

SYLLABUS: LIT 2341

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 Office: JO 4.134
 Office Hours: Wednesdays, 3-4
or by appointment

Fall, 2016
 Section 001
 M/W 4-5:15 PM
 Class location: JO 3.906

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

NOTE: *All matters associated with this course are subject to change at the instructor's discretion. Any and all changes will be communicated to students via eLearning.*

Course Description

What is literature? How does literature “work”? What can literature tell us about human nature, society, or history? How do genre and form contribute to a work’s meaning? While you may spend the rest of your life pondering these questions, we will begin to answer them in LIT 2341: Introduction to Literary Analysis. We will read poetry, short stories, novellas, novels, and plays spanning several centuries of literature, works I hope you will enjoy and find compelling, but the class’s most important takeaway will be the skills you hone in the process of interacting with this literature. You will learn how to closely read a text for its formal elements and authorial intention, filter that reading through historical, philosophical, and cultural lenses, and forward a thesis using textual evidence. These are skills that will be crucial to your success in higher-level literature courses.

Student Learning Objectives for LIT 2341

Students will be able to...

- Analyze a literary text for form, tone, voice, theme, genre, plot, characterization, point of view, setting, symbolism, and figurative language.
- Additionally, scan and analyze poetry for meter, rhyme scheme, form, genre, and sound devices.
- Argue a thesis about a literary work using the text as evidence. (close reading)
- Synthesize and evaluate others’ arguments in the articulation of a thesis.
- Draw distinctions among various schools of literary criticism, noting their approaches, strengths, and limitations.
- Identify and describe the major aesthetic movements in literature.

Required Texts: Please check the ISBN and edition number carefully before purchasing these (especially online). It is important for us to all read out of the same edition of the text.

- Bram Stoker, *Dracula (Case Studies in Contemporary Criticism)* (2nd edition-2015) ISBN-13: 978-1457619328
- Henry James, *The Turn of the Screw: A Case Study in Contemporary Criticism (3rd edition-2009)* ISBN-13: 978-0312597061

- Alison Booth and Kelly J. Mays (editors): *The Norton Introduction to Literature* (10th edition--2010) ISBN-13:978-0393934267.

Required Website: eLearning

Note: The instructor will communicate additional assignment instructions as well as change of syllabus announcements via eLearning. Please check your UTD email and the course eLearning site regularly.

Reading Expectations: Come to class each day having prepared the assigned reading for that day. This means doing the actual reading, of course, but also annotating your texts for compelling or troubling passages, jotting down questions or comments for discussion, reflecting in your reading journal (more on that later), and taking any quizzes or responding to any written prompts assigned for that day. You will probably spend 3-6 hours per week outside of class on homework for this course. Be aware of upcoming assignments and plan your time accordingly. You may need to read ahead (especially *Dracula*). As an important introductory course for literary studies majors, LIT 2341 should be a priority.

Academic Calendar

Mon., Aug. 22	Introduction to the Course Course syllabus and class expectations Please begin reading <i>Dracula</i> immediately!
Wed., Aug. 24	Introduction to Literature <i>Norton</i> : "Introduction" (pp. 1-9) and "20/20" (pp. 16-17) "The Bells" by Edgar Allan Poe (handout)
Mon., Aug. 29	Plot <i>Norton</i> : "Understanding the Text" (pp. 79-87) "The Jewelry" by Guy de Maupassant (pp. 87-92) "The Elements of the Essay: Tone (and Audience)" (pp. 2275-2276) Quiz 1: on eLearning. Due at beginning of class.
Wed., Aug. 31	Paper #1: Five possible topics and thesis statements (via eLearning) The Author / Narrator / Magical Realism <i>Norton</i> : "Narration and Point of View" (pp. 156-160, "Author vs. Speaker" (pp. 886-887) "Hills Like White Elephants" by Ernest Hemingway (pp. 166-169) "A Very Old Man with Enormous Wings" by Gabriel García Márquez (pp. 371-375) <i>Dracula</i> : "Biographical and Historical Contexts" (pp. 3-21)
Mon., Sept. 5	LABOR DAY No class meeting. Read <i>Dracula</i> !
Wed., Sept. 7	Paper #1: Proposal (via eLearning) Introduction to Poetry and How to Write about It Please read all the poems included in these pages. <i>Norton</i> : "Poetry: Reading, Responding, Writing" (pp. 820-828, 831-838) "Sample Writing" (pp. 839-844) "Thesis" (pp. 2276-2279)
Mon., Sept. 12	Close Reading / Poetry: Language <i>Norton</i> : "Critical Approaches" (pp. 2334-2338—stop at "Structuralism") "Language" (pp. 947-953, including poems); "Picturing: The Languages of Description" (pp. 965-966, including poems); "Metaphor and Personification" (pp. 971-973, including Shakespeare poem); "Symbol" (pp. 980-986, including

	poems). Response 1: on eLearning.
Wed., Sept. 14	Paper #1: Close Reading Due (via eLearning) Victorian Literature <i>Dracula</i> : Chapters 1-8; Reading journal check.
Mon., Sept. 19	Sound Devices <i>Norton</i> : “The Sound of Poetry” (p. 994 + “The Word <i>Plum</i> ”) “Poetic Meter” (pp. 1000-1002, making careful note of definitions), “Metrical Feet” by Samuel Taylor Coleridge (p. 1003), “Scansion” (pp. 1003-1004), “The Raven” by Edgar Allan Poe (pp. 1006-1009) Bring “The Bells” by Edgar Allan Poe (handout) Quiz 2: on eLearning. Due at beginning of class.
Wed., Sept. 21	Paper #1: Zero Draft Due (via eLearning) Literary Movements: Romanticism <i>Norton</i> : “To a Louse” by Robert Burns (pp. 889-890); “The Longer Work” (pp. 1083-1087); “The Rime of the Ancient Mariner” by Samuel Taylor Coleridge (pp. 1098-1114); “The Tyger” by William Blake (p. 1202-also look at illustration in centerpiece of anthology for “The Tyger”). <i>For paper: Norton</i> “Elements of the Essay” Parts 33.3-33.5.3 (pp. 2279-2283).
Mon., Sept. 26	Poetic Structure and Form / Sonnets <i>Norton</i> : “External Form” (pp. 1052-1055), “Do Not Go Gentle into That Good Night” by Dylan Thomas (pp. 1055-1056), “Sonnet” (pp. 1061-1062), “On the Sonnet” by John Keats (p. 1065), “First Fight. Then Fiddle” by Gwendolyn Brooks (pp. 1066-1067), “My Mistress’ Eyes Are Nothing Like the Sun” by William Shakespeare (p. 1072), “The Way a Poem Looks” (p. 1075), “Easter Wings” by George Herbert (p. 1078), “The Shape of History” by Charles H. Webb (p. 1079). Quiz 3: on eLearning. Due at beginning of class.
Wed., Sept. 28	Paper #1: First Draft Due (via eLearning) <i>Dracula</i> : Chapters 9-17; Reading journal check.
Mon., Oct. 3	Gothic Literature <i>Norton</i> : “The Cask of Amontillado” by Edgar Allan Poe (pp. 161-165), “The Birth Mark” by Nathaniel Hawthorne (pp. 313-324). Handout: “La Belle Dame Sans Merci” by John Keats. Quiz 4: on eLearning. Due at beginning of class.
Wed., Oct. 5	Paper #1: Revision Plan Due (hard copy) Southern Gothic Literature / Reader-Response Criticism <i>Norton</i> : “The Author’s Work: Flannery O’Connor” (pp. 490-495), “A Good Man Is Hard to Find” by Flannery O’Connor (pp. 495-506), “Critical Contexts: William Faulkner’s ‘A Rose for Emily’” (pp. 679-681), “A Rose for Emily” by William Faulkner (pp. 681-687); “A Rose for ‘A Rose for Emily’” by Judith Fetterley (pp. 696-699) “Reader-Response Criticism” (pp.2348-2349).
Mon., Oct. 10	Cultural Criticism / Intertextuality <i>Norton</i> : “Cultural Studies” (pp. 2357-2358) <i>Dracula</i> : Chapters 18-27, “Intertextuality” (pp. 681-682); “A Cultural Perspective” by Leland Monk (pp. 490-506). <i>Plan your time!</i> In-class screening of <i>Dracula</i> (selected scenes). <i>Turn page for rest of 10/10 assignment.</i>

	Response 2: on eLearning. Due at beginning of class.
Wed., Oct. 12	Paper #1 Final Copy Due by start of class via eLearning. Class meeting. Review for midterm examination.
Mon., Oct. 17	MIDTERM EXAM
Wed., Oct. 19	Post Colonial Criticism Introduction to Literary Research Paper <i>Norton</i> : “Postcolonial Criticism and Studies of World Literature” (2358-2359), “The Management of Grief” by Bhakrati Mukherjee (pp. 395-406), “West Indian Primer” by Elizabeth Alexander (p. 945) <i>Dracula</i> : “What Is Postcolonial Criticism?” (pp. 609-618). Also look at vampire cartoons (pp. 377-379).
Mon., Oct. 24	Race <i>Norton</i> : “Flight Patterns” by Sherman Alexie (pp. 52-64), “Recitatif” by Toni Morrison (pp. 199-211); “African American and Ethnic Literary Studies” (pp. 2354-2356), “The Writing Process,” Sections 34.1.1-34.1.4 (pp. 2284-2288) Reading journal check. Response 3: on eLearning. Due at beginning of class.
Wed., Oct. 26	Paper #2: Proposal Due (via eLearning) Feminist (Gender) Criticism / New Historicist Criticism <i>Dracula</i> : “Corruption of the Blood and Degeneration of the Race...” by Sos Eltis (pp. 656-580). <i>Norton</i> : “Women in Turn-of-the-Century America” (pp. 602-606), “The Story of an Hour” by Kate Chopin (pp. 607-608), “The Yellow Wallpaper” by Charlotte Perkins Gilman (pp. 608-619), “Why I Wrote ‘The Yellow Wallpaper’” by Charlotte Perkins Gilman (pp. 639-640), “The Rest Cure” (p. 640), “Feminist Criticism” (pp. 2351-2353), and “New Historicist Criticism” (pp. 2356-2357).
Mon., Oct. 31	How to Write an Annotated Bibliography <i>The Turn of the Screw</i> : “Biographical and Historical Contexts” (pp. 3-20), Prologue-Chapter VI (pp. 22-55). Response 4: via eLearning. Due at the beginning of class.
Wed., Nov. 2	Paper #2: Annotated Bibliography Due (via eLearning) <i>The Turn of the Screw</i> : “There Must Be Some Foundation for the Rumors” by Mrs. Vatas-Simpson (pp. 196-199), “What Has Happened to the Children?” by Mrs. G (pp. 201-206), <u>Chapters VII-XV</u> (pp. 55-88).

Mon., Nov. 7	Reader Response / Psychoanalytic Criticism <i>Norton</i> : “Psychoanalytic Criticism” (pp. 2344-2348) <i>The Turn of the Screw</i> : <u>Chapters XVI-XXIV</u> (pp. 88-120), “A Reader-Response Perspective” by Wayne C. Booth (pp. 287-301), “A Psychoanalytic Perspective” by George W. Zacharias (pp. 320-332). Quiz 5 : on eLearning. Due at beginning of class.
Wed., Nov. 9	Paper #2: Zero Draft Due (via eLearning) Modernism / Marxist Criticism Class vote between Kafka’s <i>The Metamorphosis</i> (<i>Norton</i> pp. 457-488) or Joyce’s <i>The Dead</i> (<i>Norton</i> pp. 556-585), “Marxist Criticism” (pp.2350-2351). <i>Turn of the Screw</i> : “A Marxist Perspective” by Bruce Robbins (pp. 376-389). Check reading journals.
Mon., Nov. 14	Introduction to Drama <i>Norton</i> : “Reading Drama” (pp.1382-1385); <i>Trifles</i> by Susan Glaspell (pp. 1385-1394). Response 5 : via eLearning. Due at beginning of class.
Wed., Nov. 16	First Draft Paper #2 Due via eLearning at beginning of class Shakespeare / Early Modern Drama / Tragedy <i>Norton</i> : “The Author’s Work as Context: William Shakespeare” (pp. 1641-1643) <i>Hamlet</i> , Acts 1 and 2 (pp. 1701-1739).
Mon., Nov. 21- Fri., Nov. 25	FALL BREAK / THANKSGIVING No classes!
Mon., Nov. 28	Shakespeare as Cultural Commodity / Shakespeare in Performance <i>Norton</i> : <i>Hamlet</i> , Acts 3-5 (pp. 1739-1794) In-class screening of selected scenes Response 6 : via eLearning. Due at beginning of class.
Wed., Nov. 30	Paper #2: Revision Plan Due (hard copy) Comedy: Farce and Satire <i>Norton</i> : “Tragedy and Comedy” (pp. 1557-1559) <i>The Importance of Being Earnest</i> , Act I, by Oscar Wilde (pp. 1597-1612).
Mon., Dec. 5	<i>Norton</i> : <i>The Importance of Being Earnest</i> , Acts 12 and 3 (pp. 1612-1639). In-class screening of selected scenes. Quiz 6 : via eLearning. Due at beginning of class
Wed., Dec. 7	Final Copy of Paper #2 due via eLearning by beginning of class. Exam Review. Reading journal check.
Mon., Dec. 12	Final Examination: 5-7:45 PM in JO 3.906

Grading and Policies

Grading

Assignments are pre-weighted. The total score possible for the course is 1000 points. The instructor will make use of the +/- system as stipulated by the current The University of Texas at Dallas Undergraduate Catalog.

Essay #1 Includes all pre-writing and drafts	15% (150 points)
Essay #2 Includes all pre-writing and drafts, along with annotated bibliography	20% (200 points)
Midterm Exam	15% (150 points)
Final Exam	20% (200 points)
Quizzes, Responses I will drop the lowest two.	10% (100 points)
Reading Journal Collected 5 times (20 points each)	10% (100 points)
Participation	10% (100 points)
Total	100% (1000 points)

Points earned	Letter grade
930-1000	A
900-929	A-
870-899	B+
830-869	B
800-829	B-
770-799	C+
730-769	C
700-729	C-
670-699	D+
630-669	D
600-629	D-
Below 600	F

Grading Process for Essays:

Good writing comes as a result of a process of thinking, drafting, revision, and editing. As such, I have structured this class to reflect this process. Much of this writing process will count as a grade, including topic selection (essay #1), proposals, close readings (essay #1), zero drafts, first drafts, annotated bibliographies (essay #2), revision plans, and final copies. Because I am reading a large number of drafts and commenting on them in a compressed amount of time, I have simplified my grading process. If the assignment is submitted on time, meets the assignment criteria (length, purpose, etc.), and is relatively “clean” grammatically, it will receive a default “B.” An exemplary paper (demonstrating clear and original thought as well as superior writing style) will receive an “A.” Drafts that are too short, do not meet criteria, or have significant grammatical errors will receive a “C” or lower. In order to receive an “A” on the final draft, the student must address suggestions for improvement made in the first draft as well as implement his or her revision plan effectively.

Due Dates: Due dates are “hard” deadlines. Work received after the beginning of class on the due date stated on the syllabus will not be accepted. Please plan your writing time wisely. If a last minute technological disaster occurs, troubleshoot as best you can. This may involve emailing your draft to me (if eLearning is down), bringing a hard copy of your essay with you to class to turn in instead of submitting it electronically, or (in case of a total electronics meltdown) handwriting your essay and bringing it to class. Once the technological issue is resolved, I will expect you to submit your work online through eLearning. There is no makeup work for eLearning quizzes or responses, but I will drop the lowest two. You will not be able to makeup missed in-class work except for an excused absence (see attendance policy).

Qualifier: Life happens and unexpected emergencies can arise. I know this! (It has happened and may yet happen to me.) As such, everyone will automatically receive two days of grace to be used whenever the need may arise. What does this look like? You might submit two drafts one day late, or one draft two days late. Note: Any amount of time, even five minutes, counts as a “day”, so watch the clock.

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

General Assignment Guidelines

Proposal: One page, 250 words, MLA format. See handout “Writing the Proposal” on eLearning for more information.

Close Reading: Essay #1 only. At least 300 words. Perform a close reading of the text (or part of the text, if a longer work). MLA format.

Annotated Bibliography: Essay #2 only. A list of at least five sources, arranged alphabetically and following MLA format for bibliographical entries. Comment on each source’s main argument, approach, and usefulness to your project in a long (100+ words) paragraph. See handout “Writing an Annotated Bibliography” on eLearning.

Zero Draft: A rough draft that appears before the first draft. This is your first attempt at sustaining an argument about the text you’ve chosen. It should be at least half the length of the final copy requirement. MLA format is not necessary, but please keep grammatical errors to a minimum. Casual writing style is fine, but maintain professionalism!

First Draft: This should be a full word count paper—the best draft you can produce at this moment in time. MLA format, scholarly writing style.

Revision Plan: Describe how you plan to revise and improve your paper based on the feedback you have received. See the “Revision Plan” handout on eLearning for more information. Clean but casual writing style. This should be a hard copy document brought to class (typed, following MLA format).

Final Copy: The best draft you can produce. MLA format, scholarly writing style, grammatically “clean.”

Online Responses: Clean but casual prose will be accepted. Responses should run around 300 words.

MLA Style: Please be aware that MLA 8 was just recently released. (This will be something I will have to study up on as well!) Make sure that any online source you are using to help you with formatting is referring to the correct edition of MLA. I recommend purchasing the MLA 8 Handbook or visiting owl.english.purdue.edu.

Assignment Descriptions

Essay #1: Making an Argument about Authorial Intention

See “*Academic Calendar*” portion of syllabus for due dates.

Length: 1300 words minimum (approximately 5 pages, not including Works Cited)

Format: MLA, 11- or 12-point font. Times New Roman, double-spaced. Works Cited page.

Sources: Only the primary source is required.

In this essay, you will make an argument about authorial intent, performing a “close reading” of a primary literary text. You should choose a work from one of our class texts, although, with instructor’s approval, you may select another text. Please pick a work that you have not written on before. You will select and refine your argument in a proposal, making sure that your thesis is arguable among reasonable people and that it is limited in scope for the parameters of this assignment. You will make an argument based on your own ideas, supporting your contentions with evidence from the text. I expect you to incorporate direct quotes from your primary text as a part of your argument. As each draft (zero, first, final) proceeds, your argument will become more clear and refined and your evidence better explained.

Essay #2: Literary Analysis Research Essay

See “*Academic Calendar*” portion of syllabus for due dates.

Length: 2000-2500 words (8-10 pages), not including Works Cited.

Format: MLA, 11- or 12-point font. Times New Roman, double-spaced. Works Cited page.

Sources: The primary source, plus at least five scholarly sources (minimum 2 articles and 2 books). Any sources used beyond the five minimum may be popular sources.

For this paper, you will present an argument about a literary text that we have discussed this semester. Please choose a text you have not written on before. Your claim should be based in scholarly research but will also probably include some close reading portions of the primary work. This paper should not be a collection of quotes 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. Think about incorporating one of the critical approaches we have studied this semester.

Reading Journal: You will take notes on everything you read. You will receive a handout with more details about the reading journal, but please note the days (on the syllabus) when I will check them. You will need to bring the journal to class on those days!

Policies

Syllabus: It is your responsibility to keep up with the daily readings on this syllabus. Assignments and deadlines are subject to change at instructor’s discretion, but any changes will be communicated both orally and via eLearning. If you miss a class, contact a fellow student about what you may have missed.

eLearning: I make every effort to keep eLearning up to date as well as to post digital copies of any handouts I give out in class. Please check this website frequently as well as your UTD emails (often, announcements will be emailed to the entire class via eLearning).

Email: I must communicate with you through your UTD account per University policy. I check my email daily during the work week (Monday-Friday), but will often take a break on the weekends. Bear in mind that frantic emails sent at 11:45 PM on Friday may not be answered until Monday mid-day!

Attendance: You will be allowed two absences this semester, no questions asked. Please save these absences for family emergencies, illness, or unavoidable conflicts. Students who accumulate excessive absences run the risk of absence failing the course. You are responsible for signing the roll sheet every day so that I know you were here. Please be on time. Promptness demonstrates courtesy to your instructor and your fellow students. Three tardies will equal one absence. If you are missing from more than 20 minutes of class, you will be counted absent.

Absences will be excused if you have a doctor's note, a note from a UTD coach or club sponsor, or an obituary notice from a family member. Religious holidays are excused per University policy, but you must let me know in advance that you will be gone.

How to Get the Best Grade:

- Take notes on your reading; annotate your texts.
- Turn all assignments in on time.
- Give yourself time to take the quizzes as many times as you need to get a better grade.
- Keep up with your reading journal and bring it to class.
- Come to class ready to discuss and with some questions or comments to make on the reading.
- Visit me in my office during office hours. If you can't make it during the scheduled time, email me to set up another time instead.
- Visit the Writing Center for help on your papers. The "best" time to do this would probably be between the zero and first draft, but the Writing Center can help at any stage of your writing. Plus, I offer bonus points!

But I Hate Talking in Class....

- Visit me during office hours. I'm often very lonely and bored during these times and appreciate visitors. And, I promise I don't bite. A personal visit demonstrates your interest in the class.
- Be as conversational as possible in your reading journal.
- Before class, write down one question or observation that you want to make during discussion. You can even read directly off your notes during discussion if that makes you more comfortable. Sometimes it helps to be the first person to ask a question or make a comment (before the conversation takes a different direction).

Extra Credit:

- Up to 2 points (on your final grade): Visit the Writing Center for one of your essays. You will get one point for each essay for which you seek help. Proof of visit required. Ask the tutor to email me to confirm your attendance.
- Up to 2 points (on your final grade): Attend or participate in an UT Dallas Arts and Humanities event this semester and write a two-page summary of the event. Submit this to me by the last day of the course. You can find out about events here: <http://www.utdallas.edu/ah/index.html> or by being observant around campus! One point per event.

Technology

Technology makes so many things in our life easier and quicker. However, your ability to focus and learn in while in class may not be one of these. 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. (Research: <http://ssm.com/abstract=1078740>; <http://www.winona.edu/psychology/media/friedlaptopfinal.pdf>)

2. Students who take notes with pen and 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>
3. Personal communication devices should be on “silent” and out of sight. This includes the instructor! Let’s make the most of our 75 minutes together.

As your teacher, I want you to do the best you can, to participate fully, and to do well on papers and exams. *Please keep your laptops out of sight unless directed otherwise.* For accessibility considerations, exceptions may be made.

The College Experience

Literature deals with life. As such, sometimes the literature we study in this class will explore difficult topics. If one of the texts we discuss causes you serious distress, please speak to me during office hours.

Life does not go on hold while we attend college. I care about you and want you to do well in this course. If you find yourself falling behind, please come visit me during office hours so that we can discuss the best way to get you back on track.

Discussion will be an important factor in this class, as a way to express your own views as well as a way to learn. We will often be dealing with challenging literature. I expect a high degree of professionalism among the students in this class, meaning students should be respectful toward others. Disruptive or disrespectful students will be asked to leave and may be subject to disciplinary action.

Plagiarism will not be accepted. In the case of suspicious writing, my policy is to refer these cases to the Dean’s Office. Please review UTD’s policy here: <https://www.utdallas.edu/library/plagiarism/>.

UT Dallas Writing Center

The Writing Center’s mission is to empower UT Dallas students to understand and apply the writing process. To that end, tutors ask lots of questions, offer constructive feedback, and act as attentive and responsive readers for students. Call 972-883-6736 to ask about appointments and walk-in availability or use the link below to schedule an appointment online.

Monday – Thursday: 10 am – 5 pm

Friday: 10 am – 4 pm

Sunday: 1 pm – 4 pm

By appointment only: Monday and Thursday from 5 pm to 7 pm. The Writing Center may also hold drop in sessions in the residence halls. Check their website for more details.

<http://www.utdallas.edu/studentsuccess/writing/>

Located in McDermott Library room 1.312, the UT Dallas Writing Center is a free resource for you, the UT Dallas student, to help take your writing to the next level. Tutors are available every day of the week to work with you. Even published authors, like J. K. Rowling, need someone to bounce their ideas off of, so drop by and talk to them. Walk-ins and appointments are welcome. In addition, the Writing Center website offers helpful information on common student writing concerns.