3 hours: Introduction to Literature and Creative Writing (2328): A sophomore literature course also serving as an introduction to creative writing with structured practice in the reading, analyzing, and responding to literature, as well as the production of short fiction and poetry.

In this version of English 2328, students will compose handmade responses to assigned poems and stories, create drafts of poems and stories based upon specific exercises, compose a literary analysis essay, and take exams on literary terms.

Learning Goals
Upon completing this course, students should understand
1. the role of literature as an expression of values and an interpretation of human experience;
2. the interaction among history, culture, and literature;
3. the scope and variety of literature;
4. the form and function of literature;
5. literary terminology relevant to the works studied;
6. methods of responding to literature analytically;
7. how to practice the craft of literary production, specifically the writing of short fiction and poetry.

Texts

Supplies
- Portfolio notebook with dividers for storing and organizing course work
- Pencil case for pens and colored pencils for handmade responses
- Notebook paper for taking notes and in-class writing
- Computer paper for handmade and written responses and for literary analysis essays

Contract Grading
List of Required Assignments
1. Initial Reading Portrait
2. 10 Handmade and 10 Written Reading Responses
3. 10 Poem Drafts
4. 7 Short Narrative Drafts
5. 3 Poems
6. 2 Short Narratives
7. Midterm Literary Analysis Essay
8. Midterm Exam
9. Final Literary Analysis Essay
10. Final Exam

A. To receive an A in this class, you will have submitted all 10 items as they are due, fulfilled the minimum requirements of each, received an A on all of your literary analysis essays and exams, and have no more than four absences.

B. To receive a B in this class, you will have submitted all 10 items as they are due, fulfilled the minimum requirements of each, and received a B on two or more of your literary analysis essays and exams, or have no more than four absences.
C. To receive a C in this class, you may have submitted all 10 items as they are due, fulfilled the minimum requirements of each, and received a C on two or more of your literary analysis essays or exams, or have no more than four absences.

D. To receive a D in this class, you may have failed to submit a significant number of the 10 items as they are due, fulfilled the minimum requirements of each, and received a D on two or more of your literary analysis essays or exams, or have no more than six absences.

F. To receive an F in this class, you will have failed to submit a significant number of the 10 items as they are due, failed to fulfill minimum requirements of each, and have more than six absences.

SOME OTHER ISSUES

Absences – If you must miss a class, contact a classmate to get the homework assignment for you or to turn in your work. Late work will not be accepted under any circumstances. I do not accept work via email. All assignments must be submitted to receive a passing grade. No incompletes will be given.

Personal Emergencies – Given my experience, I know that sometimes things fall apart. If you encounter a personal tragedy or some emotional distress that causes you to miss classes, get in touch with me as soon as you can. I don’t need all of the details, but at least I’ll know you haven’t dropped the class or been eaten by a bear.

Academic Honesty - All work composed for this class must be written exclusively for this class and be your original work. You may of course receive assistance on your writing, but submitting someone else’s work as your own or failing to acknowledge sources appropriately will be grounds for plagiarism. Violations of academic honesty and plagiarism will result in immediate failure of this class. You are responsible for understanding the Academic Honor Code, which is available on the web at http://www.angelo.edu/forms/pdf/Honor_Code.pdf.

Special Requirements: Persons with disabilities that may warrant academic accommodations must contact the Student Life Office, in order to request such accommodations prior to any being implemented. You are encouraged to make this request early in the semester so that appropriate arrangements can be made. For more information, see http://www.angelo.edu/services/student_life/disability.html.

Minimum Requirements for Poem Drafts

- Creative response to the assignment
- Good use of setting, imagery, and rhythm to convey emotion
- Structure supports expression in interesting ways (line length/break, stanza form/break, rhythm, rhyme, word choice, figurative language, punctuation)
- Good use of poetic analogy (such as simile, personification, and metaphor)
- No usage or spelling errors

Minimum Requirements for Story Drafts

- Creative response to the assignment
- Dramatic tension is effectively described
- Good use of description and analogy to describe scene, action, and character
- Good use of dialogue to convey character and emotion
- Consistent pattern of narrative perspective
- No usage or spelling errors
## Grade Equivalencies for Poems

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<tr>
<th>Grade</th>
<th>Description</th>
<th>Requirements</th>
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| **A** | an excellent poem | - Very creative response to the assignment  
- Excellent use of setting, imagery, and rhythm to convey emotion  
- Structure contributes to expression in creative ways (line length/break, stanza form/break, rhythm, rhyme, word choice, figurative language, punctuation)  
- Excellent use of poetic analogy (such as simile and metaphor)  
- No usage or spelling errors |
| **B** | a good poem | - Creative response to the assignment  
- Good use of setting, imagery, and rhythm to convey emotion  
- Structure supports expression in interesting ways (line length/break, stanza form/break, rhythm, rhyme, word choice, figurative language, punctuation)  
- Good use of poetic analogy (such as simile and metaphor)  
- No usage or spelling errors |
| **C** | an acceptable poem | - Responds to the assignment with interest  
- Evidence of setting, imagery, and rhythm to indicate emotion, but tends toward abstraction rather than portraying experience  
- Structure may support expression in some way (line length/break, stanza form/break, rhythm, rhyme, word choice, figurative language, punctuation)  
- Rhyme may seem forced or limit expression and word choice  
- Poetic analogy (such as simile and metaphor) may be present, but tends toward cliche  
- One usage or spelling error |
| **D** | a poor poem | - Indifferent or perfunctory response to the assignment  
- Little evidence of setting, imagery, and rhythm to indicate emotion  
- Structure fails to support expression (line length/break, stanza form/break, rhythm, rhyme, word choice, figurative language, punctuation)  
- Rhyme and rhythm produce unnecessary "nursery rhyme" effect  
- Analogy is absent or cliched  
- More than one usage or spelling error |
| **F** | an unacceptable poem | - Indifferent or perfunctory response to the assignment  
- No evidence of setting, imagery, and rhythm to indicate emotion  
- No evidence of poetic structure (line length/break, stanza form/break, rhythm, rhyme, word choice, figurative language, punctuation)  
- Analogy is absent or cliched  
- More than one usage or spelling error  
- Poem is not typed |
### Grade Equivalencies for Short Narratives

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<tr>
<th>Grade</th>
<th>Description</th>
<th>Requirements</th>
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</table>
| A     | an excellent story | - Very creative response to the assignment  
- Excellent use of vivid description and analogy to describe scene, action, and character  
- Excellent use of dialogue to convey character and emotion  
- Consistent pattern of narrative perspective  
- Dramatic tension is effectively described  
- No usage or spelling errors |
| B     | a good story | - Creative response to the assignment  
- Good use of description and analogy to describe scene, action, and character  
- Good use of dialogue to convey character and emotion  
- Consistent pattern of narrative perspective  
- Dramatic tension is effectively described  
- No usage or spelling errors |
| C     | an acceptable story | - Responds to the assignment with interest  
- Good use of dialogue to convey character and emotion  
- Consistent pattern of narrative perspective, but narrative may tend to tell and explain events rather than show characters in action  
- Description, characterization, and action may be cliched.  
- One usage or spelling error |
| D     | a poor story | - Indifferent or perfunctory response to the assignment  
- Dialogue fails to convey character and emotion  
- Inconsistent pattern of narrative perspective, and narrative tends to tell and explain events rather than show characters in action  
- Description, characterization, and action may be cliched  
- More than one usage or spelling error |
| E     | an unacceptable story | - Indifferent or perfunctory response to the assignment  
- Little or no evidence of dialogue to convey character and emotion  
- No pattern of narrative perspective  
- Description, characterization, and action obviously cliched  
- More than one usage or spelling error  
- Story is not typed |
Minimum Requirements for Handmade and Written Responses

For each reading assignment, you will compose a written or a handmade response. The written responses are one-page, informal typed entry of exactly 200 words based upon prompts provided by me in class. Before submitting this response, you will conduct a word count check, a spell check, and a grammar check, and then correct as indicated.

Reading responses serve as ongoing practice in developing strong reading and writing habits, especially as they help you learn close reading, textual analysis, and various responses for responding to and writing about literature. Reading responses will be the primary ongoing method for learning writing as a tool for learning and effective communication. Because they will also serve as the source material for small group work and class discussion, they will also strengthen collaborative learning and problem-solving skills.

Evaluation Criteria for Reading Responses
5 points: Excellent, engaged, and enthusiastic consideration of the prompt, clear connection to the assigned reading with evidence cited, and engaging personal consideration of question or problem posed by the prompt or text; no errors in sentence, spelling, and usage; adherence to typed format and length of reading journals.

4 points: Good consideration of the prompt, obvious connection to the assigned reading with evidence cited, and good personal consideration of question or problem posed by the prompt or text; one or two errors in sentence, spelling, and usage; adherence to typed format and length of reading journals.

3 points: more than two errors in sentence, spelling, and usage

1 point: Perfunctory response to the prompt, some connection to the assigned reading with evidence cited, and no obvious personal consideration of question or problem posed by the prompt or text; frequent errors in sentence, spelling, and usage; failure to adhere to typed format and length of reading journals.

The handmade responses are also responses to reading assignments. In your handmade response to the assigned reading and following one or more of the twenty-one visual formats, draw a picture on an 8.5 X 11 sheet of plain white paper that creatively and originally represents the author’s argument, narrative, or compelling idea.

This picture should be a combination of images, words, and colors in the white space of the page. The drawing must be an original drawing and include no clip art. Whichever handmade response format you select, your drawing should be presented in landscape format, be effectively developed, balanced, and include at least three colors (black may be one of those colors).

On the reverse of the reading visual in the top left corner, write your name, the date, the name of the reading assignment, and the name of visual format(s) you are using. Also on the reverse, include at least one brief citation from the assigned text (along with the parenthetical page reference) that corresponds to your drawing.

Evaluation Criteria for Handmade Responses
5 points: Excellent representation of the author’s argument, narrative, or compelling idea, including creative and effective balance of images, words, and color; excellent and effective idea development; as well as correct citation and page reference; no errors in sentence, spelling, and usage; adherence to page format for reading response visuals.

4 points: Good representation of the author’s argument, narrative, or compelling idea, including creative and effective balance of images, words, and color; good and effective idea development; as well as correct citation and page reference; no errors in sentence, spelling, and usage; adherence to page format for reading response visuals.

3 points: Same as 4 but with incorrect format for citation, page reference, or page format; or ineffective development or balance; or errors in sentence, spelling, and usage.

1 point: Perfunctory visual response; frequent errors in sentence, spelling, and usage; failure to include adequate idea development or citation, or to adhere to page format of reading response visuals.
21 Visual Formats for Handmade Thinking
Six Basic Formal Elements of Poetic Craft

1. Shape—the total shape of the poem on the page  
2. Length—the length of the line or sentence  
3. Repetition—all that repeats in the poem, such as letters, words, phrases, ideas, and images  
4. Voice—the informality or formality of the speaker’s approach to the topic  
5. Comparison—the similarities accentuated in the poem often evident in analogies such as metaphor, simile, and personification  
6. Contrast—the differences accentuated in the poem

Four Basic Formal Elements of Narrative Craft

1. Narrator—the narrative point-of-view and the degree to which the narrator has full knowledge and trustworthiness  
2. Characters—the characters of the story (also sometimes the narrator) and the values they promote  
3. Setting—the time, place, and historical context of the story, as well as its contribution to the dramatic conflict or its resolution  
4. Plot—the initiation of the dramatic conflict, its turning point, and resolution
BASIC LITERARY TERMS

aesthetics: the study of the rules and principles of art

aesthetic unity: the coherent relationship between form and message or style and sense; a correspondence between the container and the contained

cliché: a turn of phrase or analogy that is overused or trite that betrays a lack of original thinking

figurative meaning: associative or connotative meaning; representational

literal meaning: limited to the simplest, ordinary, most obvious meaning

TERMS RELATED TO POETRY

meter: measured pattern of rhythmic accents in a line of verse

rhyme: correspondence of terminal sounds of words or of lines of verse

Figurative Language

analogy: a comparison between seemingly unlike ideas, including personification, simile, and metaphor below

apostrophe: a direct address of an inanimate object, abstract qualities, or a person not living or present
Example: “Beware, O Asparagus, you’ve stalked my last meal.”

chiasmus: is a rhetorical device in which two or more clauses are balanced against each other by the reversal of their structures in order to produce an artistic effect. Example: “Never let a Fool Kiss You or a Kiss Fool You.”

hyperbole: exaggeration for emphasis (the opposite of understatement)
Example: “I’m so hungry I could eat a horse.”

metaphor: comparison between essentially unlike things, or the application of a name or description to something to which it is not literally applicable
Example: “[Love] is an ever fixed mark, / that looks on tempests and is never shaken.”

personification: the endowment of inanimate objects or abstract concepts with animate or living qualities
Example: “Time let me play / and be golden in the mercy of his means”

pun: play on words, or a humorous use of a single word or sound with two or more implied meanings; quibble
Example: “They’re called lessons . . . because they lessen from day to day.”

simile: comparison between two essentially unlike things using words such as “like,” “as,” or “as though”
Example: “My mistress’ eyes are nothing like the sun”

Poetic Devices

alliteration: the repetition of consonant sounds, particularly at the beginning of words
Example: “. . . like a wanderer white”

allusion: a reference to a person, event, or work outside the poem or literary piece
Example: “Shining, it was Adam and maiden”

assonance: the repetition of similar vowel sounds
Example: “I rose and told him of my woe”
elision: the omission of an unstressed vowel or syllable to preserve the meter of a line of poetry
Example: “Th’ expense of spirit in a waste of shame”

imagery: word or sequence of words representing a sensory experience (visual, auditory, olfactory, tactile, and gustatory) Example: “bells knelling classes to a close” (auditory)

irony: a contradiction of expectation between what is said and what is meant (verbal irony) or what is expected in a particular circumstance or behavior (situational), or when a character speaks in ignorance of a situation known to the audience or other characters (dramatic) Example: “Time held me green and dying / Though I sang in my chains like the sea”

onomatopoeia: the use of words to imitate the sounds they describe Example: “crack” or “whir”

slant rhyme (off rhyme, half rhyme, imperfect rhyme): rhyme formed with words with similar but not wholly identical sounds Example: barn / yard

symbol: an object or action that stands for something beyond itself Example: white = innocence, purity, hope

Meter

iambic (iamb): a metrical foot containing two syllables—the first is unstressed, while the second is stressed

iambic pentameter: a traditional form of rising meter consisting of lines containing five iambic feet (and, thus, ten syllables)

pause (caesura): a pause for a beat in the rhythm of the verse (often indicated by a line break or a mark of punctuation)

stress: greater amount of force used to pronounce one syllable over another

Poetic Forms

blank verse: unrhymed iambic pentameter

closed: poetic form subject to a fixed structure and pattern

couplet: a pair of lines, usually rhymed

enjambment: the continuation of a sentence or clause over a line-break

free verse: lines with no prescribed pattern or structure

heroic couplet: a pair of rhymed lines in iambic pentameter (tradition of the heroic epic form)

line: a unit of language into which a poem or play is divided, which operates on principles which are distinct from and not necessarily coincident with grammatical structures, such as the sentence or clauses in sentences

open: poetic form free from regularity and consistency in elements such as rhyme, line length, and metrical form

quatrain: four-line stanza or grouping of four lines of verse

stanza: unit of a poem often repeated in the same form throughout a poem; a unit of poetic lines (“verse paragraph”)
TERMS RELATED TO FICTION

**antihero**: a main character who lacks the heroic qualities usually expected of protagonists

**character**: the people or other personified beings who populate the story

**climactic moment**: a point in time when the dramatic tension is at its highest point

**dialogue**: discussion between characters; internal dialogue may occur when the author portrays a character speaking to him or herself

**dramatic tension**: the conflict or crisis that ignites an episode or plot

**empathy**: the capacity to understand or feel what another character is experiencing

**episode**: a specific period of time within a narrative

**first person narrator**: the story is told from the perspective of one of the characters, who refers to him/herself as I and me

**flashback**: an episode recounted occurring during a time previous to the beginning of the narrative

**foreshadowing**: a clue or hint that indicates what will come later in the story in an effort to build dramatic anticipation; a false clue is called a “red herring”

**limited omniscience**: the narrator only has access to certain aspects of the story

**media res**: a narrative that begins, not at the beginning of a story, but somewhere in the middle — usually at some crucial point in the action.

**narrator**: the persona the author creates to tell the story

**omniscience**: the narrator has access to all aspects of the story

**plot**: the entire series of events in a narrative

**protagonist**: the main character, usually the person the reader or audience empathizes or identifies with

**resolution**: a period of time when the dramatic tension dissipates

**second person narrator**: the story is told from the perspective of a character, who refers to him/herself as you

**setting**: the time and place of the narrative

**third person narrator**: the story is told from the omniscient perspective of a detached, unnamed character

**turning point**: a moment in time when the dramatic tension changes
Midterm Literary Analysis Essay

Compose an 800 word six paragraph essay on an assigned poem from *Good Poems* in which you respond to this poem from the perspective of four response types: a personal, topical, formal, and ethical response. That is, compose a six paragraph essay with an introduction, four response paragraphs, and a conclusion. In your conclusion, describe how these four ways of responding have helped you better understand and appreciate the craft and value of this poem.

**Recommended Outline**

1. Introduction
   a. Summary
   b. Thesis
2. Personal Response
3. Topical Response
4. Formal Response (shape, length, repetition, voice, comparison, and contrast)
5. Ethical Response
6. Conclusion

**Evaluation Rubric**

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<th>Good</th>
<th>Average</th>
<th>Poor</th>
<th>Very Poor</th>
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<td>Examples to support claims made</td>
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Final Literary Analysis Essay

Compose an 800 word six paragraph essay on an assigned story from Oxford Book of American Short Stories in which you respond to this story from the perspective of four response types: a personal, topical, formal, and ethical response. That is, compose a six paragraph essay with an introduction, four response paragraphs, and a conclusion. In your conclusion, describe how these four ways of responding have helped you better understand and appreciate the craft and value of this story.

Recommended Outline

1. Introduction
   a. Summary
   b. Thesis
2. Personal Response
3. Topical Response
4. Formal Response (narrative point of view, character, setting, and plot)
5. Ethical Response
6. Conclusion

Evaluation Rubric

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Worksheet on Literary Analysis of a Poem or Story

Personal Response  (How do I relate my experience or someone’s experience I know to the poem or story and why?)

Topical Response  (What are the topics introduced in the poem or story and how are they introduced?)

Formal Response  (How has the author crafted the poem or story using conventional formal elements?)

   Poetry: shape, length, repetition, voice, comparison, and contrast

   Story: narrative point of view, character, setting, and plot

Ethical Response  (Who might find value in this poem or story and why?)
Expectations in Literary Analysis Essays for Poems

**Sample thesis:**

After reading “Poem” from the perspective of personal, topical, formal, and ethical response strategies, I can better appreciate and understand the poem.

**Sample topic sentences:**

Reading this poem from a personal perspective, I can relate to ....

While there are a variety of topics in this poem, such as X, Y, and Z, I believe the most pronounced topic is W because.....

Focusing on the formal elements of the poem, including shape, length, repetition, voice, comparison, and contrast, I can better understand how the author wanted to ....

From an ethical perspective, I think my friend Y would enjoy this poem because...

**Sample topic sentence for conclusion:**

After examining “Poem” from these four perspectives, I can better appreciate and understand.....

**Sample citation introductions:**

The narrator in the poem says, “....................” (#).

The author of the poem writes, “....................” (#).

A good example of this form is when the author of the poem writes, “....................” (#).

This topic is evident in the passage when the author of the poem describes X and writes, “....................” (#).
Expectations in Literary Analysis Essays for Stories

Sample thesis:

After reading “Short Story” from the perspective of personal, topical, formal, and ethical response strategies, I can better appreciate and understand the story.

Sample topic sentences:

Reading this story from a personal perspective, I can relate to ....

While there are a variety of topics in this story, such as X, Y, and Z, I believe the most pronounced topic is W because.....

Focusing on the formal elements of the story, including narrative point of view, character, setting, and plot, I can better understand how the author wanted to ....

From an ethical perspective, I think my friend Y would enjoy this story because...

Sample topic sentence for conclusion:

After examining “Short Story” from these four perspectives, I can better appreciate and understand.....

Sample citation introductions:

The narrator in the story says, “..................” (#).

A good example of this form is when Character 1 says, “..................” (#).

This topic is evident in the passage when the narrator describes Character 1 and writes, “..................” (#).
This page demonstrates the standard format for the literary analysis essay for this class. Left, right, top, and bottom margins are set at one inch. The header at top right contains the writer’s last name and page number. Use the header/footer function to format this header so that the page number is automatically updated from page to page.

The standard heading at the top left is left-justified and single-spaced. For the purposes of this course, I’ve added an extra line in the heading so that a writer can include a description of the assignment, such as the reading response number or essay assignment. After the heading, the title of the essay is centered above the body of the essay. This title does not require quotation marks or underlining, nor should it be bold. However, the title must be an original title that you have created for your response or essay.

All other text is left-justified, double-spaced, and set in Arial, Times New Roman, or Calibri no larger than size 12. The first line of each paragraph begins with a one-half inch tab, and there should be no extra spaces between paragraphs.
Conventions for Using In-Text Citations

MLA Format

When citing the ideas of others in your own essay, it is conventional in academic discourse to refer first to the author of the source and then to the article or book in which the claim appears. Whether you quote from this source directly or simply paraphrase or summarize their ideas, you are required to provide parenthetical page references identifying the location of the original ideas.

EXAMPLE 1:

Stephen L. Carter in *Civility* argues that “it has been a commonality of the Western tradition that people do not automatically do good” (187).

In example one above, I've listed the author's name and the title of the source first. Because I am referring to a book title, I've placed it in italics. If the source were an article or book chapter, it would be placed in quotation marks. Next, I've placed the source material in quotation marks and the page number within parentheses at the end of the quote. Notice that in this example the period follows the parenthetical page reference. Also, because the source material that I've quoted is less than four lines, I've placed it within the same paragraph.

It is important that your reader have a complete understanding of whose ideas are whose in your writing. The easiest way to signal this to your reader is to refer, as in the example above, to the author's text before referring to his or her ideas. You should only have to make this reference to the title of the author's book or article once. In subsequent references, only refer to the author's last name. In addition, when you refer to the ideas of others, it is conventional to refer to their ideas as claims or arguments. In the example above, I say that "Carter argues.” Use words like “reports,” “maintains,” “claims,” “believes,” “proposes,” and "argues" to emphasize that your sources are only reporting, inferring, evaluating, and arguing. Words like “says” and “writes” do not help your reader see that the writer is making a claim from his or her perspective.

EXAMPLE 2:

In *Civility*, Stephen L. Carter claims that

it has been a commonality of the Western tradition that people do not automatically do good.

There may be many reasons for this. Doing good may be difficult and doing evil easy, and we may choose the easy path. Or we may be deficient in the skills that are needed to tell which is which. (187)

In example two above, the citation is longer than four lines; therefore, I've indented the quote one inch from the left. Notice that there are no quotation marks around the citation and that the parenthetical page reference follows the period by two spaces.

In addition, do not become over-dependent upon the ideas of others by continually including long stretches of quoted material. It is more conventional to summarize the ideas of others and only quote that material which is most significant to your purpose. Don’t leave it up to your readers to make all of the logical connections and transitions between the material you are using and the argument you are trying to make. Quoted material doesn’t speak for itself.
Finally, do not refer to articles and books and other print sources as if they have human agency, as in the following examples.

*Civility* argues that “it has been a commonality of the Western tradition that people do not automatically do good” (187).

OR

This chapter in *Civility* claims that

it has been a commonality of the Western tradition that people do not automatically do good.

There may be many reasons for this. Doing good may be difficult and doing evil easy, and we may choose the easy path. Or we may be deficient in the skills that are need to tell which is which. (187)

In other words, these are incorrect because inanimate objects like texts can’t “argue” or “claim”; only their authors have that ability.
My Papa's Waltz

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.

We romped until the pans
Slid from the kitchen shelf;
My mother's countenance
Could not unfrown itself.

The hand that held my wrist
Was battered on one knuckle;
At every step you missed
My right ear scraped a buckle.

You beat time on my head
With a palm caked hard by dirt,
Then waltzed me off to bed
Still clinging to your shirt.

Theodore Roethke

Metaphors

I'm a riddle in nine syllables,
An elephant, a ponderous house,
A melon strolling on two tendrils,
O red fruit, ivory, fine timbers!
This loaf's big with its yeasty rising.
Money's new-minted in this fat purse.
I'm a means, a stage, a cow in calf.
I've eaten a bag of green apples,
Boarded a train there's no getting off.

Sylvia Plath
The Eclipse

When Brother Bartolome Arrazola felt lost he accepted that nothing could save him anymore. The powerful Guatemalan jungle had trapped him inexorably and definitively. Before his topographical ignorance he sat quietly awaiting death. He wanted to die there, hopelessly and alone, with his thoughts fixed on far-away Spain, particularly on the Los Abrojos convent where Charles the Fifth had once condescended to lessen his prominence and tell him that he trusted the religious zeal of his redemptive work.

Upon awakening he found himself surrounded by a group of indifferent natives who were getting ready to sacrifice him in front of an altar, an altar that to Bartolome seemed to be the place in which he would finally rest from his fears, his destiny, from himself.

Three years in the land had given him a fair knowledge of the native tongues. He tried something. He said a few words which were understood. He had an idea he considered worthy of his talent, universal culture and steep knowledge of Aristotle. He remembered that a total eclipse of the sun was expected on that day and in his innermost thoughts he decided to use that knowledge to deceive his oppressors and save his life.

"If you kill me"--he told them, "I can darken the sun in its heights."

The natives looked at him fixedly and Bartolome caught the incredulity in their eyes. He saw that a small counsel was set up and waited confidently, not without some disdain.

Two hours later Brother Bartolome Arrazola’s heart spilled its fiery blood on the sacrificial stone (brilliant under the opaque light of an eclipsed sun), while one of the natives recited without raising his voice, unhurriedly, one by one, the infinite dates in which there would be solar and lunar eclipses, that the astronomers of the Mayan community had foreseen and written on their codices without Aristotle’s valuable help.

Augustus Monterroso

For three whose reflex was yes

Nobody I know is a god. A mother and son fall into the river’s million hands, the river’s smash and grab. They go under, climb the ropeless water up, wave, open their mouths and scream wet silences as they slide back under.

A man jumps in to save them, leaves the edge as a needle into the river’s muddy sinews, a woman jumps in to save his vanishing and the mother and son and is stripped by the flood, her pants drowning right beside her, another man jumps in to save them all and a woman jumps in after him to save them all plus one, cars arrive and people get out and leap into the river, the river’s being filled with whatever’s in their pockets and their hands and their eyes, with nickels and dollar bills and bibles and sunsets, the beautiful brush strokes of this beautifully dying day, people pile like a river inside the river, they keep coming and diving in, they keep feeding their breath to the water, which is less, which is thinned, until the mother and son rise on a mound of strangers and dead, the sun warming them, blessing their faces slowly dry.

Bob Hicok

Poetry, May 2007
Creating Titles

1. Copy out of your draft a sentence that could serve as a title.
2. Write a title that is a question beginning with What, Who, When, or Where. (Where Do Titles Come From?)
3. Write a title that is a question beginning with How or Why. (Why Are Titles Necessary?)
4. Write a title that is a question beginning with Is/Are, Do/Does, or Will. (Are Some Titles Better Than Others?)
5. Pick out of the draft some concrete image – something the reader can hear, see, taste, smell, or feel – to use as a title.
6. Pick another concrete image out of the draft. Look for an image that is a bit unusual or surprising.
7. Writing a title that begins with an –ing verb (Creating a Good Title).
8. Writing a title beginning with On (On Creating Good Titles).
9. Write a title that is a lie about the draft. (You probably won’t use this one, but it might stimulate your thinking.)
10. Write a one-word title – the most obvious one possible.
11. Write a less obvious one-word title.
12. Think of a familiar saying, or the title of a book, song, or movie, that might fit your draft.
13. Take the title you just wrote and twist it by changing a word or creating a pun on it.
14. Find two titles you’ve written so far that you might use together in a double title. Join them together with a colon.

from “Twenty Titles for the Writer” by Richard Leahy, College Composition and Communication, Vol. 43, No. 4, December 1992
**Tentative Schedule**

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<td>FINALS WEEK</td>
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Academic Performance Agreement
English 2307
Musgrove

In order to make the requirements of this class and your responsibilities as a student as clear as possible, I’ve created this document titled “Academic Performance Agreement.” Please read this information carefully because it outlines the kinds of behaviors, study habits, and attitudes necessary for success in this class, as well as in the University writing community at large. If you agree to the terms and conditions set forth below, please sign your name on one of the two copies I’ve provided you. By signing and returning this agreement to me, you commit yourself to the standards of conduct and academic performance listed below.

1. I understand that attendance is a requirement of the class and that 6 absences of any sort will result in automatic failure. I also understand that if I miss class that I should contact another student to discover what I’ve missed.
2. If I miss more than one class in sequence, I will contact the professor to let him know the reasons for my absences.
3. I understand that arriving late to class is inappropriate because it disrupts the class. I understand that the instructor will shut the door to the classroom when the class starts and that I will not attempt to enter the class after the door has been closed.
4. I understand that cell phones must be turned off before entering class. I understand if my cell phone rings during class I will be asked to leave the class.
5. I understand that this class has substantial reading and writing requirements. These requirements will demand that I manage my time carefully and schedule at least 6 hours of study time per week or 2 hours of study time for every one hour of scheduled class time.
6. I understand that I should be prepared each day to bring the text under discussion with me to class.
7. I understand that I should be prepared each day to share my responses to the reading assignments in class.
8. I understand that I will be required to contribute to class discussions and small group work in class. In other words, I will be required to speak in class, share my ideas, and respect the ideas of others.
9. I understand that any writing I submit must be my own and written exclusively for this class.
10. I understand that when I use the ideas of others in my writing that I must let my readers know whose ideas are whose and where I found them. I understand that plagiarism (or the failure to acknowledge the ideas of others appropriately) is a form of academic dishonesty and will result in failure.
11. I understand that I will benefit from discussing my ideas and writing with my family, friends, and other students. I also understand that I can get help with my ideas and writing in the Writing Center. However, I also understand that I should never claim someone else’s ideas or writing as my own.
12. I understand that I must adhere to the due dates for all writing assignments because late work will not be accepted or penalized, at the discretion of the instructor.
13. I understand that I should think of writing as a complex process of planning, drafting, revising, editing, and presentation. Consequently, I understand that I should schedule time to complete each of these tasks before submitting my work.
14. I understand that I can make an appointment with my instructor to talk about any aspect of the class, including course assignments, my writing, the required reading, extended absences or comments and grades on my writing.
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Student Signature _______________________________________ Date _________________________