• Notebook
• Folder
• Stapler
• Enough $$ on your UTSA cards to print out your papers and extra course readings posted on Blackboard

Course Policies:

Assignment Submission: All assignments must be submitted to me in HARD COPY and STAPLED. **No emailed assignments will be accepted unless previously discussed and approved by me.** This includes both short and long written assignments. Late major papers (papers 1 and 2) will be accepted at a **5 point grade deduction for each day** the paper is late. Papers are due at the beginning of class. Papers turned in after the start of the class session will be considered late and incur the grade deduction outlined above. Regular written assignments for class will not be accepted late. If you choose not to come to class on a day that we have a short written assignment due, you will forfeit the points for that assignment.

Blackboard: This course will use Blackboard as a resource for extra reading materials, course announcements, and occasional course discussions. Students are expected to log in to Blackboard regularly, and preferably the night before EVERY class meeting (ie: Sunday evening, Tuesday evening, and Thursday evening). This is where any notification of class cancellation, assignment changes, etc will be posted. It is in YOUR best interest to check Blackboard regularly.

Absences/ Extensions: You are permitted **three** absences in the class without a grade reduction. Use these at your discretion, as they are meant to account for unforeseen issues, illness, etc. There is no difference between excused or unexcused absences. You will be held responsible for the information you missed in class, and any missed quizzes, tests, or homework assignments from that day will be forfeited. However, I understand that life interferes and that extended emergencies come up. If you do not inform me that something of great importance is happening or just happened in your life, I cannot respond appropriately. If an emergency or another major life change occurs, and you find yourself unable to attend class meetings for an extended amount of time, you are unable to complete a paper on time, unable to participate valuably in a group project, etc, please get in touch with me so that we can try to work around such circumstances.

Cell phones/ Laptops: Cell phone use is unnecessary and not permitted in this classroom. You will be asked to leave the class session if cell phone use becomes a recurring interruption. Laptop use is generally not necessary for this course, but may be permitted at times when students need to reference readings posted on Blackboard.

Classroom Conduct: This class and classroom is intended for the exchange of ideas, thoughts, and inquiries. We will assuredly come across literature which invokes excitement, passion, fear, anxiety, and even anger. Not only do I expect that we will disagree in this classroom, I hope that
we will disagree and debate in this classroom. As thoughtful adults, I expect that each of us, myself included, will contribute our insights, queries, and perceptions regarding the literatures and theories we encounter with respect and genuine intellectual commitment. Any behavior, during our class discussions, visual and/or verbal, which threatens any individual’s right to dignity and respect in the classroom, will not be tolerated in any capacity. This space is intended to cultivate knowledge, and the ability to think and write critically about the literature we read, beginning with the discussions we have in class. The above attention to classroom respect is meant to protect each student’s right to learn, think and contribute critically in this course.

Course Content: The literature we will read, and the discussions that we will have about that literature covers a vast array of views regarding the world, race, gender, sexuality, and class. We will read about, analyze, and discuss a number of topics and themes about which we will certainly have differing perspectives and opinions. If you would prefer not to read, discuss, and analyze literature representing views on race, gender, class, sexuality and religion that may differ from your own, this is not the course for you. Please look over the reading selections on the syllabus carefully. Additionally, this class requires extensive reading and writing. If you do not plan to put a significant amount of your academic time into reading and writing for this course this semester, this is not the course for you.

Assignment Descriptions:
Short Written Reading Responses: Throughout the course of the semester I will ask you to write your critical reading response to the assigned reading for our next course. I will either pose a question, or give you a topic or theme to discuss in your response when I assign these. Each reading response will be worth 5 or 10 points. I will let you know how much the assignment is worth when I assign it. The point value will correspond to the depth of thinking and analyses the assignment requires.

Quizzes: Quizzes in this class will be focused on the content in the reading assigned for that day. I will not always tell you when we will be having a quiz, but we will never have a quiz on the same day that you have a reading response due. They will also be worth either 5 or 10 points per quiz depending on the number of questions and the depth the questions ask you to go in your answers. Your lowest quiz grade will be dropped.

Context presentations: Each student will select an author/text on which you will give a 10 minute presentation on the day that we cover that author and text. The purpose of this presentation is for you to become a mini-expert on the social and historical context in which the text we are studying is written in. This includes researching and reporting on the author, who they are, where they are from, and when they wrote the piece of literature we are studying. Additionally, you should be prepared to discuss the social, geographical, and historical context in which your selected author wrote. For example, if we read a text by an American author who wrote immediately after World War II or Vietnam or 9/11 this would be important contextual
information to know about the author/text relationship. This assignment requires great attention to detail and interest in the subject matter, so please choose your author/text with care. The information delivered in these presentations will be fair game for exam questions at the end of the semester. I strongly suggest that you prepare a handout to give the class including key information for the day of your presentation.

**Paper One:** (5-6 pages) Paper one should be a direct analysis and argument regarding one text or two texts that we have read this semester. This assignment requires that you engage closely with the text using the literary devices we learn about in class to make a thought out and persuasive argument. Your goal might be to locate a pattern you see in certain texts and form an argument regarding what that pattern tells us or implies to readers. Or, perhaps you will expand on something you have discovered in your reading responses. These are just examples, we can brainstorm in class or during my office hours as well. This assignment should not include outside (secondary) criticism of the texts, but rather focus on your own scholarly and literary analysis based on what you have found in the text(s).

**Paper Two:** (7-8 pages) This assignment asks you to select a critical lens that we have studied this semester, and apply that lens to one or two texts we read this semester. You cannot apply a critical lens we have studied to a text or texts that we have already applied that lens to in class discussion. The purpose of this assignment is for you to expand your understanding of literary criticism and the various ways that theoretical lenses operate (ie: one lens does not just fit one genre, theme, or category of a text). Further, this assignment does not prohibit you from exercising the close reading expertise you have built in writing your first paper, but rather asks you to incorporate close readings with your use of a critical/theoretical lens.

**Final Exam:** The final exam will be a multiple choice exam which draws from ALL of the information that we learned this semester. The exam will not ask you to identify direct quotes from our readings, however it will ask you questions about the readings we have done this semester. During an end of semester in-class exercise, students will have the opportunity to write up to 50% of the questions to be included in the exam.

**Assignment Summary and Grade Distribution:**
Short Written Reading Responses: 10% [50 points]
Quizzes: 10% [50 points]
Context Presentations: 20% [100 points]
Paper 1: 20% [100 points]
Paper 2: 25% [125 points]
Final Exam: 15% [75 points]
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<th>Point Conversion</th>
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**Semester Schedule** (subject to change at instructor’s discretion)

**PROSE UNIT**

**Week 1**
**August 29 – Wednesday (First Day of Class)**
Introductions
Syllabus Review
Presentation date selections

**August 31 – Friday**
“The Story of an Hour” by Kate Chopin p.15-16

**Week 2**
**September 3 – Monday NO CLASS LABOR DAY HOLIDAY**

**September 5 – Wednesday**
Marxism p. 53-68
“Bartleby” by Herman Melville p.121-149

**September 7 – Friday**
“Young Goodman Brown” by Nathaniel Hawthorne p.325-334

**Week 3**
**September 10 – Monday**
“Woman Hollering Creek” by Sandra Cisneros (posted on Blackboard)

**September 12 – Wednesday**
“A Rose for Emily” by William Faulkner p. 84-90
New Criticism, p135-138, 148-150
**September 14 – Friday (Census Date – Last Day to Drop)**
“A Good Man is Hard to Find” by Flannery O’Connor p.367-377

**Week 4**
**September 17 – Monday**
“Battle Royal” by Ralph Ellison p.233-244
African American Literary Criticism, p.385-395

**September 19 – Wednesday**
“Famine” by Xu Xi p.506-515
Blackboard Link to Xu Xi interview

**September 21 – Friday**
“The Flowers” by Alice Walker p.81-83
Handout on Womanism, as discussed by Walker

**Week 5**
**September 24 – Monday**
“The Cheater’s Guide to Love” by Junot Díaz (handout provided week prior)

**September 26 – Wednesday**
“Boys” by Rick Moody, p. 297-300
Lesbian, Gay, and Queer Criticism, p.322-338

**September 28 – Friday**
“Diving into the Wreck” by Adrienne Rich
Audre Lorde

**POETRY UNIT**

**Week 6**
**October 1 – Monday**
“Intro to Poetry” by Billy Collins, p.570
“Kubla Khan: or, a Vision in a Dream” by Samuel Taylor Coleridge, p. 1036-1038

**October 3 – Wednesday - PAPER 1 DUE TODAY**

“This is Just to Say” by William Carlos Williams, p. 1057
“In a Station of the Metro” by Ezra Pound, p. 655
“you fit into me” by Margaret Atwood, p.660

**October 5 – Friday**
(TBD)

**Week 7**
**October 8 – Monday**
(TBD)
October 10 – Wednesday
Cultural Criticism, p. 281-298
“Fish” by Elizabeth Bishop, p.561
“this morning (for the girls of eastern high school)” by Lucille Clifton, p. 1036

October 12 – Friday
“Girl” by Jamaica Kincaid, p. 516-518
Postcolonial Identity, p.419-424
Postcolonial Criticism and Literature, p. 426-431

Week 8
October 15 – Monday (Midterm Grades Due 2:00pm)
“We Real Cool” by Gwendolyn Brooks, p.625

October 17 – Wednesday
Reader Response Theory, p. 169 -189
“Word” (in three forms) by Pablo Neruda, p. 634-635
Discussions of translation, by Anita Patterson

October 19 – Friday
“Poetry is not a Luxury” by Audre Lorde
“If Only Out of Vanity” by Staceyann Chin (link on Blackboard)
“Summer Words for Sistuh Addicts” by Sonia Sanchez, p.747 (and on Blackboard)

Week 9
October 22 – Monday
New Historicism
“I Sing the Body Electric” by Walt Whitman, p.786
Yeats

October 24 – Wednesday
Third Space Feminism
Anzaldúa

October 26 – Friday
Cherríe Moraga
Leslie Marmon Silko

Week 10
October 29 – Monday
Formalism
Shakespearean and Petrarchan Sonnets

October 31 – Wednesday
TBD

November 2 – Friday
“Harlem” by Langston Hughes p. 915
“Dream Variations” by Langston Hughes, p. 909

DRAMA UNIT

Week 11
November 5 – Monday
* A Raisin in the Sun * by Lorraine Hansberry

November 7 – Wednesday
*Raisin*

November 9 – Friday
*Raisin*

Week 12
November 12 – Monday
*Raisin*

November 14 – Wednesday
*Raisin*

November 16 – Friday
*Raisin*

Week 13
November 19 – Monday
* A Doll’s House * by Henrick Ibsen
November 21 – Wednesday (Online Class Discussion)
* A Doll’s House *
November 23 – Friday NO CLASS THANKSGIVING HOLIDAY

Week 14
November 26 – Monday
*Doll’s House*

November 28 – Wednesday
*Doll’s House*

November 30 – Friday
*The Pitch* by Larry David

Week 15
December 3 – Monday – FINAL PAPER DUE TODAY
Pitch

December 5 – Wednesday
Pitch

December 7 – Friday (Last Day of Classes)
Exam review day

Week 16
December 10 – Monday (No Class Student Study Day)
December 18 – Tuesday 7:30 – 10:00 am FINAL EXAM