Instructor: April Williams  
E-mail: anwilli7@uncg.edu  
Office Mailbox: MHRA 3317  
Office: MHRA 3210E  
Office Hours: R 12:15-2:15 p.m. or by appointment  

Class Days & Time: TR 11:00 a.m.-12:15 p.m.  
Classroom: MHRA 2209

“[Readers] come to see themselves differently by gazing outward rather than inward, by deciphering ink marks on a page. […] The moment of self-consciousness, of individual insight, is simultaneously a social diagnosis and an ethical judgment; a response to a work of art interweaves personal and public worlds; the desire for knowledge and the demand for acknowledgement are folded together.”

–Rita Felski, The Uses of Literature

“I believe that one of the principle ways in which we acquire, hold, and digest information is via narrative. […] Narrative is radical, creating us at the very moment it is being created.”

–Toni Morrison, 1993 Nobel Prize Lecture

These quotes inspire me, because they help me think about some of the crucial questions that will guide this course: Why do we read? What do we get out of it? What is “narrative” and why is it worth studying? Why are we so drawn to stories about real and imagined people? What are the different ways we read, and how can we develop and hone our interpretive reading skills of different kinds of narrative—both for personal fulfillment and for success in this course? These questions will serve as our jumping off point for the semester, but then you as readers will discover and share new questions that we will explore together through discussion, writing, and individual reflection. We will read narratives from a variety of genres (essays, short stories, poetry, novels, and drama), from a wide time period (nineteenth-, twentieth-, and twenty-first century).

Required Texts
(Note: Texts are formatted here in MLA style, not in the order they appear on the schedule.)


Blackboard readings – I post many of our readings on Blackboard so that you don’t have to buy more books than are necessary. You, in turn, are responsible for bringing hard copies of everything to class, with the exception of Wharton’s Summer. Printing in the library costs $0.03 per page.

Last updated 1/15/15
Failure to bring hard copies of our readings will negatively impact your participation grade and I reserve the right to count you absent for the day. We cannot commit these narratives to memory, so you must bring them with you to engage fully with the material in class.

**The Day-to-Day Stuff**

**What You Need to Bring to Class Every Day**
- **Lenses**
- Our readings—hard copies of everything (books and Blackboard)
- Loose-leaf paper and your favorite writing utensil (for quizzes and in-class work)
- Your journal (see “Informal Writing/Journal” below for more details)

**Check E-mail Daily!**
You must also check your UNCG e-mail every day (even on days we don’t meet), since I will frequently send important and time-sensitive announcements via e-mail and Blackboard.

**Attendance**
Per English Department policy, you are allowed three absences without grade penalty, and I do not differentiate between excused and unexcused absences. After your first three absences, every additional absence will result in a one-half letter grade reduction of your final course grade. Upon your sixth absence, you will automatically fail the course. Attendance at the final exam period is included in this maximum allowance.

Just to be clear: This attendance policy does not differentiate between “excused” and “unexcused” absences; therefore, it is your responsibility to plan for absences within the policy concerning program fieldtrips, athletic events, work-related absences, advising sessions, minor illnesses, family and/or friend events, etc.

If you experience a major health problem or a family emergency, you should let me know as soon as possible and contact the Dean of Students Office (http://sa.uncg.edu/dean/, Elliott University Center 210, deanofstudents@uncg.edu, 336-334-5514) so that appropriate accommodations can be made. To e-mail the Dean of Students, provide them with your full name, your UNCG ID number, a telephone number where you can be reached, and a general description of your situation and why you would like to meet with a staff member about attendance accommodations. If your situation is urgent, you may opt for a walk-in appointment (Monday-Friday, 9 a.m.-4 p.m.) and the staff will connect you with the appropriate person as soon as possible.

You are, by state law, allowed two excused absences due to religious holidays, which do not count toward your total allowed absences. If you plan to miss class due to a religious holiday, you must notify me in writing at least 48 hours prior to the absence.

**Lateness**
I will take roll every day at the beginning of class. If you miss roll, you are late, and it is your responsibility to come see me at the end of class to make sure you’re counted as present (sending me an e-mail after class will not be accepted). Every third time you’re late will count as one absence. If you are more than twenty minutes late for a single class, you will be counted as absent.
Late Work
I do not give credit for late work; therefore, any assignment that is not submitted by the specified
deadline will receive a failing grade of zero. I do, however, accept early work; if you know you are
going to miss a class, turn in your work before it is due. Computer problems (e.g., computer crashes,
printer failure, lack of toner, etc.) do not justify a missed deadline.

Make-Up Exams
You must be present on exam days to take the tests. I do not offer make-up exams except in the
event of extreme emergency circumstances. If an emergency arises, you should contact me as soon
as you are able, as well as contact the Dean of Students Office. See the “Attendance” section for
more details.

E-mail: My e-mail address is anwilli7@uncg.edu. If you e-mail me, you can expect a reply within 24-
48 hours, excluding weekends and university holidays. If you do not receive a response within 48
hours, I may not have received your message, so please e-mail me again, mention it to me during
class, or stop by my office hours. I expect you to write e-mails that are clear and professional,
meaning they should include a salutation, clearly articulated questions and comments, and your
name. (Remember, you’re sending me an e-mail, not a text.) Because we only meet twice a week, I
will also frequently communicate with you via e-mail, so check your e-mail daily and log onto
Blackboard often to see if there are any new announcements.

Office Hours: Office hours are a great opportunity for us to talk one-on-one about issues
pertaining to the course. I will be in my office (located on the third floor of MHRA, room 3210,
cubicle E) every Thursday right after class, from 12:15 to 2:15 p.m. If that time does not work with
your schedule, just send me an e-mail or talk to me during class and we will find a time that works
for us to meet.

Other Very Important Policies

Academic Integrity
UNCG’s Academic Integrity Policy states, “Academic integrity is founded upon and encompasses
the following five values: honesty, trust, fairness, respect, and responsibility. Violations include, for
example, cheating, plagiarism, misuse of academic resources, falsification, and facilitating academic
dishonesty. If knowledge is to be gained and properly evaluated, it must be pursued under
conditions free from dishonesty. Deceit and misrepresentations are incompatible with the
fundamental activity of this academic institution and shall not be tolerated.”

To ensure that you understand the university’s policy on academic integrity, review the guidelines
and list of violations at http://academicintegrity.uncg.edu. I expect you to abide by the Academic
Integrity Policy. Incidents of cheating and plagiarism are reported to the Dean of Students, and
sanctions are aligned with the policies at http://sa.uncg.edu/dean/academic-
integrity/violation/plagiarism/.

Just so we’re clear: Plagiarism means presenting someone else’s thoughts, ideas, or words as your
own, or trying to submit work you’ve done for another class in place of original work for this
course. If you use an idea that’s not yours, give credit where it is deserved by citing your source—whether it’s another writer, a website, a movie you saw, a Tweet you read, whatever. If you use something word for word (even if it’s just a phrase), use quotation marks in addition to citing your source. If you have any doubts about whether you’re plagiarizing, cite the source anyway, just to be safe. UNCG faculty have discretion in assigning any grade-related sanction for plagiarism, and I take plagiarism very seriously. Any instance of plagiarism will result in a grade of zero for the assignment and may result in failure of the course, depending on the violation. A second offense of any kind, including plagiarizing, falsifying information, or cheating, will result in automatic failure of the course.

Accommodations
Students with documentation of special needs should arrange to see me about accommodations as soon as possible. If you believe you could benefit from accommodations, you must first register with the Office of Accessibility Resources and Services (OARS) on campus before such accommodations can be made. OARS is located on the second floor of the Elliott University Center (EUC), in Suite 215, and is open from 8 a.m. to 5 p.m., Monday through Friday. You can also contact OARs at 336-334-5440 and oars@uncg.edu.

Laptops, Tablets, e-Readers, etc.
No laptop computers, tablets, e-readers (Kindles, nooks, etc.), or other Internet-enabled devices may be used in class. You must print out all Blackboard readings and bring hard copies to class rather than accessing them online during class. Exceptions to this policy will be made only in cases where there is documented evidence of the need for an accommodation. If you have such documentation, please share it with me at the beginning of the semester.

Cell Phones and iPods
All cell phones, smart phones, and iPods should be turned off completely and put away in your bag before class begins. If you foresee an emergency that will require you to access your cell phone, you must notify me at the beginning of class and I will use my discretion. The first time the electronics policy is violated (such as a phone ringing during class or a student is caught text messaging or online), you will be given a warning. The second and any subsequent times, you will be counted absent for the day.

Disruptive Behavior
To ensure our classroom is a respectful environment for the exchange of ideas, I retain the right to withdraw students from my course for behavior that I deem disruptive to learning, based on the university’s “Disruptive Behavior in the Classroom Policy” and the “Student Code of Conduct.” To ensure that you understand the university’s policies on disruptive behavior, review the information provided at the following links: http://sa.uncg.edu/handbook/wp-content/uploads/disruptive_policy.pdf and http://sa.uncg.edu/handbook/student-code-of-conduct/.
Student Learning Outcomes (SLOs) for the GLT Marker

These are the student learning outcomes that will drive our work in this course:

1. Demonstrate the reading skill required for the student of literary texts. (LG3)
2. Identify and/or describe some of the varied characteristics of literary texts. (LG3)
3. Demonstrate orally, in writing, or by some other means, a fundamental ability to use some of the techniques and/or methods of literary analysis. (LG1 and LG3)
4. Identify and/or describe some of the various social, historical, cultural, and/or theoretical contexts in which literary texts have been written and interpreted. (LG3)

Those SLOs labeled “(LG3)” relate to UNCG’s Learning Goal #3 for General Education, which says students will “[d]escribe, interpret, and evaluate the ideas, events, and expressive traditions that have shaped collective and individual human experience through inquiry and analysis in the diverse disciplines of the humanities, religions, languages, histories, and the arts” (http://uncg.smartcatalogiq.com/en/2014-2015/Undergraduate-Bulletin/University-Requirements/General-Education-Program).

In addition, English 105 is designed to address Learning Goal #1 (LG1) in the UNCG General Education Program. This is the ability to “think critically, communicate effectively, and develop appropriate fundamental skills in quantitative and information literacies” (http://uncg.smartcatalogiq.com/en/2014-2015/Undergraduate-Bulletin/University-Requirements/General-Education-Program).

My Personal Learning Outcomes for ENG 105

In addition to SLOs listed above, which are taken verbatim from the university handbook, my own goals and hopes for your learning experience will guide our work in this course. My objectives are that ENG 105 will help you…

- Become more engaged readers
- Gain a better understanding of the components and importance of narrative
- Be able to ask difficult, thought-provoking questions
- Attempt to answer those difficult, thought-provoking questions
- Learn something about yourself, about other people, about the world

Grading and Evaluation

Grading Scale: I use the full range of grades from A to F (including plusses and minuses), in keeping with university grading policies. Your final course grade will be based on the components outlined in this syllabus that make up our work for the semester. UNCG defines an A as excellent, a B as good, a C as average, a D as the lowest passing grade, and an F as a failing grade. In adherence to this scale, you should understand that a C means you successfully met the requirements of the course, not that you did poorly, which would be indicated by either a D or an F. Likewise, an A or B indicates that you exceeded course requirements.
A = 93-100  B– = 80-82  D+ = 67-69
A– = 90-92  C+ = 77-79  D = 63-66
B+ = 87-89  C = 73-76  D– = 60-62
B = 83-86  C– = 70-72  F = ≤59

If you would like to visit with me about a particular grade from an assignment or assessment, our conference must be at least 48 hours after you receive the grade. I will not meet with you unless you email me a two-page, in-depth response (in MLA format) at least 24 hours prior to our meeting that respectfully discusses your concerns over the assignment’s grade in question.

**Evaluation:** Your grade for this course will be determined as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midterm</td>
<td>20%</td>
</tr>
<tr>
<td>Final</td>
<td>20%</td>
</tr>
<tr>
<td>Reading Quizzes</td>
<td>20%</td>
</tr>
<tr>
<td>Participation</td>
<td>15%</td>
</tr>
<tr>
<td>Formal Essay</td>
<td>15%</td>
</tr>
<tr>
<td>Informal Writing/Journal</td>
<td>10%</td>
</tr>
</tbody>
</table>

**Midterm (SLOs 1, 2, 3, and 4)**
Our midterm will cover some of the key concepts for the study of narrative literature that we have covered thus far. It will require you to demonstrate your understanding of narrative as well as your close reading and analytical skills. The format will likely include quote identifications (answers must include both the author’s full name and the full title of the text from which the quote is excerpted) as well as essay questions; however, I reserve the right to alter this format based on how the class progresses. I will provide definitive instruction regarding the midterm’s specific requirements in the weeks leading up to the test date.

**Final (SLOs, 1, 2, 3, and 4)**
The final will be similar to the midterm but more comprehensive. It is likely to include quote identifications, questions related to content of the course (particularly literary and narrative terms as they apply to the texts we have read), and essay questions. As with the midterm, I will provide more specific information to help you prepare in the weeks leading up to the exam day.

**Reading Quizzes (SLOs, 1, 2, 3, and 4)**
Because this is a discussion-based course, it is crucial that you do the readings to be able to contribute thoughtfully to the class’s exchange of ideas. I give quizzes to offer you some extra incentive to keep reading carefully throughout the semester. If you’re doing the reading, the quizzes should be an easy way to keep your grade up.

**Participation (SLOs 1, 2, and 3)**
We are a large group for a literature course, but it is my goal to hear from everyone and it should be yours, too. Small group discussion and informal writing will help make sure you have an opportunity to explore your ideas and practice the questions and insights you want to share with the entire class. Your participation grade is the logical counterpart to your quiz and informal writing grade—just as it is crucial that you do the reading and thinking, you have to put this preparation to use by sharing your ideas and contributing to our work together as a class. If you are concerned about speaking in
front of other people and the effect it may have on your participation grade, please come talk with me at the beginning of the semester. I will use the following rubric to assign participation grades:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent contributions to class discussion; always volunteers; enthusiastically engages with the course readings and concepts (both in class and in his or her writing), while also introducing relevant independent insights; demonstrates enthusiasm and takes initiative, particularly during group activities.</td>
</tr>
<tr>
<td>B</td>
<td>Good contributions to class discussion; consistently volunteers; engages with the course readings and concepts; demonstrates a positive attitude and makes meaningful contributions, particularly during group activities.</td>
</tr>
<tr>
<td>C</td>
<td>Fair contributions to class discussion; occasionally volunteers; sometimes engages with the course readings and concepts; demonstrates a fairly positive attitude and makes sporadic contributions during group activities.</td>
</tr>
<tr>
<td>D</td>
<td>Inconsistent contributions to class discussion; rarely volunteers; only engages with the course readings and concepts on a shallow or surface level; demonstrates reluctance or indifference when prompted to contribute to the discussion and makes little to no contribution during group activities.</td>
</tr>
<tr>
<td>F</td>
<td>No contributions to class discussions; never volunteers, or does not respond when prompted; little evidence of reading the assignments (this can include not buying or printing the course texts or not making up missed material); demonstrates indifference or potential hostility to discussion; makes irrelevant, distracting, or no contributions to group activities.</td>
</tr>
</tbody>
</table>

*Formal Essay* (SLOs 1, 2, 3, 4)

As *Lenses* tells us, to read is to write, and an important part of the reading process for this course is putting your observations into words on the page in a clear, organized way. To this end, you will be responsible for writing a five-page, thesis-driven essay on a course text of your choosing. This assignment asks you to apply the knowledge you have gained about narrative and literature to compose an interpretive argument about the text that is supported by close reading. Close reading is a habit of mind that we will develop throughout the course, and this assignment gives you an opportunity to practice this kind of reading, organize your thoughts, and dig deeply into a text that you find interesting or that you relate to in some way. The essay must be five pages (or 1700 words, whichever is greater), double-spaced with one-inch margins, in 12-point Times New Roman font, and formatted in MLA style. A detailed assignment sheet with more information will be available on Blackboard in the weeks leading up to the essay’s due date.

*Informal Writing/Journal* (SLOs 1, 2, 3, and 4)

I believe writing helps us explore our ideas about the things we read in a crucial and unique way; therefore, I will incorporate a number of low-stakes, short writing assignments throughout our course. By low-stakes, I mean that if you engage with the prompt and just write, you will get an A for this portion of your final grade. With these assignments, I’m not looking for impressive ideas, grammatical correctness, perfect spelling, or literary language (though you’re certainly welcome to try out the language of the course in your writing). Instead, I’m looking for engagement—does it seem like you’re taking the prompt seriously and giving it a good effort. I will not take these writings up every time I assign one (sometimes it will be in class, sometimes for homework); instead, I ask that you keep a journal of all your informal writing that I will read periodically throughout the semester. I recommend that you either use a bound notebook with pages you can tear out (in case there is an entry you would like to keep private) or use loose notebook paper that you collect in a three-prong paper notebook (no three-ring binders will be accepted!).

Last updated 1/15/15
Additional Resources

Writing Center
http://www.uncg.edu/eng/writingcenter/
MHRA 3211, askthewc@uncg.edu, 336-334-3125

Speaking Center
http://speakingcenter.uncg.edu/about/index.php
MHRA 3211, 336-256-1346

Digital ACT Studio
http://digitalactstudio.uncg.edu
Digital Media Commons (lower level of Jackson Library), 336-256-1381

Learning Assistance Center
http://success.uncg.edu/lac
McIver Hall, rooms 101-104, and 150, lac@uncg.edu, 336-334-3878

Dean of Students Office
http://sa.uncg.edu/dean/
Elliott University Center (EUC) 210, deanofstudents@uncg.edu, 336-334-5514

Office of Accessibility Resources and Services (OARS)
http://ods.uncg.edu
Elliott University Center (EUC) 215, oars@uncg.edu, 336-334-5440

I reserve the right to alter this syllabus as necessary.
I will inform you of any changes in writing and/or in class.

By remaining in this course, you agree to abide by all policies outlined in this syllabus.
Course Schedule

The following schedule will guide our work throughout the semester; however, it is a flexible document that I may revise as we go. If any adjustments are necessary, I will let you know in class and in writing.

BB = Blackboard reading—Print out all Blackboard readings and bring them to class.

WEEK 2  Why Narrative? What \textit{Is} Narrative?

1.20 (T):  Introductions and Syllabus  
Langston Hughes’s “Theme for English B”  
“To Read is to Write” (\textit{Lenses} 1-7)  
H. Porter Abbott’s “Narrative and Life” (BB)  
Abbott’s “Defining Narrative” (BB)

1.22 (R):  April Williams’ “Plot” (\textit{Lenses} 89-92)  
Alejo Carpentier’s “Journey Back to the Source” (BB)

WEEK 3  Whose Narrative? The Narrator and Point-of-View

1.27 (T):  Catherine Hawkin’s “Point of View” (\textit{Lenses} 109-116)  
Kristine Lee’s “Character” (\textit{Lenses} 101-108)  
Elizabeth Strout’s “A Little Burst” (BB)

1.29 (R):  John Updike’s “A & P” (BB)  
James Baldwin’s “Sonny’s Blues”

WEEK 4  Where and When? Contextualizing Narrative

2.3 (T):  Meghan McGuire’s “New Historicism” (\textit{Lenses} 171-78)  
Charlotte Perkins (Stetson) Gilman’s “The Yellow Wallpaper” (BB)  
T. S. Eliot’s “Hysteria” (\textit{Lenses} 247)

2.5 (R):  Abigail Lee’s “Setting, Atmosphere, and Mood” (\textit{Lenses} 123-28)  
Seamus Heaney’s “Digging” (BB)  
Yusef Komunyakaa’s “Facing It” (BB)

WEEK 5  Familiar Stories: Masterplot and Theme

2.10 (T):  Anne Sexton’s “Cinderella”  
Carrie Hart’s “Feminist Theory” (\textit{Lenses} 189-96)  
Kristine Lee’s “Theme” (\textit{Lenses} 101-106)

2.12 (R):  Edith Wharton’s \textit{Summer} (chapters 1-5)
WEEK 6  Narrative and the Novel
2.17 (T):  *Summer* (chapters 6-12)
2.19 (R):  *Summer* (chapters 13-18)

WEEK 7  How’s It Going So Far? Midterm Review and Assessment
2.24 (T):  Midterm Review
2.26 (R):  Midterm Exam

WEEK 8  Digging Deep: Close Reading and Formal Literary Analysis
3.3 (T):  Crystal Matey’s “Symbolism” (*Lenses* 139-52)
          Mary Wilkins Freeman’s “A New England Nun” (BB)
3.5 (R):  Formal Essay Assignment Sheet
          Donald Murray’s “The Essential Delay” (BB)
3.6 (F):  Last day to withdraw without incurring a WF (withdraw failing) grade

WEEK 9  Relax, Rest, Read Ahead, and Think About Your Papers
3.10 (T):  SPRING BREAK/No class
3.12 (R):  SPRING BREAK/No class

WEEK 10 Drama and Narrative Coherence
3.17 (T):  Tom Stoppard’s *The Real Thing* (read the entire play for today)
3.19 (R):  *The Real Thing*
          Anne Lamott’s “Shitty First Drafts” (BB)

WEEK 11 Form and Function: The Epistolary Novel
3.24 (T):  Alice Walker’s *The Color Purple* (1-110)
3.26 (R):  *The Color Purple* (111-92)

WEEK 12 Constituent and Supplementary Events
3.31 (T):  *The Color Purple* (193-294)
          Carrie Hart’s “Queer Theory” (*Lenses* 197-206)
4.2 (R):  Sir Arthur Conan Doyle’s “Scandal in Bohemia” (BB)
          “A Scandal in Belgravia” (*Sherlock* 2012 TV series; we’ll watch about 20 mins in class)
          Formal Essays Due
WEEK 13  The Author is Not the Narrator: Persona and Autobiographical Narrative

4.7 (T):  Fanny Fern’s “Hints to Young Wives,” “Sunshine and Young Mothers,” “Soliloquy of a Housemaid,” “When Men Are Sick,” “Children’s Rights,” “Hungry Husbands,” “Male Criticism on Ladies’ Books,” and “A Law More Nice Than Just” (about 12 pages of reading total) (BB)

4.9 (R):  Lucille Clifton’s “dialysis” and “donor,” Julia Alvarez’s “The Women on My Mother’s Side Were Known,” Shirley Geok-lin Lim’s “To Li Po,” Jamaica Kincaid’s “Girl” (BB)

WEEK 14  Paratext and Young Adult Narrative

4.16 (R):  *The Absolutely True Diary of a Part-Time Indian* (133-230)

WEEK 15  Putting It All Together

4.21 (T):  *The Absolutely True Diary of a Part-Time Indian*
4.23 (R):  Last Day of Class Wrap-Up and Final Exam Review

WEEK 16  Exam Week

4.28 (T):  University follows Friday schedule/No Class
4.30 (R):  Final Exam, noon to 3:00 p.m. in our usual classroom