

ENGL 2307: Introduction to Literature and Creative Writing

Musgrove

MWF 9-9:50 am Academic 015

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office hours: M-F 2-3pm office: Academic 010

3 hours: Introduction to Literature and Creative Writing (2307): 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 2307, 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

1. *The Oxford Book of American Short Stories* edited by Joyce Carol Oates. This is the second edition.
2. *Good Poems* edited by Garrison Keillor.
3. *Shambhala: The Sacred Path of the Warrior* by Chögyam Trungpa

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. 8 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, read at least 3 times from course text or original work, share one music lyric with class that demonstrates effective analogy, and have no more than five 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, received a B on two or more of your literary analysis essays and exams, share one music lyric with class that demonstrates effective analogy, and have no more than five 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 five 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 – Seven (7) absences will result in failure. 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.

Student Absence for Observance of Religious Holy Days

If you intend to be absent from class to observe a religious holy day, you should make that intention known in writing to me prior to the absence.

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

<p>A an excellent poem</p>	<ul style="list-style-type: none"> • Very creative response to the assignment • Excellent use of setting, imagery, and rhythm to convey emotion 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
<p>B a good poem</p>	<ul style="list-style-type: none"> • Creative response to the assignment • Good use of setting, imagery, and rhythm to convey emotion 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
<p>C an acceptable poem</p>	<ul style="list-style-type: none"> • Responds to the assignment with interest • Evidence of setting, imagery, and rhythm to convey emotion to convey 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 cliché • One usage or spelling error
<p>D a poor poem</p>	<ul style="list-style-type: none"> • Indifferent or perfunctory response to the assignment • Little evidence of setting, imagery, and rhythm to indicate emotion • Structure fails to supports expression (line length/break, stanza form/break, rhythm, rhyme, word choice, figurative language, punctuation) • Rhyme and rhythm produces unnecessary "nursery rhyme" effect • Analogy is absent or clichéd • More than one usage or spelling error
<p>F an unacceptable poem</p>	<ul style="list-style-type: none"> • 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 clichéd • More than one usage or spelling error • Poem is not typed

Grade Equivalencies for Short Narratives

<p>A an excellent story</p>	<ul style="list-style-type: none"> • 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
<p>B a good story</p>	<ul style="list-style-type: none"> • 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
<p>C an acceptable story</p>	<ul style="list-style-type: none"> • 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
<p>D a poor story</p>	<ul style="list-style-type: none"> • 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
<p>F an unacceptable story</p>	<ul style="list-style-type: none"> • 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

FINAL GRADE CALCULATION WORKSHEET

	Minimum Requirement?	Grades?
Initial Reading Portrait		
10 Written Responses	<input type="checkbox"/>	
10 Handmade Responses	<input type="checkbox"/>	
10 Poem Drafts	<input type="checkbox"/>	
8 Short Narrative Drafts	<input type="checkbox"/>	
3 Poems		<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
2 Short Narratives		<input type="checkbox"/> <input type="checkbox"/>
Midterm Exam		
Midterm Literary Analysis Essay		
Final Exam		
Final Literary Analysis Essay		

	1	2	3	4	5	6
Dates of Absences						
Dates of at Least 3 Read-Alouds						
Date of Shared Music Lyric						

Minimum Requirements for Sharing Music Lyric

This class will provide the opportunity for you to share examples of music lyrics which you believe contain effective use of analogy in the form of metaphor, simile, or personification.

1. You will schedule this sharing with me at least one week prior to sharing.
2. On the day of presentation,
 - a. you will provide handouts of lyrics to all members of the class.
 - b. you will play audio of song in class from your phone or other device.
 - c. you will
 - i. identify at least 3 analogies (25 points),
 - ii. explain how they are analogies (25 points),
 - iii. identify what type of analogies they are (25 points),
 - iv. describe why the analogies are particularly effective in the context of the purpose of the song lyric (25 points).

A wide range of lyrics are possible for sharing. Lyrics which are in any way rated explicit or denigrate another or may be considered offensive may not be used for this assignment. If you have any questions about this issue, please see me before sharing the lyric. Failure to demonstrate reasonable care and respect for others in the selection of lyrics will result in expulsion from the class.

Minimum Requirements for Written and Handmade Responses

For each reading assignment, you will compose a written or handmade response. The written responses are one-page, informal typed entry of exactly 200 words based upon prompts provided by me. Before submitting this response, you will use your word-processing software to 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 the ideas of others. 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.

To fulfill the minimum requirements of written responses, they

1. Must be free from virtually all errors in sentences and words.
2. Demonstrate honest effort, clear engagement, and fresh thinking on the chosen topic or issue.
3. Include at least one quote from the assigned reading that provides evidence to support your claims.
4. Follow the focus and structural requirements of the assignment.

The handmade responses are also responses to reading assignments. In your handmade response to the assigned reading, draw a picture in landscape format on an 8.5 X 11 sheet of plain white paper that creatively and originally represents the author's argument, narrative, or compelling idea.

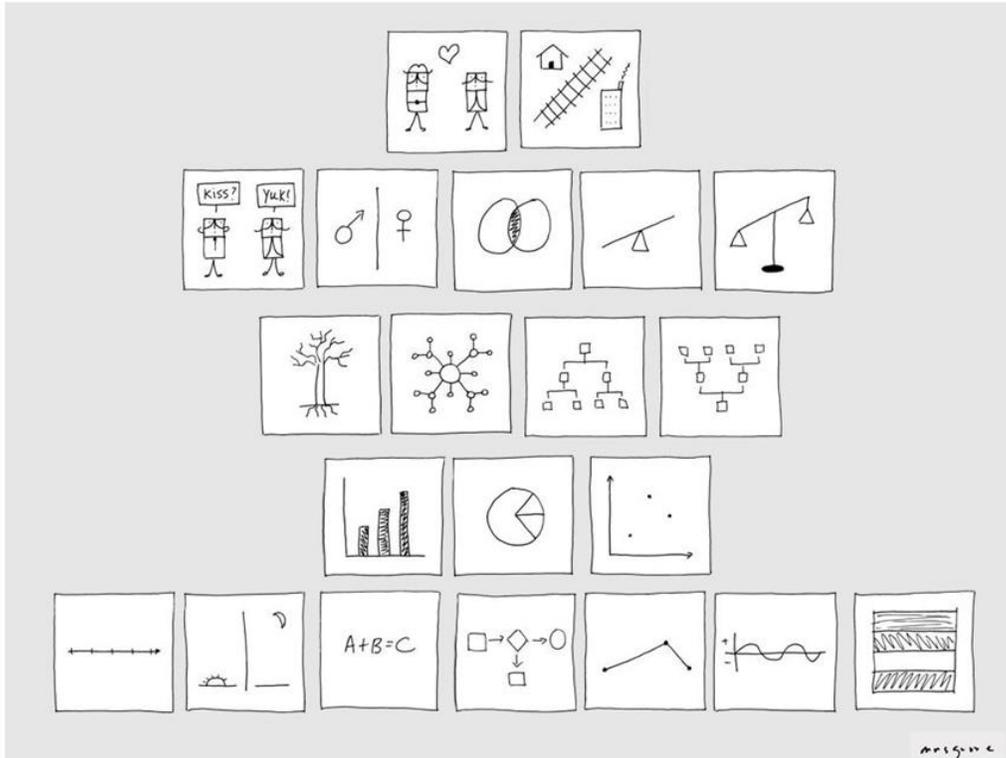
This picture should be a combination of images, words, and colors in the white space of the page. The drawing must be an original drawing, follow one or more of the twenty-one visual formats show below, and include no clip art. Whichever handmade response format you select, your drawing should be presented in landscape format, be effectively developed, 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 quote from the assigned text (along with the parenthetical page reference) that corresponds to your drawing.

To fulfill the minimum requirements of handmade responses, they

1. Must be free from virtually all errors in sentences and words.
2. Demonstrated honest effort, clear engagement, and fresh thinking on the assigned text.
3. Follow the format requirements as described above.

21 Visual Formats for Handmade Thinking



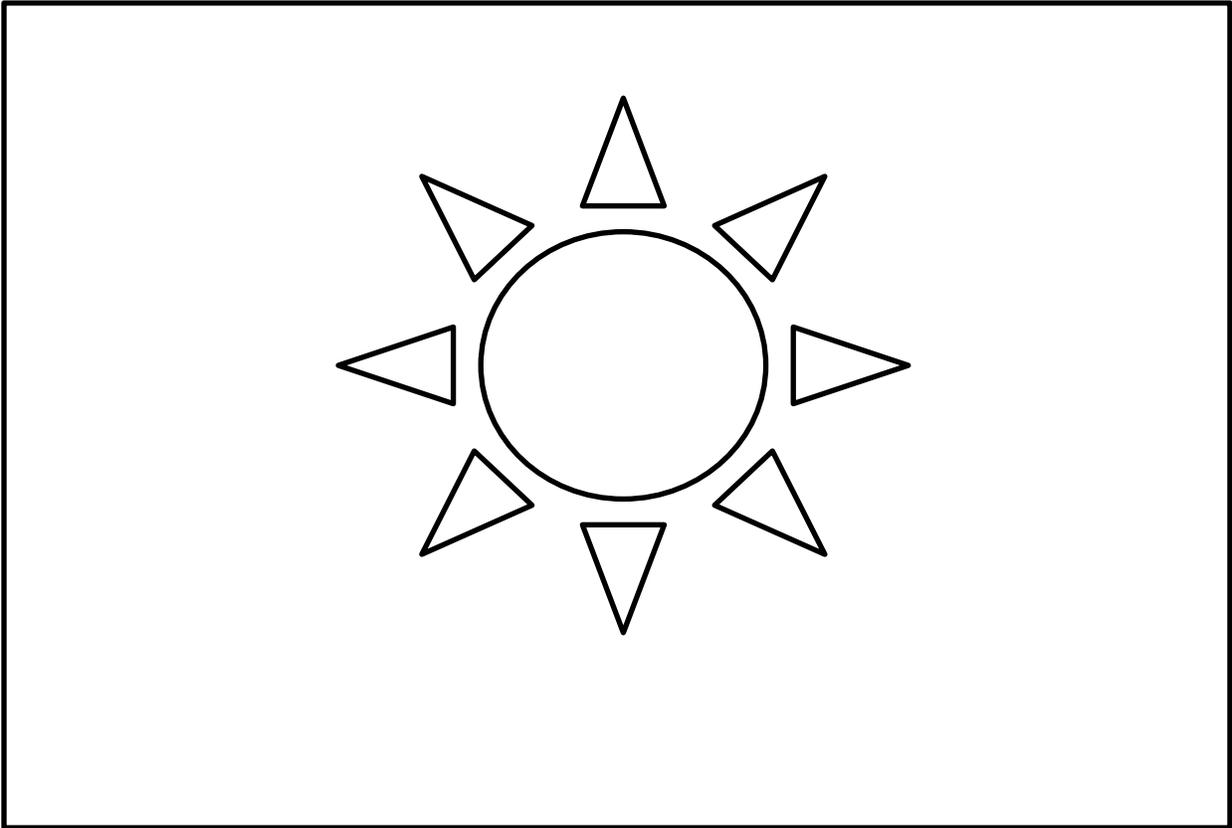
Portrait, Map

Comic, Comparison/Contrast, Venn Diagram, Seesaw, Scale

Tree, Web, Organizational Chart, Genealogical Chart

Bar Graph, Pie Chart, Multivariable Graph

Timeline, Before and After, Equation, Process, Freytag Plot, XY +- Plotline, Layers



Original drawing on one side of the page.

Name
Date
Title of Poem or Story
Visual Format

“Brief quote from poem or story that corresponds to the drawing” (#).

Your header and quotation on other side of page.

Five 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. Analogy/Empathy—the similarities accentuated in the poem often evident in analogies such as metaphor, simile, and personification, but also in the felt identification between reader and poetic situation

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
5. Empathy—the degree to which characters develop empathy for others

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

climatic 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, analogy/empathy)
5. Ethical Response
6. Conclusion

Evaluation Rubric

<i>Ingredient</i>	<i>Excellent</i>	<i>Good</i>	<i>Average</i>	<i>Poor</i>	<i>Very Poor</i>
Introduction	10	9	8	7	6
Examples to support claims made	10	9	8	7	6
Personal Response	10	9	8	7	6
Topical Response	10	9	8	7	6
Formal Response	20	18	16	14	12
Ethical Response	10	9	8	7	6
Conclusion	10	9	8	7	6
Correctness	10	9	8	7	6
Style (transitions, variety, figurative language, flow)	10	9	8	7	6
TOTAL	100	90	80	70	60

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, setting, character, plot, and empathy.)
5. Ethical Response
6. Conclusion

Evaluation Rubric

<i>Ingredient</i>	<i>Excellent</i>	<i>Good</i>	<i>Average</i>	<i>Poor</i>	<i>Very Poor</i>
Introduction	10	9	8	7	6
Examples to support claims made	10	9	8	7	6
Personal Response	10	9	8	7	6
Topical Response	10	9	8	7	6
Formal Response	20	18	16	14	12
Ethical Response	10	9	8	7	6
Conclusion	10	9	8	7	6
Correctness	10	9	8	7	6
Style (transitions, variety, figurative language, flow)	10	9	8	7	6
TOTAL	100	90	80	70	60

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, analogy/empathy

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

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:

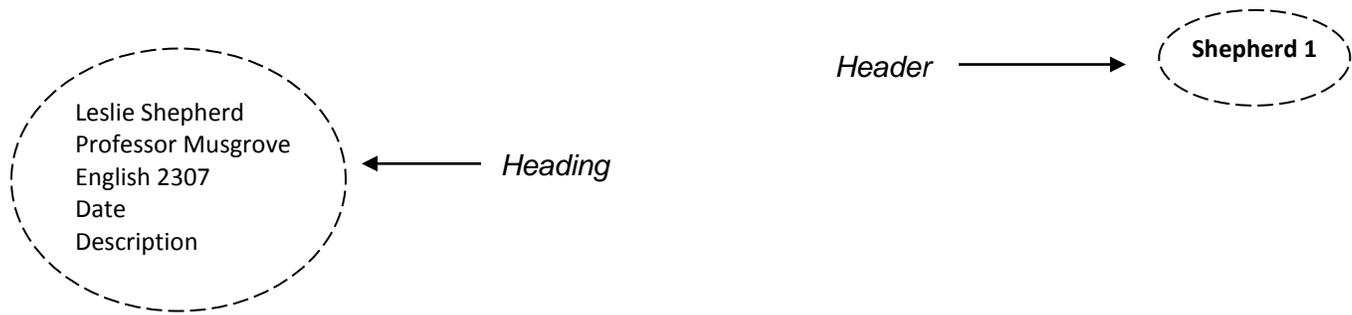
After examining "Short Story" from these four perspectives, I can better appreciate and understand.....

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, "....." (#).



Original Title

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.



← *Heading*

Header →



Original Title

Your poem will have margins of one inch.

Your poem will have a heading and header as shown above.

Your poem will have an original title.

Your poem will be left justified, not centered.

Your poem will be double-spaced, not single-spaced.

If your poem includes a stanza break, double-space twice.

Your poem will include at least one analogy.

Your poem will respond to the assignment criteria listed in Blackboard.

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.

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

Week	Monday	Wednesday	Friday
Week One	8/28	8/30	9/1
In-Class Reading		Trungpa 1	Trungpa 2
Class Topics	Introductions	Consciousness, Conscience, Conduct, and Confidence What Happens When We Read?	What Does the Reader Bring?
Reading Assignment			Keillor Chapter 1
Writing Assignment	Initial Reading Portrait and Diagnostic Exam	Academic Performance Agreement due	Imitation Poem Handmade Response 1
Week Two	9/4	9/6	9/8
In-Class Reading			Trungpa 3 and 4
Class Topics		What Does the Text Offer?	
Reading Assignment		Keillor Chapter 2	
Writing Assignment		Letter Poem Written Response 1	In-Class Writing
Week Three	9/11	9/13	9/15
In-Class Reading			Trungpa 5 and 6
Class Topics	What Responses Are Possible? Personal, Topical	What Responses Are Possible? Formal: Shape and Length	
Reading Assignment	Keillor Chapter 3	Keillor Chapter 4	
Writing Assignment	Recipe Poem Handmade Response 2	List Poem Written Response 2	In-Class Writing
Week Four	9/18	9/20	9/22
In-Class Reading			Trungpa 7 and 8
Class Topics	What Responses Are Possible? Formal: Repetition	What Responses Are Possible? Formal: Voice	
Reading Assignment	Keillor Chapter 5	Keillor Chapter 6	
Writing Assignment	Pantoum Handmade Response 3	Blank Verse Poem Written Response 3	In-Class Writing
Week Five	9/25	9/27	9/29
In-Class Reading			
Class Topics	What Responses Are Possible? Formal: Comparison	What Responses Are Possible? Formal: Contrast	
Reading Assignment	Keillor Chapter 7	Keillor Chapter 8 and 9	
Writing Assignment	Memory Map 1 Poem Handmade Response 4	Question/Answer Poem Written Response 4	
Week Six	10/2	10/4	10/6
In-Class Reading			Trungpa 9
Class Topics	What Responses Are Possible? Ethical	What Responsibilities Do We Have? Check with Self, Text, Others, and Resources	
Reading Assignment	Keillor Chapter 10	Keillor Chapter 11	
Writing Assignment	Memory Map 2 Poem Handmade Response 5	Dialogue Poem Written Response 5	In-Class Writing
Week Seven	10/9	10/11	10/13
In-Class Reading			Trungpa 10
Reading Assignment	Keillor Chapter 12	Keillor Chapter 17	
Writing Assignment	Confession Poem Handmade Response 6	Sonnet Written Response 6	In-Class Writing
Week Eight	10/16	10/18	10/20
In-Class Reading	Trungpa 11	Trungpa 12	Trungpa 13
Reading Assignment	Poetry Workshop	Poetry Workshop	
Writing Assignment	Midterm Literary Analysis and Exam Review	Midterm Literary Analysis and Exam Review	3 Poems Due, Midterm Literary Analysis Due, Midterm Exam

Week Nine	10/23	10/25	10/27
In-Class Reading			Trungpa 14
Reading Assignment	Diaz 856		
Writing Assignment	Handmade Response 7		In-Class Writing
Week Ten	10/30	11/1	11/3
In-Class Reading			Trungpa 15
Reading Assignment	Benedict 823	Jin 797	
Writing Assignment	Story 1 Written Response 7	Story 2 Handmade Response 8	In-Class Writing
Week Eleven	11/6	11/8	11/10
In-Class Reading			Trungpa 16
Reading Assignment	O'Brien 688	Wolff 671	
Writing Assignment	Story 3 Written Response 8	Story 4 Handmade Response 9	In-Class Writing
Week Twelve	11/13	11/15	11/17
In-Class Reading			Trungpa 17
Reading Assignment	Oates 619	Carver 610	
Writing Assignment	Story 5 Written Response 9	Story 6 Handmade Response 10	In-Class Writing
Week Thirteen	11/20	11/22	11/24
In-Class Reading			
Reading Assignment	Baldwin 482		
Writing Assignment	Story 7 Written Response 10		
Week Fourteen	11/27	11/29	12/1
In-Class Reading			Trungpa 18
Reading Assignment	Hemingway 353	Irving 15	
Writing Assignment	Story 8 Handmade Response 11	Story 9 Handmade Response 12	In-Class Writing
Week Fifteen	12/4	12/6	12/8
In-Class Reading	Trungpa 19	Trungpa 20	Trungpa 21
Reading Assignment	Final Literary Essay and Exam Review	Final Literary Essay and Exam Review	
Writing Assignment	Short Story Workshop	2 Short Stories Due	In-Class Writing
Week Sixteen	12/11	12/13	12/15
FINALS WEEK		9 am Final Literary Analysis and Final Exam	

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 7 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.
15. I understand that failure to demonstrate care in the selection of lyrics for class presentation will result in expulsion from the class.

Student Signature _____ Date _____

If you intend to fulfill the requirements for an A in this class, please initial here: _____

If you intend to fulfill the requirements for a B in this class, please initial here: _____