**The Object of Study is the Subject of the Self**

**ENGL 2307: Introduction to Literature and Creative Writing**

Musgrove

TR 12:30-1:45 pm A 101

Imusgrove@angelo.edu

office hours: M-F 9-10 am office: Academic 010

Freedom, Competition, Attention, Learning, and Respect

I assume you have come to college to gain more freedom. You may believe that following your interests or following the money will bring you freedom. In any case, you believe that college is the path to self-fulfillment. Many students believe the same thing, and as a result, there are many students in competition for the same freedom you want. You may also believe that college will give you a competitive edge in following your interests or following the money. Thus, you believe the more competitive you are, the more freedom you will find. One way to be more competitive is to practice respect because it creates more attention. More attention creates more learning. More learning creates more freedom.

Respect is a behavior learned through habit of reducing our selfish attention so that we can acknowledge the value of another person, place, idea, experience, or thing. We offer up respect to demonstrate our desire to learn from that person, place, idea, experience, or thing. Respect assumes each of these has the power to teach us something about others, the world, and ourselves. In this class, we offer respect by being present, listening deeply, supporting one another, responding honestly to each other’s ideas and work, reading and writing carefully, and adhering to the requirements of the course. This respect will be also made evident in the way I treat you as an individual person with unique emotions, ideas, desires, talents, and experiences.

This respect will be evident also in the way you treat me and this course. It will be made real as well in our respect for the classroom space itself, most clearly by not bringing food and drink into the classroom, by turning our phones off prior to entering the classroom, by pausing briefly and mindfully before entering the classroom in gratitude to the new experiences and learning offered there each day by your classmates, the poems and stories we will be reading, and by me, by greeting your fellow students, and by having your books and materials ready at the beginning of class. Respect is being awake and prepared to recognize each new moment as offering a chance to learn something new about yourself, others, and the world.

**English 2307 Course Goals**

Students will learn the value of reading and writing literature as a path to improved understanding of

1. Our individual identities, emotions, experiences, talents, and minds
2. Our relationships with others and the natural world
3. How the moral imagination is developed and activated
4. How our values and beliefs are constructed, inherited, and revised
5. How culture shapes human concerns and how human concerns shape culture

**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.

**University Catalog Course Description**
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.

State of Texas Core Curriculum Goals in the Category of Language, Philosophy, and Culture

- **Critical Thinking Skills (CT)**
  - Gather, analyze, evaluate, and synthesize information relevant to a question or issue and construct a logical position (i.e. perspective, thesis, and/or hypothesis) that acknowledges ambiguities or contradictions.

- **Communication Skills (CS)**
  - Develop, interpret, and express ideas through effective written, oral, and visual communication.

- **Attitudes and Behaviors Displaying Social Responsibility (SR)**
  - Demonstrate intercultural competence, knowledge of civic responsibility, and engagement in the campus, regional, national or global communities.

- **Attitudes and Behaviors Displaying Personal Responsibility (PR)**
  - Demonstrate the ability to evaluate choices, actions and consequences as related to ethical decision-making.

Texts

1. *The Poetry of Impermanence, Mindfulness, and Joy*, edited by John Brehm
3. *Shambhala: The Sacred Path of the Warrior* by Chögyam Trungpa

Supplies

- Favorite writing instrument(s)
- Provided composition notebook for reflective writing, note-taking, drawing, doodling, and in-class writing
- 3-ring binder for storing syllabus, handouts, homework, and graded assignments

Course Assignments

In this version of English 2307, students will compose responses to assigned poems and stories, create drafts of poems and stories based upon specific exercises, compose literary analysis essays, reflect on their learning, and take exams on course terms.

Contract Grading

List of Required Assignments

1. Initial Reading and Writing Reflection
2. 9 Poem Drafts
3. 9 Short Narrative Drafts
4. 3 Poems
5. 2 Short Narratives
6. Exam 1
7. Midterm Literary Analysis Essay
8. Midterm Reflection
9. Exam 2
10. Final Literary Analysis Essay
11. Final Reflection
12. Exam 3
13. Writers Conference Response

A. To receive an A in this class, you will have fulfilled or submitted all 13 items as they are due, fulfilled the minimum requirements of each, received an A average on all of your literary analysis essays and exams, 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 fulfilled or submitted all 13 items as they are due, fulfilled the minimum requirements of each, received a B average on all 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 will have failed to submit as many as 5 drafts of the 13 items as they are due, failed to adhere to the minimum requirements of submissions, and received a C average on all of your literary analysis essays or exams, or have no more than five absences.

D. To receive a D in this class, you will have failed to submit more than 6 drafts of the 13 items as they are due, failed to adhere to the minimum requirements of submissions, and received a D average on all 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 13 items as they are due, failed to fulfill minimum requirements of each, or have 7 absences.

SOME OTHER ISSUES

**Homework** – Failure to submit homework is equivalent to an absence. Failure to be prepared for or responsive in class is also equivalent to an absence. 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.

**Absences** – Seven (7) absences of any kind will result in failure.

**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](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](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

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
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</table>
| 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 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 |
| 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 produces unnecessary "nursery rhyme" effect  
• Analogy is absent or clichéd  
• 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 clichéd  
• More than one usage or spelling error  
• Poem is not typed |
# Grade Equivalencies for Short Narratives

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<th>Description</th>
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<td>Very creative response to the assignment</td>
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<td>Excellent use of vivid description and analogy to describe scene, action, and character</td>
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<td>Excellent use of dialogue to convey character and emotion</td>
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<td>Consistent pattern of narrative perspective</td>
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<td>Dramatic tension is effectively described</td>
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<td>B</td>
<td>a good story</td>
<td>Creative response to the assignment</td>
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<td>Good use of description and analogy to describe scene, action, and character</td>
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<td>C</td>
<td>an acceptable story</td>
<td>Responds to the assignment with interest</td>
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<td>Good use of dialogue to convey character and emotion</td>
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<td>Consistent pattern of narrative perspective, but narrative may tend to tell and explain events rather than show characters in action</td>
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<td>Description, characterization, and action may be cliched</td>
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<td>One usage or spelling error</td>
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<td>D</td>
<td>a poor story</td>
<td>Indifferent or perfunctory response to the assignment</td>
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<td>Dialogue fails to convey character and emotion</td>
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<td>Description, characterization, and action may be cliched</td>
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<td>Little or no evidence of dialogue to convey character and emotion</td>
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<td>No pattern of narrative perspective</td>
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<td>Description, characterization, and action obviously cliched</td>
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<td>More than one usage or spelling error</td>
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<td>Story is not typed</td>
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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. This presentation must occur by Thursday, March 1.
2. You will schedule this sharing with me at least one week prior to sharing.
3. On the day of presentation,
   a. you will provide handouts of lyrics to all members of the class,
   b. you will play a YouTube version of the song on the classroom teacher station,
   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.

If you wish to share music lyrics written and performed in another language, you will need to provide an English translation in your handouts.
Five Basic Formal Elements of Poetic Craft

1. Shape—the body 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

Five Basic Formal Elements of Narrative Craft

1. Point of View—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
PHILOSOPHICAL AND CULTURAL TERMS
Exams 1, 2, and 3

humanities: the study of humanity from the point-of-view of a variety of disciplines, such as history, English, communication, political science, and criminal justice.

humanity: human behavior as distinguished from other forms of sentient or thinking beings.

the mind: a set of cognitive faculties including consciousness, perception, thinking, judgment, language and memory, usually defined as the faculty of an entity's thoughts and consciousness.

language: forms of communication, including writing, speech, images, numbers, and the body.

philosophy: the study of general and fundamental problems concerning matters such as existence, knowledge, values, reason, mind, and language.

culture: evidence of humanity, such as language, architecture, politics, agriculture, history, philosophy, and art.

psychology: the study of behavior and the mind, including conscious and unconscious phenomena, as well as thought.

literature: art created out of language that depicts examples of behavior and the mind, such as poetry, fiction, and drama, designed to create understanding of the self, others, and the world and to change the actions and thoughts of readers and audiences.

fight or flight response: an unconscious and instinctive human response to fear and stress that leads to further stress, aggression, and distraction.

respect: a behavior learned through habit of reducing our selfish attention so that we can acknowledge the value of another person, place, idea, experience, or thing.

reflection: the act of converting experiences into thought so that we might learn from those experiences.

freedom: the ability to make choices that best fit the situation and fulfill one’s unique talents and gifts, but without reducing or denigrating the choices of others.

attachments: inherited and chosen routines, habits, possessions, relationships, and beliefs that reduce our freedom.

the self: a unifying concept we create to secure, ground, solidify, and separate ourselves in response to impermanence.

the subject of the self: our object of study; that is, how our mind, our consciousness, our sense of self, and our perceptions been created by ourselves and others.

identity: all aspects of a human person, such as their race, faith, beliefs, experiences, gender, age, privilege, and socioeconomic status.

ego: equivalent to “the self” we construct and grasp onto aggressively for security, usually with negative consequences to ourselves, others, the world.
nonaggression: rejection of aggressive thoughts, feelings, and actions.

impermanence: the reality of change and the certainty of death.

suffering: the failure to accept the truth of impermanence, evident in destructive and ego-driven behavior.

consciousness: awareness, mindfulness, wakefulness, openness, presence.

conscience: the moral imagination, learned ability to envision what will be beneficial for ourselves, others, and the world.

conduct: acting upon one’s conscience.

confidence: a feeling of certainty and power gained from successful conduct.

courage: moral and selfless strength in the face of danger, confusion, or hardship.

fear: moral and selfish weakness in the face of danger, confusion, or hardship.

presence: a state of heightened attention to experience in the moment.

authenticity: courageous and nonaggressive attention to ourselves, others, and the world.

mindfulness: intentional awareness of our actions and thoughts and emotions.

moral imagination: learned ability to envision what will be beneficial for ourselves, others, and the world.

basic goodness: inherent human worthiness.

Shambhala: a model of enlightened society in Tibetan culture founded on the belief in basic goodness.

windhorse: courageous energy generated by accepting basic goodness and practicing meditation.

drala: spiritual energy and understanding available from courageous energy.

warriorship: demonstration of courageous compassion in the service of basic goodness and enlightened society.

poetic consciousness: courageous and compassionate awareness and expression through poetic language of the common emotions we, others, and the world contain and exhibit.

narrative consciousness: courageous and compassionate awareness that our lives are stories and that we are both the primary reader and writer of our stories.

LANGUAGE AND LITERARY TERMS
Exam 2 and 3

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

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**LANGUAGE AND LITERATURE TERMS RELATED TO POETRY**

**Exam 2**

**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”)
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

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 our course text 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

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<tr>
<th>Ingredient</th>
<th>Excellent</th>
<th>Good</th>
<th>Average</th>
<th>Poor</th>
<th>Very Poor</th>
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<td>Introduction</td>
<td>10</td>
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<td>Examples to support claims made</td>
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<td>TOTAL</td>
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<td>90</td>
<td>80</td>
<td>70</td>
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Final Literary Analysis Essay

Compose an 800 word six paragraph essay on an assigned story from our course text 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

<table>
<thead>
<tr>
<th>Ingredient</th>
<th>Excellent</th>
<th>Good</th>
<th>Average</th>
<th>Poor</th>
<th>Very Poor</th>
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<tbody>
<tr>
<td>Introduction</td>
<td>10</td>
<td>9</td>
<td>8</td>
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<tr>
<td>Examples to support claims made</td>
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<td>9</td>
<td>8</td>
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<tr>
<td>Personal Response</td>
<td>10</td>
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<td>Ethical Response</td>
<td>10</td>
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</tr>
<tr>
<td>Conclusion</td>
<td>10</td>
<td>9</td>
<td>8</td>
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<tr>
<td>Correctness</td>
<td>10</td>
<td>9</td>
<td>8</td>
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<td>Style (transitions, variety, figurative language, flow)</td>
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<td>9</td>
<td>8</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100</td>
<td>90</td>
<td>80</td>
<td>70</td>
<td>60</td>
</tr>
</tbody>
</table>
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, “..................” (#).
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.
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 beginning with On (On Creating Good Titles).
8. Write a title that is a lie about the draft. (You probably won’t use this one, but it might stimulate your thinking.)
9. Write a one-word title — the most obvious one possible.
10. Write a less obvious one-word title.
11. Think of a familiar saying, or the title of a book, song, or movie, that might fit your draft.
12. Take the title you just wrote and twist it by changing a word or creating a pun on it.
13. 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

<table>
<thead>
<tr>
<th>Week</th>
<th>Tuesday</th>
<th>Thursday</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week One</td>
<td>1/16</td>
<td>1/18</td>
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<tr>
<td>In-Class Lecture/Reading</td>
<td>Trungpa 1: Courage and Fear</td>
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<tr>
<td>Class Topics</td>
<td>Introductions</td>
<td>The Poet Crafts in Language an Emotional World for the Reader to Experience Using Shape, Line, Repetition, Voice, and Analogy. The Reader Experiences the Poem with a Mind Shaped by Language, Philosophy, and Culture. Reading is Practice in Self-Discovery. Reading is Practice in Relationship-Building.</td>
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<tr>
<td>Reading Assignment</td>
<td>Brehm 3-15</td>
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<td>Writing Assignment</td>
<td>Initial Reading and Writing Reflection Academic Performance Agreement due</td>
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<tr>
<td>Week Two</td>
<td>1/13</td>
<td>2/15</td>
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<td>In-Class Lecture/Reading</td>
<td>Trungpa 2</td>
<td>Trungpa 3</td>
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<td>Three Kinds of Analogy</td>
<td>Luggage, Perception/Reading, Reflection</td>
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<td>Reading Assignment</td>
<td>Brehm 16-30</td>
<td>Brehm 31-44</td>
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<td>Shape Poem</td>
<td>Line Poem</td>
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<td>1/30</td>
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<td>Trungpa 4</td>
<td>Trungpa 5</td>
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<td>Perception and Consciousness Cycle</td>
<td>Mind and Third Eye</td>
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<td>Brehm 45-59</td>
<td>Brehm 60-77</td>
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<td>Repetition Poem</td>
<td>Voice Poem</td>
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<td>Brehm 78-87</td>
<td>Brehm 88-99</td>
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<td>Analogy Poem 1</td>
<td>Analogy Poem 2 Exam 1</td>
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<td>Week Five</td>
<td>2/13</td>
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<td>Trungpa 8</td>
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<td>Brehm 100-113</td>
<td>Brehm 114-131</td>
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<td>Childhood Bedroom Poem</td>
<td>Childhood Neighborhood Poem</td>
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<td>In-Class Reading</td>
<td>Trungpa 10</td>
<td>Writers Conference Events</td>
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<td>Class Topics</td>
<td>Aesthetic Response</td>
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<td>Brehm 132-145</td>
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<td>Trungpa 11</td>
<td>Trungpa 12</td>
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<td>Poetry Workshop and Midterm Literary Analysis Practice</td>
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<td>Brehm 146-156</td>
<td>Brehm 157-183</td>
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<td>Writers Conference Response Due</td>
<td>Last Day for Lyric Presentations</td>
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<td>Week Eight</td>
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<td>3/8</td>
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<td>Writing Assignment</td>
<td>2 Poems Due, Midterm Literary Analysis Due</td>
<td>Exam 2 and Reflection Due</td>
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<tr>
<th>Week Nine</th>
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<th>3/15</th>
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<tr>
<td>SPRING BREAK</td>
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<td>Week Ten</td>
<td>3/20</td>
<td>3/22</td>
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<td>In-Class Reading</td>
<td>Trungpa 13</td>
<td>Trungpa 14</td>
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<td>Class Topics</td>
<td>The Storyteller Crafts in Language a Conflict of Emotional Worlds for the Reader to Experience Using Point of View, Setting, Character, Plot, and Empathy. The Reader Experiences the Story with a Mind Shaped by Language, Philosophy, and Culture.</td>
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<td>Reading Assignment</td>
<td>Anderson &quot;Maidencane.&quot;</td>
<td>Boyle &quot;Are We Not Men?&quot;</td>
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<td>Week Eleven</td>
<td>3/27</td>
<td>3/29</td>
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<td>Class Topics</td>
<td>Vonnegut and the Shape of Stories, Positive and Negative Plot Line</td>
<td>Positive and Negative Emotions, The Drama Triangle: Victim, Rescuer, and Persecutor</td>
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<td>Trungpa 15</td>
<td>Trungpa 16</td>
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<td>Canty “God’s Work.”</td>
<td>Cline “Arcadia.”</td>
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<td>Writing Assignment</td>
<td>Story 1 – Point of View – Third Person</td>
<td>Story 2 - Setting</td>
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<td>Week Twelve</td>
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<td>4/5</td>
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<td>The Drama Triangle: Creator, Coach, and Challenger</td>
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<td>Trungpa 17</td>
<td>No Class</td>
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<td>Gordon “Ugly.”</td>
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<td>Story 3 - Character</td>
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<td>4/12</td>
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<td>Consciousness Cycle and the Drama Triangle</td>
<td>Personal Response</td>
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<td>Trungpa 19</td>
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<td>Hempel “The Chicane.”</td>
<td>Maazel “Let’s Go to the Videotape.”</td>
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<td>Story 5 - Empathy</td>
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<td>4/19</td>
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<td>Trungpa 21</td>
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<td>Puchner “Last Day on Earth.”</td>
<td>Shepard “Telemachus.”</td>
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<td>Story 6 - Dialogue</td>
<td>Story 7 – Point of View – First Person</td>
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<td>4/26</td>
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<td>Ethical Response</td>
<td>Aesthetic Response</td>
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<td>Walter “Famous Actor.”</td>
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<td>Story 8 – Point of View – Second Person</td>
<td>Story 9 – True Emotional Worlds But Not Factual</td>
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<td>Week Sixteen</td>
<td>5/1</td>
<td>5/3</td>
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<td>Class Topics</td>
<td>Short Story Workshop</td>
<td>Final Literary Essay and Exam Review</td>
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<td>Writing Assignment</td>
<td>2 Short Stories and Final Literary Analysis Due</td>
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<td>Week Seventeen</td>
<td>5/8</td>
<td>5/10</td>
</tr>
<tr>
<td>FINALS WEEK</td>
<td>10:30 am Exam 3 and Reflection Due</td>
<td></td>
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</tbody>
</table>
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 ___________________________