



## ENG 216-03 FOUNDATIONS OF LITERARY STUDY: CRITICAL APPROACHES

SYLLABUS (SUBJECT TO CHANGE AT PROFESSOR'S DISCRETION)

**Instructor:** Dr. Joy Schaefer (she/her/hers)

**e-mail:** joy\_schaefer@gvsu.edu

**Office:** LHH 237

**Office hours:** M 1-2; T 3:30-5:30

**Semester:** Fall 2019

**Class Time:** M/W/F 10:00-10:50

**Class Location:** LHH 122

**Email** is the best way to reach me. When emailing me, please include your course # and section # in the subject, a greeting, a sign-off, and a signature.

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### **Course Description**

This course will examine literary texts through the prism of different literary theories and other critical approaches and prepare students to undertake advanced literary interpretation and to produce literary critical writing. This course will enable students to connect literary texts and critical approaches to their historical and social contexts. Prerequisite: WRT 150.

### **Course Objectives**

*After successful completion of ENG 216, students should be able to:*

1. Examine literature through a variety of literary theories and other critical approaches
2. Read and interpret literary and cultural texts from multiple perspectives
3. Understand and produce theoretically informed literary-critical writing
4. Apply close reading, explication and intertextual analysis
5. Read and interpret a variety of critical analyses of literary texts
6. Define and discuss three or more theoretical and critical approaches to literature

## Warning

This course, precisely because it is meant to challenge the status quo, contains material that some students may find difficult to encounter. You are expected to approach the material in a serious and mature manner. **Please let me know if you have any specific content or trigger warning requests** via email, in person, or on your introduction sheet, but please also realize that it would be impossible to warn you before every instance of potentially traumatizing material. For a discussion of these issues, see <https://trigwarnings.wordpress.com>.

## Required Materials

Janet E. Gardner & Joanne Diaz, *Reading and Writing About Literature* 4<sup>th</sup> edition, 2016.

ISBN 978-1319035365

Shelagh Delaney, *A Taste of Honey* [1958]. Grove, 7<sup>th</sup> edition, 1994. ISBN 978-0802131850

Toni Morrison, *The Bluest Eye* [1970]. Vintage; Reprint edition, 2007. ISBN 978-0307278449

Robert Dale Parker, *How to Interpret Literature: Critical Theory for Literary & Cultural Studies*, 3<sup>rd</sup> edition. Oxford UP, 2014. ISBN 978-0199331161

In addition, some of your required reading will be posted on Blackboard [BB] under "Documents." Recommended readings will also be listed in the "Course Schedule" (some posted on BB, some found within required books). Required films will either be available for free on Kanopy [log into your GVSU library account → Databases → K] or on reserve at the library.

## Course Policies

### 1. Professionalism

A. **Please be respectful to everyone in class. Practice active listening.** Criticism should always be constructive and class discussions should be a place to talk through ideas. Any comments or actions that instigate or contribute to a hostile environment in the classroom will be reported to the university.

B. **Please raise your hand and wait for me to acknowledge you before speaking.** This will encourage a space where as many voices as possible can be heard.

C. **Meaningful and thoughtful participation is an integral part of this course.** When you are absent you are responsible for any material covered in class and for arranging to submit any materials due on that day. Please do not contact me about what you will have missed because of your absence; instead, **contact one of your classmates.** I recommend you **exchange email addresses** for this purpose and for proofreading each other's written work.

D. You do yourself and others a grave disservice if you treat class time as an opportunity for distraction. Therefore, laptops, phones, and tablets are not to be used for extracurricular purposes during class time. **You may use laptops and tablets only for referring to class readings, typing class notes, or doing class-related research.** If I or your classmates become distracted by your use of a laptop or other device, I may take your laptop privileges away.

E. I frown upon the use of cell phones during class. This is for the benefit of you, your classmates, and me; please do not let your device and its buzzing distract us. If you are able to do so, I invite you to turn your cell phone completely off and put it away before class begins. **The use of phones, even on vibrate, are strictly prohibited during screenings—the light bothers those around you.**

F. Arriving late is disruptive and inconsiderate. Please be respectful to your classmates and me **by arriving on time.**

G. Due to FERPA regulations and GVSU policy, I will only contact you by and respond to emails from your **GVSU student address.** Emails from your other accounts will not receive responses.

H. The student/instructor relationship is a professional one. Make sure that your emails name

your concern and address your instructor with respect. Be sure to include openings and closings, and to sign your name. See: <http://mleddy.blogspot.com/2005/01/how-to-e-mail-professor.html>

## 2. Blackboard Website

We will be using the course Blackboard (referred to as **BB**) website, so please make sure to check it regularly for course updates and grades. You will also submit your essays through SafeAssign on Blackboard, a program that tells me if you've plagiarized.

## 3. Academic Honesty

All forms of plagiarism (e.g. print sources, Internet sources, fellow students) will be grounds for receiving an 'F' on the assignment and/or for the course, and students who plagiarize will be reported to the university. If you have questions about what constitutes plagiarism, please review Section 223 on Academic Integrity in the GVSU Student Code, which states, in part: "Any ideas or material taken from another source for either written or oral presentation must be fully acknowledged. Offering the work of someone else as one's own is plagiarism. The language or ideas taken from another may range from isolated formulas, sentences, or paragraphs to entire articles copied from books, periodicals, speeches or the writings of other students." If you are still unsure about what constitutes plagiarism, please don't hesitate to ask me. **When in doubt, cite your source.** For more information on how we deal with plagiarism at GVSU, see Section 4 of the Student Code [here](#).

## 4. Late Work & Make-up Exams

Late assignments will be penalized 10% per day they are late; e.g. if the assignment is due 11:59pm on the 10<sup>th</sup> and you turn it in at 12:01am on the 11<sup>th</sup>, your grade on that assignment will automatically drop 10%. No papers will be accepted five days past the due date, except for the following reasons: 1) illness, only if accompanied by a certifiable note from a physician; and 2) an immediate family emergency, only if certified by an official printed document. In either case, such documentation must be promptly provided. Each student gets one free "late pass" per semester, **but only up to 5 days late; you must email me before the assignment is due to receive the "late pass."**

## 5. GVSU Course Policies

Please see the following for all GVSU course policies: <https://www.gvsu.edu/coursepolicies/>

### Grading System:

A: 94-100	B-: 80-83.9	D: 60-69.9
A-: 90-93.9	C+: 77-79.9	F: 0-59.9
B+: 87-89.9	C: 74-76.9	
B: 84-86.9	C-: 70-73.9	

### General Definitions:

[ A ] Outstanding. Work displays thorough mastery of material, exceptional writing, and genuine engagement with the subject matter. This grade is reserved for those students who attain the highest levels of excellence in thought, scholarship, and dedication to course material.

[ B ] Good. Work displays accurate understanding of the material.

[ C ] Fair. Work displays basic grasp of material, though there may be the occasional misunderstanding or inaccuracy.

[ D ] Marginal. Work displays a grasp of the material adequate for credit, but quality of work indicates lack of effort or aptitude.

[ F ] Unacceptable. Excessive absences, assignments not completed, or assignments unworthy of credit.

### **Grading Standards for Written Work:**

- **FORMAT:** Use the most up-to-date MLA format (including your name, my name, course number, date) with correct citations, double-spaced, 1 inch margins all around, 12 pt. Times New Roman font. For help, see: <https://owl.english.purdue.edu/owl/resource/747/01/>
- All multi-page assignments must have numbered pages (in Word you can number pages under Insert, Page Number, or under View, Header and Footer, Insert Page Number in older editions of Word; your last name should precede each number)
- All assignments must be titled (though a title page is not necessary)
- Where appropriate, assignments must have a Works Cited page, and works must be cited in MLA format
- All out-of-class papers should be polished work, i.e. free of mistakes, typos, spelling and grammatical errors in addition to expressing your thoughts as clearly as possible. *I suggest you print your essay and read your work out loud to yourself and have a friend or classmate proofread it for you*
- All assignments must meet the minimum word count requirement

**An “A” paper** has a unique argument (thesis) to make on the topic, an organized structure, and evidence to support all claims. It has no significant errors in spelling, grammar, MLA format or general presentation. The overall format of the essay includes an essay title, an introduction, well-developed paragraphs, and a conclusion. Active voice is apparent. The writing engages the reader and inspires them to contemplate the subject further. All quoted material is properly documented and cited, and the paper does not overuse quotations.

**A “B” paper** makes an argument on the topic and has a structure and evidence to support claims, but it may have sections where the structure becomes confusing or ineffective, or the evidence to support claims is deficient. In addition, it may contain some errors in spelling, grammar, MLA format and/or general presentation. Quotations may be slightly overused, but they are properly cited in most cases.

**A “C” paper** has an argument to make on the topic with some viable claims. However, there may be serious deficiencies in the evidence provided and a notable absence of structure, as well as several errors in spelling, grammar, MLA format and/or general presentation. Quotations may be overused and/or fail to be properly cited in a few cases.

**A “D” paper** has no real argument to make and deficiencies in every area.

**An “F” paper** has no argument and fails to reach the minimum requirements, or is a paper that is not turned in, or is a paper that has one or more plagiarized ideas or sections.

## **COURSE REQUIREMENTS**

**10% PARTICIPATION:** Active, respectful, professional participation is crucial for your learning experience. Active participation includes coming to class with relevant text(s) *in hand*, being prepared, **actively listening** to your peers and me, speaking up when it is your turn to do so, and fully participating in in-class writing assignments and discussions. In addition:

- I am looking for **quality** rather than quantity
- **Your verbal and written participation in this course should reflect that you've done the readings/viewings and are responding to them and your classmates' thoughts on them; enter the scholarly discussion with an educated viewpoint by offering more than simply your 'opinion'**
- Regarding quantity: aim to participate 2-4 times per week in class discussion and/or on Bb
- If you want to say something but we must move on for the sake of time, jot your thoughts down and write them under Bb "Discussion"
- I will likely assess your participation and give you a participation grade around week six or seven of the semester; this grade will be entirely replaced by your participation grade at the end of the semester—it's just to give you a sense of how you're doing at the time so you can change your behavior if needed
- If you miss a class, you are responsible for finding out from a classmate (or two!) what you missed and making up the work; if, after this, you have specific questions about course content, please email me
- See "Professionalism and Attendance Policy" under "Course Policies" above.
- See Bb → "Documents" tab → "Participation" folder → "Participation Guidelines & Ideas" [handout](#)

**20% DISCUSSION LEADER:** In pairs, you will lead a discussion based on one session's reading. Plan to speak for 5-6 minutes each (11-12 minutes total) *before* you present your questions for discussion. **Guidelines:**

- If relevant (do not repeat your peers or me): A brief introduction of the text's author(s) or key theorists
- EITHER: a) an **original interpretation/analysis** of the primary text (using one or more critical approaches) OR, b) if you're assigned a Parker chapter, **an original application of the critical approach** to one or more of our primary texts
- For help on how to interpret a primary text, see Parker and/or the *Reading & Writing About Literature* chapter that corresponds to your primary text (e.g. "Writing about Fiction," "Writing about Plays")
- Formulate 3 open-ended discussion questions based on your text, two of which must connect your text to other texts (i.e. novels, short stories, films, chapters, articles) from the syllabus. Include these on your last Google slide. Remember to focus your questions on our course topic: *critical approaches to literature*
- **Invite me** into your Google Slides [by 6:00pm the night before you present](#)

### **Grading Rubric:**

- 1) Your well-documented **original interpretation/analysis** of the text or **original application of the critical approach** to one of our course texts; be sure to **cite page numbers** of both primary and secondary texts on your slides (8 points)
- 2) Visually compelling image-to-text ratio on slides; proofread & legible slides (3)
- 3) Preparedness & ability to keep time (3 points)
  - **Create** a Google Slides presentation with visuals, with discussion questions on the last slide
  - **Invite me** into your Google Slides [by 6:00pm the night before you present](#)
- 4) Creativity & clarity of your questions, their relation to other course texts, & their connection to critical approaches to literature (3)
- 5) Respectful & insightful moderation of class discussion (3)

**30% INTEGRATIVE READING RESPONSES (10% each):** You will write three reading responses of 500-600 words each in MLA format with Works Cited. You will choose one day's required reading per Course Schedule section (either a primary or secondary text) and submit your response the day *before* that reading assignment is due. For example, your response under "I. Intersectionality" could be on *The Bluest Eye* pages 110-131, and it would be due Tuesday, Sept. 10<sup>th</sup> by 3:00pm. You will then respond to a second specific reading assignment under "II. Structuralism, etc." and submit your response the day *before* the reading is due. Finally, you will respond to a third specific reading assignment under "III. Making Criticism Transnational" and submit your response the day *before* the reading is due. See Bb "Assignments" tab → "Reading Response I, II or III" for more examples.

**Guidelines:**

- Only responses that demonstrate reading of the course materials will receive credit
- Do not quote from the readings and do not summarize the texts
- Please submit all written work as MS Word documents. Download Word for free [here](#)
- Due via Bb "Assignments" → "Reading Response 1, 2 or 3" **by 3pm the afternoon before the reading is due**
  - All written work submitted through Bb will be run through SafeAssign, a program that tells me if you've plagiarized

**Grading Rubric:**

- 1) **Connect** that day's reading to our course themes, other course texts, and/or points brought up in class lecture or discussion (4 points)
- 2) **Apply** theory (critical approaches to literature) to a primary text: If you're responding to Parker, apply a concept or theory from the chapter to one of our primary texts; if you're responding to a primary text, apply a concept from Parker to it (4 points)
- 3) **Create** and include two open-ended discussion questions after your response (1 point)
- 4) **Follow** MLA format with Works Cited (cite your primary text and secondary text) (1)
- 5) **Be prepared to discuss** that day's reading and your response in class (Participation points); as such, you should have a copy of your Response with you during that session

**15% LITERARY ANALYSIS I:** You will write a 1300- to 1500-word analysis of *The Bluest Eye*, "The Yellow Wallpaper," or "Story of an Hour."

**Guidelines:**

- Limit your scope for clarity, e.g. focus on one character, relationship, chapter, theme, tone, or literary device, or another limited aspect of the novel or short story; dive deep into that aspect (via the technique of close reading) while contextualizing it within the rest of the story & its cultural context
- Do not summarize the story's plot; instead, *analyze and interpret* the text
- Avoid evaluating the text (e.g. "it's a good book"; "it's a horrible story"); rather, *analyze and interpret* it using the language of critical approaches to literature
- See *RWAL* "Writing about Literature" for help and/or Parker on Feminism, Critical Race Theory, Intersectionality or Disability Studies
- Be sure to cite (in-text and in the Works Cited) any original interpretations or analyses you glean from my lectures, your peers' discussion leadership presentations and/or class discussion (see Purdue OWL MLA website → "[MLA Works Cited: Other Common Sources](#)" [tab](#) and scroll down to "Speeches, Lectures...")
- Use MLA format for in-text citations & Works Cited (cite secondary *and* primary texts)
- **Literary Analysis 1 due via Bb "Assignments" Oct. 5, 11.59pm**
- **GRADING RUBRIC ON NEXT PAGE →**

**Grading Rubric for Lit. Analysis I (also see “Grading Standards for Written Work”)**

- 1) **Apply** one of the critical approaches or critical concepts discussed in class to *analyze and interpret your primary text* (novel or short story) (10 points)
- 2) **Use & cite** Parker to help define your critical approach and/or critical concept(s): quote briefly from Parker’s text and then *paraphrase* in your own words (3 points)
- 3) **Follow** MLA format & citation style both in-text and in the Works Cited (remember to cite secondary *and* primary texts) (2 points)

**25% LITERARY (OR FILM) ANALYSIS II (2 parts):**

- a) **5% Working Thesis:** You will email me your preliminary thesis statement (the argument you plan to make about your primary text, which may change) for approval and feedback. See part (b) below for primary text choices. **Due via email by Nov. 23<sup>rd</sup>, 11:59pm**

**Grading Rubric:**

- 1) Use the “THEY SAY/I SAY” formula for successful academic writing (2 points)
  - 2) Make sure your “I Say” statement is a *unique* interpretation of (argument about) *the primary text itself* (2 points)
  - 3) Include the complete MLA citation for your “They Say” peer-reviewed secondary source after your thesis (1 point)
- b) **20% Analysis II:** You will write an 1800- to 2000-word literary analysis of *A Taste of Honey* (see RWAL “Writing about Plays”) OR a film analysis of *A Taste of Honey*, *Psycho*, *Mariam*, or another film from the list provided on Bb “Assignments” → “Analysis 2” (see RWAL “Writing about Stories” or Bb “Documents” → “Recommended Film Studies Readings” depending on your primary text).

**Guidelines:**

- Limit your scope for clarity; focus on a limited aspect of the primary text and dive deep into it while contextualizing it within the rest of the text and its context
- *This second analysis should reveal that you’ve read, understood and heeded my feedback on your first analysis **and** on your working thesis; it should show **improvement** from the first analysis*
- Veer away from summarizing the story’s plot or evaluating the primary text (e.g. “it’s a good play/film”); instead, **analyze and interpret** the primary text using one or two critical approaches to literature
- **Avoid plagiarism:** Cite your peers’ discussion leadership presentations, class discussion and/or my lectures if you integrate any of these analyses into your essay; see: Purdue OWL MLA site, “[Other Common Sources](#)” tab, and scroll down to “Speeches, Lectures...”
- Please submit your essay as an MS Word document
- **Analysis 2 due via Bb “Assignments” Dec. 10<sup>th</sup> by 11:59pm**

**Grading Rubric (Also see “Grading Standards for Written Work” on this syllabus):**

- 4) **Apply** one or two of the critical approaches or critical concepts discussed in class to *analyze and interpret your primary text* (10 points)
- 5) **Use & cite** Parker to help define your critical approach and/or critical concept(s): quote briefly from Parker’s text and then paraphrase in your own words (2 points)
- 6) **Synthesize & integrate** 2 peer-reviewed secondary sources (that are not on our syllabus) into your analysis—think “THEY SAY/I SAY” (6 points)
- 7) **Follow** MLA format & citation style, both in-text and in the Works Cited (remember to cite secondary *and* primary texts) (2 points)

## Course Schedule<sup>1</sup>

Unless otherwise noted, you are responsible for reading/viewing course material by the time the day's session begins.

### **PART I: A CRITICAL CONCEPT: "INTERSECTIONALITY"**

- Aug. 26: Read syllabus thoroughly & submit introduction sheet to Prof. Schaefer by Aug. 30
- Aug. 28: *How to Interpret Literature* [HTIL] (2015), Ch. 1: Introduction, p. 1-10;  
*Reading & Writing about Literature* [RWAL] (2017), "The Role of Good Reading"
- Aug. 30: Kate Chopin, "The Story of an Hour" (1894), p. 93-5 [RWAL]  
Recommended: **New Criticism**, p. 11-42 [HTIL]
- Sept. 2: NO CLASSES
- Sept. 4: Toni Morrison, *The Bluest Eye* (U.S., 1970), p. 1-58 (including Foreword)  
\*Bring *The Bluest Eye* to every class session through Sept. 25
- Sept. 6: **Feminism**, p. 148-164 [HTIL]
- Sept. 9: *The Bluest Eye*, p. 59-109
- Sept. 11: *The Bluest Eye*, p. 110-131
- Sept. 13: **Intersectionality**, p. 178-84 [HTIL]
- Sept. 16: *The Bluest Eye*, p. 132-163
- Sept. 18: *The Bluest Eye*, p. 164-end
- Sept. 20: **Critical Race Studies**, p. 311-327 [HTIL]
- Sept. 23: "Writing about Stories," including Charlotte Perkins Gilman's "The Yellow Wallpaper" (1892) [RWAL]
- Sept. 25: Ch. 12: **Disability Studies**, p. 367-78 [HTIL]
- Sept. 27: **In-class Brainstorming Day: Literary Analysis I – bring your ideas to class!**  
Recommended: "The Writing Process" [RWAL]

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<sup>1</sup> The schedule and/or materials covered are subject to change. Please check Blackboard regularly for updates under "Announcements."

Sept. 30: Schalk, Sami. "Disability and Women's Writing," in *The Cambridge Companion to Literature and Disability*, edited by Clare Barker and Stuart Murray, Cambridge University Press, 2017, pp. 170-184. [Bb]

Oct. 2: [In-class Writing Day: Literary Analysis 1 – bring any questions you may have!](#)

Oct. 4: [Peer Review: bring 2 hard copies of your Literary Analysis 1 to class](#)  
[Literary Analysis due via Bb "Assignments" Oct. 5 by 11.59pm](#)

## **PART II. STRUCTURALISM & PSYCHOANALYSIS → SOCIO-POLITICAL CRITIQUE**

Oct. 7: Shelagh Delaney, *A Taste of Honey*, Act I (U.K., 1958)

Oct. 9: **Marxism**, p. 220-238 [HTIL]

Recommended: **Structuralism**, p. 43-84 & **Deconstruction**, p. 85-110 [HTIL]

Oct. 11: *A Taste of Honey*, Act II

Oct. 14: [Come to class having viewed: Tony Richardson, \*A Taste of Honey\* \(UK, 1961\)](#) [Kanopy: sign into GVSU library account & search for Kanopy database]

Oct. 16: **Marxism**, p. 239-258 [HTIL]

Oct. 18: **Queer Studies**, p. 185-210 [HTIL]

Oct. 21: Fall Break; NO CLASS

Oct. 23: **New Historicism**, 259-273 [HTIL]

Oct. 25: **Cultural Studies**, 274-284 [HTIL]

Oct. 28: **A Critical Concept: "The Male Gaze"** (Feminism & Visual Pleasure), 169-78 [HTIL]

In-class: Alfred Hitchcock's *Psycho* (U.S., 1960)

Oct. 30: In-class: finishing *Psycho* ([please turn all electronics off during screening](#))

Nov. 1: Discussing *Psycho*

Nov. 4: **Psychoanalysis**, 111-137 [HTIL]

Nov. 6: Barbara Creed, from *The Monstrous-Feminine* (1994) [Bb]

Nov. 8: NO CLASS (I'm at a conference); [over the weekend, watch Faiza Ambah, \*Mariam\*](#) (France/Saudia Arabia/etc., 2015, 53 min.) [Kanopy]

### **III. MAKING CRITICISM TRANSNATIONAL**

- Nov. 11: Discussing *Mariam*
- Nov. 13: **Postcolonial Studies**, 285-311 [*HTIL*]  
In-class: Rachid Bouchareb, "[Exhibitions](#)" (France/Algeria, 8 min., 2009)
- Nov. 15: **Transnational Feminism**: Grewal, Inderpal. "Transnational America: Race, Gender & Citizenship after 9/11." *Social Identities*, vol. 9, no. 4, 2003, pp. 535-561[Bb]
- Nov. 18: In-class: Mila Zuo's [Carnal Orient](#) (U.S., 16 min., 2015)
- Nov. 20: [In-class Research Day: finding peer-reviewed secondary sources](#)  
Depending on Lit. Analysis 2 primary text choice: "Recommended Film Studies Readings" [Bb] —OR—"Writing about Plays" [*RWAL*]
- Nov. 22: [In-class Brainstorming Day: Literary Analysis 1 – bring your ideas to class!](#)  
[Working Thesis \(with "They Say/I Say" formula & citation\) due via email by Nov. 23](#)
- Nov. 25: **Ecocriticism**, p. 354-66 [*HTIL*]
- Nov. 27, 29: NO CLASS
- Dec. 2: **Queer of Color Critique**, p. 211-217 [*HTIL*]  
In-class: Carlos Motta, "[Nefandus](#)" (Colombia/U.S., 13 min., 2013)
- Dec. 4: [In-class Writing Day: Analysis II – bring your questions!](#)
- Dec. 6: [In-class Writing Day: Analysis II](#)
- Exam period:** [Mon. Dec. 9<sup>th</sup>, 10:00am - 11:50am: Peer Review—Bring 2 hard copies of your Literary/Film Analysis to class](#)  
[Analysis due via Bb "Assignments" Tues. Dec. 10<sup>th</sup> by 11:59pm](#)

## University Policies

**Emergency Preparedness:** Immediately proceed to the nearest exit during a fire alarm. Do not use the elevators. If you have not done so yet, consider signing up to get emergency alerts via phone call, email and/or text. You can set up your preferences at <http://www.gvsu.edu/emergencycontact/>

**Academic dishonesty:** All students are expected to adhere to the GVSU Student Code. Any instance of academic dishonesty, such as cheating or plagiarism, will result in a failing grade on the particular assignment and, at my discretion, failure of the course. If you have any doubts concerning what constitutes academic dishonesty, please refer to the Student Code (Section 223.01) or speak to me.

**Rape, Assault, and Sexual Harassment:** GVSU is required under Title IX to prevent and address sexual discrimination, which includes sexual assault, dating/domestic violence, and stalking, whether perpetrated by peers or by employees of the institution. If you or someone you know has been harassed or assaulted, you can find the appropriate resources, including a form to report an incident, here: <https://www.gvsu.edu/titleix/>

## Student Support Services

**Disability Support:** If you are in need of accommodations due to a learning, physical, or other disability you must present a memo to me from Disability Support Resources (DSR), indicating the existence of a disability and the suggested reasonable accommodations. If you have not already done so, please contact the Disability Support Resources office (4015 JHZ) by calling 331-2490 or emailing [dsrgvsu@gvsu.edu](mailto:dsrgvsu@gvsu.edu). Please note that I cannot provide accommodations based upon disability until I have received a copy of the DSR issued memo. All discussions will remain confidential.

**Research Support:** In addition to many online resources, the GVSU University Libraries has 5 campus locations where you may access library materials: Mary Idema Pew Library Learning & Information Commons and Seidman House Special Collections & University Archives in Allendale; Steelcase Library and Curriculum Materials Library in Grand Rapids; and Frey Library in Grand Rapids, Center for Health Sciences.

**Liaison Librarian:** Each department has a designated librarian to support your research needs. Mary Ruge is your liaison librarian for English. Her email is [rugem@gvsu.edu](mailto:rugem@gvsu.edu) and her office is in Mary Idema Pew Library Learning & Information Commons, room 240h. You are welcome to make an appointment with her.

**Knowledge Market:** Our highly trained student consultants work one-on-one or in small groups to help with your library research, writing, or oral presentations. For information about the Knowledge Market or to make an appointment, visit [www.gvsu.edu/library/km](http://www.gvsu.edu/library/km).

**Speaking Support:** The mission of the Grand Valley State University Speech Lab is to empower speakers to shape their lives, professions and society through confident and effective public presentations. Speech consultants, who are fellow GVSU undergraduates, are trained to assist with all parts of the speechmaking process including choosing a topic, organizing your thoughts, and practicing presentations. The Speech Lab is located in 154 Lake Michigan Hall (Allendale) and services are free for all Grand Valley undergraduates. For more information about the Lab, its hours, downtown locations, and to make an appointment, please visit the Lab website at: <http://www.gvsu.edu/speechlab>.

**Writing Support:** The Fred Meijer Center for Writing, with locations at the Allendale and Pew/Downtown Grand Rapids campuses, is available to assist you with writing for any of your classes. Writing consultants, who are fellow GVSU students, are trained to help you with all stages of your writing process, from brainstorming to organizing to editing your papers. Simply bring a draft of your paper, the assignment sheet, and your questions/concerns to any of the Center's locations. Also, through your Gmail account, **you have access to online consultations through GoogleDocs**. The Center's services are free and you can drop in and work with a consultant or make an appointment, either through our website or by calling the Center (331-2922). For more information about our services and locations, please visit our website: <http://www.gvsu.edu/wc/>



## **Syllabus Agreement**

I, \_\_\_\_\_, have read and understood the syllabus for Prof. Schaefer's ENG 216-03 (Fall 2019). I agree to abide by the above rules and policies.

Signature \_\_\_\_\_ Date \_\_\_\_\_

## **Introduction to Professor**

I would like you to call me (e.g. a nickname):

My gender pronouns are (examples: he/him/his; she/her/hers; they/them/theirs):

My major(s) and minor(s) are

I'm taking this class because

In this class, I hope to learn

My favorite films/books/poems/graphic novels/authors/filmmakers/etc. are

What career path are you planning? What job do you hope to obtain?

Do you have any background (coursework or personal research) in critical approaches to literature, such as Intersectional Feminism, Postcolonial or Critical Race Theories, Queer Theory, Ecocriticism, or Disability Studies?

### **OPTIONAL**

In addition to English, I speak

I'm from

I'd also like you to know that