Instructor: Bente Videbaek, Ph. D. Office hours: M/W 1–2, HUM 2088. Email: bente.videbaek@stonybrook.edu or videbaekbente@gmail.com. Please do not use email to submit written work unless we have made 100% sure in each individual case. Reportedly, I have an enormous file in computer limbo…

REQUIRED TEXTS (anthology and novel are at the Campus book store):
Compact Bedford Intro. to Literature, ed. Meyer, 10th ed. (9th and 8th used can be made to work also; just tell me, and I'll scan you the texts you can't find in those books.)
Collins, The Hunger Games
(Not in book store: 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)

Two short stories will be on Blackboard. Once we finish those, you all should have a chance to have anthology in hand.

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.
You are also required to attend the 204 orientation Wednesday, February 10th, 1–2:20 in the Poetry Center in HUM. Please take notes. a week later, give me a short reflection paper on what was/was not valuable to you in this orientation. By the way, it is a great way to begin knowing faculty!

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 18% 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.
Reflection on 204 orientation (6 % of your grade)

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 25: 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. Please read "The Ones Who Walk Away" posted on BB for our first meeting.

**Short Stories:**
(8 meetings: January 27 – February 22)

**SHORT STORY PAPER DUE ON 2/17 in 2 hard copies—peer editing day 2/24.**
**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
Kress, "Beggars in Spain" (on Blackboard)
Chopin, “The Story of an Hour” 15
From *Tarzan of the Apes* 70
Faulkner, “A Rose for Emily” 82
Updike, “A & P” 201
Carver, “Popular Mechanics” 269
Updike, “Summer” 295
Poe, The Cask of Amontillado” 536
Hawthorne “The Minister’s Black Veil” 324
…and maybe more, maybe less...

**Poetry:**
(8 meetings: February 24 – March 28)
**POETRY PAPER DUE on 3/23 in 2 hard copies—peer editing day 3/30. Revision due a week after your paper is handed back from me.**

**MAKE SURE TO READ THE INTRODUCTIONS and extra materials!**
Hughes, “Harlem” 941
Bishop, “The Fish” (on BB)
cummings, “l(a” 559
     “she being brand” (on BB)
Espada, “Latin Night at the Pawnshop” 598
Donne, “The Flea” 1005
Marvell, “To His Coy Mistress” 601
Atwood, “You Fit into Me” 645
Slyman, “Lightning Bugs” 655
Shakespeare sonnets (3 in all) "My Mistress' Eyes....," 743; "Shall I Compare Thee....," 743; "That Time of Year...."1031/1052/1021
Browning, “My Last Duchess” 684
Carroll, “Jabberwocky” 704
Chasin, “The Word Plum” 712
Blake, “The Lamb” / “The Tyger” 731–2
cummings, “in just” ( on BB)
Collins, “Litany” 878
Pastan, “Jump Cabling” BB
Eliot, “The Love Song of J. Alfred Prufrock” 1006
... and maybe more, maybe less...

**Drama:**
(7 meetings: March 30 – April 20)
**DRAMA PAPER DUE 4/13 in 2 hard copies—peer editing day 4/20. Revision due a week after your paper is handed back from me.**

INTRODUCTIONS . . . AGAIN! . . . not to mention extra material
Hollinger, “Naked Lunch” 1057
Hwang, “Trying to Find Chinatown” 1357
Martin, “Rodeo” 1336
Shakespeare, "Othello" (last 2 weeks) 1156

**Novel:**
(4 meetings: April 25 – May 4)
Collins, *The Hunger Games*
These 2 weeks should also see final revisions if they are needed.