

## **Course Syllabus**

Fall 2023

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# **Texas Southern University**

*College of Liberal Arts and Behavioral Sciences, Department of English*

## **English 1302 Freshman Composition II**

**Mission of the University:** Texas Southern University is a comprehensive metropolitan university. Building on its legacy as a historically black institution, the university provides academic and research programs that address critical urban issues and prepare an ethnically diverse student population to become a force for positive change in a global society. In order to achieve this mission, Texas Southern University provides: 1) quality instruction in a culture of innovative teaching and learning, 2) basic and applied research and scholarship that is responsive to community issues, and 3) opportunities for public service that benefit the community and the world.

**Course Description:** Prerequisite: ENG 1301 or its equivalent.

Intensive study of and practice in the strategies and techniques for developing research-based expository and persuasive texts. Emphasis on effective and ethical rhetorical inquiry, including primary and secondary research methods; critical reading of verbal, visual, and multimedia texts; systematic evaluation, synthesis, and documentation of information sources; and critical thinking about evidence and conclusions.  
3 credit hours.

### **Student Learning Outcomes**

Upon successful completion of this course, students will:

1. Demonstrate knowledge of individual and collaborative research processes
2. Develop ideas and synthesize primary and secondary sources within focused academic arguments, including one or more research-based essays
3. Analyze, interpret, and evaluate a variety of texts for the ethical and logical uses of evidence
4. Write in a style that clearly communicates meaning, builds credibility, and inspires belief or action
5. Apply the conventions of style manuals for specific academic disciplines (e.g., APA, CMS, MLA, etc.)

### **THECB Core Curriculum Objectives**

1. Critical Thinking Skills
2. Communication Skills
3. Teamwork
4. Personal Responsibility

### **Required Texts**

Revised Nov 1, 2023

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1. Schilb, John and John Clifford. *A Brief Guide to Arguing About Literature*. 3<sup>rd</sup> Edition. New York: Bedford/St. Martin's, 2020.
2. Graff, Gerald and Cathy Birkenstein. *They Say/I Say*. W. W. Norton & Company; Fifth edition, July 15, 2021.

**Required Materials:** Notebook Paper USB Flash Drive/Cloud Account

### Grading Opportunities:

Your papers are graded on content, grammar, mechanics, and punctuation.

Your overall course grade will be computed according to the following breakdown:

Assignment	Weight
Quizzes/ in class	10%
Citation Assignment	20% Essay 2: 15% (Major) Signature Assignment: 25%
Writing Assignment 1 – short literary analysis	20%
Writing Assignment 2 -compare and contrast	20%
Writing Assignment 3 – scholarly research paper	25%
Presentation / Participation	5%
<b>TOTAL</b>	<b>100%</b>

Grading Standards	Range
Letter grade: <b>A+</b>	96 –100
Letter grade: <b>A</b>	95-93
Letter grade: <b>A-</b>	92-90
Letter grade: <b>B+</b>	89-86
Letter grade: <b>B</b>	85-83
Letter grade: <b>B-</b>	82-80
Letter grade: <b>C+</b>	79-76
Letter grade: <b>C</b>	75-73
Letter grade: <b>C-</b>	72-70
Letter grade: <b>D+</b>	69-66
Letter grade: <b>D</b>	65-63
Letter grade: <b>D-</b>	62-60
Letter grade: <b>F</b>	59-0

\*Refer to the student handbooks and departmental standards for minimal acceptance for passing grade.

**University Attendance Policy:** University policy states that class attendance is mandatory for all freshmen and sophomores. Within the first 20 days of a class, a student may be dropped from the course after accumulating absences in excess of 10 percent of the total hours of instruction (lecture and/or lab). In other words, a three credit-hour class meeting three hours per week results in 48 total hours of classroom instruction; consequently, a student can be dropped after six hours of absence. Failure to withdraw officially may result in a grade of F in the course. Students who wish to drop a course or withdraw from the university are responsible for initiating this action. Students may be dropped from courses in which they have accrued excessive absences. Class absences will be recorded and counted only from the actual day of enrollment for the individual student in this specific class.

**\*\*\*NATs: Never Attended Class**

**From the Office of the Registrar:**

1. Students who do not attend class during the first two weeks of the Fall and Spring semesters and the first four days of the Summer semesters will be reported to the Office of the Registrar by the Instructor of Record.
2. Students who are reported as "NAT" will be dropped from the course(s). The Office of Financial Aid will be notified, and your financial aid status will be affected. If you are not a financial aid recipient, your student account will be affected.

**First 2 Weeks Attendance:** If you are in a face to face, or synchronous class, then you must attend class during the first two weeks of class. Failure to do so, will result in an NAT posted on your record.

**Make-up Policy and Acceptance of Late Assignments:** Students who miss class or work due to an absence bear the responsibility of informing the instructor of university-excused absences within one week following the period of the excused absence and of making up the missed work. The instructor shall give the student an opportunity to make up the work and/or the exams missed due to an excused absence within the semester. The method of making up this work shall be determined by the faculty member. If a student has an excused absence on a day when a quiz is given, the instructor may deny permission for a makeup exam and simply calculate the student's grade on the basis of the remaining requirements. The faculty member should discuss the decision with the student.

**Excused Absences** fall into two categories: mandatory and discretionary. Mandatory excused absences must be granted students whenever they are representing the University in an official capacity and have been granted permission by the Office of the University's top Academic Office (Provost). Students are responsible for all work missed while representing the University and are responsible for requesting makeup work when they return. Discretionary excused absences are at the discretion of the instructor and may be granted for verified illness, death in a student's immediate family, obligation of a student at legal proceedings in fulfilling his or her responsibility as a citizen, major religious holidays, and others determined by individual faculty to be excusable. \*\*\*Please let your instructor know if you are a part of any university organizations/teams that will require you to be away from class. Instructors need written documentation and a schedule at the beginning of the semester.

**Major Assignment-Signature Assignment:** The Signature Assignment requires students to demonstrate and apply their proficiency in one or more key learning outcomes. This often means synthesizing, analyzing, and applying cumulative knowledge and skills through. Each student must complete the signature assignment.

**Homework Assignments:** All homework assignments must be typed. \*\*\*You cannot take a picture of homework, you can not print out an assignment and write on it (and then submit it). \*\*\* You are scholars, so act the part.

**TSU English Department's Writing Lab**

TSUwrites Online Writing and Reading Tutorial Services

Homepage: [www.tsu.edu/tigerowl](http://www.tsu.edu/tigerowl)

Email: tigerowl@tsu.edu

**Note:** The Writing Lab offers all writing tutorial assistance online and face to face. Please visit the Tiger Owl for your writing needs. <https://www.tsu.edu/owl/>

**Plagiarism.** Plagiarism is taking credit for someone else's work whether deliberately or unintentionally. This includes but is not limited to turning in all or part of an essay written by someone other than yourself (a friend, an internet source, etc.) and claiming it as your own, and including information or ideas from research material without citing the source. Texas Southern University and the Department of English  
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considers plagiarism a serious form of academic dishonesty. Avoid plagiarism by carefully and correctly citing your sources whenever you use someone else's words, equations, graphics, or ideas. If you are unsure of something and are worried you may be plagiarizing, come see immediately. Following the guidelines of TSU policy, any act of academic dishonesty in this class will be reported to the department and to the Dean of Student's office and may result receiving an F on the assignment, dismissal from class with a final grade of F, and even suspension or expulsion from the university, depending upon the severity of the violation.

**Student Accessibility Services Office (SASO):** Texas Southern University (TSU), Student Accessibility Services Office (SASO) provides individualized, reasonable accommodations for students with disabilities as defined by the Americans with Disabilities Act of 1990, the Americans with Disabilities Amendment Act of 2008, and Section 504 of the Rehabilitation Act of 1973. Students who may need accommodation are asked to contact the Student Accessibility Services Office (SASO) at (713) 313-4210 or (713) 313-7691. The SASO office is located in the Student Health Center, room 140. Instructors are not required to provide classroom accommodation without approved verification from the Student Accessibility Services Office (SASO). Please schedule an appointment during my office hours to discuss approved accommodation provisions. TSU and SASO are committed to providing an inclusive learning environment. For additional information, please contact SASO.

**Title IX Statement:** Texas Southern University is committed to encouraging a welcome, inclusive university community where all community members enjoy a community free from sex discrimination, harassment and violence. As a result, you should know that university faculty members and staff are required to notify the University Title IX Coordinator of any instances of sex discrimination and harassment, sexual violence, dating violence, domestic violence, or stalking. Sharing this information ensures that those harmed are provided support resources. What this means is that as your professor, I am required to report any incidents that are directly disclosed to me, or of which I am somehow made aware. The University's Counseling Center is available to you if you want to speak with someone confidentially. Please visit the University's Counseling Center's website [www.tsu.edu/ucc](http://www.tsu.edu/ucc) for additional information.

### Tentative Schedule for the Semester

<p><b>Week 1</b></p> <p><b>Aug. 29</b> <b>Aug 31</b></p>	<p>Introduction to class expectations and getting to know the students.</p> <p>MLA style review. "Works Cited" means works actually cited in your papers.</p> <p><a href="#">Purdue Owl</a> a great reference for MLA, APA and all other style formats. However, if you use library databases, they can generate your citation for you! Look for "Cite." Diff between MLA (humanities) &amp; APA (sciences).</p> <p>In this class, you will be expected to do research using the scholarly databases to find scholarly resources in order to complete assignments.</p> <p><a href="#">JSTOR</a>—BEST source for scholarly articles in literature! Most are peer reviewed. It will give your MLA citation. <a href="#">Academic Search Complete</a> (This is a mix of popular and scholarly resources, so you can find stuff like <i>Rolling Stone</i>, <i>Billboard</i> and news sources as well as peer reviewed articles.) Two huge collections of academic ebooks: <a href="#">ebook Academic Collection</a> by EBSCO and <a href="#">ebook Central</a> by ProQuest. You can copy/paste from these to quote them in your papers. All databases can be accessed from the Library's <a href="#">Database A-Z list</a>.</p> <p><b><i>Pre-Assessment Essay Due, Week Two (I made this extra credit because I didn't have BB or a way to effectively communicate with you until 9/1/2023.)</i></b></p>
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	<p>Pre-Assessment: Response to essay “Disconnected Urbanism.”  <a href="https://learning.hccs.edu/faculty/eva.foster/engl1302/textbook-pgs-1-21">https://learning.hccs.edu/faculty/eva.foster/engl1302/textbook-pgs-1-21</a></p> <p>Here it is in JSTOR: <a href="https://www.jstor.org/stable/44675449">https://www.jstor.org/stable/44675449</a></p> <p>The MLA citation, which would go under Works Cited, is here:</p> <p style="padding-left: 40px;">Goldberger, Paul. “Disconnected Urbanism: Cell Phones vs. The Experience of Place.” <i>Landscape Architecture</i>, vol. 94, no. 2, 2004, p. 152. <i>JSTOR</i>, <a href="http://www.jstor.org/stable/44675449">http://www.jstor.org/stable/44675449</a>. Accessed 29 Aug. 2023.</p> <p>In-text would be like this: (Goldberger 152). That would go in the body of your essay.</p> <p>Discussion: Are we all just “nodes on a network,” as Goldberger claims? Is there some validity to his argument about cell phones interfering with our experience of place? Written in 2003 (before phones were smart), Goldberger, an architectural critic, laments that cell phones interfere with one’s ability to enjoy, connect with and contribute to an <i>urban street environment</i>. Ideals of “New Urbanism,” an architectural and urban planning movement which is an effort to bring back street life, community, walkable spaces, with local artists creating unique things to give a sense of place and culture.</p> <p>Compare Goldberger’s sentiment with Thomas R. Moore, <a href="#">At the Berkeley Free Speech Café</a> (2010).</p> <p>Is the theme the same or different?</p> <p>.....</p> <p><b>The Signature Assignment (Final paper)</b></p> <p>This is due at the end of the semester. I would love for someone to undertake a close reading or a poem of the difficult and challenging work of National Book Award winner and poet, <a href="#">Terrance Hayes</a> . . . also, since so little has been written on him, it would be a great opportunity for student publishing. Despite his great acclaim, the actual meaning of some of his poetry eludes many people, including myself. It isn’t “pat,” like Billy Collins.</p> <p>Hayes is supposedly re/defining “Black poetics” today. He wins award after award. He teaches English at Carnegie Mellon, a top-ranked school. He gets five stars on Amazon and glowing reviews from hundreds of readers. Read the reviews on Amazon of his latest work, <a href="#">American Sonnets for My Past and Future Assassin</a>. Despite widespread acclaim, many people (like me, whatever category I fall into. . . ) do not get his work, which appears in publications like <i>New Yorker</i>, <i>New York Review of Books</i>, <i>American Scholar</i> and on <a href="#">NPR</a> (you can hear him read).</p> <p>His previous book of poetry, <a href="#">So to Speak</a>, won the prestigious National Book Award.</p> <p>Is Hayes overrated or is he a genius? You decide, let me know! See Week 9.</p> <p>But you can write about anything, within guidelines.</p> <p>A description of the Signature assignment appears at the end of this syllabus.</p>
<p><b>Week 2</b></p> <p><b>Sept. 5-8</b></p>	<p>Persuasive Argument.</p> <p><b>Please read excerpt from Jamaica Kincaid’s <a href="#">A Small Place</a>.</b></p> <p>Jamaica Kincaid creatively and beautifully suggests in her famous memoir, <a href="#">A Small Place</a>, that the phenomenon of people from big places (US) traveling to very small places, locales which outsiders perceive as a paradise, is just an extension of colonialism (called “Neo-Colonialism”). Kincaid resents that rich people are just using her country of Antigua to escape their bored and</p>

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	<p>privileged lives, with travel to other places a luxury which those who live in her country do not have. Kincaid, a very successful writer, did manage to escape from Antigua and now lives in Vermont where she teaches African American Studies.</p> <p>I enjoy Jamaica Kincaid’s writing, and <a href="#">A Small Place</a> is a pleasure to read, even if I am, in a sense, <i>vicariously</i> indulging in the beauty of her country and her dialect, just like any tourist might who visits, but yet absolved of any guilt about doing so; I’m not actually going there, just reading about it, and enjoying the flavor of her writing.</p> <p>Consider:</p> <ul style="list-style-type: none"> <li>• What is the significance of the library? The wristwatch? The economic history book the tourist is reading? What do you think is her message? Is her desire to show tourism as a bad thing?</li> <li>• How might it complicate Kincaid’s narrative if the visitors to her island were African Americans who descended from slavery rather than the “ugly people with pastry-like flesh”?</li> <li>• When Americans go to the Caribbean, we think of relaxation and escape. . . Jimmy Buffett’s (who just died) “Changes in Latitudes, Changes in Attitudes,” etc. Is it irresponsible?</li> <li>• The reputation of one of my favorite artists, <a href="#">Paul Gauguin</a>, has been reappraised and diminished in recent years (click the link to read all about it) in light of colonialism, BLM, Me Too, because of his artistic objectification and idealization of native life of Tahitians (French Polynesia). You can also read this essay in <a href="#">The Atlantic</a>. Is Jamaica Kincaid not doing the same thing by writing about Antigua life as she does?</li> <li>• Is it exploitative for an artist to make indigenous people or poor people seem exotic/beautiful even if their lived reality may be very different?</li> <li>• What is the difference between a tourist who chooses to see what he wants to see and an artist? Is it wrong for tourists to try to discern the “Frenchness” of the French when they visit France?</li> <li>• Recent protests over British Royals’ controversial <a href="#">visit</a> to the Caribbean . . .</li> </ul> <p>Great essay topics! By Tuesday, be prepared to read and discuss this excerpt <a href="#">A Small Place</a>.</p> <p>Then, please go into our scholarly databases—JSTOR is a bast bet—and site three scholarly articles on <i>A Small Place</i> and one academic ebook which could help you write a paper on Kincaid.</p> <p>Not a great copy of <i>A Small Place</i>, but it can be found here:  <a href="https://pamwmurphy.weebly.com/uploads/2/2/7/0/22707862/kincaid_a_small_place_excerpt.pdf">https://pamwmurphy.weebly.com/uploads/2/2/7/0/22707862/kincaid_a_small_place_excerpt.pdf</a></p> <p>Observe her narrative strategy of shifting to the second person to speak directly to the reader. Kincaid does this in her essay to make the reader feel uncomfortable, as if she is wagging a finger at “you.”</p> <p>On Thursday, we will discuss “Girl” by Jamaica Kincaid (AAL) in class. I want you to tell me what you think the <b>theme</b> of it is.</p> <p>Skim: “Strategies for Arguing about Literature” p49-55.</p> <p>Please complete the Citation assignment.</p> <p>For next Tuesday, please read the <a href="#">“King of the Bingo Game”</a> (1944) by Ralph Ellison.</p>
<p><b>Week 3</b></p> <p><b>Learning how to write about Literature</b></p> <p><b>Sept. 12-14</b></p>	<p><b>Citation Assignment Due.</b></p> <p><b>1<sup>st</sup> Writing Assignment Assigned (Due: Week 5)—Writing choices:</b></p> <p><i>A Small Place</i> and/or “Girl” by Jamaica Kincaid.  “King of the Bingo Game” (1944) by Ralph Ellison.</p>

	<p>In <i>A Small Place</i>, Kincaid stresses that her island is just a nameless small place without a history of its own, invisible compared to the big places people who tend to visit it are from.</p> <p>A similar sentiment is expressed in the next story, but with a person. In Ellison's "King of the Bingo Game," the nameless protagonist is a black man from the south travels to the north looking for work, who feels alienated, disempowered, hopeless and invisible in a society which seems determined to keep him down. (The theme of black invisibility is an important one for Ellison's later work, <i>Invisible Man</i>.)</p> <p>In the "King of the Bingo Game," the protagonist feels for the first time in life that he is seen and heard, and that he is in control of his own destiny.</p> <p>By refusing to release the button which controls the Bingo Wheel, an act which determines whether he wins or loses, he dwells in the illusion that he is in control of his life.</p> <p>&gt;&gt;&gt;&gt;&gt;</p> <p>"They Say" : Starting with What Others Are Saying. <i>They Say, I Say</i>, pp. 19-21. Remember how you wrote the abstract for the citation assignment? Beginning with what others have to say about something always makes your argument seem more informed and relevant. I put the readings in the week 3 folder.</p> <p>&gt;&gt;&gt;&gt;&gt;</p> <p>A story about perfectionism:</p> <p>Read: "<a href="#">The Birth-Mark</a>" by Nathaniel Hawthorn (1846).</p>
<p><b>Week 4</b></p> <p><b>Understanding Plot, Setting, and Character</b></p> <p><b>Sept. 19-22</b></p>	<p>Literary Conflicts: <a href="https://www.youtube.com/watch?v=NP6uKp6dqS4">https://www.youtube.com/watch?v=NP6uKp6dqS4</a></p> <p>"The Birthmark." Plot, setting and character.</p> <p>"Theme" p151-154 --- In contemporary <b>literary</b> studies, a <b>theme</b> is the central topic a text treats. <b>Themes</b> can be divided into two categories: a work's thematic concept is what readers "think the work is about" and its thematic statement being "what the work says about the subject." A story may have several <b>themes</b>.</p> <p>View (How to Find the Theme): <a href="https://www.youtube.com/watch?v=p4qME64SkxM">https://www.youtube.com/watch?v=p4qME64SkxM</a></p> <p>What is the conflict? What is the theme of The Birthmark?</p> <p>**Sample Drafts: p120 and 126</p>
<p><b>Week 5</b></p> <p><b>Understanding Character and Theme</b></p> <p><b>Sept. 26-28</b></p>	<p><b>Writing Assignment #1 Due</b></p> <p>Read:</p> <p>I have uploaded PDF on character, characterization and the different types of characters.</p> <p><b>Character is often our main connection to a story.</b> We tend to like the story if we like the main character. Debate about which is the most important story element, plot or character. My feeling is character is what attracts us; if we do not care about the main character then we do not care what happens to them and do not connect with the story.</p> <p>View: (Types of Characters)</p>

<https://www.youtube.com/watch?v=QjByX2ZG3oY>

Amoral characters (children, vampires, sometimes angels and gods . . . ), beyond good and evil. The **protagonist (main character)** can be good or evil, or in between.

**Good person but with one fatal flaw or lack of information / insight** is classic, going back to Aristotle / Greek drama. The lack of info/infight leads to their tragic downfall.

Read in class:

[How to Date a Brown Girl \(Black Girl, White Girl, or Halfie\)](#) by **Junot Diaz**, Dominican writer, won the Pulitzer Prize and it now a part of the literary establishment. His *persona* and self-described alter-ego “Yunior” appears in other stories and novels, but here in this debut story as a young adult/ teenage male and then later as a serial cheating man who loses the love of his life.

We will read it and listed to the author’s read on This American Life:

<https://www.thisamericanlife.org/94/how-to/act-two-2>

What kind of character is Yunior, flat or round?

I myself am not into Yunior. Do men and women respond differently to his character?

I have read or skimmed other JD’s novels. His men and women strike me as stereotypes, often selfish and mean. Women just want to use men, men just want to use women, there is ugliness and deceit, and there is no respite from poverty (the meaning of the title *Drown*). It may be real, but need more beauty and goodness in my world.

Mexican American writer **Dagoberto Gilb**’s work is also about poverty and struggle, and is brutally real (brutal realism), but his work is sweet. I put his story “Shout” in your folder. There is hardship, manual labor, stress, but there is also dignity, love, family, honor, pride and connection. They have dignity despite their undignified circumstances. We tend to like and respect his main characters because there is a basic goodness to them even if the world in which they live is grim. He writes extensively about the Mexican American immigrant experience in the American Southwest.

Junot (character is from the Dominican Republic and lives in the NE) vs Gilb’s protagonists in two stories would make a good compare and contrast.

**Connection between “character” and ethnic identity in many immigrant and minority writers.**

(Criticism sometimes directed at minority / immigrant writers: *Why must you always write about you? If you’ve read one book, you’ve read them all. . .* )

**Fine line between authenticity and stereotype.** Broken English, dialect.

**Fine line between authenticity / edgy/ “real world” / gritty and outright vulgarity.** Overuse of F and S is a plague.

How is globalization impacting identity and characters?

One writer’s desire to escape to the West, to lose her Chinese identity and past.

**Xu Xi**, “Famine,” 2004. (She goes by the name “Sussy.”)

I also put into the folder her essay “Why I Stopped Being Chinese.”

Many artists can probably relate to the sentiment, Why I stopped being \_\_\_\_\_. They do not want to be reduced to a cliché, but at the same time don’t want to completely lose that thing

	<p>which makes them unique.</p> <p><b>ZZ Packer</b>, AA writer who is literary rock star. Short story collection <i>Drinking Coffee Elsewhere</i>.</p> <p><b>Characters in Packer’s short stories often obtain some insight into either themselves or about reality. She says that she <a href="#">tries to make her characters round</a>.</b></p> <p>Some growth occurs. Look out for it.</p> <p>Please read and be prepared to discuss: Xu Xi’s “Famine.”</p> <p>Then ZZ Packer’s “Geese.”</p>
<p><b>Weeks 6-8</b></p> <p><b>Oct. 3-5</b></p> <p><b>Setting.</b></p> <p><b>Setting.</b></p> <p><b>Symbolism.</b></p>	<p><b>Writing Assignment #2</b></p> <p><b>Setting.</b></p> <p>Setting is the context in which the story occurs.</p> <p>“You’ve got one page—one line, really—to excite and intrigue the reader. To do otherwise is like showing up for a date in a t-shirt and sneakers. If you don’t look great and seem like someone worth getting to know, the rest of the date will be an uphill battle.” – Z.Z. Packer</p> <p>Poems/Stories for Discussion:</p> <p>Z. Z. Packer, “Geese,” 2003.</p> <p><i>How does setting impact the story?</i></p> <p>Why do you think the story occurs in a foreign country (Japan) rather than the US?</p> <p>-----</p> <p>“Symbolism and Figurative Language” -- <b>Symbolism</b> is the practice or art of using an object or a word to represent an abstract idea. An action, person, place, word, or object can all have a <b>symbolic meaning</b>. When an author wants to suggest a certain mood or emotion, he can also use <b>symbolism</b> to hint at it, rather than just blatantly saying it.</p> <p>What do the Geese symbolize in the story?</p>
<p><b>Week 8</b></p> <p><b>Oct. 10-12</b></p>	<p>Setting is often also a very important part of the appeal of historic fiction or science fiction.</p> <p>In science fiction, the author tries to create fictive worlds which might follow different rules than the ones which govern our society. It is interesting to speculate about changes to current society based on altering one or more rules or the introduction of new technology.</p> <p>-----</p> <p>Ted Chiang is a sci fi and science writer whose approach is often to take some plausible aspect of new technology, physics, math, AI or scientific investigation and write a story around it. He has been widely anthologized. His “Story of Your Life” (quite long for a short story) was the basis for the movie, <i>Arrival</i>. I will say he is a very “in your head” author, in that his stories are often completely conceptual or idea-driven, not so much character-driven.</p> <p>We will read Ted Chiang.</p> <p>I’m thinking of <a href="#">Liking What You See: A Documentary</a>. It is about how beauty biases us, and treating “lookism” as a form of discrimination.</p>

<p><b>Week 9</b>  <b>Oct. 17-19</b></p>	<p>Black Sci-Fi</p> <p>Genre known as “Speculative futures” / Afro-futurism</p> <p>Octavia Butler’s “Bloodchild”</p> <p>Writing Assignment #2 Due</p> <p>Writing Assignment #3 Assigned</p> <p>Mid-term Grades Assessed</p>
<p><b>Week 10</b>  <b>Understanding Poetry</b>  <b>Oct. 31-Nov 2</b></p>	<p><i>What is poetry? What are the elements of poetry?</i></p> <p>Read: “Defining Poetry” p 754 “The Elements of Poetry” p165-166</p> <p>See Poetry Handout--Blackboard</p> <p>Discussion of Terrance Hayes and a selection of other contemporary poets. Here are links to some poems by Hayes in our databases. My favorite, <a href="#">Bob Ross Paints Your Portrait</a>. (We may go over this in class to see if you think there is some deeper meaning to it. I’m not sure I get it.) Also, <a href="#">A House is Not a Home</a>. I do not get this one at all: <a href="#">Do Not Put Your Head Under Your Arm</a>. Why can’t I PMHUMA? Please help me to understand! Podcasts and poems from <a href="#">American Sonnets from my Future Assassin</a> can be found here at the <a href="#">Poetry Foundation</a> and <a href="#">here</a> in <i>The American Poetry Review</i>.</p> <p>“The Golden Shovel” by Hayes. An analysis. Written after Gwendolyn Brooks’ “We Real Cool.”</p>
<p><b>Week 11</b>  <b>Understanding Poetry</b>  <b>Nov. 7-9</b></p>	<p>A selection of the top American poets of today, including Billy Collins.</p>
<p><b>Week 12</b>  <b>Nov 14-16</b></p>	<p>“Point of View ” p147-148 (AAL)--<b>Point of view</b> refers to who is telling or narrating a story. A story can be told in three different ways: first person, second person, and third person. Writers use point of view to express the personal emotions of either themselves or their characters. The point of view of a story is how the writer wants to convey the experience to the reader.</p> <p>“<b>Unreliable narrators</b>” are often characters who are outsiders describing events with which they may not be familiar or understand. A story told through eyes of an autistic boy, <i>Curious Incident of the Dog in the Nighttime</i>.</p> <p>Stories for Discussion:</p> <p>Charlotte Perkins Gilman, “The Yellow Wallpaper,” p234 (AAL) Borges, “The House of Asterion.”</p>

**Course Syllabus**

	<p>I will propose other stories and let the class choose.</p> <p>--Teaching the Counterargument//Using Counterarguments and Refutations to Build Literary Analysis Essays.</p> <p>A great strategy if you do not know what to write about is to read some lit crit and react to an article someone has written about a work!</p> <p><b>Figurative language</b> is to a writer what a paintbrush is to an artist. That is, you can use it to take something simple or flat and transform it into something multi-dimensional. Figurative language has the ability to be more impactful than literal writing; it can expand readers' interpretations and broaden their imaginings.)</p> <p>Read: p166-168</p>
<b>Week 13</b> <b>Nov. 21-23</b>	TBA
<b>Week 14</b> <b>Nov. 28-30</b>	<p>Writing Assignment #3 Due</p> <p>Students can present their papers.</p>
<b>Week 15</b>	<p>Review for the Final Exam</p> <p>Students can present their papers.</p>
<b>Week 16</b>	Final Examinations