

- 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 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% First Quarter grade
- 40% Second Quarter grade
- 20% Semester Exam

N.B. The semester exam is comprehensive and is required for all students. The literary research paper is a requirement for first semester credit for all students in the course.

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 2018-2019 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. Do not share test questions/items with students in sections of the course after yours; doing so is an act of academic dishonesty. 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 2018-2019 *Student Handbook*. Also, read Section R-4, “Integrating Sources, Avoiding Plagiarism,” on pages 107-118 of *The Little Seagull Handbook* (3rd 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 2018-2019 *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.

Important information from Mississippi University for Women:

ADA: Americans with Disabilities Act: The University is committed to providing equitable access to learning for all students. The Student Success Center is the campus office that collaborates with students who have disabilities (e.g. physical, sensory, chronic health, learning, attentional, mental health) and arranges for reasonable accommodations to be implemented. It is the responsibility of students requesting accommodations to make an appointment with the Student Support Specialist to review specific needs, participate in the development of an Accommodation Plan by providing appropriate documentation, and discuss with the instructor how the Accommodation Plan will be applied in the course. Accommodations are not retroactive and a new Accommodation Plan must be reviewed, signed and presented to instructors each semester. The Student Support Specialist is located in Reneau Hall, Room 101(B), and may be contacted by phone at 662.329.7138 or email at ada@muw.edu.

Title IX: Mississippi University for Women recognizes the inherent dignity of all individuals and promotes respect for all people. The University is committed to creating an educational and learning environment that is free from discrimination based on sex, including sexual violence (assault, domestic violence, dating violence and gender-based stalking). To learn more about the University's policy on sexual misconduct, how to make a report, or confidential resources, go to www.muw.edu/titleix. The Title IX Coordinator is located in Cochran Hall, Room 405, and may be contacted by phone at 662-241-6083 or email at titleix@muw.edu.

Link to MUW calendar: <http://www.muw.edu/registrar/academiccalendar>

(Syllabus distributed to students on 8 August 2018.)

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* (10th edition), in *Three Tragedies*, in *The Pizazz Factor*, in *The Little Seagull Handbook* (3rd ed.), 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/quiz 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. The *Norton* should be brought to class every day *unless told otherwise by the instructor*.

August

Wed 8

Course introduction: Syllabus and course assignments, course overview, attendance, tutorials, evaluations/grades, due dates for assignments, pop quizzes (a.k.a. “little opportunities”) reading notes, reading responses (on paper and blogging), academic honesty, essays, textbook issuance, letters of recommendation, the research paper, “how to succeed in this class.” (cont. next page)

The Research Paper (due Monday, November 12th): The primary source for the research paper must be a work of fiction or poetry by a contemporary Scottish author; choose from the authors and titles attached to the back of the syllabus. No more than two students are permitted to write research papers on the same work, so choose early! You must bring a hard copy of the text you’ve chosen to class on Wed., Sept. 5th.

The research paper project will require you to read a “primary text” (in this assignment, a work of fiction or poetry) and to analyze a noteworthy element of fiction or poetry that you notice from your reading (characterization, setting, use of language or dialogue, imagery, figurative language, prosody, symbolism, theme, and so on).

You will 1) “pit yourself” as literary critic against the primary text, and 2) use other critics’ responses to the text to support your critical analysis.

Students are required to make use of a minimum of four (4) secondary/critical sources in writing the research paper; the sources may be “print texts” (in other words, *books*) or electronic texts. If the chosen work is a recent publication, for which scholarly articles or books are not yet available, critical reviews may be used as sources.

It would be helpful for you to read the model research papers on the instructor’s webpage as soon as possible. Notice that the Works Cited pages for the older papers in the Archive reflect bibliographic models from earlier editions of the *MLA Handbook*. (The 8th edition of the *MLA Handbook* is the one currently used.)

N.B. The research paper will count as two major test grades for second quarter.

August

Fri 10 The entire **course syllabus** must be read for today's class, paying special attention to the "back matter" pages (pp. 13-17); be ready to write the MLA heading you'll be using on every typed paper you submit to the class.

***The Pizazz Factor* (1-20): Read these pages for today's class!**

N.B.: Bring with you to class today any applications that have assigned essay topics for colleges or universities where you are considering applying. (If you don't have any authentic topics, don't worry—they'll be provided in class.)

As we begin discussing the college-application essay, you would find it helpful to read about expectations and requirements for the essay given on the Common Application website (see link below):

<https://www.commonapp.org/whats-appening/application-updates/2018-2019-common-application-essay-prompts>

Mon 13 *The Pizazz Factor* (21- 44)
Continue discussion of college-application essays

Wed 15 Continue discussion of college-application essays
Due Today: Blog Response (250 words) in which you identify and discuss one of the essays in *The Pizazz Factor* (be sure to give the title of the essay in quotation marks and identify the writer) that you consider effective because it *shows* instead of *tells*. Give the page numbers for what you quote in parenthetical notations. As you discuss, be sure to use the vocabulary from *The Pizazz Factor* below. Go beyond writing about *why you like* an essay; rather, identify the *effectiveness of the writing*. (All blog responses count 16 daily points; the instructor gives a combined response to the class on the blog and often speaks to specific responses by individual students. Be sure to proofread!)

The writing achieves effectiveness by

- a. Using active verbs instead of linking verbs
- b. Eliminating "empty" adjectives (especially "labels," such as *interesting, cute, nice, great, pretty, sweet, gross, ugly . . .*)
- c. Eliminating adverbs (especially "intensifiers" or "qualifiers," such as *very/really* and *rather/fairly*)
- d. Using participles
- e. Using sensory images

f. Using figurative language

g. Using dialogue

h. Achieving specificity or “chunkiness”; using items-in-a-series

N.B.: Blog responses must be posted to EduBlogs before midnight the night before the response is due for class. For example, for today’s response to be on time, it needs to be “posted” by 11:59 p.m. on August 14th.

Fri 17 Complete discussion of college-application essays
N.B. Due on Friday, August 24th: First paragraph of college-application essay
N.B. Beginning today, bring *The Norton Anthology (A: The Middle Ages)* to class each day.

August

Mon 20 NA(A): “Introduction” (3 – 14 & 25 – 26)
Handout: “The History of English”

Wed 22 Continue discussion of “The History of English”
(Be prepared for a quiz today! Review notes from Friday and Monday; look at the Study Guide on my webpage!)

Fri 24 **Due Today: Opening paragraph of college-application essay (The “finished product” will be 650 words and is due on Friday, August 31st. Be prepared to read the paragraph aloud in class. (counts 16 daily points)**

Please note that this assignment—as well as all other assignments for the course—must be typed and have the MLA heading, pagination, and a title.

Discussion of the Research Paper (especially of online indices)
(N.B. The Research Paper’s *Primary Text* must be brought to class on Wednesday, September 5th.)

Mon 27 **Blog Response Due Today: A 6-point “listicle” (posted to the blog) in which you list six noteworthy or intriguing things you’ve learned about the history and development of the English language during our study; for an explanation of a “listicle,” please read the article on this site:**

<https://en.wikipedia.org/wiki/Listicle>

Complete discussion of “The History of English”
Discussion of dialect, “Received Pronunciation,” “Standard English”/“Academic English,” and how new words enter English.

August

Wed 29 Major Test (on history/development of English; look at the Study Guide on my webpage!)

Fri 31 Due Today: College-Application Essay (650 words); counts as a major test grade. Be prepared to read essays aloud in class.

Anglo-Saxon Lyric Poetry

Introduction to technical features of Anglo-Saxon poetry and values of Germanic culture

NA(A): “The Wanderer” (118-121)

Handout: “The Wanderer” (another poetic translation)

September

Mon 3 Holiday!

Wed 5 Continue discussion of “The Wanderer”
Due Today: You must bring the primary source you have selected for the research paper to class today (the book must be a “physical copy”). (10 daily points)

Fri 7 NA(A): “Bede and Cædmon’s Hymn” (30-33)
NA(A): “The Dream of the Rood” (33-37)
Introduction to *Beowulf*
(N.B. Ask today about the major essay due on Monday, September 24th.)

Mon 10 NA(A): *Beowulf* (37-73)

Wed 12 Continue discussion of the first “plot episode” of *Beowulf*.
Discussion of the thesis statement and expository/analytical essays. (Thesis statement for *Beowulf* essay due on Monday, Sept. 17th; essay on *Beowulf* due on Monday, Sept. 24th.)

Fri 14 NA(A): *Beowulf* (73-89)

Mon 17 NA(A): *Beowulf* (89-109)
Due Today: Thesis statement for *Beowulf*/Anglo-Saxon lyric poems essay (counts 8 daily points)
(College View)

Wed 19 Complete discussion of *Beowulf*
Film text: Interview with Seamus Heaney
N.B. The 1,000-word college-application essay is due on Monday, Oct. 1st.

September

- Fri 21 Major Quiz on *Beowulf* and technical features of Anglo-Saxon poetry**
NA(A): “Introduction: Anglo-Norman England & f.” (11-25)
“Introduction to Geoffrey Chaucer and *The Canterbury Tales*”
(256-261)
N.B. You must bring the *Norton Anthology* to class today (as every day!).
- Mon 24 Due Today: 750-word (minimum) essay on *Beowulf*/Anglo-Saxon lyric poems (counts as a major test grade); be prepared to read the essay aloud in class.**
- Introduction to the “conventions of satire” and discussion of the research paper proposal due on Friday, Sept. 28th.
- Wed 26 Geoffrey Chaucer**
NA(A): “Geoffrey Chaucer” (256 – 259)
NA(A) and Handout: “The General Prologue” (261-281)
- Fri 28 Due Today: A proposal (of about a page in length) describing the topic you want to pursue for your research paper that comes from your reading of your primary text and your “perusal” of preliminary secondary sources. The proposal should reflect your reading knowledge of the primary source as well as your knowledge of critical responses to it. (I’ll explain this orally; counts as 8 daily points.)**
- N.B. The thesis/outline page of the research paper is due on Friday, Oct. 5th.**

Continue discussion of “The General Prologue”

October

- Mon 1** Continue discussion of “The General Prologue”
Due Today: College-Application Essay (1,000 words); counts as a major test grade.
- Wed 3** Complete discussion of “The General Prologue”
Introduction to “The Wife of Bath’s Prologue and Tale”
(N.B. Ask me today about the Blog Response due on Friday, Oct. 12th!)
- Fri 5 Due Today: Thesis/Outline Page (Follow student models of thesis/outline pages found on instructor’s webpage; counts 30 daily points.)**
- N.B. The preliminary bibliography for the research paper (with a minimum of four secondary sources) is due on Monday, Oct. 22nd, and the first page of the research paper is due on Monday, October 29th.**

October

Mon 8 Holiday!

Wed 10 PSAT

Thu 11 **End of First Quarter**

Fri 12 NA(A) and Handout: “The Wife of Bath’s Prologue and Tale”
(300-328)

Due Today: Blog Response: “3 Great Treats” from “The Wife of Bath’s Prologue and Tale” (You must offer quotations from the modern English text on the handout for each “treat.”)

Mon 15 Complete discussion of “The Wife of Bath’s Prologue and Tale”
NA(A) and Handout: “The Pardoner’s Prologue and Tale” (328 – 343)

Wed 17 **Major Test on *The Canterbury Tales***
N.B. Until Friday, October 26th, bring *The Norton Anthology (The Sixteenth Century and The Early Seventeenth Century: Volume B)* to class.

Fri 19 **William Shakespeare**
NA(B): Sonnet 18 (724) Sonnet 73 (729)
Sonnet 29 (726) Sonnet 116 (734)
Sonnet 30 (726)

Mon 22 **Due Today:** Four (4) secondary sources for the research paper (e.g. books, photocopied articles from books, articles from journals [either online or print journals]); counts as 16 daily points)

You must bring physical copies of four secondary sources. In addition, you must have a bibliography listing five sources (one primary, four secondary) using MLA style requirements; use the words “Preliminary Bibliography” as the title of this page. You may be asked at the beginning of class to respond in writing to a few questions about that text and those sources.

The following sources are *not allowed*: 1) dissertation abstracts (from *DAI*), 2) *Wikipedia*, *Spark Notes*, *Cliff’s Notes*, *Pink Monkey* [etc.], or 3) excerpts of articles from *Contemporary Literary Criticism (CLC)*; you may use the CLC as an index and then obtain the unabridged article.

If you use sources accessed from the Internet, they must be from scholarly, "peer review" journals, not just from someone's homepage or a “popular magazine”; furthermore, any article accessed from the Internet must be downloaded and turned in to me when you turn in your paper. If you use sources (books or articles) that you obtain from a library other than Fant Library at MUW or Mitchell Library at MSU (e.g. another university library, your town's public

October

library, your family's library, etc.), you must turn these sources in to me when you submit your research paper on November 12th.

You **may add** bibliographic sources between today and November 12th; however, at least **two** of the sources brought today must be used in your final paper. I'll explain this further in class.

Choosing individual topic for “seminar discussion” of *Hamlet* (beginning Friday, Oct. 26th)

- Wed 24** Presentation: The Elizabethan Age and Shakespearean tragedy
The origin and history of drama
The tragic hero
The “dynamics of tragedy”
Introduction to *Hamlet* as a “revenge play”
- Fri 26** **William Shakespeare**
Hamlet (entire play must be read by today)
Begin seminar discussion of *Hamlet*
- Mon 29** **Due Today: First page (and a bit) of the research paper. (Must include at least one parenthetical notation; counts 30 daily points.)**
Continue discussion of *Hamlet*
- Wed 31** Continue discussion of *Hamlet*
- November**
- Fri 2** Complete discussion of *Hamlet*
N.B. The reading assignments for the next four days are from *The Norton Anthology, Volume F, entitled *The Twentieth and Twenty-First Centuries*. Bring this volume to class rather than Volume B during the discussion of the War Poetry.*
- Mon 5** **Rupert Brooke**
NA(F): “The Soldier” (139)
Siegfried Sassoon
NA(F): All the selections (149 – 153)
Handout poems
- Wed 7** **Wilfred Owen**
NA(F): All the selections (161 – 170)

November

Fri 9 **Due Today:** **Blog Response (250 words)** on a war poem by Brooke, Owen, Rosenberg, or Sassoon that has special significance to you; be sure to offer quoted lines to support your discussion. The poem should be one included in the syllabus assignments.

Mon 12 **Due Today:** **The completed Research Paper** (counts as *two Major Test grades*); it must be written using MLA style and contain the following:

- *Revised and/or corrected thesis/outline page
- *Minimum of 10 pages of text (not counting thesis/outline page or works cited page)
- *Citations (with notations) from at least 4 secondary sources plus the primary source
- *Works cited page

N.B. If for any reason you know in advance that you will not be in class today, you must submit your research paper before leaving school; otherwise, it will be penalized.

Wed 14 Introduction to *Macbeth*

Fri 16 **William Shakespeare**
Macbeth (entire play must be read by today)

19 – 23 November Thanksgiving Holidays

Mon 26 Continue discussion of *Macbeth*

Wed 28 **Due Today: Blog Response: Identify a quotation from *Macbeth* that you deem especially intriguing, interesting, or relevant to your own life or to the age we live in. Offer a 250-word reflection on that quotation.**
Continue discussion of *Macbeth*

Fri 30 Complete discussion of *Macbeth*
Reading-check quiz today on *Macbeth* (counts 30-40 daily points)
N.B. Bring *The Norton Anthology of English Literature: The Sixteenth Century and The Early Seventeenth Century: Volume B* to class beginning on Monday.

December

Mon 3 Introduction to the 17th Century and Metaphysical Poetry
John Donne
NA(B): “The Flea” (920)
“The Sun Rising” (926)
“A Valediction Forbidding Mourning” (935)

December

- Wed 5 John Donne**
NA(B): “Meditation 17” (970)
“Holy Sonnet 10” (962)
“Holy Sonnet 14 (963)
- Fri 7 John Milton**
Handout: from “Areopagitica”
- Mon 10 John Milton**
NA(B): “How Soon Hath Time” (1489)
“When I Consider How My Light Is Spent” (1492)
“Methought I Saw My Late Espousèd Saint” (1493)
- Wed 12 Due Today: Creative Response to one of Donne’s OR Milton’s works listed on the syllabus; (must be on 8 ½” x 11” paper; counts 16 daily points.)**
- Thurs 13 Tutorial Day**

**Semester Exams
14 – 18 December**

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. Blog assignments that are late will receive no more than 10 daily points; blog assignments posted more than 24 hours after they are due will not be accepted. Except for blog responses, assignments will be accepted late *one class day* 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.

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 must 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 or footnotes 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 2018

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 (in other words, have the title of the work, plus the “topic” of your discussion). 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 restates the thesis (avoid a “mechanical reiteration,” though!) and that briefly suggests why the topic you’ve discussed is important. (I’ll discuss this in class.)
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. Don’t rely on others’ notes.
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—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”), or if I’ve known you in the Columbus community before you enrolled at MSMS, I’m willing to 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 and, if applicable, a **stamped envelope addressed to the college to which it will be sent**. (Most letters are now submitted electronically, but if you do need to supply an envelope to me, refer to this website for how to address one):

<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 use 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!

Books by Scottish Authors
(of the late-Twentieth and early-Twenty-First Centuries)

- Kate Atkinson
 - **Case Histories (2004)**
 - **One Good Turn (2006)**
 - **When Will There Be Good News (2008)**
 - **Started Early, Took My Dog (2010)**
 - **Life After Life (2013)**
- Iain Banks
 - **The Wasp Factory (1984)**
 - **Consider Phlebas (1987)**
 - **The Crow Road (1992)**
- John Burnside
 - **The Dumb House (1997)**
 - **The Devil's Footprints (2007)**
 - **Glister (2009)**
 - **A Summer of Drowning (2011)**
- A.J. Cronin
 - **The Citadel (1937)**
 - **The Stars Look Down (1935)**
 - **Doctor Finlay of Tannochbrae (1978)**
 - **Dr Finlay's Casebook (omnibus edition – 2010)**
 - **Further Adventures of a Country Doctor (twelve late-1930s short stories, collected in 2017)**
- Carol Ann Duffy (poet)
 - **Standing Female Nude (1985)**
 - **Selling Manhattan (1987)**
 - **Mean Time (1993)**
 - **Rapture (2005)**
 - **The Bees (2011)**
- Margaret Elphinstone
 - **The Gathering Night (2009)**
 - **The Sea Road (2000)**
 - **Voyageurs (2003)**
 - **Hy Brasil (2002)**
 - **Light (2006)**
- George MacDonald Fraser
 - **Flashman (1969)**
 - **Flashman on the March (2005)**
 - **Flashman and the Dragon (1985)**
- Alasdair Gray
 - **Lanark: A Life in Four Books (1981)**
 - **Poor Things (1992)**

- Janice Galloway
 - **The Trick is to Keep Breathing (1989)**
 - **Clara (2002)**
 - **Foreign Parts (1994)**
- Robin Jenkins
 - **The Cone Gatherers (1955)**
 - **The Thistle and the Grail (1954)**
 - **Just Duffy (1995)**
- James Kelman
 - **How Late It Was, How Late (1994)**
 - **A Disaffection (1989)**
 - **Kieron Smith, Boy (2008)**
- A.L. Kennedy
 - **Looking for the Possible Dance (1993)**
 - **So I Am Glad (1995)**
 - **Everything You Need (1999)**
- Val MacDermid
 - **A Suitable Job for a Woman (1994)**
 - **The Writing on the Wall (1997)**
 - **A Place of Execution (1999)**
 - **Killing the Shadows (2000)**
 - **Stranded (2005)**
 - **Crime in the Skin (2006)**
 - **The Grave Tattoo (2006)**
 - **Trick of the Dark (2010)**
 - **The Vanishing Point (2012)**
- Alistair MacLean
 - **The Guns of Navarone (1957)**
 - **Ice Station Zebra (1960)**
- Allan Massie
 - **Caligula - (2003)**
 - **Arthur the King - (2004)**
 - **Death in Bordeaux - (2010)**
 - **Dark Summer in Bordeaux - (2012)**
 - **Cold Winter in Bordeaux - (2014)**
 - **End Games in Bordeaux - (2014)**
- Alexander McCall Smith

The 44 Scotland Street Series:

 - **44 Scotland Street (2004)**
 - **Espresso Tales (2005)**
 - **Love Over Scotland (2006)**
 - **The World According to Bertie (2007)**
 - **The Unbearable Lightness of Scones (2008)**
 - **The Importance of Being Seven (2009)**
 - **Bertie Plays the Blues (2011)**
 - **Sunshine on Scotland Street (2012)**

- Bertie's Guide to Life and Mothers (2013)
- The Revolving Door of Life (2015)
- The Bertie Project (2016)
- The Sunday Philosophy Club Series:**
 - The Sunday Philosophy Club (2004)
 - Friends, Lovers, Chocolate (2005)
 - The Right Attitude to Rain (2006)
 - The Careful Use of Compliments (2007)
 - The Comfort of Saturdays (2008)
 - The Lost Art of Gratitude (2009)
 - The Charming Quirks of Others (2010)
 - The Forgotten Affairs of Youth (2011)
 - The Uncommon Appeal of Clouds (2012)
- The No. 1 Ladies' Detective Agency Series:**
 - The No. 1 Ladies' Detective Agency (1998)
 - Tears of the Giraffe (2000)
 - Morality for Beautiful Girls (2001)
 - The Kalahari Typing School for Men (2002)
 - The Cupboard Full of Life (2003)
 - In the Company of Cheerful Ladies (2004)
 - Blue Shoes and Happiness (2006)
 - The Good Husband of Zebra Drive (2007)
 - The Miracle at Speedy Motors (2008)
 - Tea Time for the Traditionally Built (2009)
 - The Double Comfort Safari Club (2010)
 - The Saturday Big Tent Wedding Party (2011)
 - The Limpopo Academy of Private Detection (2012)
 - The Minor Adjustment Beauty Salon (2013)
 - The Handsome Man's Deluxe Café (2014)
 - The Woman Who Walked in Sunshine (2015)
 - Precious and Grace
- William McIlvanney
 - Laidlaw (1977)
 - Docherty (1975)
 - The Papers of Tony Veitch (1983)
 - Strange Loyalties (1991)
 - Remedy is None (1966)
 - The Kiln (1996)
 - The Big Man (1985)
- Naomi Mitchison
 - Memoirs of a Spacewoman (1962)
 - The Corn King and the Spring Queen (1930)
 - The Bull Calves (1947)
 - To the Chapel Perilous (1955)

- Edwin Morgan (poet)
 - **Poems of Thirty Years (1982)**
 - **Sonnets from Scotland (1984)**
 - **Love and a Life: 50 Poems by Edwin Morgan (2003)**
- Agnes Owens
 - **Gentlemen of the West, 1984**
 - **Like Birds in the Wilderness, 1987**
 - **A Working Mother, 1994**
 - **For the Love of Willie, 1998**
- Philip Kerr
 - **March Violets (1989)**
 - **The Pale Criminal (1990)**
 - **A German Requiem (1991)**
 - **Berlin Noir (1993; the one-volume trilogy of the three books listed above)**
 - **The One from the Other (2006)**
 - **A Quiet Flame (2008)**
 - **If the Dead Rise Note (2009)**
 - **Field Gray (2010)**
 - **Prague Fatale (2011)**
 - **A Man without Breath (2013)**
 - **The Lady from Zagreb (2015)**
 - **The Other Side of Silence (2016)**
 - **Prussian Blue (2017)**
 - **Greeks Bearing Gifts (2018)**
- Liz Lockhead (poet)
 - **True Confessions and New Clichés (1985)**
 - **Bagpipe Muzak (1991)**
 - **The Color of Black and White (2003)**
- Ian Rankin

The John Rebus Detective Series:

 - **Knot and Crosses (1987)**
 - **Hide and Seek (1991)**
 - **Tooth and Nail (1992)**
 - **Strip Jack (1992)**
 - **The Black Book (1993)**
 - **Mortal Causes (1994)**
 - **Let It Bleed (1995)**
 - **Black and Blue (1997)**
 - **The Hanging Garden (1998)**
 - **Dead Souls (1999)**
 - **Set in Darkness (2000)**
 - **The Falls (2001)**
 - **Resurrection Men (2002)**
 - **A Question of Blood (2003)**
 - **Fleshmarket Close (2004)**
 - **The Naming of the Dead (2006)**

- **Exit Music (2007)**
- **Standing in Another Man's Grave (2012)**
- **Saints of the Shadow Bible (2013)**
- **Even Dogs in the Wild (2015)**
- Alastair Reid (poet)
 - **Weathering (1978)**
 - **Inside Out (2008)**
- James Robertson
 - **The Testament of Gideon Mack (Hamish Hamilton, 2006)**
- Ali Smith
 - **How to Be Both (2014)**
 - **The Accidental (2005)**
 - **There But For The (2001)**
 - **Hotel World (2001)**
 - **Girl Meets Boy (2007)**
- Iain Crichton Smith
 - **Consider the Lilies (1968)**
- Muriel Spark
 - **The Bachelors (1960)**
 - **The Prime of Miss Jean Brodie (1961)**
 - **The Mandelbaum Gate (1965)**
 - **The Girls of Slender Means (1963)**
 - **The Public Image (1968)**
 - **Not to Disturb (1971)**
- Alan Spence
 - **The Pure Land (2004)**
 - **The Magic Flute (1990)**
- Alice Thompson
 - **Killing Time (1990)**
 - **Justine (1996)**
 - **Pandora's Box (1998)**
 - **Pharos: A Ghost Story (2002)**
 - **The Falconer (2008)**
 - **The Existential Detective (2010)**
 - **Burnt Island (2013)**
 - **The Book Collector (2015)**
- Alan Warner
 - **Morvern Callar (1995)**
 - **The Sopranos (1998)**
 - **The Man Who Walks (2002)**
 - **The Worms Can Carry Me to Heaven (2006)**
- Irvine Welsh
 - **Trainspotting (1993)**
 - **Marabou Stork Nightmares (1995)**

- Louise Welsh
 - **The Cutting Room (2002)**
 - **Tamburlaine Must Die (2004)**
 - **The Bullet Trick (2006)**
 - **Naming the Bones (2010)**