Course Description: English 2341: Forms of Literature 3 hours: An introductory course in which students explore the choices authors make in literary genre and craft.

In this version of English 2341, students will explore the craft of poems and stories based upon specific exercises, compose two literary analysis essays, and take exams on literary terms.

Learning Goals
Upon completing this course, students should have practiced
1. Developing creative capacities (inventing; designing; writing; performing in art, music, drama, etc.)
2. Gaining a broader understanding and appreciation of intellectual/cultural activity (music, science, literature, etc.)
3. Developing skill in expressing themselves orally or in writing.

More specifically, they 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

Contract Grading
List of Required Assignments
1. 7 Poem Drafts
2. 6 Short Narrative Drafts
3. 2 Poems
4. 2 Short Narratives
5. Song Lyric Presentation
6. Midterm Literary Analysis Essay
8. Final Literary Analysis Essay
7. Midterm Exam
9. Final Exam

A. To receive an A in this class, you will have submitted all 9 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 comparison via metaphor, simile, or personification, and have no more than three period absences.

B. To receive a B in this class, you will have submitted all 9 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 comparison via metaphor, simile, or personification, and have no more than four period absences.

C. To receive a C in this class, you may have submitted all 9 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, share one
music lyric with class that demonstrates effective comparison via metaphor, simile, or personification, or have no more than five period absences.

D. To receive a D in this class, you may have failed to submit a significant number of the 9 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 period absences.

F. To receive an F in this class, you will have failed to submit a significant number of the 9 items as they are due, failed to fulfill minimum requirements of each, or have six period absences.

SOME OTHER ISSUES

Absences – Each Wednesday night class meeting will have 3 class periods. 6 class period absences will result in failure. 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 https://www.angelo.edu/student-handbook/code-of-student-conduct/misconduct.php

Special Requirements: Persons with disabilities that may warrant academic accommodations must contact the Student Affairs 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 https://www.angelo.edu/services/disability-services/

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 with original title
- Good use of setting, sensation, and detailed description to illustrate the emotional world of the poem
- Good use of shape, line, music, comparison, and balance
- 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
<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Details</th>
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</table>
| **A** | an excellent poem | - Very creative response to the assignment with original title  
- Excellent use of setting, sensation, and detailed description to illustrate the emotional world of the poem  
- Excellent use of shape, line, music, comparison, and balance  
- No usage or spelling errors |
| **B** | a good poem | - Creative response to the assignment with original title  
- Good use of setting, sensation, and detailed description to illustrate the emotional world of the poem  
- Good use of shape, line, music, comparison, and balance  
- No usage or spelling errors |
| **C** | an acceptable poem | - Responds to the assignment with interest with original title  
- Some evidence of setting, sensation, and detailed description to illustrate the emotional world of the poem  
- Some evidence of shape, line, music, comparison, and balance  
- 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, sensation, and detailed description to illustrate the emotional world of the poem  
- Little evidence of shape, line, music, comparison, and balance  
- Rhyme and rhythm produce 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  
- Insufficient evidence of setting, sensation, and detailed description to illustrate the emotional world of the poem  
- Insufficient evidence of shape, line, music, comparison, and balance  
- Analogy is absent or clichéd  
- More than one usage or spelling error  
- Poem is not typed |
<table>
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<tr>
<th>Grade</th>
<th>Description</th>
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| A     | *an excellent story* | - Very creative response to the assignment with original title  
- Excellent use of vivid description and analogy to describe scene, action, and character  
- Excellent use of dialogue to convey character and emotion  
- Consistent pattern of narrative perspective  
- Dramatic tension is effectively described  
- No usage or spelling errors |
| B     | *a good story* | - Creative response to the assignment with original title  
- Good use of description and analogy to describe scene, action, and character  
- Good use of dialogue to convey character and emotion  
- Consistent pattern of narrative perspective  
- Dramatic tension is effectively described  
- No usage or spelling errors |
| C     | *an acceptable story* | - Responds to the assignment with interest with original title  
- Good use of dialogue to convey character and emotion  
- Consistent pattern of narrative perspective, but narrative may tend to tell and explain events rather than show characters in action  
- Description, characterization, and action may be cliched.  
- One usage or spelling error |
| D     | *a poor story* | - Indifferent or perfunctory response to the assignment  
- Dialogue fails to convey character and emotion  
- Inconsistent pattern of narrative perspective, and narrative tends to tell and explain events rather than show characters in action  
- Description, characterization, and action may be cliched  
- More than one usage or spelling error |
| F     | *an unacceptable story* | - Indifferent or perfunctory response to the assignment  
- Little or no evidence of dialogue to convey character and emotion  
- No pattern of narrative perspective  
- Description, characterization, and action obviously cliched  
- More than one usage or spelling error  
- Story is not typed |
Minimum Requirements for Sharing Music Lyric

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

1. This presentation must occur prior to spring break.
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 2 comparisons (25 points),
      ii. explain how they are comparisons (25 points),
      iii. identify what type of comparisons they are (25 points),
      iv. describe why the comparisons 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.
FIVE BASIC CAUSAL ELEMENTS OF HAPPINESS IN POETRY AND THEIR ASPECTS

Causal Elements of Happiness in Poetry

1. **shape**: the body of the poem and its figure on the page
2. **line**: the length of the poetic line left to right margin, as well as the grammar of its sentences
3. **music**: all aspects of form, such as voice and repetition, that contribute to the lyrical quality of the poem
   a. **voice**: the narrative voice of the poem, including its informality or formality, its emotion, its pace, its accent, its dialect, its vowel pitch, its consonant percussion, its volume, its intensity, its length of sound, and other audible qualities
   b. **repetition**: all that repeats in the poem, including line, stanza, meter, rhyme, sound, letter, and word
4. **comparison**: the similarities depicted in the poem via analogy, including metaphor, personification, simile, and other forms of comparison
5. **balance**: the correspondence and harmony of form and content in art, also known as aesthetic unity

Aspects of Shape

- **image**: a concrete, pattern, or shape poem is composed to visually depict the subject of the poem
- **length**: the degree to which a poem is short or long on the page, as well as its corresponding emotional impact; that is, a short poem may be more inviting than a long poem
- **regularity/irregularity**: the degree to which a poem is consistently shaped; that is, a consistently shaped poem will have a different aesthetic impact than an inconsistently shaped poem
- **open space**: absence of text, the white space between letters, words, lines, stanzas
- **stanza**: unit of a poem often repeated in the same form throughout a poem; a unit of poetic lines (“verse paragraph”)
- **width**: the degree to which a poem is narrow or wide on the page, as well as its corresponding emotional impact; that is, a narrow poem may be more inviting than a wide poem

Aspects of Line

- **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)
- **punctuation**: use of punctuation to highlight sentence grammar and to control pace of line and poem
- **quadrain**: 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”)
- **syntax**: the grammar of a sentence from the simplest grammatical units (fragments, phrases, clauses, simple sentences) to the more complex forms (compound, complex, compound-complex, and each with modifying phrases
Aspects of Music

Aspects of Voice

- **formality/informality**: the degree to which the quality of voice indicates distance or familiarity
- **narrative perspective**: the point of view: first, second, third person, singular or plural, including the degree to which narrator is omniscient or limited in knowledge and reliable or unreliable
- **volume**: the degree to which the voice is loud or soft
- **pace**: the rate at which the voice moves
- **pitch**: the degree to which the vowel sound is high or low, forward or backward in the mouth
- **percussion**: the degree to which the consonant sound is fluid or crisp, hard or soft
- **length**: the degree to which the sound is short or sustained
- **dialect**: the recognizable accent of the voice that contribute to the character and location of the narrator

Aspects of Repetition

- **alliteration**: the repetition of consonant sounds, particularly at the beginning of words  
  *Example*: "... like a wanderer white"
- **anaphora**: the repetition of the first word or phrase in lines or sentences
- **assonance**: the repetition of similar vowel sounds  
  *Example*: “I rose and told him of my woe”
- **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.”
- **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”
- **iambic pentameter**: a traditional form of rising meter consisting of lines containing five iambic feet (and, thus, ten syllables)
- **iambic** *(iamb)*: a metrical foot containing two syllables—the first is unstressed, while the second is stressed
- **meter**: measured pattern of rhythmic accents in a line of verse
- **pause (caesura)**: a pause for a beat in the rhythm of the verse (often indicated by a line break or a mark of punctuation)
- **polysyndeton**: the repetition of conjunctions in a list or other series a line to emphasize the connectedness or piling up of ideas or concepts  
  *Example*: “The sink with full with bowls and spoons and cups and bubbles mounted high.”
- **prosody**: the pattern of rhythm, stress, and sound in the poem
- **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.”
- **rhyme**: correspondence of terminal sounds of words or of lines of verse
- **slant rhyme** *(off rhyme, half rhyme, imperfect rhyme)*: rhyme formed with words with similar but not wholly identical sounds  
  *Example*: barn / yard
- **stanza**: unit of a poem often repeated in the same form throughout a poem; a unit of poetic lines (“verse paragraph”)
- **stress**: greater amount of force used to pronounce one syllable over another
Aspects of Comparison

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

- **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.”

- **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.”

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

- **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”

- **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”

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

Aspects of Balance

- **freedom**: the feeling that arises from balance
- **happiness**: the feeling that arises from freedom
- **container and contained**: a comparison used to describe the correspondence and harmony between form (the container) and content (the contained)
- **form**: the choices made by the author in the language material
- **content**: the emotional world depicted by the author
- **aesthetic unity**: the choices in the language material and the emotional world demonstrate harmony and balance
FIVE BASIC CAUSAL ELEMENTS OF HAPPINESS IN NARRATIVE AND THEIR ASPECTS

Causal Elements of Happiness in Narrative

1. **narrator**—the persona the author creates to tell the story and the degree to which this persona or consciousness has full knowledge and trustworthiness
2. **character**—the actors in the story (also sometimes the narrator) and the worldviews they promote through their actions
3. **setting**—the time, place, and historical and cultural contexts of the action, as well as its contribution to the dramatic conflict or its resolution
4. **plot**—the initiation of the dramatic conflicts between characters, their climactic moments, and their resolution
5. **balance**—the degree to which characters through their relationships resolve the dramatic tension and develop understanding, connection, freedom, and happiness with themselves and others

Aspects of Narrator

- **first person narrator**: the story is told from the perspective of one of the characters, who refers to him/herself as I and me
- **second person narrator**: the story is told from the perspective of a character, who refers to him/herself as you
- **third person narrator**: the story is told from the perspective of a detached, unnamed character
- **omniscient perspective**: the narrator provides the reader with access to the consciousness of all characters
- **limited perspective**: the narrator cannot provide the reader with access to the consciousness of all characters
- **unreliable perspective**: the narrator is discovered to have an untrustworthy perspective on self, others, and the world

Aspects of Character

- **antihero**: a main character who lacks the heroic qualities usually expected of protagonists
- **character**: the people or other personified beings who populate the story
- **protagonist**: the main character, usually the person the reader or audience empathizes or identifies with
- **dialogue**: discussion between characters; internal dialogue may occur when the author portrays a character speaking to him or herself

Aspects of Setting

- **episode**: a specific and limited period of time and place within a narrative
- **container and contained**: the influence of setting (the container) upon the action (the contained)
- **emotional equivalence**: the correspondence between setting and the emotional world of the characters are experiencing

Aspects of Plot

- **climatic moment**: a point in time when the dramatic tension is at its highest point
- **dramatic tension**: the conflict or crisis that ignites an episode or plot
- **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”
• **media res**: a narrative that begins, not at the beginning of the plot, but somewhere in the middle — usually at some crucial point in the action and then returns to some past episode in the plot
• **turning point**: a moment in time when the dramatic tension changes
• **resolution**: a period of time when the dramatic tension dissipates

### Aspects of Balance

• **freedom**: the feeling that arises from balance
• **happiness**: the feeling that arises from freedom
• **fear**: how aversion (as the cause of instinctual fight, flight, or freeze responses) contributes to the actions of characters and the failure of happiness
• **craving**: how selfish desire contributes to the actions of characters and the failure of happiness
• **ignorance**: how inexperience or prejudice contributes to the failure of happiness
• **blame**: how characters fail to take responsibility for their actions and condemn others
• **shame**: how characters have been taught to feel negatively about themselves
• **aggression**: how characters act in opposition to one another
• **conscience**: how characters use their moral imaginations to produce conduct with beneficial results for themselves and others
• **compassion**: how characters show respect, love, and forgiveness to one another
• **confidence**: how characters feel assured and happy in their actions
• **courage**: how characters face a crisis with strength while seeking justice, freedom, and happiness for themselves and others
• **calm**: how characters face a crisis with peaceful awareness and understanding
• **unconditional love**: unlimited generosity and care for another person
Midterm Literary Analysis Essay

Compose a six-paragraph essay on an assigned poem from the poetry anthology 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, line, music, comparison, balance)
5. Ethical Response
6. Conclusion

Evaluation Rubric

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<th>Ingredient</th>
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<th>Good</th>
<th>Average</th>
<th>Poor</th>
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Final Literary Analysis Essay

Compose a six-paragraph essay on an assigned story from short fiction anthology 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 (narrator, character, setting, plot, and balance)
5. Ethical Response
6. Conclusion

Evaluation Rubric

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Worksheet on Literary Analysis of a Poem or Story

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

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

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

    Poetry: shape, line, music, comparison, balance

    Story: narrator, character, setting, plot, balance.

Ethical Response  (Who might find value in this poem or story and why?)
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, line, music, comparison, and balance, 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 narrator, character, setting, plot and balance, 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.
Creating Original 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

<table>
<thead>
<tr>
<th>Week</th>
<th>Period 1</th>
<th>Period 2</th>
<th>Period 3</th>
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<tbody>
<tr>
<td><strong>Week One</strong></td>
<td>8/28</td>
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<tr>
<td>Class Topics</td>
<td>Introductions: Reading is a Relationship and Poetic Consciousness</td>
<td>What Happens When We Read? What Does the Reader Bring? What Does the Text Offer?</td>
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<tr>
<td>In-Class Reading</td>
<td>Initial Reading Portrait and Diagnostic Exam on Poetry</td>
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<tr>
<td><strong>Week Two</strong></td>
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<tr>
<td>Class Topics</td>
<td>What Responses Are Possible?</td>
<td>What Responses Are Possible?</td>
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<td>In-Class Reading</td>
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<td>In-Class Writing</td>
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<td><strong>Week Three</strong></td>
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<td>Class Topics</td>
<td>What Responses Are Possible?</td>
<td>What Responses Are Possible?</td>
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<td>In-Class Reading</td>
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<td>In-Class Writing</td>
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<td><strong>Week Four</strong></td>
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<td>Class Topics</td>
<td>What Responses Are Possible?</td>
<td>What Responses Are Possible?</td>
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<td>In-Class Reading</td>
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<td>In-Class Writing</td>
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<td><strong>Week Five</strong></td>
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<tr>
<td>Class Topics</td>
<td>NO CLASS MEETING THIS WEEK SEE BLACKBOARD ASSIGNMENT INSTEAD</td>
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<tr>
<td>Writing Assignment Due</td>
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<td><strong>Week Six</strong></td>
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<td>Class Topics</td>
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<td>In-Class Reading</td>
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<td><strong>Week Seven</strong></td>
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<td><strong>Week Eight</strong></td>
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<td>In-Class Writing</td>
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<td>Week</td>
<td>Date</td>
<td>Class Topics</td>
<td>In-Class Reading</td>
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<td>Nine</td>
<td>10/23</td>
<td>Introduction: Narrative Consciousness</td>
<td>What Happens When We Read? What Does the Reader Bring? What Does the Text Offer?</td>
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<td>Ten</td>
<td>10/30</td>
<td>What Responses Are Possible? Personal</td>
<td>Midterm Reading Portrait and Diagnostic Exam on Narrative</td>
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<td>Thirteen</td>
<td>11/20</td>
<td>What Responsibilities Do We Have? Check with Self, Text, Others, and Resources</td>
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<td>Fourteen</td>
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<td>Sixteen</td>
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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 _________________________