

ENG 102: Literature and Composition

Spring 2018 Tues/Thurs 9:30 to 10:45 a.m. Three Rivers Community College Room E223 Instructor: Betty J. Cotter	E-mail: Bcotter@trcc.commnet.edu Office: D205E (last cubicle on the right) Office hours: Tues/Thurs 11 a.m. to noon
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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. Eleventh Edition. Ed. Michael Meyer.

Shakespeare, William. *Othello*. Pocket Books, 1993.

Recommended:

Faigley, Lester. *The Brief Penguin Handbook*. Pearson. (or any new MLA guide) (Online access is acceptable)

Any paperback (or online) 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, and a final exam. 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 applying the ideas of another critical essay to a poem or group of poems; 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. In addition, you will have the opportunity to resubmit your work to bring it up to a passing grade (see below).

Learning outcomes

Upon successful completion of this course, 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.

Mandatory requirements

- Completion of all projects or other assignments (reading) on due dates (which may include 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 and in-class exercises. *Students who do not bring a draft to peer review will lose 10 points on their final submission. HOWEVER, I will give you a revision opportunity for each paper for which you receive a D+ or lower. You must resubmit the paper within one week and make substantial changes. You will be able to earn enough points to bring the paper to a passing grade of C-.*
- 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. Students who “drop out” for weeks without communication with the instructor cannot expect to just “drop back in” without a negative effect on their grade. This is not a correspondence course. In addition, if you miss an in-class quiz or exam, you must make it up 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

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 papers, 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 and put away your headphones. 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: Late-comers are extremely disruptive to the class. Tardiness will be reflected in your class participation grade.

Formatting papers: We will follow *current* 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. With the exception of homework journal entries, which should be hand-written, 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.

The Tutoring and Writing Center: The 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.

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. Don't tell me that you simply "forgot" to cite someone else's work or that you "accidentally" copied and pasted material from a web site. 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. If you "cut and paste" material from the Internet and change a few words; if you get another student to write a paper for you; or if you use outside resources without acknowledgement, you are cheating. 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 4**. 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 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. Disability Service Providers include Matt Liscum, Counselor, (860) 215-9265, Room A113 (Learning Disabilities * ADD/ADHD * Autism Spectrum * Mental Health Disabilities) and Elizabeth Willcox, Advisor, (860) 215-9289, Room A113 (* Medical Disabilities * Mobility Disabilities * Sensory Disability).

College policies:

Public Act No. 14-11: An Act Concerning Sexual Assault, Stalking and Intimate Partner Violence on Campus: The Board of Regents for Higher Education (BOR) in conjunction with the Connecticut State Colleges and Universities (CSCU) is committed to insuring that each member of every BOR governed college and university community has the opportunity to participate fully in the process of education free from acts of sexual misconduct, intimate partner violence and stalking.

Title IX Statement of Policy: Title IX of the Education Amendments Act of 1972 protects students, employees, applicants for admission and employment, and other persons from all forms of sex discrimination, including discrimination based on gender identity or failure to conform to stereotypical notions of masculinity or femininity. All students are protected by Title IX, regardless of their sex, sexual orientation, gender identity, part or full-time status, disability, race, or national origin, in all aspects of educational programs and activities.

Please Report Student Incidents to: Edward A. Derr, Student Diversity and Title IX Coordinator
Admissions Welcome Center * Office A116

574 New London Turnpike, Norwich CT 06360

860.215.9255 * EDerr@trcc.commnet.edu

Instructor access: You may reach me via e-mail or in person during my office hours on Tuesdays and Thursdays (see top of the syllabus). I am on campus only on those days, but 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 letter basis that will be provided to you in homework directions.

“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, totaling at least 20 pages, with all drafts and post-writes: 60 percent

In-class exams: 10 percent

Class participation, including quick quizzes, homework, workshops, discussions, and in-class writing exercises: 20 percent

Final exam: 10 percent

CLASS SCHEDULE

	WEEK 1
Thurs. 1/18	<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>In class: Read and discuss “The House on Mango Street” by Sandra Cisneros (provided)</p> <p>Homework for 1/23: First reading, Introduction, “Reading Imaginative Literature,” and “Reading Fiction” (pp. 1-14), including “The Story of an Hour” by Kate Chopin (p. 15), “The Flowers” by Alice Walker (76) and “Eleven” by Sandra Cisneros (provided).</p> <p>Journal: Summarize each story <i>briefly</i>. Then, from <i>each</i> story, pick one sentence that reveals something about the main character. Discuss possible meanings. (Length: 1.5 to 2 handwritten pages) (Homework steps 1, 2)</p>
	WEEK 2
Tues. 1/23	<p>Due: First homework</p> <p>Discuss: “The Story of an Hour,” “The Flowers” and “Eleven.” Defining story elements; guidelines for literary analysis, the narrative arc.</p> <p>Assignment for 1/25: Read Chapter 6, “Point of View” (195), and “The Cask of Amontillado” by Edgar Allan Poe. Give a brief summary of the story, then apply the narrative arc to it, using direct quotations to bolster your assertions. (Homework steps 1 and 3)</p>
Thurs. 1/25	<p>Due: Homework on Poe story.</p> <p>Discuss: How is this story like the previous ones we've read? How is it different? Introduction to point of view.</p> <p>Assignment for 1/30: Read C. 4, “Character” (107-112) and “Bartleby the Scrivener” by Herman Melville (130). Quick Quiz on Thursday.</p>
	WEEK 3
Tues. 1/30	<p>Quick Quiz on “Bartleby the Scrivener”</p> <p>Discuss: Point of view, continued, and setting. Discussion of “Bartleby the Scrivener.” How do we learn about character? What impact does POV have on a story? How do writers get across interior thought? Why is this story narrated by the master in chancery?</p> <p>Homework for 2/1: Read C. 5, “Setting” (159-161) and “To Build a Fire” by Jack London (569). In a journal entry, discuss how the setting acts as an antagonist in the story. Ultimately, who or what is the man's antagonist in this story?</p>
Thurs. 2/1	<p>Due: London homework</p> <p>Discuss: Setting and character; how one influences the other.</p> <p>ESSAY NO. 1 assigned: 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 Hour After Westerly” by Robert Coates, due Thurs. 2/6. (Directions to be distributed.) Homework on “Getaway” due Thurs. 2/8. First draft due Tues. 2/13; final draft due Tues. 2/20.</p>
	WEEK 3
Tues. 2/6	<p>Due: Homework on “The Hour After Westerly”</p> <p>Discussion of “The Hour After Westerly.” What does this story have in common with others we've read? What clues can you find to the stories' themes? How can we compare them to previous stories discussed?</p>

	Homework: Homework analyzing Robert Coates's "Getaway." (Directions to be distributed.)
Thurs 2/8	Due: Homework on "Getaway" In class: Discussion of "Getaway." Exercise on coming up with a thesis. Using your homework assignments, you will write two possible theses for the first paper. Reminder: First draft of paper due Tuesday!
	WEEK 4
Tues. 2/13	Due: First draft of first essay, typed, stapled and formatted. Bring two copies and access to MLA. Discuss: How to critique peers' work; in-class workshop. Homework for 2/15: Read Chapter 7, "Symbolism" (220), the bio of Nathaniel Hawthorne (315) and his story on p. 331, "The Minister's Black Veil," as well as a short essay, "On Theme and Symbol" by Flannery O'Connor (to be passed out in class). Follow the homework steps, and then discuss how the black veil in the story accumulates meaning. What do you think it signifies?
Thurs 2/15	Due: Homework on "The Minister's Black Veil" Discussion of the Hawthorne story and how symbols accumulate meaning. In-class exercise: Make a list of all the symbols you can find in "The Hour After Westerly" and "Getaway." Look for objects, natural details, and other description. Homework for 2/20: Final draft of Essay No. 1 due Tuesday!
	WEEK 5
Tues. 2/20	Due: Revised Essay No. 1, 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? Introduction to lenses of analysis and how to apply them to stories we've read up to now. Review for short story exam on Thursday!
Thurs. 2/22	SHORT STORY EXAM ESSAY NO. 2: The first draft of Essay No. 2, an analysis of one short story through a lens, will be due on Tuesday, 3/6 (for in-class workshop) with the final draft due on Tuesday, 3/22. In this assignment, you will analyze the story's deeper meaning through either a psychological, feminist, cultural or political (Marxist, Imperialist or post-Colonial) lens. You must submit your topic in writing on Tuesday 2/27 (no email!). Read for 2/27: Read C. 55, "Critical Strategies for Reading" (p. 1641) and "A Rose for Emily" by William Faulkner (78). No written homework other than topic; quick quiz on Tuesday.
.	WEEK 6
Tues. 2/27	Quick Quiz on reading; paper topic due (in writing, no email!) Discuss: "A Rose for Emily." What lenses might help us understand this story? How does this story differ from others we've read? Homework for 3/1: Read "Spunk" by Zora Neale Hurston (553). In a journal entry, apply as many lenses as possible to the story.
Thurs 3/1	Due: Homework on Hurston story Discuss: Applying various lenses to one story. How does it change your interpretation? Which lens is most effective? Reminder: First draft of essay No. 2 due Tuesday!
	WEEK 7
Tues. 3/6	Due: First draft of Essay No. 2, with three copies for peer review. Review for exam on Thursday.

Thurs. 3/8	EXAM covering all material up to this point. Homework for 3/20: Final draft of Essay No. 2 due Tuesday 3/20!
	WEEK 8 – March 12-18 – SPRING BREAK NO CLASSES
Tues. 3/20	Final draft of Essay No. 2 due, in a folder, with all drafts and exercises. Post-write to be done in class. Introduction to poetry. Discussion of “The New Colossus” by Emma Lazarus (p. 1059) and “America” by Claude McKay (971). How are these poems relevant today? Why is this genre more effective to communicate their themes than, say, an essay, a short story, or a play? Homework for 3/22: Read C. 20, “Reading Poetry” (589), including “Snapping Beans,” and C. 25, “Images,” including “Root Cellar” by Theodore Roethke and “The Red Wheelbarrow” by William Carlos Williams (808). Quick Quiz Thursday!
Thurs. 3/22	Quick quiz on “Root Cellar” In-class: Discussion of imagery, including “Snapping Beans” and “The Red Wheelbarrow.” Assign: Essay No. 3, application of a critical essay to one or two poems. Essay homework (to be assigned in class) due Tuesday 3/27. Topic due Thursday 3/29. First draft due Tuesday 4/3. Final draft due Tuesday 4/10.
	WEEK 9
Tues. 3/27	Essay homework due! Discuss: Critical essays on poetry. Application of four critical essays to poems already discussed in class. In-class exercise on applying critical essays. Homework for 3/29: Read C. 24, “Figures of Speech” (688). Quick quiz on figurative language Thursday!
Thurs. 3/29	Topic due! Quick Quiz on figurative language! Discussion: Figurative language in poetry. Discussion of “The Hand That Signed the Paper” by Dylan Thomas (695), “To Waken a Old Lady” by William Carlos Williams (700), “London, 1802” by William Wordsworth (703) and “Schizophrenia” by Jim Stevens (703), as well as examples of Claude McKay's work in C. 36. Reminder: First draft of Essay No. 3 due Tuesday.
	WEEK 10
Tues. 4/3	Due: First draft of Essay No. 3, for in-class workshop. Review for Poetry Test on Thursday.
Thurs. 4/5	POETRY TEST Homework: Final draft of poetry paper due Tuesday.
	WEEK 11
Tues. 4/10	Due: Final draft of Essay No. 3, in a folder, with all peer-reviewed drafts, homework assignments, and in-class exercises. In class: Introduction to drama. In-class reading of “The Blizzard” by David Ives. Homework for 4/12: Read C. 42, “Reading Drama” (1077), including <i>Trifles</i> by Susan Glaspell and the excerpt from “A Jury of Her Peers.” Apply the analysis tools to both works. How does the play differ from the short story? Homework steps 1, 2, 3, 4.
Thurs. 4/12	Due: <i>Trifles</i> homework Discuss: The elements of drama. Definitions of literary terms. Discussion of <i>Trifles</i> . Homework: Read Act I of <i>Othello</i> . Quick Quiz on Tuesday!

	WEEK 12
Tues. 4/17	Quick Quiz on Act I of <i>Othello</i> and literary terms. Introduction to Shakespeare, Elizabethan theater, Greek drama terms. Homework for 4/19: Read Acts II & III of <i>Othello</i> .
Thurs. 4/19	Continued discussion of <i>Othello</i> . Emerging themes. Beginning comparison to short stories we have read. Assign: LAST ESSAY: In this essay, you will compare <i>Othello</i> to a short story or poem/group of poems (full assignment to be distributed). How are works of similar themes expressed in different genres? This paper will require outside sources. First draft due: Thursday 4/26 Final draft due: Tuesday 5/1. Homework: Read Acts III, IV & V of <i>Othello</i> . If possible, attend Shakespeare performance at Three Rivers on Monday 4/23 (time and details TBA). Extra credit: write a 1.5-page journal entry on the difference between reading the play and seeing it performed. Discuss the plot arc, characterization, and the aside.
	WEEK 13
Tues. 4/24	Due: <i>Othello</i> homework Discussion: <i>Othello</i> performance and text. Relevance of themes to today. Continued discussion of genre comparison. Bring <i>Othello</i> sources and work up to this point. Reminder: First draft of <i>Othello</i> paper due Thursday!
Thurs. 4/26	Due: First draft of <i>Othello</i> paper Workshop on first draft. Discussion of outside sources. Reminder: Final draft of paper due Tuesday!
	WEEK 14
Tues. 5/1	Due: Final draft of <i>Othello</i> paper, in a folder, will all notes and exercises. In-class post-write. Review for Thursday's drama test
Thurs. 5/3	DRAMA TEST In class: Review sheets for final exam distributed. Homework: Study review sheets. Bring questions to class on Tuesday. <i>Reminder: May 4 is the last day to withdraw from class.</i>
	WEEK 15
Tues. 5/8	In class: Review for final exam.
Thurs. 5/10	LAST DAY OF CLASSES FINAL EXAM

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