

ENG 102: Literature and Composition

Spring 2015 MWF 10 a.m. Three Rivers Community College Room D215 Instructor: Betty J. Cotter	E-mail: Bcotter@trcc.commnet.edu Office: D205E (last cubicle on the right) Office hours: MWF 11:15 a.m. to 12:15 p.m.
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Course description

Students are taught how to read serious literature, how to develop an interpretation, and how to explain and support their ideas in writing. Through the study of selected works of fiction, poetry, and drama, students are expected to learn the traditional elements of textual analysis and become familiar with the ways in which other critical approaches affect interpretation. In addition to continued instruction in composition, students are required to read continually and write frequently in preparation for every class.

Textbooks

Required:

The Bedford Introduction to Literature. Tenth Edition. Ed. Michael Meyer.

Faigley, Lester. *The Brief Penguin Handbook*. Longman Books.

Any paperback (easily portable) standard dictionary.

Course content & evaluation

The course includes four major papers that increase in complexity over the course of the semester, as well as several quizzes and exams, a final exam and a final portfolio. Preparation for class (doing homework and assigned readings) and class participation (which will include peer review, class discussion, and in-class writing) are crucial to doing well in this course. The four papers include: a 4- to 6-page essay on a short story applying literary terms of interpretation; a 4- to 6-page essay on a short story using a lens of analysis; a 6- to 8-page essay comparing two poems using the tools discussed in class; and finally, a 6- to 8-page essay comparing and contrasting works of two genres, one of which must be drama. The latter two papers will require the use of critical sources. The portfolio, which is 50 percent of the final exam grade, will give you the option of revising one paper or submitting portions of previous papers to demonstrate learning. In either case, you will be required to write a reflective introduction in which you analyze and comment on your work and connect it to the course objectives listed below.

Course objectives

Upon successful completion of this course, students should be able to:

Read and think critically

- Demonstrate an understanding of the connection between reading literature and critical thinking.
- Use the basic elements of formalist criticism to analyze a work of literature, including theme, tone, setting, point of view, characterization, plot, and figurative language.
- Recognize and use other critical strategies beyond formalism to analyze literature, including some of the following: psychological, feminist, new historical, cultural, Marxist, post-colonial, and reader response.
- Distinguish how different critical theories affect interpretation and levels of meaning; recognize the validity of using different critical approaches in literary analysis.
- Demonstrate an understanding of the importance of reading literature presenting diverse perspectives.

- Formulate and articulate their own perspectives about both meaning and structure in a work of literature supported with specifics from the text.

Write critically and analytically

- Write responses that articulate their perspectives about both meaning and structure in a work of literature supported with specifics from the text.
- Write formal academic essays that articulate their arguments about both meaning and structures in a work of literature with specifics from the text.

Demonstrate informational literacy

Further develop research skills by demonstrating an ability to:

- Recognize when it is appropriate to use outside sources.
- Evaluate sources for accuracy, validity, and academic relevance.
- Cite sources using MLA citation format.
- Employ strategies for avoiding plagiarism.

Apply the foundations of strong academic skills

- Identify the literary genres of poetry, fiction, and drama, and some of the forms and structures within those genres.
- Recognize how reading literature aids in the understanding of the human condition.
- Produce academic documents that adhere to MLA formatting conventions.
- Work with others to analyze literature and develop valid interpretations.
- Formulate questions that encourage critical thinking and a deeper understanding of literature.

Mandatory requirements

- Completion of all projects or other assignments (reading) on due dates (including journals, homework, reflective statements, post-writes, revision plans, on-time submission of drafts, thoughtful revision between drafts, and peer review work).
- Active and consistent participation in peer review workshops.
- Preparation for each class and helpful contributions to class discussion.
- Regular attendance (see below) and communication with instructor.

Required supplies

- Loose-leaf paper for journal entries.
- A stapler. All papers **MUST** be stapled unless I indicate otherwise. Unstapled papers automatically get a 1-point deduction.
- A regular notebook for in-class note-taking.
- A pocket folder, for final submission of your essays. You will be reusing this so it should be sturdy.

Attendance: Attendance is a requirement. Absences will have a negative effect on your grade. If you miss class, it is up to you to find out what you have missed and make up the work within one week of your return to class. In addition, if you miss an in-class exam, you must take the exam before returning to class. See me to make arrangements for make-ups.

Sign up for MyCommNet Alert!

MyCommNet Alert is a system that sends text messages and emails to anyone signed up in the event of a campus emergency. Additionally, TRCC sends messages when the college is delayed or closed due to weather.

All students are encouraged to sign up for myCommNet Alert. A tutorial is available on the Educational Technology and Distance Learning Students page of the web site.

http://www.trcc.commnnet.edu/div_it/educationaltechnology/Tutorials/myCommNetAlert/MIR3.html

Deadlines and due dates: All work produced out of class is due at the beginning of the class meeting on the date specified. I do not collect the work; please place it on my desk. Do not email me papers! Late assignments, including homework, will receive a deduction of one grade (10 points). You must complete all assigned writing projects in order to pass the course.

Electronic devices: Because of their disruptive nature, please turn off all personal electronic devices when you enter the classroom. Unless I ask you to bring a device for a class exercise, please put away and silence all cell phones, tablets, iPods, laptops et al. If I see you using one of these devices during class, I will ask you to leave, and you will not be able to make up any work from that class period.

Courtesy: If you must come in late, please do not disrupt the class. Tardiness will be reflected in your class participation grade.

Formatting papers: We will follow MLA style. All assignments must be handed in as paper copies, and multiple pages **must be stapled**. Be sure to save all drafts of all projects on a hard drive, disk, and/or online storage space. Do not tell me that your printer ran out of ink or your laptop died; it is your responsibility to back up your work and print it out before class. Do not wait until the last minute to print out your work in the library! With the exception of journal entries, which should be hand-written (neatly!), all other homework and submissions must be typed. Last-minute corrections on copies may be made neatly in black ink. Each project must be submitted with your name, the date, the course and section number, and the instructor's name. You must save ALL your work for possible inclusion in your portfolio at the end of the semester.

The Writing Center: The Writing Center staff provides writing support for all students at all levels of writing ability. Walk-in appointments are available, and students also can make appointments up to a month in advance to get feedback on their papers. Papers also may be e-mailed. Students can take advantage of computer workstations that are fully networked with the rest of the campus, a local printer, copies of the most recent writing handbooks, and up-to-date references on citation and documentation for research. The Writing Center is located next to the library in Room C-117. For more information, call (860) 892-5713 or (860) 892-5769 or visit: http://www.trcc.comnet.edu/Div_academics/TASC/WritingCenter/WritingCenter.shtml.

Digication: All students are required to maintain an online learning portfolio in Digication that uses the college template. Through this electronic tool students will have the opportunity to monitor their own growth in college-wide learning. The student will keep his/her learning portfolio and may continue to use the Digication account after graduation. A Three Rivers General Education Assessment Team will select and review random works to improve the college experience for all. Student work reviewed for assessment purposes will not include names and all student work will remain private and anonymous for college improvement purposes. Students will have the ability to integrate learning from the classroom, college, and life in general, which will provide additional learning opportunities. If desired, students will have the option to create multiple portfolios.

Academic honesty: You need to understand plagiarism and its consequences. All your work should be original, and, if you are referencing someone else's ideas, you must include the appropriate citation. The consequences for plagiarism may include, but are not limited to, a failing grade on the assignment, failing the class, and a report to the academic dean. Do not think you can "cut and paste" material from the Internet for your papers; you will be caught. This applies to ALL work in the class – including homework! The full Academic Integrity policy can be found in the college catalog.

Withdrawal dates: Students may officially withdraw at the Registrar's Office until **May 11**. Any student who stops attending class, but does not officially withdraw, will receive a grade of F for the course. (See

explanation of N grade, below.) Withdrawal may have a negative impact on financial aid and academic progress. Please see an advisor before you withdraw.

Disabilities: If you have a question regarding a disability that may affect your progress in this course, please contact one of the college's Disability Service Providers as soon as possible. Chris Scarborough (860-892-5751) generally works with students who have Learning Disabilities, Attention Deficit Disorder, or Asperger's Syndrome (Chris's position is part-time). Matt Liscum (860-383-5240) generally works with students who have physical, sensory, medical, or mental health disabilities. The Counseling & Advising Office is located in Room A-119.

Please note that an instructor cannot provide disability accommodations until a student provides the necessary paperwork from the college's Office of Disability Services to the instructor. Also, accommodations take effect when the instructor receives the paperwork from a student, and accommodations will not be provided retroactively.

Instructor access: You may reach me via e-mail and during my office hours on Mondays, Wednesdays and Fridays (see the top of the syllabus). I am on campus Mondays, Wednesdays, and Fridays, and meetings outside of office hours can be arranged by appointment.

Grading:

Essays are graded on a point system for purpose and thesis, organization and structure, development of ideas, diction and grammar, and documentation. A rubric will be provided to you for each essay.

Homework is graded on a check, check-plus, check-minus system, as follows:

- ✓ + + This is a grade I give rarely to reward exceptional work. Length is several pages. Content shows intellectual rigor, exceptional insight, and superior expression. (Grade equivalent: A+)
- ✓ + Means the homework exceeds expectations in terms of content and length. Questions and ideas are explored fully. Homework shows genuine insight. (Grade equivalent: A)
- ✓ Means the homework adequately answers the question or prompt. Length is at least one notebook page, handwritten. Answers show some insight, but may not fully explore the question or prompt. (Grade equivalent: B)
- ✓ - [minus] Homework fails to meet expectations in terms of both length and content. No sense that the student is exploring the question or "thinking out loud." Answers do not show adequate grasp of terminology or concepts. (Grade equivalent: C-)

Uncompleted homework will receive a grade of zero. All late work, including homework and essays, will receive a deduction of one letter grade (10 points).

"N" Grade Policy: The N Grade is assigned to students when there is no basis for a grade. This would apply to students who never came to class as well as to those who didn't attend or participate long enough to be graded. The N grade is used to distinguish between earned failures (F), official withdrawals (W), and students who stop attending or participating before there is a basis for a grade. In most cases there would be no basis for a grade for students who stop attending or participating before the 60% point. Like a withdrawal, the N grade does not get included in a student's GPA but does count as a non-completed course.

Final grade distribution:

Four essays, with all drafts and post-writes: 60 percent

In-class exams: 10 percent

Class participation, including workshops, discussions, and homework: 10 percent

Final exam/portfolio: 20 percent

CLASS SCHEDULE

	WEEK 1
Fri. 1/23	<p>Introduction to course requirements; review of syllabus, textbooks & materials and class rules; in-class survey and writing exercise; how to format papers; homework guidelines.</p> <p>Assign for 1/26: First reading, Chapter 1, “Reading Fiction,” including “The Story of an Hour” by Kate Chopin (pp. 13-23) in <i>Bedford</i></p> <p>First journal entry: Write a personal response to Chopin’s story. Compare the bare facts of the story to its intended meaning. What are some clues in the story that lead you to an interpretation? Follow the homework guidelines.</p>
	WEEK 2
Mon. 1/26	<p>Due: First journal entry (loose-leaf)</p> <p>Discuss: “The Story of an Hour” by Kate Chopin; defining story elements; guidelines for literary analysis, the narrative arc.</p> <p>Assignment for 1/28: Read “A&P” by John Updike (pp. 733-738)</p> <p>Second journal entry: Write an analysis of Sammy, the protagonist. How would you describe his character? How does he change as the story progresses? Explain the meaning of the story’s last sentence.</p>
Wed. 1/28	<p>Due: Second journal entry</p> <p>Discuss: Chopin & Updike stories. How are they alike? Different? Introduction of point of view.</p> <p>Assignment for 1/30: Read Chapter 6, “Point of View,” in <i>Bedford</i>, pp. 215-220, and “To Build a Fire” by Jack London (725-735)</p> <p>Third journal entry: Convert one paragraph of either the Chopin or Updike story to a different point of view. Then write two or three paragraphs analyzing how it changes the story.</p>
Fri. 1/30	<p>Due: Third journal entry</p> <p>Discuss: Point of view, continued. Discussion of “To Build a Fire.” What impact does POV have on a story? How do writers get across interior thought?</p> <p>Read for 2/2: Chapter 4, “Character” (129-136) and “Bartleby, the Scrivener” by Herman Melville (150-177).</p> <p>Journal entry: Answer questions 1, 6, 7 and 8 on pp. 174 & 175.</p>
	WEEK 3
Mon. 2/2	<p>Due: Journal entry</p> <p>Discussion of “Bartleby, the Scrivener.” Review of the following story elements: protagonist, antagonist, plot, climax, exposition, scene vs. summary, POV.</p> <p>Assign: Quiz on story element definitions on Friday, 2/6</p> <p>Read for 2/4: Three short stories: “The House on Mango Street” by “Eleven” by Sandra Cisneros (both supplied by instructor) and “The Diary of a Salaryman” by Mark Budman (629).</p> <p>Journal entry: Identify the following in each of the stories: protagonist, antagonist, exposition, climax, and denouement. Explain your reasoning.</p>
Wed. 2/4	<p>Due: Journal entry</p> <p>Discussion of the Cisneros stories and “The Diary of a Salaryman.” How can we apply analysis (understand: What happened? Interpret: What does it mean? Deconstruct: How does the story work? Conclude: Why/how is it important?) to these stories?</p>

	<p>First essay assigned: Discuss elements of one story in <i>Bedford</i> that was not discussed in class (from a list I will provide). In this paper, you will be asked to: summarize the plot, including exposition, rising action, climax and denouement (What happened?); analyze the protagonist, antagonist, narrator, and point of view (How do the pieces of the story work together?); discuss theme and symbolism (What is the story’s deeper meaning?); and finally, come to a conclusion about the story as a whole (Why is it important?). First draft due Wed. 2-11; final draft due Wed. 2-18.</p> <p>Review: Review for quiz on short story elements on Friday.</p>
Fri. 2/6	<p>QUIZ on short story elements</p> <p>Assign for 2/9: Read C. 5, “Setting” (184-186), and “The Lady with the Pet Dog” by Anton Chekhov (224-235)</p> <p>Journal for 2/9: Discuss the details of setting of this story. Give examples! How does the setting advance the plot (force action)? Theme? Characterization?</p>
	WEEK 4
Mon. 2/9	<p>Due: Journal entry</p> <p>Discuss: “The Lady with the Pet Dog.” How does setting work in this and other stories? How could it be compared to the setting in “Soldier’s Home” or “To Build a Fire”? Does setting function as character?</p> <p>Reminder: First draft of essay due for workshop Wednesday; bring three copies of your essay and the <i>Penguin Handbook</i> to class.</p>
Wed. 2/11	<p>Due: First draft of first essay, typed, stapled and formatted.</p> <p>Discuss: Making a revision plan; in-class workshop. Be sure you bring the <i>Penguin Handbook</i> with you.</p> <p>Assign for 2/13: Read Chapter 7, “Symbolism” (265-268), and “The Cask of Amontillado” by Edgar Allan Poe (739-743).</p> <p>Journal for 2/13: Find a symbol in any of the stories discussed so far (except “The Cask of Amontillado”) and write about all the things it could mean.</p>
Fri. 2/13	<p>Due: Journal entry</p> <p>Discuss: “The Cask of Amontillado.” How do symbolism, setting, and POV work in this story? Apply analysis techniques.</p> <p>Assign for 2/18: Read C. 8, “Theme” (pp. 296-299), “A Good Man is Hard to Find” by Flannery O’Connor (pp. 427-437) and “On Theme and Symbol” by Flannery O’Connor (pp. 468-469).</p> <p>Journal for 2/18: Make a list of all the symbols you can find in “A Good Man is Hard to Find.” Look for objects, natural details, and other description. Bring the list to class for discussion. Reminder: Final draft of first paper due Wednesday! No class Monday!</p>
	WEEK 5
Mon. 2/16	PRESIDENTS DAY: No class
Wed. 2/18	<p>Due: O’Connor journal and revised essay, typed, proofread and formatted, in a folder, with all drafts.</p> <p>In-class post-write. What is a post-write? How can you reflect on your own work?</p> <p>Discuss: “Good Country People.” How do all the elements – point of view, symbolism, characterization, setting – work together in this story? How does dialogue enrich the</p>

	<p>tale?</p> <p>Discuss: Lenses for analysis. What are they, and how are they used? Political, feminist, psychological, etc.</p> <p>Assign: The first draft of Essay No. 2, an analysis of one short story through a lens, will be due on Friday, 2/27 (for in-class workshop) with the final draft due on Wednesday, 3/4. In this assignment, you will analyze the story's deeper meaning through either the psychological, feminist, post-Colonial or structural lens. You must submit your topic in writing on Monday.</p> <p>Read for 2/20: "A Rose for Emily" by William Faulkner, including the interview with Faulkner (pp. 106-107).</p> <p>Journal for 2/20: Answer the first question posed to Faulkner. What do you think the title means? Then consider the strand of hair he discusses in his last answer. Do you think it adequately explains the symbol? Discuss the various meanings of the strand of hair.</p>
Fri. 2/20	<p>Due: Journal for "A Rose for Emily"</p> <p>Discuss: "A Rose for Emily." What are some possible interpretations of this story? What lenses could be applied to it? Who is the narrator?</p> <p>Read for 2/23: "How to Tell a True War Story" by Tim O'Brien (340).</p> <p>Journal: Unpack the story's events and order them chronologically, rather they way in which they are told. Why does the narrator tell the story in this way? Why is it effective? How does this compare to Faulkner's techniques in "A Rose for Emily"?</p>
Mon. 2/23	<p>WEEK 6</p> <p>Due: Journal on O'Brien story; topic for Essay No. 2</p> <p>Discuss: "How to Tell a True War Story." What analytical tools/lenses can be applied to this story? How would each change our interpretation? How does using such a framework change our understanding of the story?</p> <p>How does form affect meaning?</p> <p>Assign for 2/25: Read "A Sorrowful Woman" by Gail Godwin (39-43).</p> <p>Journal: Apply a feminist lens to "A Sorrowful Woman" and "The Story of an Hour." How does the lens deepen our understanding of each story? How would the feminist lens be applied differently based on the time periods in which the stories were written?</p>
Wed. 2/25	<p>Due: Journal on feminist lens</p> <p>Discuss: "A Sorrowful Woman." How do both this story and "The Story of an Hour" reflect feminist concerns of their times? How might each be written today?</p> <p>Reminder: First draft of second paper due on Fri. 2/27. Bring <i>Penguin Handbook</i> to class.</p>
Fri. 2/27	<p>Due: First draft of Essay No. 2 (bring four copies). Essay must be typed, formatted correctly, proofread. Bring loose-leaf paper for recording comments, which you will give to the person being critiqued, and <i>Penguin Handbook</i>.</p> <p>Discuss: The workshop method; review of editing marks, workshop commentary, grammar, literary terms.</p> <p>Assign: Read "Until Gwen" by Dennis Lehane (646-657).</p> <p>Journal for 3/2: Identify story techniques that seem unusual in this story. What about this story makes it stand out? Identify the following in the story with evidence: point of view; plot arc; and interiority.</p>
	WEEK 7
Mon. 3/2	<p>Due: Lehane journal.</p> <p>Discuss: "Until Gwen." Apply the literary terms to the story.</p> <p>Reminder: Final draft of lens paper due Wednesday! Does anyone need extra help?</p>

Wed. 3/4	Due: Essay No. 2, revised, corrected, typed, formatted; should be submitted in a folder with all drafts and others' comments. Post-write in class. Review for exam on Friday.
Fri. 3/6	EXAM covering all material up to this point. Assign for 3/9: Read "The Death of the Hired Man" by Robert Frost (to be passed out in class) Journal: Analyze "The Death of the Hired Man." How is it like a short story? How is it different?
	WEEK 8
Mon. 3/9	Due: Journal on "The Death of the Hired Man" Discuss: Types of poetry; definition of terms; reading examples (supplied). Discuss "The Death of the Hired Man." Assign for 3/11: Read C. 22, "Reading Poetry" (755-768) Journal: Answer questions 1-3 on p. 768 pertaining to "The Fish" by Elizabeth Bishop.
Wed. 3/11	Due: Journal on Elizabeth Bishop's "The Fish" Discuss: Poems in C. 22, including "The Fish," "Snapping Beans" by Lisa Parker and "Oh, Oh" by William Hathaway. Assign for 3/13: Read C. 25, "Images" (841-848), including "Root Cellar" by Theodore Roethke, "To Autumn" by John Keats and "Dover Beach" by Matthew Arnold. Journal for 3/13: Discuss the images in each of the three poems. Identify as many of the five senses as you can find.
Fri. 3/13	Due: Journal on three poems Discuss: "Root Cellar," "To Autumn," and "Dover Beach." How does each poem use imagery to paint a vivid picture? Assign for 3/23: Read C. 24, "Word Choice, Word Order, and Tone." (801-818) Journal for 3/23: Compare "To His Coy Mistress" by Andrew Marvell to "Marvell Noir" by Ann Lauinger. How do their tones differ? How does word choice distinguish the two? What words, in particular, help establish the tone in each poem? Reminder: Bring a dictionary with you on Monday!
	WEEK 9
Mon. 3/16- Fri. 3/20	SPRING BREAK: No class
	WEEK 10
Mon. 3/23	Due: Journal on Marvell and Lauinger. Discuss: In-class connotation/denotation exercise; be sure to bring a dictionary! Discussion of poems in C. 24. Assign: Essay No. 3 , an analysis of two poems not discussed in class. Topic due Friday! Annotated bibliography due Mon. 3/30. First draft due Wed. 4/1. Revision plan due Fri. 4/2. Check-up in class Mon. 4/6. Final draft due Wed. 4/8. Assign for 3/25: Read C. 26, "Figures of Speech" (865-890) Journal for 3/25: Pick a poem in C. 26 and discuss its figurative language. Does it employ simile, metaphor, personification, metonymy, synecdoche, or apostrophe? How do you know?

Wed. 3/25	<p>Due: Journal on figurative language. Discuss: Figurative language. Assign for 3/27: Decide on your poetry paper topic. Bring the topic and a list of potential sources to class on Friday.</p>
Fri. 3/27	<p>Due: Topics for poetry paper. Bring a list of potential sources for your paper. <i>Students who do not bring their topics & sources to class today will receive a point deduction on their final draft!</i> In-class: Annotated bibliography workshop. The importance of analyzing sources. Research tips. Reminder: Annotated bibliography due Monday! Homework for 3/30: Read C. 30, “Poetic Forms” (970-999).</p>
	WEEK 10
Mon. 3/30	<p>Due: Annotated bibliography for third research paper, typed and formatted properly. Discuss: Poetic forms. Analysis of examples in C. 30. In-class exercise. Reminder: First draft of poetry paper due Wednesday!</p>
Wed. 4/1	<p>Due: First draft of poetry paper. Be sure to bring three copies and the <i>Penguin Handbook</i> with you for in-class workshop. In class: Workshop on poetry papers. Discussion of revision plans. Assign for 4/3: Read C. 27, “Symbol, Allegory, and Irony” (888-915) Journal for 4/3: Compare “The Haunted Palace” by Poe (891) to “Schizophrenia” by James Stevens (880). What techniques are the poets using? How are the poems alike? Different? Reminder: Revision plan due Monday! Bring a second draft on Monday.</p>
Fri. 4/3	Good Friday – Spring Recess. No class!
	WEEK 11
Mon. 4/6	<p>Due: Poe/Stevens journal and revision plan. <i>Students who do not submit revision plans today will receive a point deduction on the final draft.</i> In-class: Brief 15-minute “checking up” workshop. Review a peer’s paper using the rubric checklist provided by instructor. What else needs to be done before the final draft? Discuss: Meter and rhythm. Poetic forms. Scansion practice in class. Assign for 4/8: Read C. 31, “Open Form” (1000-1005) and C. 28, “Sounds” (916-922), and “I Sing the Body Electric” by Whitman (1001-2). Reminder: Final draft of essay due Wednesday!</p>
Wed. 4/8	<p>Due: Final draft of essay No. 3, submitted in a folder with all drafts, annotated bibliography, and revision plan; typed, formatted, and proofread, with works cited. Post-write in class. Discuss: Open poetic forms; free verse, prose poetry; assonance, consonance, alliteration; “I Sing the Body Electric.” Review for poetry exam on Friday.</p>
Fri. 4/10	<p>POETRY EXAM Assign for 4/13: C. 47, “Reading Drama” (1383-1404), including <i>Trifles</i> by Susan Glaspell, an excerpt from “A Jury of Her Peers,” and sample close reading. Journal for 4/13: Apply the analysis tools to <i>Trifles</i> by Susan Glaspell. How does the play differ from the short story?</p>
	WEEK 12
Mon. 4/13	<p>Due: <i>Trifles</i> journal Discuss: The elements of drama. Definitions of literary terms. Discussion of <i>Trifles</i>.</p>

	<p>Homework for 4/15: Read <i>The Blizzard</i> by David Ives (2017-2021). Journal: Apply the narrative arc to <i>The Blizzard</i>, identifying exposition, crisis points, climax and denouement.</p>
Wed. 4/15	<p>Due: Journal on <i>The Blizzard</i>. Discuss: One-act plays. Be prepared to read aloud in class. Assign: Last paper assigned. In this essay, you will select two works from different genres (one must be drama) and analyze them using the tools and techniques we have developed in class. You also must research the critical literature and discuss the various critical approaches that have been taken to the two works. Topic due: Mon. 4/20 First draft due: Mon. 4/27. Final draft due: Monday 5/4.</p> <p>Assign: Read C. 49, “A Study of Sophocles” (1434-1463), including <i>Oedipus the King</i> (through p. 1440) Journal for 4/17: What is your initial reaction to <i>Oedipus</i>? What elements did you struggle to understand? Apply the analysis tools to the play’s beginning, exploring what literally transpires and what it means.</p>
Fri. 4/17	<p>Due: Journal on <i>Oedipus</i> Discuss: History of the theater, deus ex machina, prologue, dramatic structure; beginning discussion of <i>Oedipus the King</i> Assign: Finish reading <i>Oedipus the King</i> (1463-1484) Reminder: Paper topic due Monday!</p>
	WEEK 13
Mon. 4/20	<p>Due: Topic for drama comparison paper. <i>Students who do not submit a topic today will receive a point deduction on their final paper.</i> Discuss: Second part of <i>Oedipus the King</i>. Read for 4/22: C. 51, “Modern Drama,” and Henrik Ibsen’s <i>A Doll House</i> (1727-1775). Journal: Answer questions 2, 3, 4 and 5 on page 1775.</p>
Wed. 4/22	<p>Discuss: Ibsen’s <i>A Doll House</i>. How can we apply the feminist lens to this play? How does it differ, thematically and structurally, from Godwin’s “A Sorrowful Woman”? Read for 4/24: Act I of August Wilson’s <i>Fences</i> (pp. 1966-1994). Journal: Discuss Troy Maxson as a protagonist. Does he have anything in common with Oedipus? Nora? What or who is his antagonist, and why? Use examples from the play in your discussion.</p>
Fri. 4/24	<p>Due: <i>Fences</i> journal Discuss: Act I of <i>Fences</i>. Conflict, setting, protagonist, antagonist. Reminder: First draft of your paper is due on Friday!</p>
	WEEK 14
Mon. 4/27	<p>In-class workshop on first draft of drama comparison play. Bring the <i>Penguin Handbook</i> and three copies of your draft. How can you evaluate your own revision plan? Assign for 4/29: Read Acts II and III of <i>Fences</i>.</p>
Wed. 4/29	<p>Discuss: Acts II and III of <i>Fences</i>. What is the meaning of the play’s ending? Is Troy a tragic hero? Why or why not? Assign for 5/1: Read C. 50, “A Study of William Shakespeare,” including Acts I and II of <i>A Midsummer Night’s Dream</i>.</p>

	Journal: Take notes while you read <i>A Midsummer Night's Dream</i> . What parts confuse you? If you were to stage this play in the modern day, what changes would you make? Be inventive. Consider forms of communication, conventions of romance, and diction.
Fri. 5/1	Due: Shakespeare journal. Discuss: Acts I and II of <i>A Midsummer Night's Dream</i> . High comedy and low comedy. Be prepared to read aloud in class. Homework: Read Act III of <i>A Midsummer Night's Dream</i> . Reminder: Final draft of Essay No. 4 due on Monday!
	WEEK 15
Mon. 5/4	Due: Final draft of final essay, in a folder, with revision plan and all peer reviews. Post-write to be completed in class. Discuss: Continued discussion of <i>A Midsummer Night's Dream</i> . Be prepared to read aloud. In-class Shakespeare exercise. Assign: Portfolios (one-half of final exam grade). Discussion of portfolios. Portfolios due Mon. 5/11. Homework: Pick one of the following characters: Demetrius, Lysander, Helena, or Heremia. Discuss his or her characteristics. What does he/she want? Pick one passage spoken by this character and analyze the language used, looking up any words you don't understand.
Wed. 5/6	Due: Journal on character. Discuss: Final discussion of Shakespeare. Review for drama quiz. Reminder: Drama quiz on Friday!
Fri. 5/8	DRAMA QUIZ
	WEEK 16
Mon. 5/11	PORTFOLIOS DUE! Beginning review for final exam: Short story
Wed. 5/13	Review for final exam: Poetry
Fri. 5/15	Review for final exam: Drama
	WEEK 17
Mon. 5/18	FINAL EXAM

NOTICE: Changes or additions to this schedule will be announced in class or distributed