

## ENG 102: Literature and Composition

Spring 2016 MWF 10 a.m. Three Rivers Community College Room D215 Instructor: Betty J. Cotter	E-mail: <a href="mailto:bcotter@trcc.commnet.edu">bcotter@trcc.commnet.edu</a> Office: D205E (last cubicle on the right) Office hours: MWF 11:30 a.m. to 12:30 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.

Recommended:

Faigley, Lester. *The Brief Penguin Handbook*. Longman Books. (or any MLA guide)

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, quick quizzes at the beginning of class, 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. All except the first paper 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, annotated bibliographies, post-writes, revision plans, on-time submission of drafts, thoughtful revision between drafts, and peer review work). You **MUST** submit 20 pages of work to meet the course requirement.
- 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.commnet.edu/div\\_it/educationaltechnology/Tutorials/myCommNetAlert/MIR3.html](http://www.trcc.commnet.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). No work will be accepted more than one week after the due date. 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. If I see a device during a quiz or exam, you will automatically get a zero on the test.

**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 homework journal entries, which should be handwritten (neatly!), all other 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.commnet.edu/Div\\_academics/TASC/WritingCenter/WritingCenter.shtml](http://www.trcc.commnet.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. We will be uploading our first major essay to Digication.

**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 9**. Any student who stops attending class, but does not officially withdraw, will receive a grade of F for the course. (See explanation of UF 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)
- ✓ 1. Means the homework adequately answers the question or prompt. Length is at least 1.5 notebook pages, handwritten. Answers show some insight, but may not fully explore the question or prompt. (Grade equivalent: B)
- ✓ 2. Homework satisfies some, but not all, of the prompt. Length is at least 1.5 notebook pages, handwritten. (Grade equivalent: C)
- ✓ - [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-)
- ✓ -- Homework is too sloppy to read, extremely short, or otherwise fails to meet the standard. (Grade equivalent: D)

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). You may not submit homework more than one week after the due date.

**“UF” Grade Policy:** The UF (unearned failure) 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 UF grade converts to an F on the student’s transcript and is counted as such toward the student’s GPA.

**Final grade distribution:**

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

In-class exams: 10 percent

Class participation, including workshops, quick quizzes, discussions, in-class writing, and homework: 10 percent

Final exam/portfolio: 20 percent

**CLASS SCHEDULE**

<b>WEEK 1</b>	
Fri. 1/22	Introduction to course requirements; review of syllabus, textbooks & materials and class rules; in-class survey and writing exercise; how to format papers; homework guidelines. Assign for 1/25: First reading, Introduction, "Reading Imaginative Literature," and "Miss Brill" by Katherine Mansfield (p. 309) First journal entry: Write a personal response to Mansfield's story. What emotions did it elicit? What is your opinion of Miss Brill? How would you describe her character?
<b>WEEK 2</b>	
Mon. 1/25	Due: First journal entry (loose-leaf) Discuss: "Miss Brill"; defining story elements; guidelines for literary analysis, the narrative arc. Assignment for 1/27: Read Chapter 6, "Point of View" (pp. 215-220), "A&P" by John Updike (pp. 733-738) and "How to Date a Brown girl, Black girl, White girl, or Halfie" by Junot Diaz (178-181) Second journal entry: Write an analysis of the protagonists in the two stories. How would you describe their characters? Do they change as the stories progress? How does the POV affect each story?
Wed. 1/27	Due: Second journal entry Discuss: Mansfield & Updike stories. How are they alike? Different? Introduction of point of view. Assignment for 1/29: Read C. 5, "Setting," and "To Build a Fire" by Jack London (725-735)
Fri. 1/29	Quick Quiz on this week's stories Discuss: Point of view, continued, and setting. Discussion of "To Build a Fire." What impact does POV have on a story? How do writers get across interior thought? What setting details are important in this story? Read for 2/1: Chapter 4, "Character" (129-136) and "Young Goodman Brown" by Nathaniel Hawthorne (p. 380). Journal entry: Answer questions 4,8 and 9 on p.388.
<b>WEEK 3</b>	
Mon. 2/1	Due: Journal entry Discussion of "Young Goodman Brown." Review of the following story elements: protagonist, antagonist, plot, character. Assign: Exam on short story element definitions on Friday, 2/5

	<p>Read for 2/3: “The Birthmark” by Nathaniel Hawthorne (p. 398)  Journal entry: Identify the following in “The Birthmark”: protagonist, antagonist, exposition, rising action, climax, and denouement. Explain your reasoning.</p>
Wed. 2/3	<p>Due: Journal entry  Discussion of “The Birthmark.” How does this story differ from “Young Goodman Brown”? Are the characters flat or round, static or dynamic?  <b>First essay assigned:</b> You will be provided with a short story to analyze using the terms we have discussed in class. 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 establish an observation about the story as a whole (thesis) using literary terms. Step one: homework analyzing the short story, due Mon. 2/8. (Directions to be distributed.) First draft due Wed. 2/10; final draft due Wed. 2-17.  Review: Review for quiz on short story elements on Friday.</p>
Fri. 2/5	<p><b>EXAM</b> on short story elements  <b>Reminder: Homework on paper due 2/8</b></p>
	<b>WEEK 4</b>
Mon. 2/8	<p>Due: Journal entry on short story assigned for paper.  Discuss: In-class exercise on coming up with a thesis. Using your homework assignment, you will write two possible theses for the first paper.  <b>Reminder: First draft due Wednesday! Bring an MLA handbook and three copies of your essay.</b></p>
Wed. 2/10	<p>Due: First draft of first essay, typed, stapled and formatted.  Discuss: Making a revision plan; in-class workshop. Be sure you bring the <i>Penguin Handbook</i> or other MLA guide with you.  Assign for 2/17: Read Chapter 7, “Symbolism” (265-268) and “A Good Man is Hard to Find” by Flannery O’Connor (p. 427) as well as “On Theme and Symbol” by O’Connor (468).  Journal for 2/17: 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 an in-class exercise.  <b>Reminder: Final draft of first paper due Wednesday! No class Friday or Monday.</b></p>
Fri. 2/12	<b>PRESIDENTS WEEKEND: No class</b>
	<b>WEEK 5</b>
Mon. 2/15	<b>PRESIDENTS WEEKEND: No class</b>
Wed. 2/17	<p>Due: O’Connor journal and revised essay, typed, proofread and formatted, in a folder, with all drafts.  In-class post-write. What is a post-write? How can you reflect on your own work?    Discuss: “A Good Man is Hard to Find.” What symbols did you find? What do they represent? How do all the elements – point of view, symbolism, characterization, setting – work together in this story?  Assign for 2/19: Read C. 55, “Critical Strategies for Reading” (p. 2025).</p>
Fri.	Quick Quiz

2/19	<p>Discuss: Lenses of analysis and how to apply them to stories we've read up to now.</p> <p>Assign: The first draft of Essay No. 2, an analysis of one short story through a lens, will be due on Friday, 2/26 (for in-class workshop) with the final draft due on Wednesday, 3/2. In this assignment, you will analyze the story's deeper meaning through either a psychological, feminist, cultural or political lens. <b>You must submit your topic in writing on Monday.</b></p> <p>Read for 2/22: Three short stories: "The Story of an Hour" by Kate Chopin (p. 15), "The Diary of a Salaryman" by Mark Budman (p. 629), and "The House on Mango Street" by Sandra Cisneros (supplied)</p> <p>Journal: Pick one of the stories and apply a lens of analysis to it. How does the lens deepen your understanding of the story?</p>
	<b>WEEK 6</b>
Mon. 2/22	<p>Due: Journal on one short-short story; <b>topic for Essay No. 2</b></p> <p>Discuss: Three short-short stories. What analytical tools/lenses can be applied to them? How does using such a framework change our understanding of the story?</p> <p>Assign for 2/24: Read "The Horse-Dealer's Daughter" by D.H. Lawrence (p. 713).</p>
Wed. 2/24	<p>Quick Quiz</p> <p>Discuss: "The Horse-Dealer's Daughter." How do both a feminist and psychological lens enhance our understanding of this story?</p> <p><b>Reminder:</b> First draft of second paper due on Fri. 2/26. Bring <i>Penguin Handbook</i> or other MLA guide to class.</p>
Fri. 2/26	<p>Due: First draft of Essay No. 2 (bring three 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 "An Outpost of Progress" by Joseph Conrad (p. 693) and "Girl" by Jamaica Kincaid (supplied)</p>
	<b>WEEK 7</b>
Mon. 2/29	<p>Quick Quiz on homework stories</p> <p>Discuss: "An Outpost of Progress" and "Girl." Which lenses apply to these stories?</p> <p><b>Reminder:</b> Final draft of lens paper due Wednesday! Does anyone need extra help?</p>
Wed. 3/2	<p>Due: Essay No. 2, revised, corrected, typed, formatted, and submitted in a folder with all drafts and others' comments.</p> <p>Post-write in class.</p> <p>Review for exam on Friday.</p>
Fri. 3/4	<p><b>EXAM</b> covering all material up to this point.</p> <p>Assign for 3/7: Read "The Death of the Hired Man" by Robert Frost (to be passed out in class)</p> <p>Journal: Analyze "The Death of the Hired Man." How is it like a short story? How is it different? Compare it to "Acquainted with the Night" (p. 889).</p>
	<b>WEEK 8</b>
Mon. 3/7	<p>Due: Journal on Frost poems.</p> <p>Discuss: Types of poetry; definition of terms; reading examples (supplied). Discuss "The Death of the Hired Man" and "Acquainted with the Night."</p>

	Assign for 3/9: Read C. 22, “Reading Poetry” (755-768) and Poe’s “The Raven” (p. 789) and “The Haunted Palace” (p.891).
Wed. 3/9	Quick Quiz on reading Discuss: Poe poems. How do they differ? How can we compare them to the Frost poems? Assign for 3/11: Read C. 25, “Images” (841-848), including “Root Cellar” by Theodore Roethke, “The Blue Bowl” by Jane Kenyon, “Poem” by William Carlos Williams and, on p. 1008, “The Red Wheelbarrow” by Williams Journal for 3/11: Discuss the images in one of the poems. Identify as many of the five senses as you can find.
Fri. 3/11	Due: Journal on imagery Discuss: “Root Cellar,” “The Blue Bowl,” “Poem,” and “The Red Wheelbarrow.” How does each poem use imagery to paint a vivid picture? Assign for 3/14: Read C. 24, “Word Choice, Word Order, and Tone” (801-818), including “To His Coy Mistress” on p. 814 and “Ode on a Grecian Urn” on p. 826. <b>Reminder:</b> Bring a dictionary with you on Monday!
	<b>WEEK 9</b>
Mon. 3/14	Quick Quiz Discuss: In-class connotation/denotation exercise; be sure to bring a dictionary! Discussion of poems in C. 24. Assign: <b>Essay No. 3</b> , an analysis of two poems not discussed in class. <b>Topic</b> due Friday! <b>Annotated bibliography</b> due Mon. 3/28. <b>First draft</b> due Wed. 3/30 <b>Revision plan</b> due Fri. 4/1. <b>Final draft</b> due Mon. 4/4.  Assign for 3/16: Read C. 26, “Figures of Speech” (865-890) Journal for 3/16: 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. 3/16	Due: Journal on figurative language. Discuss: Figurative language. Reminder for 3/18: Decide on your poetry paper topic. Bring the topic and a list of potential sources to class on Friday.
Fri. 3/18	Due: Topics for poetry paper. Bring a list of potential sources for your paper. <i>Students who do not bring their topics &amp; 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. <b>Reminder:</b> Annotated bibliography due the Monday after break! Homework for 3/28: Read C. 30, “Poetic Forms” (970-999).
Mon. 3/21- Fri. 3/25	<b>WEEK 10</b> SPRING BREAK: No class
	<b>WEEK 11</b>
Mon. 3/28	Quick Quiz on reading Due: Annotated bibliography for third research paper, typed and formatted properly. Discuss: Poetic forms. Analysis of examples in C. 30. In-class exercise. <b>Reminder:</b> First draft of poetry paper due Wednesday!



Wed. 3/30	<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.</p> <p>In class: Workshop on poetry papers. Discussion of revision plans.</p> <p>Assign for 4/1: Read C. 27, “Symbol, Allegory, and Irony” (888-915), including “Graded Paper” (905) and “How it Will End” (902)</p> <p><b>Reminder:</b> Revision plan due Friday! Bring a second draft as well.</p>
Fri. 4/1	<p>Quick Quiz on reading</p> <p>Due: Revision plan for poetry paper</p> <p>Discuss: Irony and its types; checkup workshop on second draft of poetry paper.</p> <p><b>Reminder: Final draft of essay due Monday!</b></p>
<b>WEEK 12</b>	
Mon. 4/4	<p>Due: Final draft of poetry paper, in a folder, with all drafts, annotated bibliography, and Works Cited.</p> <p>Discuss: Meter and rhythm. Poetic forms. In-class exercises.</p> <p>Assign for 4/6: Read C. 31, “Open Form” (1000-1005) and C. 28, “Sounds” (916-922), and “I Sing the Body Electric” by Whitman (1001-2).</p>
Wed. 4/6	<p>Quick Quiz on reading</p> <p>Discuss: Open poetic forms; free verse, prose poetry; assonance, consonance, alliteration; “I Sing the Body Electric.”</p> <p><b>Review for poetry exam on Friday.</b></p>
Fri. 4/8	<p>POETRY EXAM</p> <p>Assign for 4/11: 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.</p> <p>Journal for 4/11: Apply the analysis tools to <i>Trifles</i> and “A Jury of Her Peers” by Susan Glaspell. How does the play differ from the short story?</p>
<b>WEEK 13</b>	
Mon. 4/11	<p>Due: <i>Trifles</i> journal</p> <p>Discuss: The elements of drama. Definitions of literary terms. Discussion of <i>Trifles</i>.</p> <p>Homework for 4/13: Read <i>The Blizzard</i> by David Ives (2017-2021).</p>
Wed. 4/13	<p>Quick Quiz on reading</p> <p>Discuss: One-act plays. Be prepared to read aloud in class.</p> <p>Assign: Read <i>No Child . . .</i> by Nilaja Sun (p. 1910)</p> <p>Journal for 4/13: Discuss the role of the Janitor in the play. What is his purpose? What kind of character is he – flat v. round, static v. dynamic?</p>
Fri. 4/15	<p>Due: Journal on <i>No Child . . .</i></p> <p>Discuss: <i>No Child . . .</i> Be prepared to read aloud in class.</p> <p>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. <b>Topic due:</b> Mon. 4/18 <b>First draft due:</b> Mon. 4/25.</p> <p><b>Final draft due:</b> Monday 5/2.</p> <p>Assign: Read C. 49, “A Study of Sophocles” (1434-1463), including <i>Oedipus the King</i> (to page 1460)</p> <p>Journal for 4/18: Pick one of the terms in the chapter introduction and apply it to the play.</p> <p><b>Reminder:</b> Paper topic due Monday!</p>

	<b>WEEK 14</b>
Mon. 4/18	Journal: <i>Oedipus</i> journal and <b>topic for drama comparison paper</b> . <i>Students who do not submit a topic today will receive a point deduction on their final paper.</i> Discuss: Greek dramatic terms and <i>Oedipus the King</i> Assign: Finish reading <i>Oedipus the King</i>
Wed. 4/20	Quick Quiz on reading Discuss: Wrap-up of <i>Oedipus the King</i> . Assign: Read C. 50, "A Study of William Shakespeare," including Acts I and II of <i>A Midsummer Night's Dream</i> Journal: <b>Homework:</b> 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.
Fri. 4/22	Due: Shakespeare journal Discuss: Acts I and II of <i>A Midsummer Night's Dream</i> . The play within a play. How can we compare this play to <i>No Child ...?</i> <b>Reminder:</b> First draft of your paper is due on Monday!
	<b>WEEK 15</b>
Mon. 4/25	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 4/27: Read Act III of <i>A Midsummer Night's Dream</i>
Wed. 4/27	Quick Quiz on reading Discuss: Shakespearean drama, high comedy and low comedy, and Act III of <i>A Midsummer Night's Dream</i> . Be prepared to read aloud. Anyone without a book on this day will not be able to take the quiz. Assign: Read for 4/29: C. 51, "Modern Drama," and Henrik Ibsen's <i>A Doll House</i> (1727-1775). Journal: Answer questions 9 and 10 on page 1776.
Fri. 4/29	Due: Journal on <i>A Doll House</i> . Discuss: Beginning discussion of <i>A Doll House</i> . How do modern and Greek drama differ? <b>Reminder:</b> Final draft of Essay No. 4 due on Monday!
	<b>WEEK 16</b>
Mon. 5/2	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 Doll House</i> . Be prepared to read aloud. In-class exercise. Assign: Portfolios (one-half of final exam grade). Discussion of portfolios. Portfolios due Mon. 5/9.
Wed. 5/4	Review for drama quiz. <b>Reminder:</b> Drama quiz on Friday!
Fri. 5/6	<b>DRAMA QUIZ</b>
	<b>WEEK 17</b>
Mon. 5/9	<b>PORTFOLIOS DUE!</b> Beginning review for final exam: Short story

Wed. 5/11	Review for final exam: Poetry
Fri. 5/13	Review for final exam: Drama
	<b>WEEK 18</b>
Mon. 5/16	<b>FINAL EXAM</b>

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