English 123 Critical Thinking about Literature #72674 – Spring, 2019

Instructor: Lisa Yanover

E-mail: Use the Inbox link at the left side of the page inside Canvas to email me. Note: I prefer to receive email inside Canvas (which automatically and immediately goes to my campus email as well). I respond to emails within 48 hours (usually sooner).

Campus Email: Lyanover@napavalley.edu Phone: (707) 256-7761

Office Location: 1031N (in the 1000 building)

Office Hours: MW 9-10:30am, TTh 11am-12pm, and by appointment
Virtual/Online or phone conferences are also available by request (no OH finals week)

Class Dates: 1/14/19-5/25/19 Class Meeting: ONLINE

Canvas Login: napavalley.instructure.com

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. Keep in mind that in literary analysis, we are not arguing our own beliefs about topics or presenting evidence of these topics out in the world but arguing what the literary texts believe and analyzing how they express these arguments (analyzing the evidence they present both in content and style), and why they do, for what purpose and with what significance, implications, and effects. Thus every writing assignment should focus from its first sentence and throughout on the text or texts and their topic. Even in the final essay which requires the addition of outside research, the research is expected to be in service to proving, analyzing, and developing the texts’ argument, helping us understand it more fully. Only in the conclusion, after fully developing the text’s or texts’ argument, might you open the discussion to consider the relevance of the argument to the world we live in.

In addition to keeping its focus on the text or texts, literary analysis is, as its name suggests, focuses on analysis, not on personal opinion or judgment (positive or negative). For this reason, avoid using descriptions that make judgments, such as saying that a text or author is great or skilled or something is a perfect example, etc. Also, do not use first person singular pronouns (I, me, my) in the essay, and never use second person pronoun (you, your) which is always a risk and rarely worth it (your argument fails if what you say your reader thinks or feels is wrong) and is also usually a way of saying “I” rather than truly addressing the reader. If you are analyzing the readers’ or audience’s role or intended or actual response to the text, discuss readers or the audience using third person pronouns (they, them, their) or first person plural pronouns (we, us, our) if you wish to include yourself.
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.

**Required Texts:**

1. *No Fear Shakespeare’s The Tempest* (Spark, 2003, ISBN: 9781586638498)—**YOU WILL NEED THE PRINT VERSION!!!!** For use during the onsite, open-book Midterm Essay Exam—available to buy at the NVC bookstore for between $5-6 (used or new).

All of the rest of the required texts are provided in PDF format inside Canvas though are also available in print form and inexpensively at the NVC Bookstore:

   
   **Note:** If you get *Frankenstein* elsewhere, make sure it is the 1818 edition (not the 1831 edition).


4. English 123 Reference Materials (Located in Modules—individual reference materials are also linked to in the Content page of the Week Module in which they’re assigned)

5. English 123 Readings (Located in Modules—individual readings are also linked to in the Content page of the Week Module in which they’re assigned)

**Recommended Text:**

6. Janet E. Gardner *Reading and Writing about Literature: A Portable Guide*, 4th Ed. (Bedford/St. Martin’s, 2017, ISBN: 9781319035365)—subsequently abbreviated as *(RWL)*—available from the NVC bookstore in both print and digital formats to rent or buy, new, or digital for between $10-$22. One copy is available on reserve at the NVC Library for in-library use. I have provided PDFs of the main assignments (the glossary and the chapter about literary criticisms and literary theories) inside Canvas.

If you prefer print versions of the shorter texts (Reference Materials and Readings), you can arrange to come by to pick up copies from me; there are 2 photocopied booklets. They are free and yours to keep and write in. 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.

**Required Software:**

- **MS-Word** (MS-Office is available to students for free through the MYNVC login page: [http://www.napavalley.edu/AboutNVC/Pages/mynvc.aspx](http://www.napavalley.edu/AboutNVC/Pages/mynvc.aspx). You can also purchase it for $30-$50 at the California Community College Foundation: [http://foundationccc.org/collegebuys](http://foundationccc.org/collegebuys).)
- **Flash Player** (available for free: [https://get.adobe.com/flashplayer](https://get.adobe.com/flashplayer))

**How to Navigate Canvas: Places You Should Know and Check Often:**

- **Modules** is probably the most important place. It’s where you’ll find the weekly assignments, lectures, reading and reference materials, and instructions broken up into weeks.
  
  o The **Weekly Modules** are typically hidden until right before the week begins. Each Module is broken up into pages and contain everything you need for the week (other than the *Reading and Writing about Literature* textbook).
  
  ▪ The **Overview Page** is the most important page in each Weekly Module. It provides access to lectures, lists the assignments, specific deadlines, and points for each assignment and provides a direct link to the entire week’s Content: readings, reference materials, instructions, assignments, etc.
The Content Page typically has the readings, assignment instructions, and/or reference materials needed for that week.

- The Reference Materials Module provides all the readings and instructions about the concepts and skills this class teaches, including integrating quotations, the Toulmin Model and Essay Structure, the literary criticisms, etc. You will be linked to these materials in specific weeks, but they are provided in this Module as well so that you don’t have to go back to the week to find them again.
- The Readings Module provides all the readings for the semester. You will be linked to these materials in specific weeks, but they are provided in this module so that you don’t have to go back to the week to find them again or so you can read ahead if you’d like.

- The Home Page lists what’s coming up. It also links to all other pages you might need, Modules, Grades, Assignments, Syllabus, Announcements, etc.
- The Syllabus has a PDF of the syllabus as well as a summary listing and linking to all the assignments and due dates. The syllabus is also provided inside the Getting Started Module.
- Announcements are posted and immediately sent to students’ Canvas email. Look for them and check announcements regularly to make sure you aren’t missing anything important.
- The Inbox is the email inside Canvas; it’s outside our course, but it’s the best way to reach me (and others in the class). Not only will emails inside Canvas be sent to my Canvas email but also to my NVC email. You can also set up your Canvas email to notify your personal email (instead of your campus email) if you prefer. But please do check your campus email regularly for information from your instructors and the college.
- Getting Help with Canvas: Napa Valley College provides technical, administrative and software support for students participating in distance learning and courses utilizing Canvas. Students should contact Brandon Tofanelli, phone (707) 256-7154 or email btofanelli@napavalley.edu for assistance.

**Online Attendance and Participation:**
All distance education courses follow the Napa Valley College Policy for Attendance; therefore, an instructor may drop a student who does not log in to the course by 11:59PM of the first day of classes.

You should expect to log in to your Canvas course at least three times a week and to “come” prepared for class (just as you would to a face-to-face class). Check the course site regularly for assignment due dates, instructions, announcements, and updates. Read all materials carefully and repeatedly. Post regularly in our online discussion forums, and respond respectfully to your peers and instructor. **If you fail to turn in work for a week, you risk being dropped from the class.**

All assignments are due on the due date that is posted in Canvas. YOU MUST LOG IN EVERY WEEK OF THIS COURSE. The number one reason students fail an online course is that they do not have or take the time to complete the assignments by the deadline due to poor time management.

Please contact me immediately if, for some reason, you will not be able to log in and complete assignments. Otherwise, you risk being locked out or dropped from the class. It is a student’s responsibility to inform the Admissions & Records Office if you drop this course. An instructor is required to provide a letter grade to all students whose names are on the roster after the drop (with a “W”) deadline has passed. If a student fails to complete the course and fails to drop the course appropriately, a grade of “F” will be assigned.
Student Conferences:
I will be holding two required conferences with each student: the first about either the first or second essay and the second in preparation for the final essay (the Literary Analysis & Research Essay). The first conference will take place sometime between Week 3 and Week 8 during the writing process of one of the first two essays (generating ideas, outlining, drafting, or revising); each student will decide when in the process this conference would be most helpful. The second conference will take place in Week 15 in preparation for the final paper. Students are expected to come in with questions, any required parts of the assignment, and any materials they might need or want help on. Students are not limited to these conferences 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. While in-person conferences are ideal, virtual or phone conferences can be arranged if coming in physically isn’t an option.

On-Time Submission & Lateness Policy:
Work is considered on time if it is completed, properly formatted, and successfully submitted by the deadline (typically, 11:59pm). Assignments, such as rough drafts/peer review, quizzes, responses/discussions, cannot be made up if missed. Late essays will receive half credit. You have one late pass (see page 11), which allows you to submit one final draft of an essay by the end of the following week for full credit. (One week means the end of the following academic week, so if an assignment is due in Week 4, the late pass extends the deadline to the end of Week 5, typically by 11:59 pm on Saturday.) Any additional late essays will receive half credit provided they are submitted prior to the last week of class (no later than the end of Week 17). IMPORTANT: The late pass is eligible for use only on the Midterm Essay or the final drafts of the Poetry Explication Essay or the Literary Analysis Essay. The late pass cannot be used on the Literary Analysis & Research Essay, which is due the last day of class, nor on any participation or preparatory assignments, including responses/discussions, quizzes, rough drafts/peer review, etc.

Tip: Submit early to give yourself sufficient time to troubleshoot. Turnitin and Canvas automatically identify late assignments based on their clocks, and your clock may not match theirs. Assignments that Turnitin will not accept due to a missed deadline or that are marked late by Canvas for the same reason will be considered late.

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 demonstrate Critical Thinking and Reading Skills:
A. 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.
B. Inductively analyze literary texts by observing and describing patterns, themes, symbolic constructs, and plot devices, for example.
C. Identify and analyze the logical reasoning involved in such literary devises as paradox, irony, ambiguity, foreshadowing.
D. Identify and analyze figurative language within a text, i.e., specifically, the logical strategies implicit in such devices as metaphor, simile, metonymy, for example.
E. 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.
F. Analyze and employ logical and structural methods such as inductive and deductive reasoning, cause and effect, and logos, ethos, and pathos.
G. Demonstrate Critical Thinking and Writing Skills  
H. Apply the principles of the writing process to generate increasingly sophisticated and complex writing assignments that analyze literary texts.  
I. 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.  
J. Use a variety of critical approaches to literary analysis; e.g., formalistic, reader-response, mythical, historical, psychological, sociological.  
K. 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.  
L. Conduct substantial revision of progressively more challenging written arguments that employ the techniques of literary criticism; e.g., precis, analysis, explication, interpretation.

**Grading Policy & Breakdown of Assignments:**

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 onsite midterm essay, and weekly reading responses. To be eligible to receive a passing grade in the course, you must complete all essays, including the Midterm and at least 60% of the responses. **Note:** If you are uncertain about your class standing at any point in the course, please make an appointment to meet with me in person or virtually.

**Breakdown of Assignments and Grading:**

<table>
<thead>
<tr>
<th>Assignment Description</th>
<th>Points</th>
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<tbody>
<tr>
<td>PARTICIPATION: Responses &amp; Discussions</td>
<td>200 points (20%)</td>
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<tr>
<td>Poetry Explication Essay (minimum of 1,000 words AND 5 paragraphs)</td>
<td>100 points (10%)</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 points (20%)</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 8 paragraphs and about 1,000 words)</td>
<td>150 points (15%)</td>
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<tr>
<td>Literary Analysis &amp; Research Essay + Works Cited</td>
<td>250 points (25%)</td>
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<tr>
<td>Research Proposal/Selection of Sources, Annotated Bibliography, &amp; Sentence Outline (25 points)</td>
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<tr>
<td>Rough Draft/Peer Review (25 points)</td>
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<tr>
<td>Final Draft (minimum of 2,500 words AND 10 paragraphs—200 points)</td>
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<tr>
<td>Quizzes &amp; Conferences</td>
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<tr>
<td>Quiz #1 (in 2 parts) on Elements of Style (20 points)</td>
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<td>Quiz #2 (in 3 parts) on Integrating Quotations (30 points)</td>
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<td>Quiz #3 on the Toulmin Model (Argument/Essay Structure) (15 points)</td>
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<td>Quiz #4 on the Literary Theories/Criticisms (15 points)</td>
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<td>Conference #1 about the first or second essay (10 points)</td>
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<tr>
<td>Conference #2 Preparing for the Literary Analysis &amp; Research Essay (10 points)</td>
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**TOTAL:** 1,000 points (100%)

**Points and Percentages Translated into Grades:**

- 900-1000 points or 90-100% = A  
- 800-899 points or 80-89% = B  
- 700-799 points or 70-79% = C  
- 600-699 points or 60-69% = D

Anything under 600 points or 60% = F (failing to turn in an essay assignment or fewer than 60% of the original responses will result in an automatic F in the course regardless of the overall score)
The Quizzes:
The quizzes test students’ understanding of and ability to apply concepts and skills, reflective of the course outcomes and objectives, specifically the Literary Terms or Devices, Formatting and Integrating Quotations (MLA style), the Toulmin Model of Argumentation and Essay Structure, and the Literary Theories or Criticisms. The quizzes individually are low-stakes assignments and open book. However, collectively, the quizzes (together with the conferences) are worth 10% of the overall course grade and predictors of how well a student will do on essays (higher stakes assignments) that require demonstration of these skills.

The Reading and Writing Assignments:

RESPONSES AND DISCUSSIONS:
Twenty percent of each student’s grade is based on how well s/he participates in class discussions. Students are expected to have completed the required reading BEFORE participating in the discussion and will not be able to see other students’ posts unless/until they post their own original response.

Responses are expected to be at least 200 words and to present original reflections about the readings in response to specific prompts. Responses are intended to prepare you for participation in Discussions as well as for the essays. In terms of content, responses 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, length, and purpose of the assignment, NO plagiarism (no use of outside sources or study guides unless instructed by the professor to use a particular source),
- **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.

The purpose of these responses is to make students accountable for their own learning, which depends upon active participation and starts with reading and thinking. Thus these responses 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 in discussions, and to serve as the first step in the process of developing your interpretations and analyses into full-fledged arguments in preparation for the essays.

Discussions must be completed and submitted in Canvas. Discussions are the primary way students interact with one another. Discussion posts responding to others’ responses are expected to be at least 100 words each. Late discussion posts will not receive credit.

Each Response/Discussion assignment is graded together using a 10-point scale. The points stand for a percentage (10=100%). Responses/Discussions are graded based on quality as well as on completeness. To receive a passing grade (7/10 or 70% or C or above), responses/discussions must be complete (fulfill the assignment in purpose, length, and number of posts required).

Some Tips for your Original Responses:

- Title Responses with your name and the assignment, including the title/author of the text(s).
- Address all parts of the question or assignment about the reading.
- Stay focused on presenting, analyzing, and explaining what the text is arguing about the characters, situations, beliefs, society, the human condition, etc. and supporting your claims with evidence. Analysis may include the readers’ (intended or actual) emotional response as long as you explain what in the text provokes this response, how, and why it does (for what purpose or even against the text’s purpose).
- Avoid expressing personal opinion, for example, your judgment that texts, characters, situations, or beliefs are good or bad, right or wrong, brilliant or stupid, etc.
As you read and respond to others’ responses and posts:

- Be respectful.
- Add to and continue the discussion by including more examples, commentary, and questions.
- Don’t just agree or disagree with a post; explain why you do.
- Keep your response connected to the original text by referring back to it.

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.
- **Formatting**: correct formatting of documents according to MLA style is expected and worth 5% of the overall essay grade. This element is scored as all (100%) or nothing.

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 Poetry 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 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 peer review, students must submit a rough draft by the deadline and complete the peer review on time.

THE MIDTERM:
The midterm is an untimed, onsite essay, handwritten in blue books (unless the student is entitled to use of a computer through accommodations as indicated by DSPS and has provided me ahead of time with formal notification through DSPS of those accommodations.)
All essays, except the Midterm, will be submitted to and graded in Turnitin. Submissions are due by 11:59 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. Submission is a 2-step process: Step 1: Upload; Step 2: Confirm. Students who have successfully submitted their paper will receive an email from Turnitin confirming submission. It is the student’s responsibility to check that submission was successfully completed by the deadline.

If you are unable to submit your paper to Turnitin, I will accept 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.

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 responses/discussions, 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. 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. 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 please 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.

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.

**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*.

**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, 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) 256-7442. 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 type of disability, may schedule an appointment with a DSPS Counselor. Call (707) 256-7345 or email DSPS at dsps@napavalley.edu 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 demonstrated a positive attitude and good citizenship in the course, who consistently completed work on time and to the best of their ability, and who participated fully and constructively. These points are non-negotiable.

Extra Credit:

I do not offer extra credit assignments with the following exceptions: 1) Students who don’t use their late pass may submit it at the end of the semester for 5 points; 2) It is typically possible to write a limited number of additional original responses and/or additional discussion posts (points added to the participation grade); and 3) There may be a few extra discussion or peer review assignments during the course of the semester.

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.

Important Dates:

- Last day to add – January 25th
- Last day to drop without a “W” and to receive a refund – January 31st
- Last day to drop with a “W” – April 12th

Note: After the drop-with-a-“W” deadline has passed, students must be assigned a grade in the course. Failing grades affect a student’s GPA until the course is successfully retaken.
Instructions: Email me the following information (or fill out the form and email it to me) as soon as you know you will be missing the essay deadline. Keep in mind that the Late Pass can be used ONLY on the final drafts of the 3 essay assignments listed below. **The Late Pass cannot be used on rough drafts, peer review, or the Literary Analysis & Research Essay, which is the final essay of the semester.** (If you are submitting the Late Pass unused at the end of the semester for the 5 points, put Extra Credit Unused Late Pass as the Subject of your email.)

**LATE PAPER PASS:**

From Student: ________________________________

I will be submitting my **Poetry Explication Essay OR Literary Analysis Essay OR Midterm Essay.**

(Circle the assignment)

which was due on _________________ by the end of **Week 6 OR Week 10 OR Week 12.**

(Circle the week of the new deadline)

I will email you the essay as a MS-Word attachment by 11:59pm on _________________.

(deadline date)

Optional sob story:

I understand this late pass allows me to receive full credit on the final draft of the essay as long as it is submitted by the new deadline. If it comes in after the deadline, it will receive half credit. I also understand that the late pass applies only to the final draft. The rough draft/peer review grade is separate and cannot be made up if missed. I understand too 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 and date below to indicate that you have read and agree to the above statement:

________________________________________________________________________
WEEK 1
January 14-19

**Homework Due:**
1. Week 1 Lecture
2. Introduction to the Course Theme: Literature as a Window into the human condition (human nature & human existence)—Participate in the Discussion.
3. Read Shirley Jackson’s short story “The Lottery” (Readings Module & Week 1 Content page)
4. Post a Response to the story, and participate in the Discussion of the story.
5. Read/Watch David Ives’ play “Words, Words, Words” (Readings Module & Week 1 Content page)
6. Post a Response to the play, and participate in the Discussion.
7. Preparing to Read Poetry: Read John Ciardi’s “Chapter One: How Does a Poem Mean” (Reference Materials Module & Week 1 Content page)
8. Post a Response to the reading, and participate in the Discussion.

**Recommended Readings:**
- A. Read Chapter 1 “Introduction to Reading and Writing about Literature” pp.1-5 (RWL).
- B. Read Chapter 2 “The Role of Good Reading” pp.6-24 (RWL).
- C. Read Chapter 6 “Writing about Poems” pp.100-4 (RWL).

WEEK 2
January 20-26

**Homework Due:**
1. Read John Ciardi’s “Chapter Four: The Words of Poetry” and “Chapter Six: The Image and the Poem” (Reference Materials Module & Week 2 Content page)
2. Post a Response to the readings, and participate in the Discussion.
3. Read the “Glossary of Critical and Literary Terms” and “More or More Detailed Definitions of Literary Terms” (Reference Materials Module, the Week 2 Overview Page, & the Quiz #1 Assignment page).
4. **Quiz #1** (in 2 parts) about Literary Terms (20 points – Note: Late quizzes are not accepted).
5. Participate in the Discussion.
6. Read the following 6 poems (Readings Module & Week 2 Content page):
   1. Lucille Clifton’s poem “sorrows”
   2. Langston Hughes’ poem “Harlem”
   3. Philip Levine’s poem “They Feed They Lion”
   4. Deborah Pope’s poem “Getting Through”
   5. Katharyn Howd Machan’s poem “Hazel Tells LaVerne”
   6. W.H. Auden’s poem “Musée des Beaux Arts”
7. Post Responses to the poems, and participate in the Discussion.

WEEK 3—CONFERENCES
January 27-February 2

**Homework Due:**
1. Read/Watch “Everything You Need to Know about Integrating Quotations” (Reference Materials Module & Week 3 Quiz #2 page).
2. **Quiz #2** (in 3 parts) about Integrating Quotations (30 points – Note: Late quizzes are not accepted).
3. Participate in the Discussion.
4. Read the Poetry Explication Essay assignment & Grading Rubric (Reference Materials Module & Week 3 Content page).
5. Read the Sample Poetry Explication Essay (Reference Materials Module & Week 3 Content page).
6. Participate in the Discussion
7. Read/Watch “MLA Style Formatting” Guide (Reference Materials Module & Week 3 Content page).
8. Read “Logical Fallacies” handout about avoiding fallacies when writing about literature (Reference Materials Module & Week 3 Content page).

9. **Poetry Explication Rough Draft:**
   A. Submit a typed, double-spaced, MLA-formatted Rough Draft of at least 750 words and at least 5 paragraphs to Turnitin as a Single File Upload (No late rough drafts will be accepted, and in order to participate in peer review, the rough draft must be submitted).
   B. Submit the rough draft to Smarthinking for Grammar and Documentation Review. Email me a photo of the receipt or feedback as proof of submission.

**WEEK 4—CONFERENCES**

**February 3-9**

**Homework Due:**

1. **Peer Review of the Poetry Explication Essay Rough Draft** to be completed in Turnitin. (No late peer reviews will be accepted. The Rough Draft and Peer Review are graded together as one assignment.)

2. Read the 5 traditional versions of “Cinderella” (Readings Module & Week 4 Content page):
   A. Charles Perrault’s “Cinderella”
   B. Brothers Grimm’s “Cinderella”
   C. Walt Disney’s “Cinderella”
   D. the Chinese story “Yeh-hsien”
   E. the Native American story “The Hidden One”

3. Post a Response to the 5 traditional “Cinderella” stories, and participate in the Discussion

4. Read the 3 traditional versions of “Little Red Riding Hood” (Readings Module & Week 4 Content page):
   A. Charles Perrault’s “Little Red Riding Hood”
   B. Brothers Grimm’s “Little Red Cap”
   C. “Lon Po Po: A Red-Riding Hood Story from China” translated by Ed Young

5. Post a Response to the 3 traditional “Little Red Riding Hood” stories, and participate in the Discussion

**Recommended Reading:**
   A. Read Chapter 5 “Writing about Stories” pp.76-79 (RWL).

**WEEK 5—CONFERENCES**

**February 10-16**

**Homework Due:**

1. **Poetry Explication Essay Final Draft (100 points):** Submit an essay of at least 1,000 words (no more than 20% quotations) AND at least 5 paragraphs, MLA-formatted, to Turnitin as a Single File Upload by the deadline.

2. Watch Into the Woods, the Broadway version starring Bernadette Peters. (Readings Module & Week 5 Content page—the libretto/script is also provided in PDF form) **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, etc. of this retelling.

3. Post a Response to Into the Woods, and participate in the Discussion.

4. Read the following 6 poems (Readings Module & Week 5 Content page):
   A. Anne Sexton’s poem “Cinderella”
   B. Anne Sexton’s poem “Red Riding Hood”
   C. Olga Broumas’ poem “Cinderella”
   D. Olga Broumas’ poem “Little Red Riding Hood”
   E. Ronald Blackwell’s poem “Li’l Red Riding Hood”
   F. Roald Dahl’s poem “Little Red Riding Hood and the Wolf”

5. Post a Response to the poems, and participate in the Discussion.

**Recommended Reading:**
   A. Read Chapter 7 “Writing about Plays” pp.115-18 (RWL).
WEEK 6—CONFERENCES
February 17-23

Homework Due:
1. Read the following modern short story versions of “Little Red Riding Hood” (Readings Module & Week 6 Content page):
   A. Tanith Lee’s story “Wolfland”
   B. Angela Carter’s story “The Company of Wolves”
   C. Joyce Carol Oates’ story “Where Are You Going, Where Have You Been?”
2. Post a Response to the 3 modern stories, and participate in the Discussion.
3. Read the following metafiction stories (Readings Module & Week 6 Content page):
   A. Nadine Gordimer’s story “Once Upon a Time”
   B. Margaret Atwood’s story “Happy Endings”
4. Post a Response to the 2 metafiction stories, and participate in the Discussion.
6. Quiz #3 about “The Toulmin Model & Essay Structure” (15 points – Note: Late quizzes are not accepted).
7. Participate in the Discussion.

WEEK 7—CONFERENCES
February 24-March 2

Homework Due:
1. Read the Literary Analysis Essay Assignment (Reference Materials Module & Week 7 Module).
2. Read the Literary Analysis Sample Essay.
3. Read the Literary Analysis Essay Sample Outline.
4. Participate in the Discussion.
5. Submit the Literary Analysis Essay Outline.
6. Participate in the Discussion.
7. Literary Analysis Rough Draft:
   A. Submit an MLA-formatted Rough Draft of at least 1,000 words and at least 5 paragraphs to Turnitin as a Single File Upload (No late rough drafts will be accepted, and in order to participate in peer review, the rough draft must be submitted).
   B. Submit the Rough Draft to Smarthinking for Grammar and Documentation Review. Email me a photo of the receipt or feedback as proof of submission.

WEEK 8—CONFERENCES
March 3-9

Homework Due:
1. Peer Review of the Literary Analysis Essay Rough Draft to be completed in Turnitin. (No late peer reviews will be accepted. The Rough Draft and Peer Review are graded together as one assignment.)
2. Read Chapter 9 “Literary Criticism and Literary Theory” pp.170-83 (RWL).
3. Read about the Literary Theories or Criticisms (Reference Materials Module & Week 8 Content page):
   A. New Criticism Reference
   B. Deconstruction Reference
   C. Reader-Response Criticism Reference
   D. Psychological Criticism
   E. New Historicism Reference
      a. Social Construction or Social Constructs—not itself a literary criticism but a concept relevant to many literary criticisms
   F. Gender Criticism Reference
   G. Marxist Criticism Reference
H. Postcolonial/Multicultural Criticism Reference

4. **Quiz #4** about the 8 Literary Criticisms & Social Constructs (15 points – **Note:** Late quizzes are not accepted).

5. Participate in the Discussion.


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**WEEK 9**

March 10-16

**Homework Due:**

1. **Literary Analysis Essay Final Draft (200 points):** Submit an essay of at least 1,500 words (no more than 20% quotations) AND at least 6 paragraphs, MLA-formatted, to Turnitin as a Single File Upload by the deadline.

2. Read/Watch William Shakespeare’s *The Tempest* Act 1 (*YouTube* video is available in the Readings Module & Week 9 Content page)—Read and annotate your print copy. You can use it (and only it) during the Midterm.

3. Post Responses to Act 1, and participate in the Discussion.

4. Read/Watch William Shakespeare’s *The Tempest* Act 2

5. Post Responses to Act 2, and participate in the Discussion.

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**WEEK 10**

March 17-23

**Homework Due:**

1. Read/Watch William Shakespeare’s *The Tempest* Act 3 (*YouTube* video is available in the Readings Module & Week 9/10 Content page)

2. Post Responses to Act 3, and participate in the Discussion.

3. Read/Watch William Shakespeare’s *The Tempest* Act 4

4. Post Responses to Act 4, and participate in the Discussion.

5. Read/Watch William Shakespeare’s *The Tempest* Act 5

6. Post Responses to Act 5, and participate in the Discussion.

7. Participate in the Discussion preparing for the Midterm.

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**WEEK 11**

March 24-30

**Homework Due:**

1. **Onsite Midterm Essay** Analyzing Shakespeare’s *The Tempest* applying the Literary Criticisms (150 points: 8 paragraphs and 1,000 words, handwritten double-spaced—skipping lines—in large-sized blue books at the Testing & Tutoring Center in the McCarthy Library on the Main Campus of Napa Valley College. If you have accommodations to use a computer or have a distraction-free setting to write your essay, please be sure to let me know ahead of time by providing me with your academic adjustment letter.) **Note:** The Midterm is untimed but must be done in one sitting (allowing for brief bathroom, snack, or stretching breaks.) The Testing & Tutoring Center is open M-F only and only in the mornings on Friday. They will stop testing about 15 minutes prior to closing. Please check the TTC’s hours ahead of time ([http://www.napavalley.edu/academics/TestingCenter/Pages/TestingandTutoringCenter.aspx](http://www.napavalley.edu/academics/TestingCenter/Pages/TestingandTutoringCenter.aspx)), and give yourself at least 3 hours in which to write your essay. If the TTC closes before you are done, you will not be able to return but will have to submit what you finished for a grade.

2. Read Susan Glaspell’s play “Trifles” (Readings Module & Week 11 Content page)

3. Read Charlotte Perkins Gilman’s story “The Yellow Wallpaper” (Readings Module & Week 11 Content page)

4. Post Responses to both the play and the story, and participate in the Discussion.
WEEK 12
March 31-April 6
Homework Due:
1. Read Mary Shelley’s novel *Frankenstein* 1818 version (Readings Module & Week 12 Content page)
2. Post Responses to the novel, and participate in the Discussion.

WEEK 13
April 7-13
Homework Due:
1. Read Franz Kafka’s novella *The Metamorphosis* (Readings Module & Week 13 Content page)
2. Read Herman Melville’s story “Bartleby the Scrivener” (Readings Module & Week 13 Content page)
3. Post Responses to both the novella and the story, and participate in the Discussion.

SPRING BREAK April 14-20

WEEK 14
April 21-27
Homework Due:
1. Read Lorraine Hansberry’s *A Raisin in the Sun* (Readings Module & Week 14 Content page)
2. Read Milcha Sanchez Scott’s “The Cuban Swimmer” (Readings Module & Week 14 Content page)
3. Post Responses to both plays, and participate in the Discussion.

WEEK 15—CONFERENCES
April 28-May 4
Homework Due:
1. Read the Literary Analysis & Research Essay Assignment (Reference Materials Module & Week 15 Content page).
2. Participate in the Discussion.
4. Submit Your Proposal (5 points)
5. Participate in the Discussion.

WEEK 16
May 5-11
Homework Due:
1. Review the Literary Analysis & Research Essay Assignment (Reference Materials Module & Week 15/16 Content page).
2. Read the Annotated Bibliography assignment (Reference Materials Module & Week 16 Content page).
3. Submit Your Annotated Bibliography (10 points).
4. Read “Working with Multiple Texts” & the Sample Literary Analysis & Research Essay Sentence Outline (Reference Materials Module & Week 16 Content page).
5. Submit Your Literary Analysis & Research Essay Sentence Outline (10 points).
6. Participate in the Discussion.
WEEK 17  
May 12-18  
**Homework Due:**  
**Literary Analysis & Research Essay**  
B. Submit an MLA-formatted Rough Draft of at least 2,000 words **and** at least 8 paragraphs, incorporating at least 3 secondary sources and with an MLA Works Cited for all secondary sources used to *Turnitin* as a Single File Upload (No late rough drafts will be accepted, and in order to participate in peer review, the rough draft must be submitted).  
C. Submit the Rough Draft to Smarthinking for Grammar and Documentation Review. Email me a photo of the receipt or feedback as proof of submission.

WEEK 18  
May 19-25  
**Homework Due:**  
1. **Peer Review of the Literary Analysis & Research Essay Rough Draft** ((No late peer reviews will be accepted. The Rough Draft and Peer Review are graded together as one assignment.)  
2. **Literary Analysis & Research Essay Final Draft + Works Cited (250 points):** Submit an essay of at least 2,500 words (no more than 20% quotations, & the Works Cited does not count as your words) AND at least 10 paragraphs, MLA-formatted, to *Turnitin* as a Single File Upload by the deadline. **No late submissions will be accepted, and the late pass cannot be used on this essay.**

*The syllabus schedule is subject to change.*