

# **ENG 102: Literature and Composition, Fall 2015**

Instructor: Sean McKenna, Adjunct Instructor

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Class Meetings: Thursdays, 6:00pm – 8:45pm; we will start promptly at 6:00 pm.

Class Meeting Location: D122

Office Hours: Office hours are by appointment and will usually take place before class.

Contact me directly to schedule an appointment.

## **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. Note: It is important to read this syllabus, understand its contents, and maintain this document as a reference throughout the course of the semester.

## **BLACKBOARD**

From the onset, it is important to know that I will be using the TRCC blackboard system to post resources, readings, grades, and all handouts. I will also send class emails via blackboard. If you are not used to using blackboard, please make it a point to get accustomed to using this student management system. If you have challenges with blackboard access, please consider using the technology and resources available to as a student of Three Rivers Community College.

## **REQUIRED TEXT**

*The Bedford Introduction to Literature*. Tenth edition. Ed. Michael Meyer.

## **LEARNING OUTCOMES**

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

Upon successful completion of ENG 102, students should be able to:

- Identify the literary genres of poetry, fiction, and drama, and some of the forms and structures within those genres.
- Use the basic elements of formalist criticism to analyze a work of literature. These elements include such things as theme, tone, point of view, characterization, and figurative language.
- Identify and employ other critical strategies beyond formalism to analyze literature, including some of the following: psychological, feminist, new historical, cultural, Marxist, post-colonial, reader response.
- Articulate in both classroom discussion and written assignments their perspectives about both meaning and structure in a work of literature, and support their perspectives with specifics from the text.
- Provide evidence of effective writing strategies including planning, revision, proofreading, and reflection on writing choices

- Write analytical, evaluative academic essays about literature which present interpretations and support them with evidence from texts.
- Use MLA citation to document references to texts.
- Locate, evaluate, and incorporate research from valid secondary sources in their academic essays.

### **GRADE CATEGORIES**

Essay 1	20%
Essay 2	20%
Essay 3	30%
IN-CLASS WORK	10%

*(This category includes the following work that will be graded: quizzes/timed writings, participation in peer reviews, participation in discussions, & general participation)*

Writer’s Notebook—mid-point check	10%
Writer’s Notebook—final check	10%

PLEASE NOTE: If I feel that the reading is not being done, I reserve the right to give pop quizzes/in-class writing assignments and will then adjust the final grades accordingly

### **ASSIGNMENT INFORMATION & WAYS TO BE SUCCESSFUL**

#### **CLASS PREPAREDNESS, PARTICIPATION, AND RESPONSIBILITY**

It is important to consider that this section of ENG 102 meets once a week whereas many other sections meet twice a week. Class absences, therefore, should be rare as missing one class meeting means that you would be missing a great deal. For each class meeting, there are reading and writing assignments due and are integral to our class work. In the event you are absent, it should truthfully fall under “the extenuating circumstance” category. In the event that you miss class, you are responsible for all work missed.

You must come to class prepared, completing all assignments so that you can fully participate in the class activities. You should also come to class prepared with the following:

1. The Bedford Anthology—the course textbook
2. Writing utensils, as you will be completing in-class work.
3. Your writer’s notebook: Please purchase a composition “marble” book. This time of year these composition books are available in most department and convenience stores. The composition books have 100 sheets.
4. Papers: I ONLY ACCEPT HARDCOPIES of word-processed papers.

Constructive participation includes being an active contributor in all activities. We all have busy lives; however, we all (I included) need to manage our time wisely. Create a practical study schedule for yourself that includes reasonable segments of time when you can focus on the work for this class. Lastly, coming to class unprepared will have a detrimental impact on the class-work grade which constitutes 10% of the final grade. .

Responsibility in a professional learning community is essential to everyone being successful. During our class meeting times, you are a member of a professional learning community. Therefore, please keep the following in mind:

- Arrive on time and leave on time; I do take note of students arriving late and leaving early.
- Be respectful at all times.
- Use appropriate, careful language at all times. Be mindful of others, their backgrounds, and their perspectives.
- Cell phones and other digital devices are silenced and tucked away—in the rare instance you need to check a device inform me ahead of time.

## **ESSAYS**

Essays constitute 60% of the final grade in this course. You will be asked to write three formal essays on topics generated from your reading and class discussions. Essays #1 and #2 will be a minimum of 5 pages (1250 words) in length; Essay #3 will be a minimum of 6-8 pages (1500-2000 words).

- Essay process. Each essay will follow a different process:

Essay #1: i) essay proposal formally approved by instructor; ii) “As-Good-As-It-Gets” draft undergoes peer review; iv) instructor reads and comments; v) revise essay; vi) submit the entire packet of work (essay proposal, draft with my comments, postwrites, peer review, final draft) for grade.

Essay #2: i) essay proposal formally approved by me; ii) “As-Good-As-It-Gets” draft undergoes peer review; iv) revise essay; v) submit the entire packet of work (essay proposal, draft, peer review, final draft) for grade.

Essay #3 : i) essay proposal formally approved by me; ii) write essay (preferably in drafts!) and submit for grade.

- Although a rubric will be given out for each assignment, general guidelines are as follows: while it is important that you demonstrate your ability to respond to the readings, explore the draft process, and complete all assignments, all essays will be graded on the quality of the finished product which will take into account grammar, rhetorical strategies, and intellectual complexity, together with evidence of research skills, documentation, use of quotations and paraphrases, and ability to sustain an argument in clear prose. However, if you submit an incomplete packet, your grade will be impacted. In addition, if you miss a writing workshop day, or come to class without work for review, you cannot make up this work and this will negatively impact your grade.
- Only those students who hand in the completed essay packet on time and receive a grade of C or below will have the option to revise the paper; however, all such

re-writes must first be discussed with me during office hours. **Please note that if for some reason you are absent for peer review or on the day your written assignments are due, you must email me a copy of the assignment 15 minutes before class starts and hand in a paper copy before the next class; otherwise, I will proceed with the understanding that the work has not been completed, and thus, unless there are extenuating circumstances, the work will not be accepted.**

**PLEASE NOTE:**

- SUBMISSION OF ALL ASSIGNED WORK IS REQUIRED TO PASS THIS COURSE.
- ALL WORD-PROCESSED WORK MUST BE COMPLETED ON TIME, TYPED AND FOLLOW MLA FORMAT. LATE ESSAYS WILL NOT BE ACCEPTED.
- HOWEVER, IF THERE ARE EXTENUATING CIRCUMSTANCES, AND I RECEIVE PRIOR NOTIFICATION, I WILL THEN ACCEPT LATE ESSAYS UP TO ONE CLASS PERIOD PAST THE DUE DATE. LATE ESSAYS WILL BE DOWNGRADED ONE FULL LETTER GRADE. LATE ESSAYS MAY NOT BE REVISED.
- I DO NOT ACCEPT EMAIL SUBMISSIONS; HARD COPIES ONLY!
- IN ADDITION, I REQUIRE THAT COPIES OF ANY SOURCES YOU USE OUTSIDE OF CLASS TEXTS BE SUBMITTED WITH ALL DRAFTS. I WILL NOT READ WORK SUBMITTED WITHOUT THESE COPIES.

**Make-up in-class assessments**

Should you miss an in-class assessment, you will have one week to complete the assessment. You will be responsible for arranging the make-up with the Testing Center and advising me of those arrangements via email. You must include your full name, banner ID number, CRN, Course number and the day/time of your exam at least 24 hours before your appointment. There will be NO exceptions to this policy.

**The Writer's Notebook & Written Responses**

The Writer's Notebook will have two main purposes: the notebook will contain hand-written and typed reading responses, specific reflections on your own writing, language analyses, photocopied short passages, etc. The Writer's Notebook will thus function as a weekly—and also as a course—“archive” that will contain your assignments due for class and chart your growth as a writer in this course. I will check the writer's notebooks each class for completion of assigned work. At the mid semester point and towards the end of the course, I will collect the notebooks for assessment and will provide you with feedback. For each and every class, there will be assignments for the writer's notebook.

## Plagiarism

Plagiarism is the intentional use of someone else's words or ideas. It is a serious violation of academic standards that is subject to one or more of the following penalties: a failing grade for the paper; a failing grade for the course; a report to the administrative authorities for appropriate action. Please familiarize yourself with the Academic Integrity policy in our online catalogue.

In addition, while I actively encourage you to seek help from the Writing Center or myself, I do not accept work that has received help from any other source including parents, siblings, significant others, etc. I expect you to accept full responsibility for the authorship of your written work.

## STUDENTS WITH DISABILITIES

If you have a disability that may affect your progress in this course, please meet with a Disability Service Provider (DSP) as soon as possible. Please note that accommodations cannot be provided until you provide written authorization from a DSP.

<b>TRCC Disabilities Service Providers</b> Counseling & Advising Office Room A-119	
<b>Matt Liscum</b> (860) 215-9265	<ul style="list-style-type: none"><li>• Physical Disabilities</li><li>• Sensory Disabilities</li><li>• Medical Disabilities</li><li>• Mental Health Disabilities</li></ul>
<b>Chris Scarborough</b> (860) 215-9289	<ul style="list-style-type: none"><li>• Learning Disabilities</li><li>• ADD/ADHD</li><li>• Autism Spectrum</li></ul>

## WITHDRAWAL FROM CLASS

The last day to withdraw from class this semester is December 14<sup>th</sup>. Please note that I will adhere to the college's UF policy:

**UF (unearned F):** This notation is awarded to students who were enrolled in a course, did not officially withdraw, but who failed to participate in course activities through the end of the term. It is used when, in the judgment of the instructor, completed assignments and/or course activities were insufficient to make normal evaluation of academic performance possible. Students who receive this notation will have reported on their behalf a "last date of participation" by the assigning faculty member.

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.

## **EMAIL COMMUNICATIONS**

I encourage you to communicate with me via email; however, please be mindful that any email communication with me should be regarded as a formal communication.

### **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.comnet.edu/div\\_it/educationaltechnology/Tutorials/myCommNetAlert/MIR3.html](http://www.trcc.comnet.edu/div_it/educationaltechnology/Tutorials/myCommNetAlert/MIR3.html)

## **DIGICATION**

All students are required to maintain an online learning portfolio in Digication that uses the college template.

## **EMAIL SUBMISSIONS**

I do not accept email submissions of papers; hard copies only!

## **McKenna ENG 102 TENTATIVE SCHEDULE OF ASSIGNMENTS**

Reading assignments are from *The Bedford Introduction to Literature* unless otherwise noted. Please note that postings will be made to our Blackboard account. Students will be made aware of changes ahead of time.

### **WEEK 1—9/3:**

- The Short Story: Course introduction, community building, understanding expectations.
- Assignments due for next class:
  - Read “Reading Fiction Responsively,” pages 13-15.
  - Re-read Chopin’s “The Story of An Hour,” pages 15-16.
  - Read “Three Girls” by Joyce Carol Oates, pages 92-98.
  - Read “Geese” by Z.Z. Packer, pages 193-204
  - Writer’s notebook: The written responses will be on “Three Girls” and “Geese.” At the end of each story, there are writing topics labeled “Considerations for Critical Thinking and Writing.” Select ONE topic from the “Considerations for Critical Thinking and Writing” sections at the end of each of the 2 stories. Handwrite a one-page response for each topic.
  - Be ready for a quick “reading check quiz” at the beginning of next class.

## **WEEK 2—9/10**

- The Short Story: Literary Terms—Plot, Character, Setting & Symbolism
- Assignments due for next class:
  - Read Chapter 15, “A Study of Dagoberto Gilb: The Author Reflects on Three Stories.” This chapter includes the following stories: “Love in L.A.,” page 537; “Shout,” page 541; & “Uncle Rock,” page 545.
  - Read “Romero’s Shirt,” page 290.
  - Writer’s Notebook:
    - Keynote assignment (directions to be distributed) on passage analyses.
    - Identify one Gilb story on which you would like to write an extended response. Handwrite a one-page response why you would select this story and explain how you would develop a topic in an extended, 2-3 page formal essay.
    - Be ready for a quick “reading check quiz” at the beginning of next class that will focus on passage analyses.

## **WEEK 3—9/17**

- The Short Story: Literary Terms—Point of View, Theme, Style, Tone & Irony
- Assignments due for next class:
  - Readings:
    - “How To Tell A True War Story” by Tim O’Brien, page 340
    - “A Good Man is Hard to Find” by Flannery O’Connor, page 420
    - “Good Country People” by Flannery O’Connor, page 438
  - Writer’s Notebook:
    - Marked-text assignment—handout to be distributed. 1 page response, handwritten response. Photocopy marked text and include it in your writer’s notebook. Please refer to textbook, pages 2051-2053.
    - Handwrite a one page response to ONE O’Connor story on the following topic: Describe the story’s tone. Is it consistent? What is the effect of O’Connor’s use of tone?
    - Proposal—word processed or handwritten—due for Essay #1. Handout to be distributed.
    - Be ready for an in-class writing assignment in which you will have to address a literary term in one of the stories we have read thus far.

## **WEEK 4—9/24**

- The Short Story: Literature of the South & Race, Literary Criticism & Expectations for Essay 1.
- Assignments due for next class:
  - Readings:

- “How to Date a Browngirl, Blakcgirl, Whitegirl, and Halfie” by Junot Diaz, page 178.
- “The Southern Writer and Race” by Margaret Walker, page 571
- “A Rose for Emily” by William Faulkner, page 99
- “Battle Royal” by Ralph Ellison, page 275
- “On Southern Change and Permanence” by Lee Smith, page 575
- Writer’s Notebook:
  - Questions for Socratic Seminar—handout to be distributed
- Paper 1—“as- good-as- it- gets-draft.” More information to be distributed. We will have our first writer’s workshop, so it is most important to complete this draft, bring copies, and actively participate. Note: a copy will be submitted to me for specific feedback!

### **WEEK 5—10/1**

- The Short Story: Wrap-up of our short story study, Socratic Seminar, and Writer’s Workshop on Essay 1
- Assignments due for next class:
  - Readings:
    - “Homage” by Nadine Gordimer, page 678
    - “Spunk” by Zora Neale Hurston, page 708
    - “The Birthmark” by Nathaniel Hawthorne, page 373
  - Writer’s Notebook:
    - 2 page handwritten response: discuss the feedback you received on your draft, the Writer’s Workshop process, and how you plan to revise the paper for a final draft.
    - 2 page handwritten response: select one of the stories from this week’s reading. Review the readings & class notes on critical strategies. Select a suitable critical strategy that would help you illuminate the short story in-depth, its historical context, and/or theme.
  - ESSAY 1 paper packet due

### **WEEK 6—10/8**

- Poetry: Introduction to Poetry & Form and Structure
- Assignments due for next class:
  - Readings:
    - Re-read the following poems we worked on in class: “Aunt Jennifer’s Tigers” by Adrienne Rich; “Mirror” by Sylvia Plath; and “Her Kind” by Anne Sexton. Annotate the texts with additional notes, thoughts, etc.



- Chapter 22: Reading Poetry, page 755-760 that includes the poem's "Snapping Beans" by Lisa Parker; "The Winter Sundays" by Robert Hayden; and "Dog's Death" by John Updike. Annotate the texts.
- Read "Suggestions for Approaching Poetry" on pages 774-775.
- Read "Questions for Responsive Reading and Writing" on pages 794-795.
- Writer's Notebook:
  - Select 1 poem (one we read in class one of the poems you had from chapter 22) to write a one-page, handwritten response analyzing the speaker and the speaker's world. Support your observations with textual evidence.
  - Select another poem to write a one-page, handwritten response analyzing the form and the structure of the poem. Support observations with textual evidence.
  - Be prepared for a "check for understanding" quiz on form and structure.

#### **WEEK 7—10/15**

- Poetry: Word Choice, Word Order & Tone
- Assignments due for next class:
  - Read the following poems and annotate the texts: "Back When All Was Continuous Chuckles" by Collete Inez, page 807; "Hazel Tells LaVerne" by Katharyn Howd MacHan, page 809; "Latin Night at the Pawnshop" by Martin Espada, page 811; "To His Coy Mistress" by Andrew Marvell; and "Word" by Pablo Neruda, pages 838 & 839—read both the Spanish and translated versions.
  - Writer's Notebook
    - Select one poem to write a 1page handwritten response on the following topic: Discuss the poet's use of diction. How does this use of diction enhance the poem's central theme?
    - Select one poem—from this week's readings or last week's—to write a 1 page proposal in which you will describe why you have selected this poem, the topic of your essay, and how you could develop this topic into a 2-3 page formal essay

#### **WEEK 8—10/22**

- Poetry: Image, figures of speech, & symbol and essay # 2.
- Assignments due for next class:
  - Re-read and/or read the following poems: "Dulce Et Decorum Est" by Wilfred Owen, page 853; "Anthem for a Doomed Youth" by Wilfred Owen, page 937; "Dover Beach" by Matthew Arnold, page 846; "My

Last Duchess” by Robert Browning, page 910; and “The Second Coming” by William Butler Yeats

- Writer’s Notebook:
  - Questions for Socratic Seminar—handout to be distributed
- Essay 2—“as-good-as-it-gets-draft.” More information to be distributed. We will have our second writer’s workshop, so it is most important to complete this draft, bring copies, and actively participate. Note: a copy will be submitted to me for specific feedback!

### **WEEK 9—10/29**

- Poetry: Rhythm, Socratic Seminar, Writer’s Workshop, & Emily Dickinson
- Assignments due for next class:
  - Read “A Study of Emily Dickinson” pages 1037-1047.
  - Read the following Emily Dickinson poems:
    - “‘Hope’ is the thing with feathers—,” page 1052
    - “The Soul Selects Her Own Society—,” page 1056
    - “Much Madness is divinest Sense—,” page 1058
    - “I heard a Fly buzz—when I died—,” page 1060
    - “Because I could not stop for Death—,” page 1062
  - Writer’s Notebook:
    - Select a Dickinson poem on which to focus. Handwrite a 2-page analysis or word process a 1-page analysis in which you discuss a controlling image, symbol or sound device.
  - ESSAY 2 packet due

### **WEEK 10—11/5**

- Poetry to Drama: Emily Dickinson study and introduction to drama
- Assignments due for next class:
  - Read “A Study of Sophocles,” “Theatrical Conventions on Greek Drama,” and “Tragedy,” pages 1434-1442.
  - Read “Oedipus the King,” pages 1442-1484.
  - Please be ready for a “reading check quiz” on the play.
  - Writer’s Notebook:
    - Create 2 lists in your notebook, each with 10 items. Create a list of 10 “comedies” you enjoy. These comedies can be a combination of television series or comedic films. Create a list of 10 tragic films or television series you have viewed. Next, compose a 2 page exploration of the elements of comedy and the elements of tragedy. In your response, be sure to cite the examples from your lists to highlight your key points.
    - Write a 1-page assessment of your writing at this point in the course. Where do you see growth? What improvements would you like to make?

### **WEEK 11—11/12**

- Drama: classic tragedy to modern tragedy
- Assignments due for next class:
  - Finish reading Ibsen's *A Doll House*, pages 1727-1781. Most likely, we will be able to read approximately 5-7 pages in class.
  - Writer's Notebook:
    - Skim Chapter 52: "A Critical Case Study of Henrik Ibsen's *A Doll House*." There are 3 different critical approaches reviewed: A Marxist approach, a Psychoanalytic approach, and a Feminist approach. Which one appeals to you and why? Write a response—this can be handwritten (approximately 2 pages) or word process.
    - Prepare notes for Socratic Seminar—refer to handout.
  - Please be ready for a "reading check" quiz

### **WEEK 12—11/19**

- Drama: classic tragedy to modern tragedy to the tragedy of the common man
- Assignments due for next class—we meet in two weeks.
  - Read "Tragedy and the Common Man" by Arthur Miller, page 1906.
  - Read "Fences" by August Wilson, pages 1966-2016
  - Writer's Notebook
    - Handwrite or type proposal for final paper—review handout for details
    - Write or type a response to the following topic: Wilson describes Troy's "flaw" as an ability to "recognize that the world was changing" (para 2). Discuss to what extent this assessment is true.
    - NOTE: Final collection of notebooks next class!!!!

### **WEEK 13—12/3**

- Drama: Seinfeld, comedy, and laughter
- Assignment due for next class:
  - "a-good-as-it-gets" draft for workshop and conferencing for next class.

### **WEEK 14—12/10**

- Writer's workshop on final paper. Additional activities to be announced.

### **WEEK 15—12/17**

- Essay # 3 final draft (hardcopy) due
- In class essay exam.