

LIT 2341: Introduction to Literary Analysis

Course Syllabus Fall 2015 Section LIT 2341.001 MW 1pm-2:15 pm; Aug 24 – Dec 9 Final exam: TBA *no class meeting Mon Sept 7, Nov 23-25 Class location: JO 4.708	Dr. Sara Keeth Email: sara.keeth@utdallas.edu Twitter: @KeethInk (personal account) Office Number: JO 3.534 Office Hours: Mon, 11am-12pm; by appointment
---	--

NOTE: All matters associated with this course are subject to change at the instructor's discretion. This syllabus may change, based on the needs of the class. Changes will be communicated to students in writing; revisions to the syllabus will be uploaded to eLearning.

Course Description

What is literature? What should we read? How should we read, and why? These three questions may take the remainder of your literary career to answer, but we will begin exploring them in LIT 2341: Introduction to Literary Analysis. In this introductory course for literary studies majors, you will learn how to analyze, interpret, and respond critically to literature. You will be taught to analyze literature as a human experience, understand authorial intention, and read through historical/ cultural lenses. You will develop critical skills while writing interpretive essays. This course will provide you with the concepts, strategies, and skills you need to prepare for and succeed in higher level literature courses.

Required Texts:

Booth, Allison. *The Norton Introduction to Literature*. **Tenth Edition**. New York: W.W. Norton, 2010. ISBN:

Bronte, Charlotte. *Jane Eyre*. New York: Penguin, 2006. *Please use the Penguin classics edition only*. The Penguin Classics edition is also available for e-Readers, but make sure you purchase the correct edition. ISBN: 978-0141441146

Write in your books. Own them, use them, consume them. Look for connections between texts. Mark reactions in the margins where you feel confused, surprised, angry, or pleased with a particular passage or quote. Note passages that strike you as interesting or challenging.

Student Learning Objectives

Students will be familiar with schools of criticism and understand that there are different ways to approach the same text.

Students will be able to make a text-based argument.

Students will be able to see a relationship between form and content. Does a complex thought require a complex sentence? Why is the text written as it is? What effect does style and diction have, not only on effect or setting, but on meaning?

Students will be able to identify and understand differences between genres. Why does it matter? How does it change how we read?

Required Websites:

eLearning

READING POLICY & EXPECTATIONS: Come to class prepared to discuss the readings for that day. **You are required to read everything that is assigned, even if you have read it before. Even if there is a draft due that day. No exceptions.** Look over the reading in the syllabus, and plan your schedule accordingly, even if that means you need to read ahead. Plan to spend 3-6 hours each week doing the homework for this class (in addition to our meeting times). If this is your major, I expect you to make this class your first priority. **This is the introductory class for literary studies majors; if you expect to succeed in the major, you must do the work.**

Email policy: My email policy is that I will do my best to reply to your email within 24 hours, excluding weekends and holidays.

If you have questions about an assignment that is due, you should know that your assignment due date will not change, whether you receive a reply from me or not. All emails must come from your official UTD account.

Monday:	Essay draft due day (E1 or E2, due before you come to class on TurnItIn via eLearning)
Wednesday:	reading quiz day (due before you come to class, on eLearning) or Independent Study due (at least 250 words—see syllabus for details)

Course timeline:

Part one: literary terms, schools, criticism
Part three: drama

Part two: poetry
Part four: narrative fiction

Fall 2015 Assignments and Academic Calendar

Mon Aug 24	Introductions, Discussion. Course syllabus and class expectations. We will discuss your individual goals for the course. Please begin reading <i>Jane Eyre</i> immediately.
Wed Aug 26	<i>Tone:</i> 1318 Browning "My Last Duchess," 917 Betjeman "In Westminster Abbey", 882 Browning "Soliloquy of the Spanish Cloister" Also read 854, 2275-76 on tone and pgs 5-6 on genre Quiz-1 (on eLearning)
Mon Aug 31	<i>Metaphor, Simile, Analogy</i> read pgs 985-6 974 Burns "A Red Red Rose" 985 Lawrence "I am Like a Rose" 985 Parker "The Perfect Rose" 986 Blake "The Sick Rose" <i>Symbol</i> Hawthorne "The Birthmark" 313 (longer reading; plan your time) Also read 974-986 E1: Submit five possible thesis statements (TurnItIn via eLearning)
Wed Sep 2	<i>Plot</i> 87 de Maupassant "The Jewelry" Also read 79-87 on plot, 947-951 on precision, 2272-74 on writing, 2279-81 on structure Quiz-2
Mon Sep 7	<i>Narration and Point of View:</i> 166 Hemingway "Hills Like White Elephants" <i>*this story is about abortion</i> 881 Atwood Death of a Young Son by Drowning Also read 886-888 on narration

	E1: Proposal due essay 1
Wed Sep 9	<p><i>Precision and Ambiguity, Denotation and Connotation</i></p> <p>947 Cleghorn [The golf links lie so near the mill] 948 Finch, Countess of Winchelsea "There's No To-Morrow" 948 Bernstein "Of Time and the Line"</p> <p><i>Introduction to Critical Approaches and Close Reading:</i> read 2334-2338 on critical approaches; 2276-2279 on thesis & claims</p> <p>Quiz-3</p>
Mon Sep 14	<p><i>Jane Eyre</i> Volume 1, Chapters 1-15</p> <p>E1: Close reading due essay 1</p>
Wed Sep 16	<p><i>Reader Response: dominant, alternative, resistant</i></p> <p>Donne "The Flea" 929 Marvell "To His Coy Mistress" 930 Fetterly "The Resistant Reader" (handout/online) Also read 2281 on evidence</p> <p>IS-4: Bring a list of 5-10 sources of information about literary analysis.</p>
Mon Sep 21	<p>Traditions of western literature: <i>The Gothic</i></p> <p>161 Poe, "The Cask of Amontillado" 608 Gilman, "The Yellow Wallpaper" Also read 2284-2290 on the writing process</p> <p>E1: Zero draft due essay 1</p>
Wed Sep 23	<p>Making arguments about authorial intention</p> <p><i>Jane Eyre</i> Volume 2, Chapters 16-26 Gilbert & Gubar selection (handout/online) Also read 2351-2354 on feminist & queer criticism</p> <p>Quiz-5</p>
Mon Sep 28	<p><i>Drafting the Essay:</i> 2351-2354 (I suggest reading before you finish the first draft) <i>Biographical Criticism:</i> 2342-2344 1294 Plath "Daddy"</p> <p>also read 1296-98 and skim 1299-1315</p> <p>E1: First draft due Essay 1</p>
Wed Sep 30	<p>Reading & responding to poetry</p> <p>Behn "On Her Loving Two Equally" read 832-838, Sample Paper <i>Multiplying by Dividing in Aphra Behn's 'On Her Loving Two Equally</i> 842</p> <p><i>Theme, Representation:</i> 857 Knight "Hard Rock Returns to Prison," 1334 Heaney "Digging," 922 Plath "Morning Song," 922 Collins "Morning"</p> <p>IS-6: Propose 5-10 topics about literary analysis/English literature that go beyond our course material</p>
Mon Oct 5	<p>Traditions of western literature: Lyric poetry</p> <p><i>Sound</i> 997 Pope "Sound and Sense," 994 Chasin "The Word Plum," 996 Fearing "Dirge" <i>Poetic Meter</i> 1003 Coleridge, "Metrical Feet" Tennyson from "The Charge of the Light Brigade"</p> <p>Read also 994, 998-1004 on sound & meter; 2338-2340 on structuralism & post-structuralism</p> <p>E1: Revision plan due essay 1</p>
Wed Oct 7	<p><i>Jane Eyre</i> Volume 3 Chapter 26-38 Read also 2356-2357 on New Historicism</p> <p>IS-7: Select three (3) topics that you consider the most important for you to learn about</p>

	regarding literary analysis/English literature. Write one page on why these three are the most important for you.
Mon Oct 12	Traditions of western literature: Lyric poetry Word Choice & Precision Cleghorn "The golf links lie so near the mill" Finch "There's No To-morrow" Bernstein "Of Time and the Line" de la Mare "Slim Cunning Hands" Roethke "My Papa's Waltz" Lee "Persimmons" Hopkins "Pied Beauty" Piercy "Barbie Doll" Read also 952-54 on word choices, 2357-58 on Cultural Studies E1: Final draft due essay 1
Wed Oct 14	MIDTERM EXAM
Mon Oct 19	<i>The Sonnet Form</i> *Sample Writing: Melissa Makolin, <i>Out-Sonneting Shakespeare: An Examination of Edna St. Vincent Millay's Use of the Shakespearean Sonnet Form</i> 1156-9 Close Reading Practice, Milton (1069, in class), Edna St. Vincent Millay (1071, in class) English Sonnets: 1064 Rosetti "A Sonnet is a Moment's Monument," 1065 Keats "On the Sonnet" 1072 Shakespeare "My mistress' eyes are nothing like the sun" Italian sonnets: 1062 Constable "My lady's presence makes the roses red" 1072 Harwood "In the Park" 1073 Collins "Sonnet" 1056 Moore "Poetry" E2: Proposal due essay 2
Wed Oct 21	Traditions of western literature: Drama Reading & Writing about Drama Glaspell, <i>Trifles</i> 748 Also read 1427-1430, 1437-1446 on reading drama. IS-9: Select <i>another</i> topic from your three (not your Essay topic). Discuss how you plan to learn about it on your own in the next three weeks.
Mon Oct 26	Traditions of western literature: Drama Hamlet (Acts 1-2) Also read 2297-2300 on using sources E2: Annotated bibliography due Essay 2
Wed Oct 28	Traditions of western literature: Drama Finish reading <i>Hamlet</i> (all) Newman, "Two Lines Three Readers" (online/handout) Crewe, "Reading Horatio" (online/handout) Quiz-10
Mon Nov 2	*class meeting TBD Read on the research essay, 2300-2312 Also read 2340-41 on deconstruction E2: Zero draft due Essay 2
Wed Nov 4	Traditions of western literature: Drama <i>The Real Inspector Hound</i>

	Also read 1424-26, 1431-36 on reading drama Quiz-11
Mon Nov 9	Traditions of western literature: Narrative fiction Setting 736 Borges "The Garden of Forking Paths" 297 Chabon "The Lost World" also read 225-226 on setting E2: First draft due essay 2
Wed Nov 11	Traditions of western literature: Narrative fiction Realism and Naturalism Updike, "A&P" Crane, "The Open Boat" Quiz-12
Mon Nov 16	Traditions of western literature: Narrative fiction Southern Gothic O'Connor, "A Good Man Is Hard to Find" 396 Read the story or listen to O'Connor read it aloud (link posted on eLearning). Faulkner, "A Rose for Emily" 308 "The Tragic Plot of 'A Rose for Emily'" 711 E2: Revision Plan due Essay 2
Wed Nov 18	Class Discussion: You will each have 3-5 minutes to share what you learned in your independent study. These are not formal presentations. IS-13: Write a summary of what you did to learn about your independent study topic, and the most important/interesting thing you learned.
Nov 23-27	Fall/Thanksgiving Break
Mon Nov 30	Traditions of western literature: Narrative fiction Postcolonial Criticism 945 Alexander, <i>West Indian Primer</i> 2027 Blauner, from <i>Internal Colonialism And Ghetto Revolt</i> Achebe "Vultures" (online/handout) Mardorossian "A Post-Colonial Reading of Jane Eyre" (online/handout) Also read 2358-59 on post-colonial criticism E2: Final draft due: Essay 2
Wed Dec 2	Writing About Race 199 Morrison, "Recitatif" Also read 2354-2356 on African-American studies IS-14: Write about what you would like to learn about your remaining topic, and how you plan to go about it.
Mon Dec 7	Traditions of western literature: Narrative fiction Modernism: Stream of Consciousness 556 Joyce "The Dead" (a long story – plan your time accordingly) Woolf "A Haunted House" (link on eLearning—very, very short)
Wed Dec 9	Turn in Reading Journals IS-15: Write about how your learning experience differed between the work you did for your paper versus the work you did for your independent study project.
Date/time TBA	

	FINAL EXAM
--	------------

Grading

Essay #1:	15%*
Essay #2:	20%*
Quizzes/Independent study	10%
Midterm Exam	15%
Final Exam	20%
Homework/Reading Journal	10%
Participation & Professionalism	10%
Total	100%

(I will make use of the +/- system in grading as stipulated by *The University of Texas at Dallas Undergraduate Catalogue, 2010-2012*.)

Grading Process:

The two major essays will be broken down into several drafts, as follows:

Name of draft or part of the essay	point value
proposal	15
close reading or annotated bibliography	15
zero draft	10
first draft	15
revision plan	10
final draft	35
Total:	100

We will approach writing process as an ongoing process involving a series of revisions.

However, the large number of drafts means that I must give a lot of feedback with very short turnaround times.

In order to focus on meaningful feedback, my grading process has been simplified: if you turn in your draft on time, meeting the assignment description and the draft criteria, you will receive a default "B" score for the draft or part of the essay. If your work is exemplary (demonstrates excellent and impressive writing, as well as remarkable and original thought), it will receive an "A" as appropriate. Drafts that are too short or do not meet the draft criteria will receive "C" or lower grades.

Please note that I will write my responses to your paper in the comment field on TurnItIn.com. You will need to view my feedback there (links also accessible via eLearning).

It's due when it's due: Your drafts are due on TurnItIn.com via eLearning on the day that the syllabus says

they are due, before class begins. If TurnItIn is not working, email the draft to me. If the internet is down, bring a hard copy to class. If your computer is broken, there are multiple computer labs on campus (one is right outside our classroom). If there is no electricity, handwrite your draft and bring it to class. Your draft is due when it's due. **That said:**

Two Days of Grace: Each of you receives two days of grace from me for use on the drafts of your papers. Use this when you need it most: two of your drafts could be submitted one day late, or one draft could be two days late. Days will not be "pro-rated": If you turn in a paper twenty minutes late, you have used one day. If you turn in a paper 36 hours late, you have used two days. After you have used your two days, your late work will not be accepted. You may view your portfolio in Turnitin.com to see how many of your assignments have been submitted late.

There is no make-up work. If you are absent and the absence is not covered under "excused absences," you will receive a zero for any in-class quiz or work you miss.

Writing Skills:

As a college student (and especially for literary studies majors), you are expected to have exemplary spelling and grammar skills. If you do not possess these skills, please visit the Writing Lab in the GEMS center immediately for help. I will not copyedit your papers for you, and will return without reading any papers that contain substandard spelling and grammar. You can also find help at <http://www.norton.com/write>.

Quizzes: There is a quiz every Wednesday. These are marked on the syllabus. Anytime you see ****quiz**** on the syllabus, you should go to eLearning to take the reading comprehension quiz for that reading. You may take the quiz as many times as you wish. Quizzes will automatically close at the beginning of class on the day they are due. There are no makeups on quizzes. I will drop your lowest quiz grade. I may add quizzes that do not appear on this syllabus or give impromptu quizzes in class, at my discretion.

Late Work

Late assignments will suffer grade deductions or may not be accepted.

There is no make-up work for quizzes or in-class assignments. If you are absent, you will receive a zero for any in-class quiz or work you miss. I will drop your lowest quiz grade.

Failure to submit a final draft for either of the two major papers will result in a failing grade for the course.

Homework:

I may give brief homework assignments in addition to the items on this syllabus, at my discretion.

Assignment Descriptions /Expectations

General Assignment Descriptions for the parts of the essay:

proposal: One page (250 words) or more describing your plan for the paper. See the worksheet "Writing the Proposal" on eLearning. Clean & edited MLA format.

close reading (Essay 1 only): At least 300 words. Your close reading of the text, in complete sentences and paragraphs. Clean and edited MLA format (casual prose is accepted).

zero draft: The rough draft that appears before the first draft. At **least** half of the length of the final paper. Casual, unedited format.

annotated bibliography (Essay 2 only): a list of your sources (at least five). For each source, include one long paragraph of your summary and assessment. Clean and edited MLA format; scholarly prose.

Visit the OWL at Purdue <http://owl.english.purdue.edu/owl/resource/614/1/> for more instructions and examples of annotated bibliographies.

first draft: A first draft is the best draft that you can produce at this point in the writing process. Should reach final word length. Clean, edited, MLA format, scholarly prose.

revision plan/notes: A description of how you plan to revise your paper, based on the feedback you have received. See also the "Writing Feedback Worksheet" on eLearning. Clean but casual format.

final draft: The best draft you can produce. Clean, edited, MLA format, scholarly prose. Your most polished work.

reading journal: at least 300 words, clean MLA format, casual prose accepted.

MLA style: We will not spend a lot of class time on MLA style. You may use programs like RefWorks, EndNote or Zotero (my personal favorite) to organize your works cited, but you are responsible for the final product.

For help with MLA style, I HIGHLY recommend either the *MLA Handbook* or the Purdue Online Writing Lab (OWL): <http://owl.english.purdue.edu/owl/resource/747/01/>

Please note that MLA style applies to the formatting of the entire paper, including heading, page numbers, margins, etc.—not just the Works Cited page.

Assignment Descriptions

Essay #1: Making Arguments about Authorial Intention ("E1" on syllabus)

Due Dates: please see syllabus for draft due dates

Length: minimum of 1300 words, or approximately 5 pages (not including Works Cited) in MLA format, 11 or 12-point font

Sources: This paper does not require research; you will make your argument based on the primary text.

You should include a "Works Cited" page and use correct MLA format for in-text (parenthetical) citations of the text.

For this paper, you will do a close reading, making an argument about authorial intention in literary text in our textbook. (Other texts may be allowed, subject to professor's approval.) For the purposes of this class, authorial intent will be based on your close reading of the text. Please choose a text you have not written on before. You will select and refine a topic in your proposal, choosing an argument that is appropriate in scope and about which reasonable people could disagree. You will make an argument based on your own ideas, and each of your assertions will be supported by specific lines and examples from the text. You will propose a paper topic, revise your proposal, produce a first draft, make a revision plan for your final paper, and then submit a final draft.

Essay #2: Literary Analysis Research Essay

("E2" on syllabus)

Length: 2000-2500 words, which should be 8-10 pages (not including Works Cited) in MLA format, 11- or 12-point font, double-spaced

Due Dates: Please see syllabus for draft due dates

Sources: at least five (5) scholarly sources, minimum of two articles and two books, in addition to the primary text. Additional sources (beyond the 5 required scholarly sources) may be in any format, and may be a mix of scholarly and popular sources.

You must include a "Works Cited" page and use correct MLA format for in-text (parenthetical) citations.

For this paper, you will present an argument about a literary text in our textbook. (Other texts may be allowed, subject to professor's approval.) Please choose a text you have not written on before. Your claim should be based in scholarly research. As you did in the first paper, you will select and refine a topic in your proposal, choosing an argument that is appropriate in scope and about which reasonable people could disagree. This paper should not be a collection of quotations from outside sources; rather, you should present your own ideas, thoughts, and assertions, supported by what you find in your research. Be a voice, not an echo! Your paper should be coherent, cohesive, and clear.

Independent study Project:

("IL" on syllabus)

You will choose a literary analysis topic (separate from your paper topic) to learn about on your own. This topic will be one that extends beyond the subject matter of the course. The goal of this activity is to help you become a self-directed learner—to help you develop the skills to continue to learn about literature and literary analysis on your own. You will choose your own topic.

For each of the items on the syllabus marked "IL," you will submit at least 250 words (about one page, double-spaced) to elearning. These will be equivalent to a quiz grade on the days they are due.

Course Policies

Syllabus: It is your responsibility to keep up with the daily readings on this syllabus. Reading and writing assignments due dates are subject to change (with advance notice).

If you miss class, it is your responsibility to find out if any changes to the syllabus or due dates were announced in class. Make a friend!

Materials on eLearning: Check eLearning regularly. I will do my best to post copies of handouts there.

Attendance: You will be allowed two absences per semester. *Each absence after the first two absences will result in a point off your grade.* Students who accumulate excessive absences throughout the semester risk receiving a failing grade in the course.

You are responsible for making sure that I have a record of your attendance. You must make sure you sign the roll sheet if you arrive late and after I have taken roll.

You are responsible for keeping track of your own attendance. Please do not ask me how many “skips” you have used.

Absences will be excused if you have a doctor’s note, a note from a UTD group coach or sponsor, or an obituary notice from a family member. Religious holidays are excused absences if you notify me in advance, per UTD policy.

Please be on time. Three tardies = one absence. Excessive tardies also affect your participation grade. Missing more than 20% of class (beginning, middle, or end) will result in an absence.

How to improve your grade:

- Always take notes on your readings. Always take notes on your readings. And, always take notes on your readings.
- Make sure you turn everything in, on time.
- Give yourself time to take the quizzes as many times as you need to in order to get a better grade.
- Keep up with your reading journal, and bring it to class.
- Come to class prepared – be ready to discuss. Have a question ready to ask.
- Know where my office is. Come visit me during office hours.
- Visit the Writing Center for help on your papers. It’s free to you and makes your writing better, plus you get bonus points.

How to get bonus points in this class:

- ≤1.5pts - be prepared for spot checks on your reading journal (keep it up-to-date)
- ≤2pts - visit the writing center for an appointment on your essays for this class (one point per visit, up to two bonus points on final grade for writing center appointments). Proof of visit required.
- ≤2pts - attend a writing center workshop (one point per workshop, up to two points for workshops on final grade) Proof of attendance required.
- ≤2pts - attend or participate in a UT-Dallas Arts & Humanities event this semester (<http://www.utdallas.edu/ah/events>) and write a two-page summary of the event. Must be submitted by the last day of the course. (one point per event, up to two points possible for events)

How to get full participation points (10% of your grade!) if you hate talking in class:

- Visit me during office hours, or send me an email that shows you are thinking about the course material. This is a GREAT way to boost any professor’s perception of your participation in a course.

- Be as conversational as possible in your reading journal. Don't just write down the facts – write down what you think about those facts.
- Before class, write down one question or observation that you want to make during discussion. You can even read it directly off your notes during discussion if that makes you more comfortable. Sometimes it helps to be the first person to ask a question, because you can be sure to get your question in before the discussion goes in a different direction.

Computer Policy: I love technology! However, recent studies suggest the following:

1. Students who bring laptops to class perform worse (on average) than their non-laptop using peers, and are much less likely to pay attention in class. [Feel free to check the research: e.g., <http://ssrn.com/abstract=1078740> <http://www.winona.edu/psychology/media/friedlaptopfinal.pdf> or any of the vast literature on the detriments of multitasking for performance.]
2. Students who take notes with pen & paper perform better on exams than students who type their notes: <http://chronicle.com/blogs/wiredcampus/taking-notes-by-hand-benefits-recall-researchers-find/51411> <http://pss.sagepub.com/content/early/2014/04/22/0956797614524581.abstract>

My goal as a teacher is for you to learn. I want to help you perform better in class and do well on exams. For those reasons, ***please keep your laptops closed unless directed otherwise.***

Exceptions may be made for accessibility.

Class Participation and Professionalism:

1. Participate.
2. Get what you came for.
3. Be all here.

This class focuses on teaching you how to succeed in your major. I expect a high degree of professionalism. You should demonstrate respect for your colleagues at all times. This includes completing all readings and assignments on time. Students are expected to be attentive during class and to participate actively in group activities. Students are expected to listen respectfully to others students who are speaking. Racism, sexism, homophobia, classism, ageism, and other forms of bigotry are inappropriate to express in class. We will discuss issues that require sensitivity and maturity. Disruptive students will be asked to leave and may be subject to disciplinary action.

Please introduce yourself to your colleagues. As literature majors, you are beginning a journey together. If you miss class, contact one of your colleagues to ask what you missed. Please do not email the professor asking whether the class “did anything important” on the day you were absent.

If you need help:

Sometimes, you just have a hard semester. Things happen.

Talk to me before you get too far in a hole. Don't disappear. I care about you.

Difficult Topics:

Trigger warnings remind us that the people around us are fighting battles we know nothing about. Literature encompasses the human experience, good and bad. Some literary texts refer to sensitive topics including

violence and abuse. If any of the texts discussed in class cause you serious distress or bring up memories of trauma, please speak to me during office hours and seek help from the Counseling Center.

Personal Communication Devices

Be respectful. Our class period is only 75 minutes long. You should be able to refrain from talking or texting on your phone during class. Take advantage of this opportunity to work on your impulse control.

AccessAbility Services

It is the policy and practice of The University of Texas at Dallas to make reasonable disability-related accommodations and/or services for students with documented disabilities. However, written notification from the Office of Student AccessAbility (OSA) is required (see <http://www.utdallas.edu/studentaccess>). If you are eligible to receive disability-related accommodations and/or services and to ensure accommodations will be in place when the academic semester begins, students are encouraged to submit documentation four to six weeks in advance. Students who have questions about receiving accommodations, or those who have, or think they may have, a disability (mobility, sensory, health, psychological, learning, etc.) are invited to contact the Office of Student AccessAbility for a confidential discussion.

The Office of Student AccessAbility provides:

1. Academic accommodations for eligible students with a documented permanent physical, mental or sensory disability
2. Facilitation of non-academic and environmental accommodations and services
3. Resources and referral information, and advocacy support as necessary and appropriate.

OSA is located in the Student Services Building, suite 3.200. They can be reached by phone at 972-883-2098, or by email at studentaccess@utdallas.edu.

Academic Integrity

"If you cheated on that in the dark of the morning, well, you're going to get found out now, under the bright lights." — Joe Frazier, championship boxer

Students are expected to maintain a high level of responsibility and academic honesty.

It is critically important you produce original written work and document all sources accurately using MLA format. If you need help with citations, please meet with me or go to the Writing Center.

This is the introductory class for literary studies majors; if you expect to succeed in the major, you must do the work. Writing is thinking. If you aren't doing your own work, you aren't learning.

Please consult the following web sites addressing academic integrity as well as what constitutes cheating at UTD:

HYPERLINK "<http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-AcademicIntegrity.html>"
<http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-AcademicIntegrity.html>

HYPERLINK "<http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-Basicexamples.html>"
<http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-Basicexamples.html>

Please, talk to me should you become concerned that you are possibly committing an act of scholastic dishonesty. UTD will hold you accountable regardless of whether or not you intended to plagiarize your paper. If you are having trouble, please talk to me before the problem gets any worse.

Students suspected of plagiarism or any other act of scholastic dishonesty are subject to disciplinary proceedings. Should the Judicial Affairs Officer find a student responsible, then he or she will typically receive a "0" on the assignment in question.

University Policies

Please review the university policies at HYPERLINK "<http://go.utdallas.edu/syllabus-policies>"<http://go.utdallas.edu/syllabus-policies>.

**This syllabus, in a nutshell:
Respect others. Come to class. Do the work.**

Additional Resources:

Disability Access:

OSA is located in the Student Services Building, suite 3.200. They can be reached by phone at 972-883-2098, or by email at studentaccess@utdallas.edu.

Writing Center and Student Success:

The Student Success Center's main office is located in the McDermott Library Building and can be contacted by calling 972-883-6707 or by sending an email to ssc@utdallas.edu.

In addition to the Writing Center tutors and workshops, you have access to Success Coaches who can help you with studying, time management, and planning your path the academic success.

Counseling Center:

For appointments and general information, call 972-883-2575.

For mental health emergencies during business hours, the Student Counseling Center provides prompt counseling. To access this service, come to the Student Services Building (SSB) 4.600.

After Hours Counseling Services:

- 24-Hour Rape Crisis Hotline: 972-641-7273
- The Turning Point Rape Crisis Line: 800-866-7273
- After Hours Crisis Line: 972-UTD-TALK; For Deaf/HH students please dial 855-874-2105

Counseling is also available through the Galerstein Women's Center. The GWC offers counseling that is specific to gender-related issues, justice and equity, relationships, balancing work/family issues, workplace conflicts, boundaries, equity and discrimination, as well as issues around sexual identity. [SSB 4.300 \(972\) 883-6555](tel:9728836555)

Library Subject Specialist:

Linda Snow is the Arts & Humanities subject specialist at the McDermott Library. She can be reached at 972-883-2626 or snow@utdallas.edu.