

University English II / MUW EN 202

Course Syllabus

Second Semester: Spring, 2017

Instructor: Emma Richardson <erichardson@themsms.org>

Classroom: Hooper 107

Office: Hooper 108

Phone: 662/329-7360, ext. 8507 (office)

Office Hours: MWF 9:00 – 10:00 a.m. T 2:30 – 4:00 p.m.
2:00 – 3:00 p.m. Th 8:00 – 11:00 a.m.
1:00 – 4:00 p.m.

Tutorial: Monday 7:00 – 9:00 p.m.

Textbooks: *The Norton Anthology of English Literature* (7th ed.), vols. I and II
Pride and Prejudice (Oxford UP ed.) *Tess of the D'Urbervilles* (Oxford UP ed.)
The Little Seagull Handbook (2nd ed.)

Length of Course: One year (for University English II); one semester (for MUW EN 202)

Objectives: This course meets the Common Core State Standards for twelfth-grade language arts by addressing the following literacy outcomes:

Reading, Viewing, & Listening:

This advanced, yearlong course is a chronological and thematic survey of British literature from its beginnings in the Anglo-Saxon period to the contemporary age. In this class emphasis is given to the historical and social contexts which produced the literature and on the resulting intertext of literature and society. Expectations for student success in this course reflect the rigorous standards found in college- or university-level survey courses. The syllabus and its accompanying assignments express in detail the elevated expectations as they would satisfy university requirements.

Specifically, students will

- Read numerous texts (literary and informational works of increasing complexity and range) closely to make logical inferences, citing textual examples to support conclusions
- Determine central ideas or themes in poems, plays, stories, and novels and analyze their development through details of craft and structure, assessing their social contexts and impact on society
- Analyze non-print texts and portrayals of texts in a variety of media (e.g. video production of a play) and evaluate their interpretations of source material
- Synthesize material from informational texts with works of literature for the purpose of analyzing and evaluating claims and interpretations

Writing & Speaking:

Students will

- Produce clear and coherent prose for literary analysis in which the development, mode, and style are appropriate to the task and intended audience
- Develop extensive arguments logically by presenting information in appropriate sequences (e.g. introduction, claims/support/explanation, conclusion), using all phases of the writing process (planning, drafting, revising)
- Analyze and use compelling support from a variety of primary and research sources (literary and informational) to buttress arguments
- Establish and maintain scholarly voice for expository writing, adhering to Standard English conventions

- Establish and maintain a voice appropriate for personal descriptive and narrative essays to write the college-application/scholarship essay
- Participate in collaborative discussions with classmates and instructor, building verbal arguments that draw on textual evidence and respond to the diverse perspectives in the classroom
- Produce and present oral presentations that utilize multiple modes of verbal expression (written words, technology, sound, etc.)

Attendance: According to the attendance policy of the Department of Languages, Literature, and Philosophy of Mississippi University for Women, students must attend a minimum of 75% of the class meetings in order to receive credit for the course. There are *no excused absences* for purposes of the MUW attendance requirement. Students who do not attend class for the full period will be counted absent. For purposes of MSMS credit, the policy on “Attendance” in the MSMS Student Handbook should be reviewed.

Grades: Quarter grades are determined by the following percentages:

50% “Daily work” (pop quizzes, announced quizzes, homework assignments, informal essays, in-class daily assignments, class presentations, “creative responses,” blogging assignments, and so on)
The “daily work” has points that the student accrues during the quarter. At the end of the quarter, the total number of points earned by the student is divided by the total possible points. This percentage counts as 50% of the quarter grade. For example, if 150 points can be accrued during the quarter, a student who earns 140 points will receive a 93 for 50% of her quarter grade. Extra credit points are occasionally offered during the semester.

50% Major Tests and Major Essays (*minimum* of two major assessments per quarter)

Semester grades are determined by the following percentages:

- 40% Third Quarter grade
- 40% Fourth Quarter grade
- 20% Semester Exam

N.B. The semester exam is comprehensive and is required for all students.

Reading: In order to participate fully in each class session, students must have read all assigned material prior to class. Readings for each day are included in this syllabus. In addition to the assigned literature, students also should read the introductions to each author. It is expected that students will participate in class discussion.

Make-up Work: Students should follow the requirements for make-up work as prescribed in the 2016-2017 MSMS *Student Handbook*.

Academic Honesty: Students are expected to be academically honest. That means the work you do should be your own work. By all means study together, discuss reading assignments together, and even discuss “strategies” for approaching written assignments together if you need to. But when it comes time to committing something to paper, do not consult another student’s work. Do not allow another student to read any of your written assignments before you hand them in. If another student’s paper reflects your own work, your own work will be called into question. Academic dishonesty will not be tolerated.

True confession: I have a near-photographic memory for “words on the page.” I’ll explain this in class.

Read the section on “Academic Honesty” in the MSMS 2016-2017 *Student Handbook*. Also, read Section R-4, “Integrating Sources, Avoiding Plagiarism,” on

pages 97-108 of *The Little Seagull Handbook* (2nd ed.). Additionally, please see MUW's policy on academic dishonesty, which is published in the current *Bulletin* and the *Student Handbook* (both of which are available on the university's website at www.muw.edu).

If you have any questions regarding plagiarism or "academic honesty," you need to ask them by the end of the first week of class. Consequences for academic dishonesty at MSMS are prescribed in the Discipline Section of the MSMS 2016-2017 *Student Handbook*.

My high school English teacher used to say that using as many as *three words* in the same order from another person's work without sufficient attribution and documentation constitutes plagiarism. That is a good thing to keep in mind. Additionally, you must provide a reference for *any idea* you borrow from a source. If you consult *any* reference "help" in order to write papers (from The Internet or other sources), you need to acknowledge that reference as you would in a research paper. This includes—among others—*Cliff's Notes*, *Spark Notes*, and *Wikipedia* (N.B. These sources are not considered valid references by many academic institutions. Consult *The Little Seagull Handbook* for appropriate MLA documentation style.)

A word to the wise: The technology that makes it easy for dishonest students to find papers/information in cyberspace that they pass off as their own work *also makes it easy* for someone grading papers to locate the sources.

ADA: It is the responsibility of students who have professionally diagnosed disabilities to notify the instructor so that necessary and appropriate modifications can be made to meet any special learning needs.

(Syllabus distributed to students on 4 January 2017.)

Assignments: Below is a list of major assignments to be prepared for class dates indicated; the reading assignments are found in *The Norton Anthology of English Literature* (vols. I and II; 7th edition), in *The Little Seagull Handbook*, in paperbacks, or in handouts (given out in advance of the date they are to be read). Please note that during class the instructor may alter, add, or delete assignments or test dates listed below; therefore, be sure to contact a reliable classmate or the instructor if you miss class.

Page numbers for *The Norton Anthology* appear in parentheses after titles; unless otherwise indicated, the entire selection should be read, as should the biographical introductions to authors.

January

Wed 4 Course introduction: Syllabus and course assignments, course overview, attendance, tutorials, evaluation/grades, due dates for assignments, pop quizzes (a.k.a. "little opportunities"), academic honesty, blogging, essays, and "how to succeed in this class."

Research papers returned and discussed (N.B. Revisions due on Mon., Jan. 9th)

January

- Fri 6 **John Milton**
Handout: from “Areopagitica”

NA (I): “How Soon Hath Time” (1812)
“When I Consider How My Light Is Spent” (1814)
“Methought I Saw My Late Espoused Saint” (1815)
- Mon 9 **Due Today: Research Paper revision; must have revisions highlighted with accompanying explanatory comments in margins; counts as a Major Test grade.**

Continue discussion of Milton’s sonnets
Introduction to “conventions of the epic”
- Wed 11 **John Milton**
NA (I): from *Paradise Lost*: Book 1 (1815-1836)
- Fri 13 Complete discussion of *Paradise Lost*: Book I
Due Today: Blog Response (250 words) in which you choose a passage from Book I (give the quotation before the commentary) that you think is especially noteworthy; discuss what is “striking” about it.
- Mon 16 Holiday!
- Wed 18 **John Milton**
NA (I): from *Paradise Lost*: Book 3 (1858-1874)
&
Book 4 (1874-1895)
- Fri 20 **John Milton**
Video: from *Paradise Lost*: Book 6
NA (I): from *Paradise Lost*: Book 12 (2030-2044)
- Mon 23 Complete discussion of *Paradise Lost*
Review of the “conventions of satire” and the “conventions of the epic”;
introduction to the “mock epic” and to 18th-century satire
- Wed 25 **Major Test (on material from 1/6 – 1/23)**
- Fri 27 **Alexander Pope**
The Rape of the Lock (Read introduction in I: 2525-2527 and read the original “Two Canto” version provided on a *Handout*.)

January

Mon 30 Complete discussion of *The Rape of the Lock*

February

Wed 1 **Jonathan Swift**
“A Modest Proposal” (I: 2473)

Fri 3 **Jonathan Swift**
Gulliver’s Travels. Part 1: “A Voyage to Lilliput” (I: 2334)

(Choose topics today for class discussion of *Pride and Prejudice* that begins on Friday, February 10th.)

Mon 6 **Jonathan Swift**
Gulliver’s Travels. Part 2: “A Voyage to Brobdingnag” (I: 2372)
Due Today: Blog Response (250 words) to “A Voyage to Brobdingnag” (“open response”)

Wed 8 Complete discussion of *Gulliver’s Travels*
Introduction to Romanticism; *Pride and Prejudice* as bridging 18th century Enlightenment ideas with Romantic ideal/ideals

Fri 10 **Jane Austen**
Pride and Prejudice
(**N.B.** Major Essay on *Pride and Prejudice* is due on Monday, Feb. 27th.)

Mon 13 **Reading-check quiz on *Pride and Prejudice***
Continue discussion of *Pride and Prejudice*

Wed 15 Continue discussion of *Pride and Prejudice*

Fri 17 Complete discussion of *Pride and Prejudice*

Mon 20 **Thomas Gray**
“Elegy Written in a Country Churchyard” (I: 2830)

Wed 22 **N.B. Assignments beginning with the Blake readings today are from Vol. II of *The Norton*. Ask today about the blog response due on Friday.**

William Blake
from *Songs of Innocence* (II: 43-48) and *Experience* (II: 49-59)

Fri 24 **Due Today: Blog response (250 words) to a Blake illustration from *Songs of Innocence and Experience* (find illustrations at <www.blakearchive.org>**

Continue discussion of *Songs of Innocence and Experience*

February

Mon 27 **Due Today: Major Essay on *Pride and Prejudice***
William Blake
“And Did Those Feet” (II: 85)
Introduction to Robert Burns and “Lallans”

March

Wed 1 ACT

Fri 3 **Robert Burns**
All the poems (beginning II: 101) *except* “Tam O’Shanter”
Due Today: Blog Response (250 words) in which you discuss one of Burns’ poems that holds special significance to you and why it does.

Mon 6 **William Wordsworth**
“I Wandered Lonely As a Cloud” (II: 284)
“We Are Seven” (II: 224)
“My Heart Leaps Up” (II: 285)
“Preface” to *Lyrical Ballads* (II: 238)

Tue 7 **End of 3rd nine weeks**

Wed 8 **William Wordsworth**
“Ode: Intimations of Immortality” (II: 286)
All the sonnets (II: 296-299)

Fri 10 **William Wordsworth**
Complete discussion of Wordsworth’s poetry
Major Quiz (on Gray, Blake, Burns, and Wordsworth)

**13 - 17 March
Spring Break**

Mon 20 **Samuel Taylor Coleridge**
“The Rime of the Ancient Mariner” (II: 422)

Wed 22 Complete discussion of “The Rime of the Ancient Mariner”
Due Today: Blog Response (a “listicle” in 250 words) to “The Rime of the Ancient Mariner”

Samuel Taylor Coleridge
“Kubla Khan” (II: 439)

Fri 24 **Mary Wollstonecraft Shelley**
Frankenstein (II: 905)

March

Mon 27 Continue discussion of *Frankenstein*

Wed 29 Complete discussion of *Frankenstein*
Percy Bysshe Shelley
“Mutability” (II: 701)
“Ozymandias” (II: 725)
“A Song: Men of England” (II: 727)
“England in 1819” (II: 728)
“To Wordsworth” (II: 701)
from “A Defence of Poetry” (II: 789)

Fri 31 **John Keats**
“On First Looking into Chapman’s Homer” (II: 826)
“On Seeing the Elgin Marbles” (II: 828)
“When I Have Fears That I May Cease to Be” (II: 833)

April

Mon 3 **John Keats**
“Ode to a Nightingale” (II: 849)
“Ode on a Grecian Urn” (II: 851)

Wed 5 **Due Today: Creative Response to work(s) by Coleridge, Mary or Percy B. Shelley, or Keats**
Introduction to The Victorian Age

Fri 7 **Thomas Carlyle**
from *Sartor Resartus*: “The Everlasting No” (II: 1077-82)
“The Everlasting Yea” (II: 1089-1096)

Mon 10 **Due Today: Major Essay on Romantic poetry (topic TBA; counts as a Major Test grade)**

Wed 12 **Alfred, Lord Tennyson**
from “In Memoriam” (Read the Introduction that begins on II: 1230, then read the following *sections*: 5-7, 9, 19, 27, 28-30, 48, 54-56, 72, 78, 87, 96, 99, 104-108, 118-120, 124, 126, and the Prologue.)

Fri 14 Holiday!

Mon 17 Holiday!

April

Wed 19 **Due Today: Blog response (250 words) on one of the quatrains (or sections) of “In Memoriam” that holds special significance for you and discuss why.**

Alfred, Lord Tennyson

“Ulysses” (II: 1213)

“The Charge of the Light Brigade” (II: 1280)

“Crossing the Bar” (II: 1304)

Fri 21 **Matthew Arnold**

“Dover Beach” (1492)

Joseph Conrad

Heart of Darkness (II: 1957)

Mon 24 **Major Test (on material from 4/7 – 4/21)**

7:00 p.m.: Extra-credit discussion of *Tess of the D’Urbervilles*

Wed 26 **Gerard Manley Hopkins**

“God’s Grandeur” (II: 1651)

“Spring” (II: 1652)

“Pied Beauty” (II: 1653)

“Binsey Poplars” (II: 1654)

“Spring and Fall: to a young child” (II: 1655)

from *Journal* (II: 1659)

“No Worst, There Is None” (II: 1657)

“I Wake and Feel the Fell of Dark, Not Day” (II: 1657)

Fri 28 **Thomas Hardy**

“Hap” (II: 1934)

“Neutral Tones” (II: 1935)

“The Darkling Thrush” (II: 1937)

“Channel Firing” (II: 1944)

May

Mon 1 **A.E. Housman**

“Loveliest of Trees” (II: 2042)

“To an Athlete Dying Young” (II: 2042)

William Ernest Henley

“In Hospital” (II: 1746)

“Invictus” (II: 1747)

May		
Wed	3	The War Poets
		Rupert Brooke “The Soldier” (II: 2050)
		Siegfried Sassoon Handout poems Read all selections from II: 2054-2059
		Wilfred Owen “Dulce et Decorum Est” (II: 2069) “Futility” (II: 2071) “Disabled” (II: 2071)
Fri	5	Due Today: Blog response (250 words) on one of the war poems below that holds special significance for you and why.
		Complete the War Poetry
Mon	8	T.S. Eliot “The Waste Land” (II: 2368) “Journey of the Magi” (II: 2386)
Wed	10	U.S. History Test
Thur	11	Tutorial Day

**12 – 18 May
Semester Exams**

**20 May
Graduation**

DUE DATES FOR ASSIGNMENTS & POP QUIZZES

Written assignments are due at the beginning of the scheduled class period the day they are due. Blog responses must be posted to EduBlogs before midnight the night before the response is due for class. With the exception of blog responses, assignments will be accepted late *one class date* after the due date for a 15% penalty. Assignments offered later than one class day late will be accepted at the discretion of the instructor for no more than half credit. Blog assignments that are late will receive no more than half credit.

Students should write “-15%” at the top of the assignment when offering it one-day late to the instructor.

Students who do not turn in work with the rest of the class will not receive reminders to turn it in later; the burden is on the student to offer late work to the teacher. Students returning to class after absences should check the Student Handbook for the policy regarding make-up work.

If you know ahead of time that you will be absent from class (because of a field trip, doctor’s appointment, college visit, and so on), you must inform me and write your name and the reason for your absence on my classroom desk calendar. Be prepared to turn in any assignment due the day of your absence ahead of time to me, or send the assignment to class by your “battle buddy.”

Please be aware that absence from class **does not** excuse you from fully participating in class the day of your return. For example, if a quiz (whether a pop quiz or an announced quiz) is given the day of your return, you are required to take it, even if you were not in class to hear an assignment or to take notes. **Always** check with a **reliable** classmate regarding what went on in class the day you were absent. **Choose a classmate (your “battle buddy”) on the first day of the course to pick up any handouts to take to you if you have to be absent.** You may email me for clarification about assignments.

Pop quizzes will be given often on reading assignments; questions will come from facts in the works, from the biographical introductions to the authors, from vocabulary from the readings, and from information presented in class (and which should be in the student’s notes!). Always consult the syllabus for daily readings. Regardless of what we cover in class discussions or presentations, always read the syllabus assignment for the class dates indicated. If a reading assignment was not discussed during class, review it for the next class period; you may have a pop quiz!

Pop quizzes usually consist of four to ten questions; “announced” or “major” quizzes are generally longer. Questions for oral pop quizzes asked at the beginning of class will not be repeated if a student arrives tardy to class.

ESSAYS

Type (double-spaced) all ESSAYS (as well as other homework assignments) and use the MLA heading for your name and other pertinent information; use MLA pagination (last name, space, numeral in upper right margin). Papers must be printed in **Microsoft Word**; the font size should be “**12 pt.**” and the font **Times New Roman**. The course title used in headings is as follows:

University English II or British Literature

Sample paper heading: Sally Johnson
(top, left margin; double-spaced) Mrs. E. Richardson
University English II
26 September 2016

Have a **title** for both informal and formal essays that reflects the topic and purpose of your paper. The name of the work the essay is about should never simply be the title of your paper, but by the same token, the title of that work should be contained in your title. Appropriate titles for typical essays might be:

Troubling Aspects of Treasure in *Beowulf*
or
“The Pardoner’s Tale” as Reading Lesson: Ironic Manipulations of Language

For **formal, expository** ESSAYS do the following:

1. React to the prescribed question or topic in a 5-paragraph, formal essay of three to four pages (length is usually prescribed in the assignment on the syllabus).
2. **Introduce** the thesis in three or four sentences. The very first sentence of the introductory paragraph should contain the title of the literary work (and author) that is being discussed.
3. Place an **elaborated thesis** (i.e., a simple thesis with a three-point enunciation) as the **last sentence of the introductory paragraph**. Offer **proof** of each of the three points in three **body paragraphs** that are connected to each other through the use of **smooth transitions**. (The “proof” will be *evidence* in the form of explanations, examples, facts, and especially, many **quoted textual references**). Begin each body paragraph with a **topic sentence** that uses the wording of the respective enunciated point. Be sure to “echo” the appropriate enunciated point during its body paragraph (otherwise, the discussion loses focus). Finally, in the last paragraph, offer a brief **conclusion** that summarizes the major points of the “argument” and re-states the thesis (avoid a “mechanical reiteration,” though!)
4. ESSAYS are due at the **beginning of class**.
5. The ESSAY will be graded for the fullness of the discussion, for the sustaining of an idea, and for efficacy of form. ESSAYS that are vivid, mature, incisive, focused, responsibly addressed, offer original insights and/or uses of language, and that employ many textual references will receive highest marks.
6. Consult the attached **rubric** as a guideline for grading.

RUBRIC FOR ASSESSMENT OF ESSAYS OF LITERARY ANALYSIS AND THE RESEARCH PAPER

- A** A clearly delineated idea is presented by a thesis elaborated into a three-point enunciation; the discussion is full, and ideas are sustained for a thorough presentation of the thesis; the response exhibits a maturity of mind and expression by being incisive, focused, responsibly addressed, and containing many appropriate, persuasive textual references (especially *many quotations*); the response will often contain a unique, original insight from the student's interaction with the text. The writing is unified by the use of smooth transitions. For the research paper, at least 4-5 secondary sources are used effectively to support the thesis.
- B** An idea is presented in a thesis elaborated into a three-point enunciation; an attempt is made to offer a sustained discussion; the paper meets the minimum length requirements; the response is focused and responsibly addressed and contains a few appropriate textual references (especially *quotations*); the response shows that the student has read the text and can utilize it to prove a thesis. The writing has some cohesion by the use of some transitions. For the research paper, at least 4-5 secondary sources are used effectively to support the thesis.
- C** An idea is stated weakly in a thesis which may or may not be elaborated or enunciated; some discussion which supports the thesis is present, but the discussion is superficial; the paper might be less than the minimum required length; the response is unfocused with few or no textual references (especially *quotations*); the response does not show that the student has done a close reading of the text. The writing lacks cohesion with little or no evidence of the use of transitions. For the research paper, some secondary source references are used to support the thesis, but they are too few and/or too ineffective.
- NC** Some attempt has been made to respond to the prompt, but discussion is superficial and brief; the response is unfocused; the writing exhibits little or not attempt at organization with a delineated thesis; the response contains no significant evidence of the student's familiarity with the text. The writing lacks cohesion. Few valid or effective secondary references are used to support the thesis.

If otherwise effective content is undermined by mechanics/usage errors, at least one rubric designation will be lost. For the research paper there must be adherence to requirements of MLA style; if MLA style is inaccurate, at least one rubric designation will be lost.

HOW TO SUCCEED IN THIS CLASS (!)

1. Be in class as early as possible every day and put your cell phone (turned to silent) in your backpack at the moment attendance is being taken. If a cell phone is used during class, it will be taken up by the instructor and held until the end of the school day.
2. Have all homework assignments ready to be turned in (already stapled) at the beginning of class.
3. Bring your syllabus, textbook, and/or handouts to class every day in a ring-binder notebook.
4. Have texts open to syllabus assignment and notebooks open ready to take notes when class begins.
5. Take copious notes. If the instructor “says it,” it’s important. Additionally, note taking is excellent writing practice. *You are required to take notes* during class presentations and/or discussions *by hand*, not by using an electronic device.
6. Listen attentively. Get notes down the first time; don’t interrupt a presentation to have words repeated or spelled. Ask after class.
7. Be prepared for daily quizzes on reading assignments as prescribed in the syllabus. “Psyche out” the instructor by anticipating the reading-check questions that are likely to be asked. Be prepared!
8. Proofread all written assignments.
9. Turn in assignments *on time*.
10. If you have a problem with a grade, discuss it with the instructor outside class. Keep your grades confidential; don’t ask to see anyone else’s.
11. Get started on the research paper *in August* by selecting a text and reading it.
12. Make use of tutorial times; one-on-one help is invaluable. Don’t wait too long to ask for assistance.
13. Avoid ever saying after an absence: “Did I miss anything? Did we do anything important while I was out?” Rather, consult your “battle buddy” about what went on in class during your absence before consulting your instructor.
14. Come by tutorials to talk with me about your interests and goals. This will help me get to know you individually, and that’s important when it’s time for me to write letters of recommendation.
15. If I’m getting to know you for the first time during fall semester of your senior year, I need to “see you through” the research paper—and preferably the semester exam—in order to write a full **letter of recommendation** with lots of “anecdotal evidence.” On the other hand, if you were in one of my courses as a junior, or if you were my work service student as a junior and were “faithful in small things,” I can write a letter for you that’s due to a college before December 15th.

Request letters of recommendation via email; I will email you in return. If I agree to write a letter for you, the next step is to fill out the “Interactive Teacher LOR Request Form”; find it on the J Drive in the “Counseling Office” > “Forms” folder. Bring a hard copy of the completed form to me before 4:00 p.m. the next day after my email response; have it **already filled out** (always fill in the address lines, even if another form is given to me with that info. on it). Often there is a “checklist form” for the referee to fill out; supply your name, social security number (if applicable), and the “waiver” on the form,

and give it to me with a **stamped envelope addressed to the college to which it will be sent. Refer to this website for how to address an envelope:**

<https://www.google.com/search?q=how+to+address+an+envelope&tbm=isch&tbo=u&source=univ&sa=X&ei=TAj8UfeDL4KG9gSW9oHIDQ&sqi=2&ved=0CC8QsAQ&biw=1152&bih=626>

Do not put a return address on the envelope; I will supply that, since the letter is from me.

I do not need a résumé from you, but I will ask you to remind me in which extracurricular activities I've seen you "perform" (choir, Voices in Harmony, Tales from the Crypt, band, soccer, tennis . . .); I will ask you to come to my office for that purpose.

I now choose the electronic option for the Common Application.

Be considerate when requesting letters from faculty. **Always get permission from a referee *before* putting that person's name on a form!**

Feel free to ask for letters for additional colleges after I've written the initial letter.

16. Use the "language and demeanor of the classroom." For example, always refer to faculty members by their professional or courtesy titles; use appropriate diction (I'll explain this orally); remove caps and hats when entering the classroom (both men and women).
17. Be prepared to sit through tests/exams without leaving the classroom in order not to have to re-schedule the test/exam. After finishing a test/exam, all students must remain in class until the end of the period.
18. Be a "class reinforcer." Be positive; maintain eye contact with the instructor; look interested, even if you're not. Stay awake!