

# Course Policies and Requirements for Analysis & Interpretation

Professor:  
Jack Peters

Course:  
English 3000, Section 002  
314 Language 9:30-10:50 a.m. TTH

Texts:  
*The Norton Introduction to Literature* (15<sup>th</sup> ed.)  
Various handouts on canvas

*Heart of Darkness* by Joseph Conrad (Broadview)

Office:  
115 Auditorium

Office Telephone:  
565-2679

Office Hours:  
11:30 a.m.-12:30 p.m. MW, by appointment,  
or pretty much anytime I'm in my office

E-mail:  
jpeters@unt.edu

## Course Requirements:

The requirements for this course are as follows: the completion of 3 term papers, 3 exams (each worth 15% of your final grade), and reading quizzes, worth a total of 10% of your final grade. I will drop the lowest quiz score. There will be 1 make-up quiz for those who miss a quiz as a result of excused absences.

## Course Subject Matter:

This course will be an introduction to reading and writing about literature. We will consider the 3 primary literary genres: fiction, poetry, and drama. We will focus on close readings of the texts as well as looking at literary form and conventions for each genre. The goal of this class is for you to gain a greater appreciation of literature, be able to analyze and interpret it, as well as learn how to read literature and write about it.

## Course Policies:

**Attendance/Promptness:** You are allowed 3 unexcused absences without penalty. You can use these absences for any reason, but use them wisely. Their purpose is to allow you to miss class if something important comes up that does not constitute an excused absence. Illness/pregnancy, family emergency (e.g., death in the family, etc.), observance of religious holidays, military service, and university-excused absences (i.e., participation in intercollegiate athletic events, etc.) are the only reasons for excused absences; all excused absences are subject to my judgment and require documentation on your part. You also must attend at least 75% of a class to get credit for attending that day. If you have 3 unexcused absences, I will drop your final grade for the class by 3%, and I will drop your final grade for the class by an additional 2% for every unexcused absence after that. If you miss more than 10 classes, depending upon the circumstances, I may ask you either to drop the class or take an incomplete (this latter only in the case of excused absences). I will pass around a roll each day for you to sign your name. It is your responsibility to sign these rolls. If you don't sign the roll and I don't remember that you were in class, then I will assume you were absent on that day. Even though you have 3 unexcused absences to work with, you should try not to miss class except when necessary, because it will be to your benefit to attend class, since much of the material appearing on the exams will be covered in class. As a result, students who chronically miss class generally don't do very well in the course. Although I have no standard tardiness policy, if you are chronically late (in my judgment), I may count a certain number of tardy days as an unexcused absence. Also, reading quizzes are usually given during the first 10 minutes of class, and so if you arrive late you may miss a quiz. Quizzes missed because of tardiness cannot be made up unless the tardiness is a result of a good, documented reason (essentially that same as those that constitute an excused absence). In addition, whether you're present or absent, you're responsible for all material we cover in class, including any changes in due dates, policies, or reading assignments. So make sure you check the notes of other students for any classes you miss.

*Late Papers:* I expect term papers to be turned in on the day they are due via Canvas; nevertheless, you have a grace period for each paper. The dates are listed on the Daily Schedule. If you turn in the paper before the end of the grace period, there is no penalty. If for any reason it comes in any time after the grace period ends (even a minute or two), I'll deduct 5% off the grade for the term paper. In addition, I'll deduct 5% for each day thereafter that your paper is not turned in. If you have trouble turning in your paper via Canvas, you can email it to me, and I will consider it turned at the time it shows up in my inbox. However, I will ask you to also turn your paper in via Canvas once it is available again. The only exception to this late paper policy is in the extremely rare case when it is impossible, because of an excused absence, to turn in the paper on the due date or during the grace period. Otherwise, there are no extensions beyond the grace period. If a paper is late for an extended period, I may limit the penalty somewhat.

*Grading Criteria for Papers:* The primary criteria for grading term papers will be content and presentation. I weigh the content somewhat more heavily than the presentation, but both are important, and I will expect you to be responsible for the rules of grammar, punctuation, and usage you learned in Freshman English or elsewhere. The papers should be about 3-4 pages long, but a little more or less doesn't matter to me. Just make sure you adequately cover the material if it's short or that there isn't unnecessary information if it's long. I do not scale paper grades.

*Accommodations:* In accordance with the terms and spirit of the Americans with Disabilities Act and Section 504, Rehabilitation Act, I cooperate with the Office of Disability Accommodation to make reasonable accommodations for you if you qualify as a student with disabilities. Please register with ODA, and present your written request to me by about the 4<sup>th</sup> class day.

**Texts, Essays, Exams, Grades, Etc.:**

*Texts and Readings:* The texts should be on sale at the student bookstore. I have also placed copies of the books on two-hour reserve in the library in case you don't have immediate access to the books (although the copies on reserve may be different editions if the library does not own the most current edition). You should read ahead for any heavier reading periods.

*Exams:* Each exam will only cover material discussed during the preceding unit. You will be expected to be familiar with important terminology and to demonstrate your analytical and interpretive skills. If necessary, I scale exam grades, I do not give early or late exams except in extremely unusual circumstances..

*Reading Quizzes:* The purpose of reading quizzes is to determine whether you have read the material, not necessarily whether you have understood the material. As a result, if you have read the material carefully, you should do well on the quizzes, even if you have not fully understood it, but if you have not read you will probably not do well. Quizzes will usually be given during the first 10 minutes of the class. I do not scale quiz scores.

*Final Grades:* Your final class grade will be calculated based on the percentages noted earlier. I use standard percentages for grades (0% - 59.4% = F; 59.5% - 69.4% = D; 69.5% - 79.4% = C; 79.5% - 89.4% = B; 89.5% - 100% = A). If necessary, I scale final grades, either by lowering the standards for a single grade or multiple grades or by scaling the entire class, depending on the type of scale required in a particular situation. There are no extra credit assignments in this course.

**Plagiarism and Cheating:**

Finally, if you plagiarize a paper or cheat on an exam or quiz, you will receive the maximum penalty allowed to me, and I'll report you to university standards for disciplinary action, regardless of your class standing. The use of generative AI writing tools (such as ChatGPT, GrammarlyGO, GPT-3, GPT-4, BERT, or others) is prohibited in this class. Assignments for the course have been designed to help you develop as a writer without the use of these technologies. You will generate ideas, read, revise, and write on your own and/or in consultation with peers, me, or Writing Center tutors, and you will not use AI at any stage of your writing process. You are the author of your work for the course and authorship means you take responsibility for your words and claims. Any use of AI technologies in your work will be considered an violation of UNT's academic integrity policy and addressed accordingly.

## Daily Schedule (Tentative)

- August 19: Course Introduction.
- August 21: Chapter 1 – Fiction: Reading, Responding, Writing, pp. 16-27; Kate Chopin, “The Story of an Hour,” (pp. 605-07).
- August 26: Chapter 2 – Plot, pp. 87-94; William Faulkner, “A Rose for Emily,” (pp. 728-35); Bharati Mukherjee, “The Management of Grief,” (pp. 482-95).
- August 28: Chapter 3 – Narration and Point of View, pp. 189-92; Edgar Allan Poe, “The Cask of Amontillado,” handout on Canvas; Eudora Welty, “Why I Live at the P.O.,” (pp. 760-68).
- September 2: Chapter 4 – Character, pp. 255-62; William Faulkner, “Barn Burning,” (pp. 142-55); John Updike, “A & P,” handout on Canvas.
- September 4: Chapter 5 – Setting, pp. 328-31; James Joyce, “Araby,” (pp. 332-36); Ernest Hemingway, “Hills Like White Elephants,” (pp. 735-39).
- September 9: Chapter 6 – Symbol and Figurative Language, pp. 399-404; Nathaniel Hawthorne, “The Birthmark,” (pp. 404-16); Charlotte Perkins Gilman, “The Yellow Wallpaper,” (pp. 607-18).
- September 11: Chapter 7 – Theme, pp. 446-50; Ambrose Bierce, “An Occurrence at Owl Creek Bridge,” handout on Canvas; Flannery O’Connor, “A Good Man Is Hard to Find,” (pp. 520-30).
- September 16: Longer Fiction: Joseph Conrad, *Heart of Darkness*, parts 1 & 2; First call for Informal Proposal for Fiction paper.
- September 18: Conrad, *Heart of Darkness*, part 3.
- September 23: Fiction Exam; Last Day to turn in Informal Proposal for Fiction paper.
- September 25: Fiction Rough Draft and Final Draft Due; Chapter 11 – Poetry: Reading, Responding, Writing, pp. 770-96; replace “In Quarantine, I Reflect on the Death of Ophelia” by Eliza Gonzalez with “Stopping by Woods on a Snowy Evening” by Robert Frost (p. 1223); replace “The Sky is Low – The Clouds Are Mean” by Emily Dickinson (p. 766) with “In a Station at the Metro” by Ezra Pound (p. 1028); skip “A Letter from Phillis Wheatley” by Robert Hayden (pp. 787-78); add “Ars Poetica” by Archibald MacLeish (p. 804); add “Poetry” by Marianne Moore (pp. 805-06).
- September 30: Grace Period for Fiction Rough Draft and Final Draft ends at 11:59 p.m.; Chapter 12 – Speaker: Whose Voice Do We Hear?, pp. 810-16; replace “Hard Rock Returns to Prison from the Hospital for the Criminal Insane” by Etheridge Knight (pp. 810-11) with “Disabled” by Wilfred Owen (handout on Canvas); replace “Hades Welcomes His Young Bride” by A. E. Stallings (pp. 812-13) with “Ulysses” by Alfred, Lord Tennyson (pp. 1252-54); replace “Indian Boarding School: The Runaways” (pp. 814-15) with the two poems “The Chimney Sweeper” poems by William Blake, (handout on Canvas); replace “She dwelt among untrodden ways” by William Wordsworth (p. 815) with “The River-Merchant’s Wife: A Letter” by Ezra Pound (handout on Canvas).
- October 2: Chapter 13 – Situation and Setting: What Happens? Where? When?, pp. 840-56; replace “Humanity 101” by Denise Duhamel (pp. 842-43) with “Sailing to Byzantium” by W. B. Yeats (pp. 1256-57); skip “Sci-Fi” by Tracy K. Smith (pp. 843-44); skip “I Invite my Parents to a Dinner

Party" by Chen Chen (pp. 849-51); replace "Say Thank You Say I'm Sorry" by Jericho Brown (pp. 846-47) with "On Yom Kippur in 1967 . . ." by Yehuda Amichai (pp. 862-63); skip "Persimmons" by Li-Young Lee pp. 847-49); skip "I invite My Parents to a Dinner Party" (pp. 849-51; "The Flea" by John Donne (pp. 853-54); skip "The Sun Rising" by John Donne (pp. 856-57); add "Lemon Dirge" by Takamura Kotaro (handout on Canvas).

- October 7: Chapter 14 – Theme and Tone, pp. 875-78; replace Down to My Elbows" by José Olivarez (p. 878) with "I heard a Fly buzz – when I dies –" by Emily Dickinson (p. 1082); replace "On Writing" by Adrienne Su (pp. 880) with "Stop all the clocks, cut off the telephone" by W. H. Auden (handout on Canvas); add "The Mouse's Petition" by Anna Laetitia Barbauld (pp. 881-82); add "To Autumn" by John Keats (p. 1229); add "Musée des Beaux Arts" by W. H. Auden (handout on Canvas).
- October 9: Chapter 15 – Language: Word Choice and Order, pp. 901-06; replace "Leaving" by Yi-Young Lee (p. 902) with "God's Grandeur" by Gerard Manley Hopkins (p. 1226); skip "Internet" by Greg Williamson (pp. 902-03) replace "My Therapist Wants to Know about My Relationship to Work" by Tiana Clark (pp. 906-07) with "Pied Beauty" by Gerard Manley Hopkins (pp. 908-09); add "The Red Wheelbarrow" by William Carlos Williams (p. 909); add "The Lamb" by William Blake (pp. 1216-17); add "The Tyger" by William Blake (pp. 1217-18)..
- October 14: Chapter 16 – Visual Imagery and Figures of Speech, pp. 916-23; skip "Dandelion Insomnia" by Ada Limón (pp. 917-18); replace "My Love for You Is So Embarrassingly" by Todd Boss (pp. 918-19) with "Anecdote of a Jar" by Wallace Stevens (p. 1252); replace "Immigrants in Our Own Land" by Jimmy Santiago Baca (pp. 920-21) with "A Valediction: Forbidding Mourning" by John Donne (pp. 1220-21); add "Batter my heart, three-personed God" by John Donne (p. 927).
- October 16: Chapter 17 – Symbol, pp. 933-39; add "The Road Not Taken" by Robert Frost (pp. 941-42); add "The Second Coming" by W. B. Yeats (p. 943). Chapter 18 – The Sound of Poetry, pp. 948-62; add "A Noiseless Patient Spider" by Walt Whitman (p. 965).
- October 21 Chapter 19 – Internal Structure, pp. 980-87; replace "Sonrisas" by Pat Mora (pp. 980-81) with "Ode to the West Wind" by Percy Bysshe Shelley (pp. 987-89); replace "Blackberry Eathing" by Galway Kinnell (p. 982) with "Spring and Fall" by Gerard Manley Hopkins (p. 1226); replace "The Victims" by Sharon Olds (p. 985) with "Church Going" by Philip Larkin (pp. 989-90); First call for Informal Proposal for Poetry
- October 23: Chapter 20 – External Form, pp. 997-1009; skip "Sestina" by Elizabeth Bishop (pp. 1002-03); skip "Sestine: Like" by A. E. Stallings (pp. 1003-04); skip "Abecedarian Requiring Further Examination of Anglikan Seraphym Subjugation of a Wild Indian Reservation" by Natalie Diaz (pp. 1004-05); skip "Acrobatic" by Evie Shockley (pp. 1005-06); skip "L(a)" by e. e. cummings (p. 1006); skip "Portrait with Stiff Upper Lip" by Justin Phillip Reed (p. 1010); add "Design" by Robert Frost (handout on Canvas); add "My mistress' eyes are nothing like the sun" by William Shakespeare (p. 1015).
- October 28: Poetry Exam; Last Day to turn in Informal Proposal for Poetry paper.
- October 30: Poetry Rough Draft and Final Draft Due; Chapter 24 – Drama: Reading, Responding, Writing, pp. 1280-94.
- November 4: Chapter 25 – Elements of Drama, pp. 1307-17; Sophocles, *Oedipus the King* pp. 1880-1927; Grace Period for Poetry Rough Draft and Final Draft ends at 11:59 p.m..
- November 6: Sophocles, *Oedipus the King*, continued.

- November 11: Henrik Ibsen, *A Doll House*, pp. 1765-1814.
- November 13: Ibsen, *A Doll House*, continued.
- November 18: Oscar Wilde, *The Importance of Being Earnest*, pp. 1928-72; First call for Informal Proposal for Drama paper
- November 20: Wilde, *The Importance of Being Earnest*, continued.
- November 25: No Class, Thanksgiving holiday.
- November 27: No Class, Thanksgiving holiday.
- December 2: Wilde, *The Importance of Being Earnest*, continued; Last Day to turn in Informal Proposal for Drama paper; Course conclusion.
- December 4: Reading Day; Drama Exam; Drama Rough Draft and Final Draft Due.
- December 9: Grace Period for Drama Rough Draft and Final Draft Ends at 11:59 p.m.
- December 15: Deadline for Turning in Late Papers is 2:00 p.m.