

LIT 2341: Introduction to Literary Analysis

Course Syllabus Spring 2017 Section LIT 2341.001 MWF 3-3:50pm; Jan 9 - Apr 28 Midterm exam: 3/1, in class Final exam time: TBA *no class meeting 1/16, 3/14-18 Class location: JO 3.908	Dr. Sara Keeth Email: sara.keeth@utdallas.edu Twitter: @KeethInk (personal account) Office Number: JO 5.410B Office Hours: M,W 2-3pm, or by appointment
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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 whenever possible; 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 practice and 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: 978-0-393-93426-7 Yes, this is the older edition (green cover).

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 48 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). Readings as scheduled.
Wednesday:	Reading quiz day (due before you come to class, on eLearning) or response due (at least 250 words—see syllabus for details). Readings as scheduled.
Friday:	Practice writing about literature (in class). Readings as scheduled. Discussion from Mon/Wed continues as needed.

Course timeline:

1/9-2/13: literary terms, schools, criticism
3/14-31: drama

2/15-3/10: poetry
4/1-28: narrative fiction

Spring Assignments and Academic Calendar

Mon Jan 9	Introductions, Discussion. Course syllabus and class expectations. We will discuss your individual goals for the course. Please begin reading <i>Jane Eyre</i> immediately. Watch for elements that repeat.
Wed Jan 11	Why Study Literature? Read pages 1-9, Introduction <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" Quiz-1 (syllabus quiz--on eLearning)
Fri Jan 13	Introduction to Close Reading In class: close reading Read: 2275-2288, The Writing Process: Getting Started E1: Begin selecting your topic for Essay One
Mon Jan 16	MLK DAY, NO CLASS MEETING
Wed Jan 18	Introduction to Literary Movements <i>Romanticism</i> <i>Symbol</i> Hawthorne "The Birthmark" 313 (longer reading; plan your time) Also read 980-987 on symbols Quiz-2

Fri Jan 20	Introduction to Writing About Literature Read 2272-74 on writing the essay Also read 2337-2338 on New Criticism In class: practice close reading
Mon Jan 23	<i>Plot & Structure</i> 87 de Maupassant "The Jewelry" Also read 79-87 on plot E1: Close Reading due essay 1
Wed Jan 25	<i>Tone, Introduction to the Pastoral</i> Marlowe, "The Passionate Shepherd to His Love" 1223 Raleigh, "The Nymph's Reply to the Shepherd" 1224 917 Betjeman "In Westminster Abbey", 882 Browning "Soliloquy of the Spanish Cloister" Also read 854-55 on tone, connect with 2275-76 on tone in the essay. Quiz-3
Fri Jan 27	<i>Introduction to Critical Approaches, What is a Proposal?</i> In class: practice close reading, go over proposal format read 2334-2337 on critical approaches; 2276-2279 on thesis & claims, and pgs 5-6 on genre
Mon Jan 30	<i>Jane Eyre</i> <i>Jane Eyre</i> Volume 1, Chapters 1-15 E1: Proposal due essay 1
Wed Feb 1	<i>Reader Response: dominant, alternative, resistant</i> Donne "The Flea" 929 Marvell "To His Coy Mistress" 930 Fetterly "The Resistant Reader" (handout/online) Response-4: see online.
Fri Feb 3	<i>What is a Zero Draft?</i> In class: Close reading (resisting), review zero draft requirements <i>Narration and Point of View:</i> 881 Atwood Death of a Young Son by Drowning (be sure to read the paragraphs before and after the poem as well) Read 886-888 on narration 2281 on quotations as evidence, and 2288-90 on planning the essay
Mon Feb 6	<i>Romantic: The Gothic; Tone, Mood, Narration</i> 161 Poe, "The Cask of Amontillado" E1: Zero draft due essay 1
Wed Feb 8	<i>Romantic: The Gothic (continued); Tone, Mood, Narration</i> 608 Gilman, "The Yellow Wallpaper" 1318 Browning "My Last Duchess," Quiz-5
Fri Feb 10	<i>Making arguments about authorial intention; What is a First Draft?</i> <i>Drafting the Essay:</i> 2290-91 Also read 2351-2354 on feminist & queer criticism
Mon Feb 13	<i>Jane Eyre</i> <i>Jane Eyre</i> Volume 2, Chapters 16-26 Gilbert & Gubar selection (handout/online) E1: First draft due Essay 1

Wed Feb 15	<p>Reading & responding to poetry 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 <i>Theme, Representation:</i> 857 Knight “Hard Rock Returns to Prison,” 1334 Heaney “Digging,” 922 Plath “Morning Song,” 922 Collins “Morning” Hopkins “Pied Beauty” also read 1446-7 on theme Response-6: see online</p>
Fri Feb 17	<p>What is a Revision Plan? 2291-2295 on revising <i>Poetic Meter & Sound</i> 1003 Coleridge, “Metrical Feet”, 997 Pope “Sound and Sense,” Read also 994-1004 on sound & meter Poems from Wednesday continued as needed.</p>
Mon Feb 20 yes, we have class on Presidents’ Day	<p>What is a poem? <i>Poetic Meter</i> 1003 Coleridge, “Metrical Feet” <i>Sound</i> 994 Chasin “The Word Plum,” 996 Fearing “Dirge” Tennyson from “The Charge of the Light Brigade” <i>Precision and Ambiguity, Denotation and Connotation</i> 956 Dickinson, “I dwell in Possibility—” 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” 947-951 on precision Read also 952-54 on word choices E1: Revision plan due essay 1</p>
Wed Feb 22	<p>Traditions of western literature: Lyric poetry Setting and Speaker <i>Poetic Meter</i> 1003 Coleridge, “Metrical Feet” Arnold, “Dover Beach” Lee “Persimmons” Dickenson “My Life had stood—a Loaded Gun” Williams, “This is Just to Say” Response 7 – see online</p>
Fri Feb 24	<p><i>The Sonnet Form, the Renaissance</i> Read: <i>Sample Writing:</i> 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)</p>
Mon Feb 27	<p>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” E1: Final draft due essay 1</p>
Wed Mar 1	MIDTERM EXAM
Fri Mar 3	<i>Biographical Criticism, Critical Contexts</i>

	<p><i>Poetic Meter</i> 1003 Coleridge, “Metrical Feet” 2356-2357 on New Historicism, Cultural Studies 2357-58 1294 Plath “Daddy” read 1296-98 and skim 1299-1315 re: Sylvia Plath’s “Daddy” <i>Biographical Criticism</i>: 2342-2344 Revisit poems from previous days as needed</p>
Mon Mar 6	<p><i>Jane Eyre</i> Jane Eyre Volume 3 Chapter 26-38 E2: Sonnets due essay 2</p>
Wed Mar 8	<p>Traditions of western literature: Drama Glaspell, <i>Trifles</i> 748 Also read 1383: questions to ask when reading drama Response 9: see online.</p>
Fri Mar 10	<p>Reading & Writing about Drama read 1427-1430, 1437-1446 on reading drama. Also read 2297-2300 on using sources In class –discuss annotated bibliographies, practice annotating</p>
SPRING BREAK	<p>SPRING BREAK MARCH 14-18 Have fun! Be safe!</p> <ul style="list-style-type: none"> <input type="checkbox"/> Start reading <i>Hamlet</i> <input type="checkbox"/> Recommended: watch <i>Rosencrantz and Guildenstern are Dead</i> on your own <input type="checkbox"/> Alternate recommendation: Read or watch Agatha Christie’s <i>The Mousetrap</i>
Mon Mar 20	<p>Traditions of western literature: Drama In class: discussion of dramatic conventions E2: Annotated bibliography due Essay 2</p>
Wed Mar 22	<p>Traditions of western literature: Drama Hamlet (Acts 1-2) Quiz-10</p>
Fri Mar 24	<p>Writing about Shakespeare: Drama Newman, “Two Lines Three Readers” (online/handout) Crewe, “Reading Horatio” (online/handout) 183-185 on direct and indirect characterization 2300-01 on the writing process, 2310-12 on using sources</p>
Mon Mar 27	<p>Finish reading <i>Hamlet</i> (all) E2: Zero draft due Essay 2</p>
Wed Mar 29	<p>Traditions of western literature: Drama; Post-modernism <i>The Real Inspector Hound</i> Also read 1424-26, 1431-36 on reading drama Quiz-11</p>
Fri Mar 31	<p>BRING LAPTOPS IF YOU HAVE THEM We will work on MLA formatting and citation in class. Revisit/skim pages 2300-2312, then spend at least fifteen minutes browsing at http://libguides.utdallas.edu/literature Also read 2313-2324 on documentation in the essay 2338-2340 on structuralism & post-structuralism, 2340-41 on deconstruction</p>

Mon Apr 3	Traditions of western literature: Narrative fiction Setting 736 Borges “The Garden of Forking Paths” Chekhov, “The Lady with the Dog” 265 Sample Writing: “How Setting Reflects Emotions in Anton Chekhov’s ‘The Lady with the Dog’” also read 225-226 on setting E2: First draft due essay 2
Wed Apr 5	Narrative fiction Realism Updike, “A&P” (continue Borges if needed) Quiz-12
Fri Apr 7	Naturalism Crane, “The Open Boat” read 2282-3 regarding the research essay, revisit 2276-2281 also read 2348-49 on reader-response criticism
Mon Apr 10	Critical Contexts Faulkner, “A Rose for Emily” 308 Critical Contexts for “A Rose for Emily” 679-80 You will choose one of the critical essays from 681-711 to read; in addition everyone will read the sample essay “The Tragic Plot of ‘A Rose for Emily’” 711 E2: Revision Plan due Essay 2
Wed Apr 12	Critical Contexts, Biographical Approach <i>Southern Gothic</i> , 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). 490-495 critical contexts; biographical approach Response 13 – see online.
Fri Apr 14	Narrative fiction: the longer work Either Kafka’s <i>The Metamorphosis</i> and Melville’s <i>Bartleby the Scrivener</i> —both are longer works; the class will vote. (finish reading the entire work before this class period)
Mon Apr 17	Narrative fiction: the longer work <i>Metamorphosis/Bartleby</i> continued E2: Final draft due: Essay 2
Wed Apr 19	Writing About Race 199 Morrison, “Recitatif,” Also read 2354-2356 on African-American studies Response 14 – see online
Fri Apr 21	Jane Eyre & 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) Bring <i>Jane Eyre</i> to class Also read 2358-59 on post-colonial criticism
Mon Apr 24	Narrative fiction: the longer work <i>Modernism: Stream of Consciousness</i> 556 Joyce “The Dead” (a long story – plan your time accordingly) Woolf “A Haunted House” (link on eLearning—very, very short)
Wed Apr 26	Narrative fiction: the longer work “The Dead,” continued

	Response 15 – see online
Fri Apr 28	Course Review <i>Echo and Allusion</i> All poems 1223-1229 Turn in Reading Journals
(Finals Week)	Final exam: TBD Reading journals will be returned at the final exam.

Grading

Essay #1:	15%*
Essay #2:	20%*
Quizzes/Responses/Homework	10%
Midterm Exam	15%
Final Exam	20%
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
*sonnets: up to 8 bonus points on the research paper grade	*8

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" or "response" on the syllabus, you should go to eLearning to take the reading comprehension quiz or do the short writing for that reading. For quizzes, 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.

Responses (online): at least 300 words. Clean but casual prose will be accepted.

reading journal: clean, legible format, casual prose accepted.

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. Choose a text that is 1. in the textbook, 2. not assigned for this class, and 3. which you have not studied or written about before. (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.

Reading Journal:

You will take notes on everything you read. You will receive a handout with more details about the reading journal. Please note that the journal must include a timeline of all the works we read.

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 three absences per semester. *Each absence after the first three 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. Four 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. (Not just in this class, but in EVERY literature class from now on. Welcome to being a literature major!)
- 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 OR library 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 regular class day of the course. (one point per event, up to two points)

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.
 - A. <http://ssrn.com/abstract=1078740>
 - B. <http://www.winona.edu/psychology/media/friedlaptopfinal.pdf>
2. Even the smartest college students suffer academically when they use the Internet in class for non-academic purposes:
 - A. <https://www.sciencedaily.com/releases/2014/06/140617112218.htm>
3. Students who take notes with pen & paper perform better on exams than students who type their notes:
 - A. <http://chronicle.com/blogs/wiredcampus/taking-notes-by-hand-benefits-recall-researchers-find/51411>
 - B. <http://pss.sagepub.com/content/early/2014/04/22/0956797614524581.abstract>
4. Texting during class interrupts learning and reduces performance (AKA grades):
 - A. <https://www.sciencedaily.com/releases/2015/06/150604141531.htm>
 - B. <https://www.sciencedaily.com/releases/2012/04/120404101822.htm>

My goal as a teacher is for you to learn. I want to help you perform better in class. For those reasons, ***please keep your laptops closed unless directed otherwise.*** Exceptions may be made for accessibility.

Personal Communication Devices, aka phones

Be respectful. Our class period is only 50 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. Even if I don't say anything at the time, I see it—and it affects your participation grade.

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.

That said, I'm not a trained counselor. Here are some resources with people who are better equipped than I am:

UTD Counseling Center: 972-883-2575 (office), 972-UTD-TALK (after-hours helpline)

Text/chat support for depression, loneliness, etc: <http://www.7cups.com/> (also an app)

Suicide hotline: 1-800-273-8255 (press 1 for veterans' line)

Dating abuse/domestic violence: 1-800-799-7233

Eating disorders: 1-800-931-2237

Cutting/self harm: 800-366-8288

LGBTQ support: 866-488-7386

Veterans in crisis line: 1-800-273-8255

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.

Additional 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
- Text 741-741 from anywhere in the USA, anytime, about any type of crisis.

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. Walk in at [SSB 4.300](#) or call (972) 883-6555.

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. Literature may be offensive, provocative, inspiring, or emotionally devastating. 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.

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:

<http://www.utdallas.edu/deanofstudents/integrity/>

<http://www.utdallas.edu/deanofstudents/dishonesty/>

<http://www.utdallas.edu/deanofstudents/bigfour/>

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 <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.

One of my more successful classes formed a study group that met outside of class; consider this if you are struggling. You can email SSCstudy@utdallas.edu to set up a formal group, or meet informally.

Library Subject Specialist:

Dr. Ellen Safley is the Arts & Humanities subject specialist at the McDermott Library. She can be reached at 972-883-2916 or at safley@utdallas.edu. You can also contact Loreen Henry at 972-883-2126 or loreen@utdallas.edu.

Library Subject Guide page:

You can find several great resources and links at <http://libguides.utdallas.edu/literature>