



**Course Title:** Literary Interpretation

**Office Hours:** 7:30-8:00 am; SAP; 3:00-3:15 pm

**Course Number:** ENGL 20201

**Office Location:** M-3

**Instructor Name:**

**Last Updated:** August 2025

**Instructor Email:**

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\*Syllabus is subject to change with notice; some parts of this syllabus were borrowed from the PFW sample syllabi for ENGL 20201.

### **Course Description:**

Close analysis of representative texts (poetry, drama, fiction) designed to develop art of lively, responsible reading through class discussion and writing of papers, including a documented research paper. Attention to literary design of critical method.

### **Course Prerequisites:**

P: ENGL 13100, or 14000 with a Grade of C- or Better.

### **Course Access:**

Access course materials including the daily agenda through Schoology.

### **Course Goals & Student Learning Objectives:**

**1) Acquisition of Knowledge:** you will explore literature but also all attendant aspects of literature as it is forged to explore life's richness and enigmas. Literature is not written in a vacuum. It swings like music because it captures the rhythms of life, all of the breadth of thoughts and dreams that power our lives. By the completion of this class, you should have the critical vocabulary and generic breadth to write essays that reflect literature's uncommon grandeur.

**2) Application of Knowledge:** you will write and speak of your reflections, the emotional and intellectual responses that literature has moved you to explore. It's one thing to learn something, but it means even more when it is shared. In essays and oral expression, you will demonstrate your command of the essential elements of literature.

**3) A sense of Community:** we will be reading a mosaic of works, written by men and women across time and ethnic boundaries. If literature is truly universal, it is also specific to cultures and historical moments, no less universal for that moment captured on page. These stories will often include us and give us a sense of belonging and home; other times, we will feel far outside of our comfort zone and this is when you have a unique chance to peer into the unknown and inexperienced. Embrace it. Literature reflects life and therefore can give us knowledge about life beyond our personal experiences.

**4) Critical Thinking and Problem Solving:** Reading literature well is to be engaged critically and to ponder the often irresolvable problems of human existence. In this course, you will use both your mind and your heart in a critical engagement with life's imponderables. You will never reach a definitive answer, but neither should you expect one. You will be asked to demonstrate your research skills and your ability to practice a variety of interpretive strategies to derive meanings and significance from the texts we read.

**5) Communication:** You will have to transmit your ideas to others; otherwise, the art of cultural transmission is lost. At times challenging, you will need to not only put forth your own ideas, interpretations, but also be accepting of others' thoughts, even if they contradict your own.

## Learning Resources & Texts\*

Arp, Thomas, and Greg Johnson. *Perrine's Literature Structure, Sound, & Sense*. 13<sup>th</sup> ed., Cengage, 2018.

## Assignments

- **200 Reading Responses**  
Assigned in-class or as homework, these responses provide an opportunity to respond to literature utilizing text evidence.
- **100 Participation**  
Evaluated near the end of each quarter, students will gather evidence to support their participation in class discussions and activities. A rubric will be provided.
- **100 Analytical Essay 1**  
Showcasing one's ability to analyze a short text and support a claim, students write a 2-3 page literary analysis.
- **100 Analytical Essay 2**  
Written near the end of the semester, students synthesize and analyze several texts to support a claim that answers the question, through the lens of literature, "What is wealth?"
- **50 Poetry presentation**  
With a partner, students research a poet's biography, literary career, and literary contributions, and make a formal presentation to the class.
- **450 Tests/Quizzes/final exam**  
A variety of assessments will be utilized throughout the semester to assess one's understanding of literary terms, texts, and features. A 100-point final exam will be given.
- **1000 Total points for the course** (\*Point values are subject to change with notice.)

## Grading

Grades accumulate throughout the entire semester for a total of 1000 points. As with any course, it is imperative that you complete all of the work to the best of your ability and complete that work on time.

## Grading Scale:

|           |          |          |          |
|-----------|----------|----------|----------|
| 99-100 A+ | 87-89 B+ | 77-79 C+ | 67-69 D+ |
| 93-98 A   | 83-86 B  | 73-76 C  | 63-66 D  |
| 90-92 A-  | 80-82 B- | 70-72 C- | 60-62 D- |



**NOT YET**

## Course Evaluation:

You will have an opportunity to evaluate this course during finals week. A link will be posted to Schoology.

## Academic Misconduct / Plagiarism / AI:

Developing writing, analytical, and critical thinking skills are integral learning outcomes of this course. Thus, all writing assignments should be the product of your efforts. Developing strong competencies in these areas will prepare you for a competitive workplace. This course assumes that work submitted by you—all process work, drafts, low-stakes writing, final versions, and all other submissions—will be produced by you, working individually or in groups as permissible. Finally, you may not reuse papers from a previous class in this course. All work should be new and original.

As outlined in the **Adams Central High School Student Handbook**, Merriam-Webster's Online Dictionary defines **PLAGIARISM** as the act or instance of "stealing and passing off the ideas or words of another as one's own: using another's production without crediting the source." It is the committing of "literary theft." The Dictionary further defines **CHEAT** as "to violate rules dishonestly," as to *cheat on a test*.

Therefore, **any** plagiarized work or work produced with the assistance of AI or other automated tools is not permitted and will be considered a violation of academic integrity, including the following:

- a student has another person/entity/artificial intelligence (e.g. ChatGPT) do the writing of any portion of an assignment for them;

- Procuring answers to a test prior to its administration and using them and/or sharing them with others;
- Physically copying the answers/homework/lab report of someone else;
- Using the writing of someone else (in whole or in part) as one's own.

Furthermore, any act of intentional “academic dishonesty through which a student attempts to gain an unfair advantage through dishonest means” will result in graduated consequences as listed in the chart below. The instructor reserves the right to assign a grade of 0 (zero) for the work in question. Furthermore, the instructor will schedule a meeting with the student to discuss the matter. Maintaining academic integrity is crucial for a student's growth and preparation for a competitive future in the professional world.

| 1 <sup>st</sup> Offense   | 2 <sup>nd</sup> Offense  | Any additional offenses                                    |
|---|--|--|
| Zero for the assignment/activity/ test<br><i>If the assignment is of great enough value, it may result in failure of the course for the grading period.</i> | “F” for the course for the semester (even if the 1 <sup>st</sup> offense did not occur in that course) | “F” for that course in which the additional offense occurs |

The administration shall be informed of all actions in this area. The teacher will make a parental contact in all instances. For dual credit courses, university policies will be followed; meaning, in all cases, the university will be contacted, and disciplinary procedures may occur, including the potential dismissal from the university. (Borrowed from the *Adams Central High School Student Handbook* and *PFW's Center for the Enhancement of Learning and Teaching*).

According to **PFW**, Academic Misconduct, including plagiarism (using other people's ideas/words and not giving them credit thus implying the work is your own original work) or using your own work from a previous course without the express permission of the instructor, is taken very seriously at any learning institution. It is taken very seriously in this class. Please be aware of what behaviors constitute academic misconduct ([See Bulletin, Code of Students Rights, Responsibilities and Conduct Part II. A.](#)). If caught cheating or plagiarizing, a student may receive no credit on the assignment and may result in an F for the course. Any instances of academic dishonesty will be reported to the Office of Student Conduct and Care and your Department Chair and may result in expulsion from the University. Additional potential consequences can be found under: potential consequences (See Bulletin, [Code of Students Rights, Responsibilities and Conduct, Part III. A.](#): i.e., failure of the assignment, failure of the course and/or dismissal from the university) of such behavior.

### Additional Information

#### Classroom as Learning Community

Learning is a social process that involves working collaboratively with your peers and your teacher through various activities. Reading, writing, and speaking are no different; therefore, you will be working with your peers and your teacher on several occasions as you discover topics, prewrite, plan, draft, edit, and revise your work. You are required to conference over each piece of writing with your peers and your teacher because you will improve as a writer as a result of this dialogue. Conferencing is encouraged on all types of writing and speaking pieces. You do not have to be an outstanding writer or English student to be an effective peer responder. However, you will learn to be, and you will improve as the semester progresses.



In order to be an active participant in this learning community, you must come to class prepared to participate and prepared with an open mind—open to suggestions, open to revisions, open to dialogue with your classmates, and open to diverse perspectives. You must lose the notion that your writing is “perfect” after one draft; even published work can be considered a work in progress. You must be willing to converse about each other's writings, pinpointing strengths and weaknesses. Through this recursive process, you will grow as a writer and responder.

#### Late Work Policy

Assignments are due by the noted time on the Schoology agenda in order to receive full credit. We will address technology issues as they arise; however, a technology issue is not an excuse for incomplete work. **Students must complete each of the major essays listed on page three in order to earn credit for the class. Failure to turn in a final draft of a required essay will result in a failure of the course.** Late penalties will be assigned as follows:

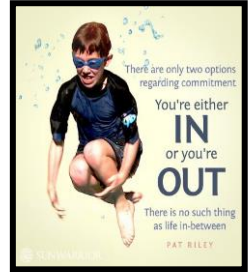
| 1 day late | 2 days late | 3 days late | 4 days late | 5 days late | 6 days late                     |
|------------|-------------|-------------|-------------|-------------|---------------------------------|
| -10%       | -20%        | -30%        | -40%        | -50%        | The assignment receives a zero. |

### Cell Phone Policy

Please keep your cell phone in your locker, and please follow the Adams Central High School computer and technology use policy as outlined in the high school handbook. If I see your cell phone out in the classroom, you will take it to the office and may be assigned a lunch detention.

### Attendance and Promptness

If you are absent, it is your responsibility to consult the daily agenda on Schoology to find out what was missed. Please ask for handouts and complete missed work. Also, be prepared to turn in assignments and complete missed tests on the day you return. If you do not complete the work, you will receive a zero. Due dates remain the same for all pre-arranged absences. If you know in advance that you will miss class due to a college visit, field trip, scheduled exam, doctor's appointment, or vacation, your assignment is still due. Students with extenuating circumstances will be handled on a case-by-case basis. This is a college class: there are few excuses for late work. To assure the prompt start of class, please be in your seat when the bell rings. Stay in your seat until the dismissal bell rings.



### Student Support Services

Purdue University Fort Wayne is committed to your academic and personal success. Visit the [Student Support Services](#) page for a list of student support services, including academic services, technology services, health and wellness, and support from administrative offices. For help with technology, including Brightspace, visit the [IT Services Student Technology Support](#) page.

If you observe and/or are made aware of student behavior that leaves you feeling concerned, worried, and/or alarmed, trust your instincts and say something. The CARE Team can assist with the student of concern, whether that's you or someone you are referring. Report the concern through the online CARE referral form. Please note that this form is not for emergencies. If you know of a student who is injured, is injuring themselves or others, or is threatening injuries to themselves or others, please call 911 immediately.

Your emotional wellness and mental health are important. If you have a mental health disorder, are struggling with your mental health, your stress overwhelms your ability to cope with it, or you find yourself needing emotional support, please talk to someone. If you or someone you know is in a mental health crisis situation, call 911 or go to the local emergency room. Otherwise, please reach out to our Center for Student Counseling (CSC). All currently enrolled PFW and IUFW students have access to free counseling at the center. To make an appointment to talk with a counselor call 260-481-6200 or email [csc@pfw.edu](mailto:csc@pfw.edu).

**Helmke Library:** The library [website](#) offers 24/7 access to research tools, databases, e-books and journal articles. While the library is under renovation, you'll be able to access books, laptops, reserves, and librarians in the library annex near the main entrance. Assistance will also be available on the Skybridge and via the online [Ask-A-Librarian](#) service. Need 24/7 computer space? Check the [Helmke Library Refresh](#) page for a list of available spaces. Contact: [260-481-6505](tel:260-481-6505); [library.PFW.edu](http://library.PFW.edu)

**The Writing Center (CASA):** The [Writing Center](#) provides peer consultations for all phases of the writing process for all PFW classes. Consultations are available face-to-face and through e-mail. The website provides more information on specific services and includes useful Links & Handouts to support the writing process.

**Proposed Reading** (*subject to change with notice*)

| <b>Short Fiction</b>   |   |
|--|---|
| <p><i>Reading the Story</i></p> <ul style="list-style-type: none"> <li>Tobias Wolff, "Hunters in the Snow"</li> <li>Richard Connell, "The Most Dangerous Game"</li> </ul> <p><i>Plot &amp; Structure</i></p> <ul style="list-style-type: none"> <li>Alice Walker, "The Flowers"</li> <li>Kate Chopin, "The Story of an Hour"</li> </ul> <p><i>Characterization</i></p> <ul style="list-style-type: none"> <li>Alice Walker, "Everyday Use"</li> <li>Katherine Mansfield, "Miss Brill"</li> </ul>   | <p><i>Theme</i></p> <ul style="list-style-type: none"> <li>Eudora Welty, "A Worn Path"</li> <li>Kate Chopin, "The Story of an Hour"</li> </ul> <p><i>Point of view</i></p> <ul style="list-style-type: none"> <li>Katherine Anne Porter, "The Jilting of Granny Weatherall"</li> <li>Ernest Hemingway, "Hills Like White Elephants"</li> </ul> <p><i>Symbol, Allegory, Fantasy</i></p> <ul style="list-style-type: none"> <li>Nathaniel Hawthorne, "The Minister's Black Veil"</li> <li>Ray Bradbury, "There Will Come Soft Rains"</li> </ul>   |
| <b>Poetry</b>  |   |
| <p><i>What is poetry?</i></p> <ul style="list-style-type: none"> <li>Billy Collins, "Introduction to Poetry"</li> <li>Wilfred Owen, "Dulce et Decorum Est"</li> <li>William Shakespeare, "Shall I compare thee to a summer's day?"</li> <li>Dudley Randall, "Ballad of Birmingham"</li> </ul> <p><i>Reading the poem</i></p> <ul style="list-style-type: none"> <li>William Carlos William, "The Red Wheelbarrow"</li> <li>Sylvia Plath, "Mirror"</li> <li>Adrienne Rich, "Storm Warnings"</li> <li>Robert Hayden, "The Whipping"</li> </ul> <p><i>Imagery</i></p> <ul style="list-style-type: none"> <li>Robert Hayden, "Those Winter Sundays"</li> <li>John Keats, "To Autumn"</li> </ul> <p><i>Figurative Language</i></p> <ul style="list-style-type: none"> <li>David Mason, "Song of the Powers"</li> <li>Billy Collins, "Divorce"</li> <li>John Donne, "A Valediction: Forbidding Mourning"</li> </ul> <p><i>Symbol, Allegory</i></p> <ul style="list-style-type: none"> <li>Seamus Heaney, "Digging"</li> <li>Emily Dickinson, "Because I could not stop for death"</li> <li>Andrew Marvell, "To the Virgins, to Make Much of Time"</li> <li>Robert Frost, "The Road Not Taken"</li> </ul> <p><i>Sound</i></p> <ul style="list-style-type: none"> <li>Gwendolyn Brooks, "We Real Cool"</li> <li>Emily Dickinson, "Much madness is divinest sense"</li> </ul> | <p><i>Irony, Paradox, Overstatement, Understatement</i></p> <ul style="list-style-type: none"> <li>Billy Collins, "The History Teacher"</li> <li>Richard Wilbur, "Barred Owl"</li> <li>Margie Piercy, "Barbie Doll"</li> </ul> <p><i>Form</i></p> <p><u>Sonnet</u></p> <ul style="list-style-type: none"> <li>William Shakespeare, "My mistress' eyes are nothing like the sun"</li> <li>Pablo Neruda, "XVII"</li> <li>Elizabeth Barrett Browning, "How Do I Love Thee?"</li> <li>Edmund Spenser, "My love is like to ice, and I to fire" (#30) and "One day I wrote her name upon the strand" (#75)</li> <li>Francesco Petrarch, "Upon the breeze she spread her golden hair" (#90); "The eyes I spoke of once in words that burn" (#292)</li> </ul> <p><u>Villanelle</u></p> <ul style="list-style-type: none"> <li>Dylan Thomas, "Do Not Go Gentle into That Good Night"</li> <li>Elizabeth Bishop, "One Art"</li> <li>Wendy Cope, "Lonely Heart"</li> </ul> <p><u>Elegy</u></p> <ul style="list-style-type: none"> <li>Walt Whitman, "O Captain! My Captain"</li> <li>Theodore Roethke, "Elegy for Jane"</li> </ul> <p><u>Ode</u></p> <ul style="list-style-type: none"> <li>Percy Bysshe Shelley, "Ode to the West Wind"</li> <li>Pablo Neruda, "Ode to My Socks"</li> </ul> |
| <b>Drama</b>   |   |
| <ul style="list-style-type: none"> <li>Susan Glaspell, <i>Trifles</i></li> </ul>   | <ul style="list-style-type: none"> <li>Henrik Ibsen, <i>A Doll House</i></li> </ul>   |
| <b>Thematic Study: Can Money Buy Happiness?</b>  |   |
| <ul style="list-style-type: none"> <li>F. Scott Fitzgerald, <i>The Great Gatsby</i></li> <li>O. Henry "While the Auto Waits"</li> <li>D. H. Lawrence, "The Rocking-Horse Winner"</li> <li>Robert Frost, "Nothing Gold Can Stay"</li> <li>Langston Hughes, "Harlem"</li> <li>Geoffrey Chaucer, "The Pardoner's Tale"</li> <li>Paul Laurence Dunbar, "We Wear the Mask"</li> <li>Sara Teasdale, "Barter"</li> </ul>  | <ul style="list-style-type: none"> <li>Theodore Roethke, "The Waking"</li> <li>W.S. Merck, "If and When Dreams Come True"</li> <li>William Wordsworth, "The World is Too Much With Us"</li> <li>Carl Sandburg, "At a Window"</li> <li>William Ernest Henley, "Invictus"</li> <li>Guy de Maupassant, "The Necklace"</li> <li>Grace Chua, "(love song, with two goldfish)"</li> </ul>   |

## Points

|     |                             |
|-----|-----------------------------|
| 200 | RR                          |
|     | 1. Story of an hour         |
|     | 2. Hills or granny          |
|     | 3. Poems—transience of time |
|     | 4. Choice from poet         |
|     | 5. At a window & Gatsby     |
|     | 6. Love song & Gatsby       |
|     | 7. Paired poems & Gatsby    |
|     | 8. Doll House               |
|     | 9. Doll House               |
|     | 10. Pardoner                |
| 100 | participation               |
| 100 | essay 1                     |
| 100 | essay 2                     |
| 50  | presentation                |
| 50  | fiction test                |
| 50  | poetry test                 |
| 25  | trifles/drama quiz          |
| 40  | gatsby 1-4                  |
| 20  | gatsby 5-7                  |
| 15  | gatsby 8-9                  |
| 70  | gatsby test                 |
| 19  | rocking horse               |
| 50  | Doll house test             |
| 25  | pardoner's tale             |
| 100 | semester exam               |