REQUIRED TEXTS; anthology and novel are at the Campus book store:

- Compact Bedford Intro. to Literature, ed. Meyer, 9th ed. (8th used will work also)
- Gaiman, American Gods
- (Trimmer, A Guide to MLA Documentation. This is short, cheap, and good. If you’re not getting the “BIG MLA,” this is the one. Amazon is a good place to find this (used?), and it’s inexpensive, too)

In this course we will explore writing from the Renaissance to the present. We will cover the genres of novel, drama, short fiction, and poetry. Our goal is to become familiar with literary analysis and the literary terms associated with each genre, and nurture the ability to argue a point of view objectively, orally and in writing. The reading AND the writing will be heavy. You will be expected to write a short paper (5–7(+) pages, using MLA style religiously!) on the short story, poetry, and drama (three papers in all), incorporating three outside sources with the drama paper, which are to be peer edited and revised at least once, twice if needed. For the novel, each one of you should give a 5 minute presentation on one of the gods mentioned in Gaiman’s novel.

Requirements:

ACTIVE and INFORMED participation (20% of your grade). This class will consist mostly of discussion of the text, so it is important for you to have it with you when class meets, and to have read the appropriate sections. We will set up a Blackboard discussion board for those who love writing more than talking in class. However, make sure your voice is known to me before the semester is very old…

3 papers (each 20% of your grade), due (as in DUE! No exceptions) on the date specified below. On this date, we’ll devote half of our meeting to peer editing, so be certain to have a draft with you in a form you’ll be OK to show to somebody else, i.e., not a “rough” draft. These papers can be revised more than once.

Quiz at random times: 20% of your grade.

Plagiarism:

...is a bad thing! Always give credit to all your sources. If plagiarism is discovered, the best thing that can happen is F for the course… And there’s that BORING Q course one has to take. SBU subscribes to a plagiarism-detection website, and it is really easy for instructors to use. Moreover, the time spent
searching for lovely things to plagiarize is arguably longer than what it will take to craft a personal paper. Again, please don’t!

Absence:
Two unexcused absences are allowed; each subsequent absence will lower your grade. An excused absence is documented immediately after it occurs—advance notice of an absence is also a good thing! Try to be on time. Late arrivals are more disruptive that the latecomer may realize. Attendance will be taken. And please do not be late with papers. This is another way to accumulate absences!

Blackboard:
You all can access Blackboard, where the syllabus as well as assignments, office hours, deadlines . . . will be posted, and where we have access to a discussion board. See instructor for “how-to.” The University specifies that you must use your school email on Blackboard.

. . . AND try to avoid the warbling siren calls of those pesky cell phones. It is embarrassing! I know. I’ve been there...

Americans with Disabilities Act:
If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC (Educational Communications Center) Building, room 128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential.

Academic Integrity:
Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instances of academic dishonesty to the Academic Judiciary. Faculty in the Health Sciences Center (School of Health Technology & Management, Nursing, Social Welfare, Dental Medicine) and School of Medicine are required to follow their school-specific procedures. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at http://www.stonybrook.edu/uaa/academicjudiciary/

Critical Incident Management:
Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning
environment, or inhibits students' ability to learn. Faculty in the HSC Schools and the School of Medicine are required to follow their school-specific procedures.

**Learning Outcomes:**

1. Read texts closely with attention to nuances of language, content and form; such texts include published works and drafts of student writing for the purposes of peer review.

2. Write focused, organized and convincing analytical essays in clear, standardized English prose, making use of feedback from teachers and peers.

3. Locate, evaluate, synthesize and incorporate relevant primary and secondary source materials into thesis-driven, interpretive essays of increasing complexity.

4. Understand conventions of literary study, including: familiarity with literary terms, genres, devices; knowledge of poetic, dramatic, narrative and rhetorical forms; awareness of literary criticism and theory.

5. Participate in discussions by listening to others’ perspectives, asking productive questions, and articulating ideas with nuance and clarity.

6. Know a broad range of English and American literatures with an understanding of how texts emerge from, respond to and shape historical and cultural contexts.

7. Develop and hone critical thinking skills.

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**Syllabus** (tentative . . . dates and number of texts subject to change):

January 28: Introduction to the class. Please note that there are no specific dates attached to individual stories. If the class is brilliant, we’ll read less. Long stories/poems may stretch over two meetings. If you want, I will be happy to email the class what we expect to cover in our next meeting.

**Short Stories:**
(8 meetings: January 30 – February 25)

**SHORT STORY PAPER DUE ON 2/25 in 2 hard copies—peer editing day 2/27. Revision due a week after your paper is handed back from me.**

MAKE SURE TO READ THE INTRODUCTIONS AND EXTRA MATERIALS! We will use them as springboards for discussion. (Also, if you find it helpful, have a look at what other students do for note-taking, drafting, etc. as exemplified in your anthology)

A discussion of critical background—you’ll need this! You can find the pdfs on Blackboard
Chopin, “The Story of an Hour” p. 15
Burroughs, from “Tarzan of the Apes” p. 75
Faulkner, “A Rose for Emily” p. 84
Melville, “Bartleby the Scrivener” p. 121
Updike, “A & P” p. 539
Colette, “The Hand” p. 230
Carver, “Popular Mechanics” p. 276
Updike, “Summer” p. 306
Poe, The Cask of Amontillado” p. 533
London, “To Build a Fire” p. 519
Hawthorne “The Minister’s Black Veil” p. 334
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Poetry:
(8 meetings: February 27 – April 1)
**POETRY PAPER DUE on 4/1 in 2 hard copies — peer editing day 4/3. Revision due a week after your paper is handed back from me.**

MAKE SURE TO READ THE INTRODUCTIONS and extra materials!
Hughes, “Harlem” p. 915
Percy, “The Secretary Chant” p. 550
Bishop, “The Fish” p. 561
cummings, “L(A” p. 565
“she being brand” (handout)
Espada, “Latin Night at the Pawnshop” p. 610
Marvell, “To His Coy Mistress” p. 613
Roethke, “The Root Cellar” p. 640
Arnold, “Dover Beach” p. 641
Atwood, “You Fit into Me” p. 660
Slyman, “Lightning Bugs” p. 671
Donne, “A Valediction...” p. 674
Pastan, “Marks” p. 676
Browning, “My Last Duchess” p. 702
Carroll, “Jabberwocky” p. 721
Blake, “The Lamb” / “The Tyger” pp. 748–9
Roethke, “My Papa’s Walts” p. 754

cummings, “in just” p. 785
Frost, “Mending Wall” p. 875
Collins, “Litany” p. 936
Donne, “The Flea” p. 1038
Pastan, “Jump Cabling” p. 990
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Drama:
(7 meetings: April 3 – April 24)
DRAMA PAPER DUE 4/24 in 2 hard copies—peer editing day 4/29. Revision due a week after your paper is handed back from me.

INTRODUCTIONS . . . AGAIN! … not to mention extra material
Hollinger, “Naked Lunch” p. 1086
Hwang, “Trying to Find Chinatown” p. 1395
Martin, “Rodeo” p. 1380
Shakespeare, "Othello" (last 2 weeks) p. 1187

Novel:
(4 meetings: April 29 – May 8)
Gaiman: American Gods. It is a good idea to begin reading this novel as soon as possible. Remember to choose your god!
These 2 weeks should also see final revisions if they are needed.