Introduction to Literary Study: ENGL-202-X64

St. Francis Borgia Regional High School
Introduction to Literary Study (SFBRHS 252EN)

Course Syllabus
Fall 2013

Instructor:
Patricia Russell

Contact Information:   Room 207
E-mail Address: patricia.russell@borgia.com
Phone: 636-239-7871 ext. 174
Seminar: 2:30-3:00 PM M-F

Text Information:
How to Read Literature Like a Professor

Select poems
Select short stories
Select Essays
Drama
Novel

See daily course calendar for specific works and authors.

Course Work:
This course is designed to introduce students to a variety of literary genres, including essays, short stories, drama, poetry, and novels. Through discussion and writing, students will practice textual analysis while being introduced to significant concepts, methods, and theories of literature.

Students will be introduced to some of the methods currently used in critical interpretation, focusing on questions of the relation of history and culture. Students will examine how or why a particular work is constructed and what its social and cultural implications are in order to appreciate a literary work as a multilayered construct of meaning.

Assignments will emphasize close reading skills and the development of effective strategies for critical thinking and writing about literature. Students will read major
literary works as well as significant sections of additional works and shorter selections. There will be frequent class discussions, homework and class work, writing assignments, formal and informal presentations (small group), tests, essays, and a literary research paper.

Course Policies:

Grading: The honors grading scale as outlined in the student handbook will be in effect.

Grading Standards: The semester average will comprise 80% of the final grade. The semester exam will comprise 20% of the final grade.

Tests: 20%
Essays: 50%
Presentations: 10%
Homework/Class work: 10%
Participation: 10%

Course Materials:
Students are expected to bring an iPad, loose leaf paper, and a folder to each class. Students are expected to save additional copies of all formal writing and submit all writing to turnitin.com.

Plagiarism Statement & Academic Honesty: Plagiarism will not be tolerated. Documenting sources is expected, and any plagiarism will result in an F for the assignment and possible disciplinary sanctions.

Students are expected to be honest in their academic work. Academic dishonesty includes plagiarism, collusion, cheating, giving or receiving or offering or soliciting information in examinations, or the use of previously prepared material in examinations or quizzes. All writing must be submitted to turnitin.com.

Academic Integrity Statement: This class holds the same standards of academic integrity as other classes at Saint Louis University. Complete, specific college guidelines are available at [http://academicintegrity.slu.edu](http://academicintegrity.slu.edu).

Attendance and Participation:
Participation and discussion are vital components of this course. Promptness and attentiveness are required. Students are expected to submit assignments at the beginning of class and to actively and positively participate. Students are expected to read text assignments thoughtfully, to prepare for and to participate in discussion from those texts. Students gain or lose participation points through attendance and class contribution.

Absence adversely affects the participation grade. No participation points will be lost for the first three absences. Any additional absence for any reason counts against the
participation grade. Missing half of class twice will count as one absence. Doing other course work, sleeping, or unnecessary computer use will be counted as absence.

If desired, students may make up participation points for valid absences (illness, school functions) through additional assignments. If a student is absent for more than five classes, he or she may ask to read an additional assigned literary work and write an additional short essay to regain lost participation points.

If absent, see the class calendar for assignments.

**Late Work:**
Please discuss with me any extenuating circumstances that may result in late work as early as possible. Failure to complete and submit work by the deadline without permission for an extension will result in lowered credit for the work. In general, paper grades will be lowered one letter grade for each class late. Penalties vary with other assignments. Written work not submitted to turnitin.com will not be considered submitted until the assignment appears in turnitin.com. Late grades will be assessed.

**Course Schedule:**
I. Essential literary concepts  
II. The experience of reading and analyzing literary texts  
III. Methods of analyzing literature  
IV. Concepts and terminology of literary criticism  
V. Applying multiple critical perspectives

**Course information and assistance:**
Due dates, assignments, and valuable course information can be accessed through the class calendar and ebackpack. Students are encouraged to attend seminar if additional help is needed.

**Course Content Disclaimer:**
In this course, students may be required to read text or view materials that they may consider offensive. The ideas expressed in any given text do not necessarily reflect the views of the instructor, the English department, the writing department, St. Francis Borgia Regional High School, or Saint Louis University. Course materials are selected for their historical and/or cultural relevance, or as example of stylistic and/or rhetorical strategies and techniques. They are meant to be examined in the context of intellectual inquiry of the sort encountered at the university level.

**Course Calendar:**

**Aug. 19/20:** Introduce course requirements and required text, review Summer Reading, register for SLU credit, introduce guidance requirements (resume, questionnaire, profile)

Assignment: *How to Read Literature Like a Professor: Introduction: How'd He Do That?*

**Aug. 21/22:** Introduction to process for writing about literature; poetry explication.
"A Lecture Upon the Shadow" by John Donne (http://www.poemhunter.com/poem/a-lecture-upon-the-shadow/)
"The Black Walnut Tree" by Mary Oliver (http://www.mrbauld.com/oliverpms.html)

Assignment: Work on required guidance documents

**Aug. 23/26:** Literary Terms; "Super Sad Story of Susie and Sam"; Techniques in reading interpretation
"One Today" by Richard Blanco (http://www.huffingtonpost.com/2013/01/22/one-today-the-full-text-o_n_2526439.html)

Assignment: Chapter 1 -- Every Trip Is a Quest (Except When It's Not). Define the aspects of Quest as Foster outlines it.

**Aug. 27/28:** Syntax and Tone
"The Quest" by Saki (http://www.readbookonline.net/readOnLine/671/); apply Foster's criteria. Explain how Saki’s story does or does not fit.

Assignment: Chapter 2 -- Nice to Eat with You: Acts of Communion

**Aug. 29/30:** Chapter 4 of *Great Expectations* by Charles Dickens (http://www.online-literature.com/dickens/greatexpectations/4/). Explain how the Christmas dinner scene serves as an act of communion.


**Sept. 3/4:** TEST #1 (Comparison/Analysis of two poems)

Assignment: Chapter 4 -- If It's Square, It's a Sonnet

**Sept. 5/6:** Point of view and Rhetorical Structure
Sonnet 18 (http://www.shakespeare-online.com/sonnets/18.html) and Sonnet130 by William Shakespeare (http://www.shakespeare-online.com/sonnets/130.html). Explain how form and content work together to convey meaning.

Assignment: Chapter 5 --Now, Where Have I Seen Her Before? Any book to film adaptation relies in some way on intertextuality. Commercials or TV shows that rely on cultural allusion often reflect intertextuality. What is intertextuality? Define it and give three detailed examples from media.
Sept. 9/10: Introduction to Critical Approaches
(http://bcs.bedfordstmartins.com/virtualit/poetry/critical.html)

Keynote Project based on one of the following approaches:
Deconstruction
Feminist Criticism
The New Historicism
Psychoanalytic Criticism
Reader-Response Criticism
Structuralism
Marxist Criticism
The New Criticism
Formalism
Postcolonial Criticism

Keynote Requirements
For each theory:
A. a brief description/definition of the critical approach
B. key elements/aspects
C. key questions of an analysis based on this approach
D. an application of this approach to a familiar story (like Snow White or Sleeping Beauty)

Sept. 11/12: Presentations
"To His Coy Mistress" by Andrew Marvel
(http://bcs.bedfordstmartins.com/virtualit/poetry/mistress_elements.html); multiple critical perspectives

Sept. 13/16/17: "The Story of An Hour" by Kate Chopin
(http://bcs.bedfordstmartins.com/virtualit/fiction/StoryofanHour/story.asp); multiple critical perspectives

Assignment: Chapter 6 -- When in Doubt, It's from Shakespeare...

Sept. 18/19: "At Juliet's Tomb" by Robert Crawford

Begin Macbeth Act I

Sept. 20/23: Macbeth Act II
Sept. 24/25: *Macbeth* Act III

Sept. 26/27: *Macbeth* Act IV

Sept. 30/Oct. 1: *Macbeth* Act V

Assignment: *Macbeth* essay

Oct. 2/Oct.3: TEST #2

Assignment: Chapter 7 -- ...Or the Bible AND Chapter 9 -- It's Greek to Me

Oct. 4/7: *Macbeth* Essay Due

“Lot’s Wife” by Kristine Batey (http://english.glendale.cc.ca.us/lotswife.html). Explain the Biblical allusions and how they affect the understanding and appreciation of the work.

“Crossing the Water” by Sylvia Plath (http://www.americanpoems.com/poets/sylviaplath/1386) and explain the references to Greek mythology.

Assignment: Chapter 8 -- Hanseldee and Greteldum AND Chapter 10 -- It's More Than Just Rain or Snow


Assignment: *Ethan Frome* Introduction and Chapter 1

Oct. 10/11: Interlude -- Does He Mean That

Assignment: *Ethan Frome* Chapters 2-5

Oct. 14/15: Keynote: Ch. 1-5

Assignment: *Ethan Frome* Chapters 6-9

Oct. 17/21: Keynote: Ch. 6-9

Assignment: *Ethan Frome* essay

Assignment: Chapter 11 -- More Than It's Gonna Hurt You: Concerning Violence


Assignment: Chapter 12 -- Is That a Symbol?

“Ozymandias” by Percy Bysshe Shelley (http://www.online-literature.com/shelley_percy/672/).

Assignment: Chapter 13 -- It's All Political


Assignment: Chapter 14 -- Yes, She's a Christ Figure, Too

Nov. 4/5: “Sweat” by Zora Neale Hurston (http://lists.wsu.edu/pipermail/english/attachments/20130206/4fde96a6/HurstonSweat.pdf). Explain how Delia can be a Christ figure.

Assignment: Chapter 15 -- Flights of Fancy

Nov. 6/7: FIRST LAP TEST
"I Never Hear the Word 'Escape’” by Emily Dickinson (http://www.poetryfoundation.org/poem/177764).
"Flight" by John Steinbeck (http://www.nbu.bg/webs/amb/american/4/steinbeck/flight.htm). Explain in detail how flight in general signifies escape or freedom. How does Steinbeck twist that notion?

Assignment: Chapter 16 -- It's All About Sex.../Chapter 17 -- ...Except the Sex
Nov. 11/12: "To the Virgins, to Make Much of Time" by Robert Herrick (http://www.poets.org/viewmedia.php/prmMID/15923) "Homage to my Hips" by Lucille Clifton (http://www.poemhunter.com/poem/homage-to-my-hips/) "Living in Sin" by Adrienne Rich (http://www.naic.edu/~gibson/poems/rich1.html) and “The Flea” by John Donne (http://www.luminarium.org/sevenlit/donne/flea.php) in which sex is suggested through an unlikely image and discuss how the relationship is suggested and how this implication affects the reader’s understanding of the work.

Assignment: Chapter 18 -- If She Comes Up, It's Baptism AND Chapter 19 -- Geography Matters…


Assignment: Chapter 20 -- ...So Does Season


Interlude -- One Story.

Assignment: Chapter 21 -- Marked for Greatness

Nov. 19/20: Project
In a small group, select one of the following:
1) Read the 1757 classic version of “Beauty and the Beast” (http://www.pitt.edu/~dash/beauty.html). Analyze the Beast’s physical imperfection and transformation and what they mean to plot, theme, and characterization.
2) Read “Cinderella; or the Little Glass Slipper” by Charles Perrault (http://www.pitt.edu/~dash/type0510a.html#perrault). Define archetype and identify the archetypal aspects present.
3) Watch a movie like Shrek, Enchanted, The Princess Bride, or Ella Enchanted that reflects (not retells) a fairy tale. Explain how such works lead to a greater or lesser appreciation for the fairy tale genre.

Assignment: Chapter 22 -- He's Blind for a Reason, You Know

Nov. 21/22: TEST #4
Assignment: Chapter 23 -- It's Never Just Heart Disease...; Chapter 24 -- ...And Rarely Just Illness

Nov. 25/26: Present Projects
Read “To An Athlete Dying Young” by A.E. Housman (http://www.poets.org/viewmedia.php/prmMID/19373). Discuss the use of death in conveying theme or symbolism.

Assignment: Chapter 25 -- Don't Read with Your Eyes

Nov. 27/Dec. 2: Chapter 26 -- Is He Serious? And Other Ironies

Dec. 3/4: Chapter 27 -- A Test Case
Complete the Test Case that Foster includes at the end of his work. (This includes reading “The Garden Party” by Katherine Mansfield and doing the follow-up exercises). How did you do? Explain your results and your feelings about the exercise.


Dec. 11/12: Essay--Analyze Glaspell's theme as related in two different genres.

Dec. 13/16/17: "The Author to Her Book" by Anne Bradstreet (http://www.annebradstreet.com/the_author_to_her_book.htm)
The Fantastic Flying Books of Mr. Morris Lessmore (video)

Exam review

EXAM DAYS: Dec. 18-20
SAINT LOUIS UNIVERSITY  
1818 Advanced College Credit Program  
1818.slu.edu

**Introduction to Literary Studies- ENGL 202**

Notre Dame High School  
ACC Literature 1

Course Syllabus  
Fall 2013

Instructor: Mr. Tom Brockelmann  
broet@ndhs.net


**Course Objectives:** This semester course covers the major genres: short story, drama, non-fiction, novel and poetry. The student will understand and be able to use the terms, methods and concepts employed by literary scholars and practitioners. The readings include selections from a variety of forms, authors, time periods and nationalities. The teacher supplements the text during non-fiction with both classic essays and contemporary articles from the *New Yorker, Best Essay* collections, etc. The student will develop strong ability as a critical reader. This ability will be developed through extensive instruction in the close reading of text. The student will demonstrate these critical skills in the context of numerous writing assignments and exams as well as intense classroom participation.

**Course Content:** Short stories (6 from the text) (charts with theme, character descriptions, settings, plot) (6 page analysis paper); drama (7 from the text) (memorized scene presentation) (reading from a critical source) (5 page analysis paper); non-fiction (20 essays or columns) (2 pieces of non-fiction written) (charts with critical evaluations, summaries); novel (*The Grapes of Wrath*) (projects—variety of learning styles accommodated); and poetry (20 poems, various styles and periods) (16 charts with full explications) (background reading on aspects of poetry) (individually chosen poems with explications).

**Grading:** 10 grades are given for the semester, based on the papers and other assessments listed above. Final grade is an average, which includes an exam over the semester’s content.

**Other considerations:** Students are expected to follow Notre Dame’s honor code. As part of the semester’s work students see a play at the Repertory Theatre.
Introduction to Drama English 240
1818 ACC

Mt. Olive High School
Introduction to Drama

Course Syllabus
2013/2014

Instructor:  Ms. Lisa M. Haenel
Email:  lhaenel@slu.edu
        lhaenel@mtoliveschools.org
Office:  room 104
Office Hours:  M-F 7:55-8:10
              M-F 3:15-3:45

COURSE DESCRIPTION

This course is taken to satisfy the lower-division Core Literature requirement of the College of Arts and Sciences. It introduces students to important theories and methods of literary analysis. Through critical reading, discussion, lecture, and written analysis, students explore a diverse selection of imaginative works, developing a mature appreciation of their structure and of the rich significance of their language. This course promotes an appreciation of literature as creative acts and expressions of the human search for meaning.

In this course, students will be introduced to the study of drama as a literary genre. Through a combination of readings, lectures, discussion, and viewed performances, students will improve their abilities as readers and viewers of drama. In doing so, students will not only become familiar with the common terms and concepts used to discuss drama, but they will also examine the effect that staging has on interpretation. Students will read a variety of plays, analyze the elements and strategies of drama, and formulate critical responses to these works.
COURSE OBJECTIVES

- To analyze dramatic texts through close reading in order to identify the elements which interact to produce the meaning of the work
- To acquire the critical vocabulary necessary to analyze dramatic texts and productions
- To relate individual plays to the conventions of the genre
- To engage in focused discussion of dramatic works
- To examine the multiple interpretive possibilities of the plays
- To assess how interpretation is affected by performance and performance is affected by interpretation
- To write informed analyses that demonstrate increasing mastery of the above objectives

Reading and Interpretive Practices:

Students

- Read texts by authors from a variety of periods and nationalities.
- Read closely and critically, learning to interpret literature in ways that are both intellectually rigorous and personally significant.
- Discuss their own written reflections on literature in group settings, enriching their ability to express clearly their points and insights.

Writing and Cognitive Practices:

Students will have the opportunity to write in both formative and summative modes: they will be able to practice their critical writing, with formative feedback, and they will also be expected to write high-caliber critical essays or creative responses (or their equivalent) that keep to word limits. They will

- Write a minimum of 12 pages of formal and informal graded prose (3750 words), with one opportunity for revision.
- Develop analytical thinking and writing skills through papers, quizzes, exams, presentations and active participation in discussion.

REQUIRED TEXTS

- *Hamlet* by William Shakespeare
- *Macbeth* by William Shakespeare
COURSEWORK AND GRADING

- Three Papers (4-5 pages each) → 25% each
- Midterm → 15%
- Final (4-5 page paper) → 15%
- Reading Quizzes → 10%
- Participation → 10%

See attached sheet for writing rubric used for grading rough and final drafts.

Grading Scale
3.9-4.0 A
3.6-3.8 A-
3.2-3.5 B+
2.9-3.1 B
2.6-2.8 B-
2.2-2.5 C+
1.9-2.1 C
1.6-1.8 C-
0.9-1.5 D
0.0-0.8 F

SUBMISSION POLICY

Students are required to complete all readings by the dates provided.

Students are not allowed to make up reading quizzes, the midterm, or the final, unless in the case of an excused absence.

For late submissions of either of the two papers, a letter grade per day (not per class period) will be deducted. The instructor reserves the right not to accept work that is more than one week late (leaving the student with a zero for the assignment).

Please submit your papers via hard copy and e-mail. We will be using Google documents as well to share papers. Paper one will be a comparison/contrast paper focusing on a play and how it is approached in film form. The second paper will be a literary analysis paper. Both papers will require research and MLA citation method.
ATTENDANCE

Attendance is vital for this class as we will be discussing and often reading the plays or parts of them in class. Please be advised of the school attendance policy; any absences over four that are not medical will result in a zero for all missed work.

CLASS CONDUCT

Participation is an integral part of this course and your final grade. In addition to being in class and completing assignments, you are also expected to ask and answer questions about assigned readings; to contribute to class discussion; to participate in in-class activities; and to act as a reader/responder for your classmates.

Because a productive learning environment is essential to all members of the class, students are expected to be polite, considerate, and mature and to show respect for ideas and beliefs different from one’s own. While all students have the right to articulate their beliefs, students are prohibited from using racist, sexist, or other pejorative slang as well as from engaging in any speech or action that is indirectly or directly hostile towards other students or the instructor. The instructor reserves the right to dismiss disruptive students from the class.

COURSE CONTENT DISCLAIMER

In this course, students may be required to read text or view materials that they may consider offensive. The ideas expressed in any given text do not necessarily reflect the views of the instructor, the English Department, Mt. Olive High School, or Saint Louis University. Course materials are selected for as examples of dramatic strategies and techniques. They are meant to be examined in the context of intellectual inquiry of the sort encountered at the university level.

ACADEMIC INTEGRITY AND HONESTY

Students are expected to be honest in their academic work. The University reserves the right to penalize any student whose academic conduct at any time is, in its judgment, detrimental to the University. Such conduct shall include cases of plagiarism, collusion, cheating, giving or receiving or offering or soliciting information in examinations, or the use of previously prepared
material in examinations or quizzes. Violations should be reported to your course instructor, who will investigate and adjudicate them according to the policy on academic honesty of the College of Arts and Sciences. If the charges are found to be true, the student may be liable for academic or disciplinary probation, suspension, or expulsion by the University.

NOTE: Any assignment that is found to be plagiarized in this course will receive a zero.

STUDENT SERVICES

Academic Integrity and Honesty

Students are expected to be honest in their academic work. The University reserves the right to penalize any student whose academic conduct at any time is, in its judgment, detrimental to the University. Such Conduct shall include cases of plagiarism, collUSion, cheating, giving or receiving or offering or soliciting information in examinations, or the use of previously prepared material in examinations or quizzes. Violations should be reported to your course instructor, who will investigate and adjudicate them according to the Policy on Academic Honesty of the College of Arts and Sciences. If the charges are found to be true, the student may be liable for academic or disciplinary probation, suspension, or expulsion by the University.

Students with Special Needs - Disability Services

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), SLU provides a variety of resources to support student success on campus. Students who think they might benefit from these resources can find out more about:

- Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructors.
- University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Student Success Center (BSC 331) or by going to www.slu.edu/success.
- Students who believe that, due to a disability, they could benefit from academic accommodations are encouraged to contact Disability Services at 314-977-3484 or email disability_services@slu.edu or visit the Student Success Center. Confidentiality will be observed in all inquiries.
- Course instructors support student accommodation requests when an approved letter from Disability Services has been received and when students discuss these accommodations with the instructor after receipt of the approved letter.
COURSE CALENDAR

August
  Introductions, Syllabus
  Foundational Principles of Drama

September
  Antigone
  Antigone (Reading Quiz)
  The Glass Menagerie
  The Glass Menagerie (Reading Quiz, paper due)

October
  “Master Harold”…and the boys
  “Master Harold”…and the boys (reading quiz)
  The Piano Lesson
  The Piano Lesson (reading quiz)
  First Paper due
  Midterm
  Trifles
  Trifles, Susan Glaspell (Reading Quiz, paper due)

November
  A Streetcar Named Desire, Tennessee Williams
  A Streetcar Named Desire
  A Streetcar Named Desire (Reading Quiz)
  A Streetcar Named Desire
  Macbeth
  Macbeth
  Thanksgiving- no class
  Macbeth (Reading Quiz, paper due)

December
  Hamlet
  Hamlet
  Hamlet (reading quiz)
  Sure Thing David Ives
The Cuban Swimmer Milcha Sanchez-Scott
I Dream Before I Take the Stand Arlene Hutton

Final Paper due
Final exam
Gender, Identity and Literature
ENGL 2550 : : : T / Th 12:45-2pm
Course Syllabus

Dr. Ellen Crowell // crowelle@slu.edu
Office Location: Adorjan 326
Office Phone: 977-7208
Office Hours:

Course Description:

All women become like their mothers. That is their tragedy. No man does. That's his.
--Oscar Wilde, The Importance of Being Earnest

Is gender biological or cultural? Does gender identity determine sexual identity, or vice versa? And what role has literature played in shaping our answers to these questions? This course will explore how literary artists have participated in and shaped larger cultural and scientific debates over the relationship between gender and identity. In discussions and writing assignments, students will consider how literature has registered changing attitudes towards gender identity. We will use gender and identity as a site of inquiry through which to familiarize ourselves with key literary genres and practice the interpretive skills of literary analysis. Through close reading and historical contextualization, we will cultivate a broad understanding of how writers have critiqued, reinforced, or offered alternatives to strict gender identities mandated by dominant moral systems such as the nuclear family, the educational system, the workplace, as well as in terms of national identity, sexual orientation, and citizenship. This course will require four short (3-4p) papers, a midterm exam and a final exam.

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<tr>
<th>Course Requirements:</th>
<th>College of Arts and Sciences grading scale:</th>
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<tbody>
<tr>
<td>Bi-weekly critical response papers 25%</td>
<td>A        94-100                 C+     79-77</td>
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<tr>
<td>Midterm Exam</td>
<td>A-       90-93                  C      76-73</td>
</tr>
<tr>
<td>Final Exam</td>
<td>B+       87-89                  C-     72-70</td>
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<tr>
<td>Participation (discussion, quizzes) 15%</td>
<td>B        84-86                  D      69-60</td>
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<td>B-       82-80                  F      59 and below</td>
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Course Texts:
Jane Eyre—Charlotte Bronte, Broadview Press
The Importance of Being Earnest—Oscar Wilde, Broadview Press
The Strange Case of Dr. Jekyll and Mr. Hyde—Robert Louis Stevenson, Broadview Press
Pale Horse, Pale Rider—Katherine Anne Porter, Houghton Mifflin Harcourt
The Left Hand of Darkness—Ursula K. LeGuin, Ace Trade
Reading and Writing About Literature—Janet Gardner
“The Dead”—James Joyce
“A Rose for Emily” and “Barn Burning”—William Faulkner
Course Goals:
Students will complete this course having learned how to:

- Engage with and respond to texts through close reading.
- Consider the various ways in which texts reflect and help shape wider cultural conditions.
- Construct clear spoken and written arguments that demonstrate an awareness of purpose and audience.

Course Policies:

Participation
This is a discussion-based course. During class discussion, you are expected to participate fully and often; classroom participation counts for 15% of your final grade. If you have questions or concerns about this requirement, please schedule a time to meet with me during the first week of classes.

Late Assignments
In order to help facilitate vibrant class discussion, each student is expected to complete all readings by the assigned discussion day and to turn in all coursework on time. For this reason, I will lower by one letter grade any late work. Excessively late (over one week) work will be lowered by two letter grades.

Absence Policy
This course meets only twice weekly, and students must attend regularly in order to participate fully. Therefore, excessive absences (more than four missed classes) will result in a one full letter grade reduction in your final overall grade.

Academic Integrity and Honesty
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# Class Schedule

## Week One

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<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/Notes</th>
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<tbody>
<tr>
<td>Tuesday, Aug. 26</td>
<td><strong>Introduction to course</strong></td>
<td>In class reading: “Introduction to Reading and Writing About Literature” (Gardner 1-5)</td>
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<tr>
<td>Thursday, Aug. 28</td>
<td><strong>Close Reading</strong></td>
<td>Read: “The Role of Good Reading” (Gardner 6-13) and <em>Jane Eyre</em>, chapters 1-5 (63-113)</td>
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## Week Two

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<tr>
<td>Tuesday, Sept. 2</td>
<td><strong>Asking Critical Questions about Literature</strong></td>
<td>Read: “The Role of Good Reading” continued (Gardner 14-20) and <em>Jane Eyre</em>, chapters 6-10 (114-159)</td>
</tr>
<tr>
<td>Thursday, Sept. 4</td>
<td><strong>Critical Traditions in Literary Studies: Formalism</strong></td>
<td>Read: “Literary Criticism and Literary Theory” (Gardner 166-168) and <em>Jane Eyre</em>, chapters 11-15 (160-225)</td>
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## Week Three

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<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday, Sept. 9</td>
<td><strong>Critical Traditions in Literary Studies: Feminist and Gender Studies</strong></td>
<td>First Critical Analysis paper DUE Read: “Feminist and Gender Criticism and Queer Theory” (Gardner 168-9) and <em>Jane Eyre</em>, chapters 16-15 (229-286)</td>
</tr>
<tr>
<td>Thursday, Sept. 11</td>
<td><strong>Critical Traditions in Literary Studies: Postcolonial Criticism</strong></td>
<td>Read: “Postcolonial Criticism” (Gardner 171-2) and <em>Jane Eyre</em>, chapters 16-19 (342-384)</td>
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## Week Four

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<th>Date</th>
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<th>Reading/Notes</th>
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<tbody>
<tr>
<td>Tuesday, Sept. 16</td>
<td><strong>Critical Traditions in Literary Studies: Marxist Criticism</strong></td>
<td>Read: “Marxist Criticism” (Gardner 169-70) and <em>Jane Eyre</em>, chapters 27-29 (through p. 443)</td>
</tr>
<tr>
<td>Thursday, Sept. 18</td>
<td><em>Jane Eyre</em></td>
<td><em>Jane Eyre</em>, chapters 30-33 (through page 486)</td>
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### Week Five

**Tuesday, Sept. 23**  
**Critical Traditions in Literary Studies: New Historicism**  
Read: “Historical Criticism and New Historicism” (Gardner 172-3) and *Jane Eyre*, chapters 35-37 (through page 553)

**Thursday, Sept. 25**  
*Jane Eyre*  
Second Critical Analysis paper DUE  
Read: *Jane Eyre* CONCLUSION (552-556)

### Week Six

**Tuesday Sept. 30**  
**Critical Traditions in Literary Studies: Psychological Theories**  
Read: “Psychological Theories” (Gardner 173-4) and *Dr. Jekyll and Mr. Hyde* (31-69-top)

**Thursday, Oct. 2**  
*Dr. Jekyll and Mr. Hyde*  
Read: p. 69-end

### Week Seven

**Tuesday, Oct. 7**  
*The Importance of Being Earnest*  
Read: Act One

**Thursday, Oct. 9**  
*The Importance of Being Earnest*  
Read: Acts Two and Three

### Week Eight

**Tuesday, Oct. 14**  
Discuss Midterm Exam  
Write: One page of notes you may use during mid term exam.

**Thursday, Oct. 16**  
Mid-Term Essay Exam

### Week Nine

**Tuesday, Oct. 21**  
*No class: Fall Break*

**Thursday, Oct. 23**  
*Pale Horse, Pale Rider*  
Read: “Old Mortality” Part One (3-31)
**Week Ten**

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<thead>
<tr>
<th>Day</th>
<th>Topic</th>
<th>Reading Assignment</th>
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</thead>
<tbody>
<tr>
<td>Tuesday, Oct. 28</td>
<td><em>Pale Horse, Pale Rider</em></td>
<td>“Old Mortality” Parts Two and Three (to end)</td>
</tr>
<tr>
<td>Thursday, Oct. 30</td>
<td><em>Pale Horse, Pale Rider</em></td>
<td>“Pale Horse, Pale Rider”</td>
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**Week Eleven**

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<tr>
<th>Day</th>
<th>Topic</th>
<th>Reading Assignment</th>
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<tbody>
<tr>
<td>Tuesday, Nov. 4</td>
<td>“The Dead”</td>
<td><strong>Third Critical Analysis paper DUE</strong></td>
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<tr>
<td></td>
<td></td>
<td>Read: “The Dead” (x-x)</td>
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<tr>
<td>Thursday, Nov. 6</td>
<td>“The Dead”</td>
<td>(x-x)</td>
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**Week Twelve**

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<tr>
<th>Day</th>
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<tbody>
<tr>
<td>Tuesday, Nov. 11</td>
<td>“A Rose for Emily”</td>
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<td>Thursday, Nov. 13</td>
<td>“Barn Burning”</td>
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**Week Thirteen**

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<th>Day</th>
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<tbody>
<tr>
<td>Tuesday, Nov. 18</td>
<td><em>The Left Hand of Darkness</em></td>
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<tr>
<td>Thursday, Nov. 20</td>
<td><em>The Left Hand of Darkness</em></td>
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**Week Fourteen**

<table>
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<tr>
<th>Day</th>
<th>Topic</th>
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<tbody>
<tr>
<td>Tuesday, Nov. 25</td>
<td><em>The Left Hand of Darkness</em></td>
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**Fourth Critical Analysis paper DUE**

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<tr>
<th>Day</th>
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<tbody>
<tr>
<td>Thursday, Nov. 27</td>
<td>No class: Thanksgiving Break</td>
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**Week Fifteen**

<table>
<thead>
<tr>
<th>Day</th>
<th>Topic</th>
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</thead>
<tbody>
<tr>
<td>Tuesday, Dec. 2</td>
<td><em>The Left Hand of Darkness</em></td>
</tr>
<tr>
<td>Thursday, Dec. 4</td>
<td><em>The Left Hand of Darkness</em></td>
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**Final Exam**

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<td>Final Exam will be held at official exam time</td>
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