pass are passing but rather that the implicit message that is being sent to students is that they are not capable of succeeding on their own with their own authentic skills, thinking, and effort. This message is both a lie and an enormous disservice, one which I refuse to be a party to.
Cut here

LATE PAPER PASS:

From Student: __________________________

Please accept my essay, Assignment Name: __________________________, which was due on ___________________, this one time for full credit though late.

Optional sob story here:

____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

I understand that this is my one free pass and that any other late essays, regardless of the reason, will receive half credit and no feedback. I understand that because my essay has come in late, it may not be graded with the others and may receive only brief written feedback. I recognize that the responsibility for not falling further behind is mine and that I have the option of meeting with you to go over my essay and any questions I might have, so your delayed or limited response does not excuse me from the obligation of keeping up with the class, meeting subsequent deadlines, and continuing to develop my skills as a writer.

Sign below to indicate that you have read and agree to the above statement:

____________________________________________________________________________
WEEK 1

8/13  Introduction to the Class & the Syllabus
   In-Class: Read & discuss Shirley Jackson’s story “The Lottery” (123 Reader)
                Watch/Preview David Ives’ play Words, Words, Words (123 Reader & Webpage)

8/15  Homework Due:
   1. Reread “The Lottery” (123 Reader)
   2. Read/Watch David Ives’ play Words, Words, Words (123 Reader & link to YouTube video on website)
   3. Read Chapter 1 “Introduction to Reading and Writing about Literature” pp.1-5 (RWL).
   4. Read Chapter 2 “The Role of Good Reading” pp.6-24 (RWL).
   Note: Always bring your 123 Reference & Reader and RWL to class.
   In-Class: Response Paper #0 (Note: There are no makeups for missed in-class response papers).
             Discuss the assigned readings. Read/Preview the poems.

WEEK 2

8/20  Homework Due:
   1. Read the glossary at the back of the textbook pp.185-208 (RWL).
   2. (Take-home) Quiz #1A Elements of Style/Defining Key Terms (10 points—due at the beginning of class).
   3. Read the following 6 poems:
      A. Lucille Clifton’s poem “sorrows” (123 Reader)
      B. Langston Hughes’ poem “Harlem” (123 Reader)
      C. Philip Levine’s poem “They Feed They Lion” (123 Reader)
      D. Deborah Pope’s poem “Getting Through” (123 Reader)
      E. Katharyn Howd Machan’s poem “Hazel Tells LaVerne” (123 Reader)
      F. W.H. Auden’s poem “Musée des Beaux Arts” (123 Reader)
   4. Read the Explication Essay assignment (handout & webpage).
   5. Read the Sample Explication (123 Reference)
   6. Read “Logical Fallacies” handout about avoiding fallacies when writing about literature (123 Reference).
   7. Read an “Introduction to Rhetoric” (123 Reference).
   In-Class: Response Paper #1 about the 6 poems (Note: There are no makeup response papers).
             Prepare for Quiz #1B & Discuss the assigned poems & Prepare for the Explication Essay.

8/22  Homework Due:
   (Take-home) Quiz #1B Finding & Explaining Examples of Key Terms in the Texts (10 points—Bring 2 copies, 1 to turn in and 1 to use in class).
   In-Class: Discuss and present key terms and examples from Quiz #1B
             Discuss the assigned poems & Prepare for the Explication Essay.

WEEK 3

8/27  Homework Due:
   1. Read/Watch “Everything You Need to Know about Integrating Quotations” (123 Reference & webpage).
   2. (Take-home) Quiz #2A about Integrating Quotations: Short answer definitions/descriptions of Key Concepts (10 points—Bring 2 copies, 1 to turn in and 1 to use in class).
   In-Class: Prepare for Quiz #2B & Prepare for the Explication Essay
8/29 **Homework Due:**
1. **(Take-home) Quiz #2B** about Integrating Quotations: Demonstration of Integrating Quotations (10 points—Bring 2 copies, 1 to turn in and 1 to use in class).
**In-Class:** Review Integrating Quotations & Prepare for the Explication Essay (rough draft & essay review)
Introduction to Fairy Tales

**HOMEWORK DUE SATURDAY, 9/1 BY 11:30PM SUBMITTED TO TURNITIN:**
**Explication Rough Draft** (10 points together with Essay Review—no makeups/no late rough drafts). In order to receive credit for the rough draft, students must submit their typed, double-spaced, MLA-formatted Rough Draft of at least 750 words and at least 5 paragraphs. In order to participate in the upcoming self/peer review, students must submit their rough draft on time. (Rough Drafts and Peer Review are considered one 10-point assignment. Students earn either all points or no points by on-time submission and/or completion.)

**WEEK 4**

9/3 **LABOR DAY – NO CLASS**

9/5 **Homework Due:**
1. Read the 5 versions of “Cinderella”:
   A. Charles Perrault’s “Cinderella” (123 Reader)
   B. Brothers Grimm’s “Cinderella” (123 Reader)
   C. Walt Disney’s “Cinderella” (123 Reader)
   D. the Chinese story “Yeh-hsien” (123 Reader)
   E. the Native American story “The Hidden One” (123 Reader)
2. Read Chapter 5 “Writing about Stories” pp.76-79 (RWL).
**In-Class:** **Response Paper #2** about the 5 versions of “Cinderella” *(Note: There are no makeups for missed in-class response papers)*
   Discuss the 5 versions of Cinderella & Prepare for the Literary Analysis Essay.

**HOMEWORK DUE SATURDAY, 9/8, BY 11:30PM COMPLETED IN TURNITIN:**
**Explication Essay Review** (10 points together with the rough draft—no makeups/no late essay review). To earn credit for essay review, all parts and questions must be answered and submitted on time.

**WEEK 5**

9/10 **Homework Due:**
2. **(Take-home) Quiz #3** about “The Toulmin Model & Essay Structure” (20 points).
3. Read the 3 versions of Little Red Riding Hood:
   A. Charles Perrault’s “Little Red Riding Hood” (123 Reader)
   B. Brothers Grimm’s “Little Red Cap” (123 Reader)
   C. “Lon Po Po: A Red-Riding Hood Story from China” translated by Ed Young (123 Reader)
**In-Class:** **Response Paper #3** about the 3 versions of “Little Red Riding Hood.”
   Discuss the 3 versions of “Little Red Riding Hood” & Prepare for the Literary Analysis Essay.
9/12  **Homework Due:**
Watch/Read the Broadway version of *Into the Woods* (available inside Canvas and also as a link on my SharePoint page).

**Note:** Take notes while you watch. Pay attention to interpretations of familiar characters or character types, plot, setting, etc. as exhibited in the acting, casting, direction, staging, etc. of this retelling.

**In-Class:**  **Response Paper #4** about *Into the Woods*
Discuss *Into the Woods* & Prepare for the Literary Analysis Essay.

**HOMEWORK DUE SATURDAY, 9/15 BY 11:30PM SUBMITTED TO TURNITIN:**
**Explication Essay Final Draft** (100 points total--90 for the final draft + 10 from the rough draft/essay review.-- The essay must be a minimum of 1,000 words, no more than 20% quotations, AND at least 5 paragraphs, MLA-formatted, and submitted to Turnitin as a Single File Upload to the Revision assignment by the deadline.

**WEEK 6**

9/17  **Homework Due:**
1. Read the following 3 Modern Versions of “Little Red Riding Hood”:
   A. Tanith Lee’s story “Wolfland” (123 Reader)
   B. Angela Carter’s story “The Company of Wolves” (123 Reader)
   C. Joyce Carol Oates’ story “Where Are You Going, Where Have You Been?” (123 Reader)
2. Read the following 2 metafiction stories:
   A. Nadine Gordimer’s story “Once Upon a Time” (123 Reader)
   B. Margaret Atwood’s story “Happy Endings” (123 Reader)

**In-Class:**  **Response Paper #5** about the 3 modern short story versions of “Little Red Riding Hood” & the 2 metafiction stories & Discuss the assigned readings & Prepare for Literary Analysis Essay. Outline.

9/19  **Homework Due:**
1. Read Chapter 6 “Writing about Poems” pp.100-4 *(RW)*.
2. Read the following 6 poems and their Modern Retellings of the “Cinderella” and “Little Red Riding Hood” stories:
   A. Anne Sexton’s poem “Cinderella” (123 Reader)
   B. Anne Sexton’s poem “Red Riding Hood” (123 Reader)
   C. Olga Broumas’ poem “Cinderella” (123 Reader)
   D. Olga Broumas’ poem “Little Red Riding Hood” (123 Reader)
   E. Ronald Blackwell’s poem “Li’l Red Riding Hood” (123 Reader)
   F. Roald Dahl’s poem “Little Red Riding Hood and the Wolf” (123 Reader)
3. Read Chapter 9 “Literary Criticism and Literary Theory” pp.170-83 *(RW)*.
4. Read the Literary Analysis Essay Assignment (handout & webpage).

**In-Class:**  **Response Paper #6** about the 6 poems/modern retellings of “Cinderella” and “Little Red Riding Hood” & Discuss the assigned readings & Prepare for the Literary Analysis Essay. Outline.

**WEEK 7**

9/24  **Homework Due:**
1. Read about the Literary Criticisms:
   A. New Criticism Reference (123 Reference)
   B. Deconstruction Reference (123 Reference)
   C. Reader-Response Criticism Reference (123 Reference)
   D. Psychological Criticism (123 Reference)
2. Review the Literary Analysis Essay Assignment (handout & webpage).

**In-Class:** Prepare for the Literary Analysis Essay, Quiz #4 & Group Presentations.
9/26  Homework Due:
1. Read about the Literary Criticisms and Social Construction/Social Constructs:
   A. New Historicism Reference (123 Reference)
      a. Social Construction or Social Constructs—not itself a literary criticism but a concept relevant to
         many literary criticisms (123 Reference)
   B. Gender Criticism Reference (123 Reference)
   C. Marxist Criticism Reference (123 Reference)
   D. Postcolonial/Multicultural Criticism Reference (123 Reference)
2. (Take-home) Quiz #4 on the 8 Literary Criticisms & Social Constructions or Social Construction (20 points).
   In-Class: Prepare for the Literary Analysis Essay & Group Presentations.

WEEK 8

10/1  Homework Due:
In Class: Peer Review of the Literary Analysis Essay & Prepare for Group Presentations.

10/3  In-Class: Prepare for Group Presentations

HOMEWORK DUE SATURDAY, 10/6 BY 11:30PM SUBMITTED TO TURNITIN:
Literary Analysis Rough Draft (20 points together with Essay Review—no makeups/no late rough drafts). In order to receive credit for the rough draft, students must submit their typed, double-spaced, MLA-formatted Rough Draft of at least 1,000 words and at least 5 paragraphs. In order to participate in the upcoming self/peer review, students must submit their rough draft on time. (Rough Drafts and Peer Review are considered one 20-point assignment. Students earn either all points or no points by completing BOTH the rough draft and all parts of the essay review on time.)

WEEK 9

10/8  In-Class: Group Presentations about the Literary Criticisms (20 points – group grade)
   Group #1: New Criticism
   Group #2: Deconstruction
   Group #3: Reader-Response Criticism
   Group #4: Psychological Criticism

Homework Due for Groups 1-4: Typed, photocopied handout for the whole class including me (If you want me to make copies, email it to me no later than 11:59 pm the day before class.)
In-Class: Presentations Day 1 & Prepare for Presentations Day 2.
Note: Please be on time as presentations cannot be delayed, rescheduled, or made up if missed.

10/10 In-Class: Group Presentations about the Literary Criticisms (20 points – group grade)
   Group #5: New Historicism
   Group #6: Gender Criticism
   Group #7: Marxist Criticism
   Group #8: Postcolonial/Multicultural Criticism

Homework Due for Groups 5-8:
   Typed, photocopied handout for the whole class including me (If you want me to make copies, email it to me no later than 11:59 pm the day before class.)
In-Class: Presentations Day 2 & Prepare to read Shakespeare’s The Tempest.
Note: Please be on time as presentations cannot be delayed, rescheduled, or made up if missed.

HOMEWORK DUE SATURDAY, 10/13, BY 11:30PM COMPLETED IN TURNITIN:
Literary Analysis Essay Review (20 points together with the rough draft—no makeups/no late essay review). To earn credit for essay review, all parts and questions must be answered and submitted on time.
WEEK 10

10/15 **Homework Due:**
1. Read Act 1 of Shakespeare’s *The Tempest*.
2. Submit the Literary Analysis Essay Rough Draft & Peer Review comments.
   
   **In-Class:** Response Paper #7 about Shakespeare’s *The Tempest* Act 1
   Watch/Discuss Act 1 Shakespeare’s *The Tempest*. Prepare for Midterm.

10/17 **Homework Due:**
Read Act 2 of Shakespeare’s *The Tempest*.
   
   **In-Class:** Response Paper #8 about Act 2
   Watch/Discuss Act 2 of Shakespeare’s *The Tempest*. Prepare for Midterm.

**HOMEWORK DUE SATURDAY, 10/20 BY 11:30PM SUBMITTED TO TURNITIN:**

**Literary Analysis Essay Final Draft** (200 points total--180 for the final draft + 20 from the rough draft/essay review.-- The essay must be a minimum of 1,500 words, no more than 20% quotations, AND at least 6 paragraphs, MLA-formatted, and submitted to Turnitin as a Single File Upload to the Revision assignment by the deadline.

WEEK 11

10/22 **Homework Due:**
Read Act 3 of Shakespeare’s *The Tempest*.
   
   **In-Class:** Response Paper #9 about Act 3
   Watch/Discuss Act 3 Shakespeare’s *The Tempest*. Prepare for Midterm.
   Bring 2-3 large sized blue books to class. Do not write on them.

10/24 **Homework Due:**
1. Read Acts 4 & 5 of Shakespeare’s *The Tempest*.
2. Bring 2-3 large sized blue books to class. (Do **not** write your name on them.)
   
   **In-Class:** Response Paper #10 about Act 4 & Response Paper #11 about Act 5
   Watch/Discuss Acts 4 and 5 of Shakespeare’s *The Tempest*. Prepare for Midterm. Prepare for Kafka’s *The Metamorphosis*

WEEK 12

10/29 **In-Class:** Midterm Essay about Shakespeare’s *The Tempest* (150 points: 8 paragraphs and 1,000 words, MLA format, in-class essay, handwritten in blue books. Open book but no digital versions allowed, so bring your print copy of *The Tempest* to class).

10/31 **Homework Due:**
Read Franz Kafka’s novella *The Metamorphosis* (123 Reader)
   
   **In-Class:** Response Paper #12 about *The Metamorphosis*
   Discuss Kafka’s novella *The Metamorphosis*. Prepare to read Mary Shelley’s *Frankenstein*

WEEK 13

11/5 **Homework Due:**
Read Mary Shelley’s novel *Frankenstein* 1818 version
   
   **In-Class:** Response Paper #13 about *Frankenstein*
   Discuss Mary Shelley’s *Frankenstein*
   Discuss *Frankenstein* & *The Metamorphosis*.
   
   **(Take-home) Response Paper #14** about Mary Shelley’s *Frankenstein* and Franz Kafka’s *The Metamorphosis*
   **(due submitted to Turnitin by 11:30 pm on Monday, 11/5).**
11/7  **Homework Due:**  
Read Susan Glaspell’s play *Trifles.* (123 Reader)  
**In-Class:**  **Response Paper #15** about *Trifles*  
Discuss Glaspell’s play *Trifles.*

WEEK 14

11/12  VETERANS’ DAY – NO CLASS

11/14  **Homework Due:**  
Read Charlotte Perkins Gilman’s story “The Yellow Wallpaper” (123 Reader).  
**In-Class:**  **Response Paper #16** about “The Yellow Wallpaper”  
Discuss Gilman’s story “The Yellow Wallpaper.”  
Discuss *Trifles* & “The Yellow Wallpaper.”  
(Take-home) **Response Paper #17** about Susan Glaspell’s “Trifles” and Charlotte Perkins Gilman’s “The Yellow Wallpaper (due submitted to Turnitin by 11:30 pm on Wednesday, 11/14).

WEEK 15

11/19  **Homework Due:**  
Read Lorraine Hansberry’s *A Raisin in the Sun.*  
**In-Class:**  **Response Paper #18** about *A Raisin in the Sun.*  
Discuss Hansberry’s play *A Raisin in the Sun*  

11/21  **Homework Due:**  
Read Milcha Sanchez Scott’s *The Cuban Swimmer.* (123 Reader)  
**In-Class:**  **Response Paper #19** about *The Cuban Swimmer.*  
Discuss Sanchez Scott’s play *The Cuban Swimmer.*  
Discuss *A Raisin in the Sun* & *The Cuban Swimmer.*  
Prepare for the Literary Analysis & Research Essay, the Research Proposal, Selection of Sources, Annotated Bibliography, & the Sentence Outline  
(Take-home) **Response Paper #20** about Lorraine Hansberry’s *A Raisin in the Sun* and Milcha Sanchez Scott’s *The Cuban Swimmer* (due submitted to Turnitin by 11:30 pm on Wednesday, 11/21).

WEEK 16

11/26  **Homework Due:**  
Typed Research Proposal: Texts, Literary Criticism, Prompt, Claim, Sources  
**In-Class:**  Prepare for Annotated Bibliography, Sentence Outline, & Literary Analysis & Research Essay.

11/28  **Homework Due:**  
Typed Annotated Bibliography  
**In-Class:**  Prepare for Sentence Outline & the Literary Analysis & Research Essay.

WEEK 17

12/3  **Homework Due:**  
Typed Sentence Outline  
**In-Class:**  Peer Review of the Sentence Outline & Prepare for the Literary Analysis & Research Essay

12/5  **Homework Due:**  
Bring your texts, outlines, working draft, and questions to class.  
**In-Class:**  Review Workshop
HOMEWORK DUE SATURDAY, 12/8 BY 11:30PM SUBMITTED TO TURNITIN:
Literary Analysis Rough Draft + MLA Works Cited (25 points together with Essay Review—no makeups/no late rough drafts). In order to receive credit for the rough draft, students must submit their typed, double-spaced, MLA-formatted Rough Draft of at least 1,500 words and at least 8 paragraphs, incorporating at least 3 secondary sources, and with a MLA Works Cited for all secondary sources used. In order to participate in the upcoming self/peer review, students must submit their rough draft on time. (Rough Drafts and Peer Review are considered one 25-point assignment. Students earn either all points or no points by completing BOTH the rough draft and all parts of the essay review on time.)

WEEK 18 – Final Exam Day/Date/Time: Monday, 12/10, 9:45-11:45 am
In-Class: Drop-in Conferences/Review Workshop

HOMEWORK DUE MONDAY, 12/10, BY 11:30PM COMPLETED IN TURNITIN: (Late Submissions are not accepted.)
Literary Analysis & Research Essay Review (25 points together with the rough draft—no makeups/no late essay review). To earn credit for essay review, all parts and questions must be answered and submitted on time.

HOMEWORK DUE SATURDAY, 12/15 BY 11:30PM SUBMITTED TO TURNITIN:
Literary Analysis Essay & Research Essay Final Draft with MLA Works Cited (250 points total—200 for the final draft + 25 for the proposal, annotated bibliography, and sentence outline + 25 for the rough draft/essay review.—The essay must be a minimum of 2,500 words, no more than 20% quotations, AND at least 10 paragraphs, MLA-formatted, and submitted to Turnitin as a Single File Upload to the Revision assignment by the deadline.
(Note: The Works Cited does not count as your words).

*Syllabus (schedule of assignments) is subject to change. Changes, as needed, will be announced in class.
Track Your Progress/Grade in English 123

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*Items with an asterisk will be graded after the last meeting (Final Exam) of the class.

Note: To figure out your grade at any point during the semester, follow the 3 steps below:

Step 1: Add up the points you have earned so far.
Step 2: Next, add up the possible points so far.
Step 3: Lastly, divide the number of points you’ve earned (Step 1) by the possible points (Step 2) to find out your current percentage/grade in the course.

90-100% = A  
80-89% = B  
70-79% = C  
60-69% = D  
0-59% = F

Any missing essays = an automatic F in the course.  
Plagiarism (P) X 2 = an automatic F in the course.