

ENG 102: Literature and Composition

<u>Spring 2014</u> Fridays 2 to 4:45 p.m. Three Rivers Community College Room D222 Instructor: Betty J. Cotter	E-mail: Bcotter@trcc.commnet.edu Office: D205E (last cubicle on the right) Office hours: Mon./Wed. 11 a.m. to noon; Fri., 1 to 1:50 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. 10th edition. Ed. Michael Meyer.

Recommended:

Faigley, Lester. *The Brief Penguin Handbook*. Longman Books. Or any MLA guide.

A standard college-level 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 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 critical sources; and finally, a 6- to 8-page essay comparing and contrasting works of two genres, one of which must be drama, to include discussion of critical sources. The portfolio, which is 50 percent of the final exam grade, is a progress portfolio and will require you to 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

- Looseleaf paper for journal entries.
- A stapler. **All papers MUST be stapled unless I indicate otherwise.**
- 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. For more information about weather cancellations, call 860-215-9000 or visit www.trcc.commnet.edu.

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.

Student e-mail: TRCC e-mail is the official channel of communication for this course. I will not send e-mails to students' personal e-mail addresses. Make sure you activate your TRCC email and check it regularly!

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 e-mail me papers.** Late assignments will receive a deduction of one letter 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. This includes 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.

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. Phone: 860-215-9082. Email: TRWritingcenter@trcc.commnet.edu. Online tutoring: <http://www.etutoring.org>.

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. Do not consult online sources when answering homework questions. See the Academic Integrity section in the student handbook.

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 (860-215-9289/Room A-119) generally works with students who have Learning Disabilities, Attention Deficit Disorder, or Asperger's Syndrome (Chris's position is part-time). Kathleen Gray (860-215-9248/Room A-119) generally works with students who have physical, visual, hearing, medical, mobility, or psychiatric disabilities.

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.

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

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). Meetings outside of office hours can be arranged by appointment.

Withdrawal dates: Students may officially withdraw at the Registrar's Office until **May 12**. 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 grades, however, may have a negative impact on financial aid and academic progress. Please see an advisor before you withdraw.

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-)

- ✓ - - Homework is unacceptable in terms of length and content, does not reference literary terms, and does not address the prompt. Homework is difficult to decipher because of messiness and/or diction/syntax issues and/or is plagiarized. (Grade equivalent: F)

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

"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

Fri. 1/24	<p><u>WEEK ONE</u></p> <p>Discussion: Introduction to course requirements; review of syllabus, textbooks & materials and class rules; in-class survey and writing sample; how to format papers.</p> <p>In-class reading: "The House on Mango Street" (provided) and "Eleven," both by Sandra Cisneros (in <i>Bedford</i>)</p> <p>Practice response in-class</p> <p>Homework for 1/31: Read "A&P" by John Updike, "Jealous Husband Returns in Form of Parrot" by Robert Olen Butler and "Three Girls" by Joyce Carol Oates. For each short story, write a journal entry in which you discuss the plot of the story and its intended meaning. What are some clues in each story that lead you to an interpretation?</p>
Fri. 1/31	<p><u>WEEK TWO</u></p> <p>Due: Journal entries on "A&P," "Jealous Husband," and "Three Girls"</p> <p>Discuss: Beginning discussion of literary terms. How does first person POV work in each of these stories?</p> <p>Homework for 2/7: Read Chapter 6, "Point of View," in <i>Bedford</i>, "Miss Brill" by Katherine Mansfield, "Soldier's Home" by Ernest Hemingway and "How to Tell a True War Story" by Tim O'Brien.</p> <p>Journals: For each story, write an analysis of the protagonist. How would you describe his or her character? How does he or she change as the story progresses?</p>
Fri. 2/7	<p><u>WEEK THREE</u></p> <p>Due: Journals on "Miss Brill," "Soldier's Home" and "How to Tell a True War Story"</p> <p>Discussion: Who is narrating these stories? What is the function of a narrator? Who is the</p>

	<p>protagonist? How are the protagonists alike? Different? Discussion of narrative omniscience, reliability, and objectivity.</p> <p>Assign: First essay assigned and discussed. In this paper, you will be asked to analyze a story in <i>Bedford</i> that is not on the syllabus. You will analyze a story following our analysis steps: What happened? How does it work? What does it mean? Why is it important?</p> <p>Assignment for 2/14: Read Chapter 5, "Setting," and "Barn Burning" and "A Rose for Emily," both by William Faulkner. Journal entries: Discuss the setting in both stories. How does setting force action in the stories? Does the setting act as "character"? In what way? Discuss and identify elements of setting in both stories, in detail.</p>
Fri. 2/14	<p><u>WEEK FOUR</u></p> <p>Due: Journal entries and first draft of your essay.</p> <p>Discussion: Faulkner stories and use of setting in fiction.</p> <p>Workshop: Workshop of your first essay draft. Bring three copies. Be sure to bring the <i>Penguin Handbook</i> to class.</p> <p>Assign: Quiz on story element definitions on Friday, 2/21</p> <p>Read for 2/21: Read C. 7, "Symbolism," "A Good Man is Hard to Find" by Flannery O'Connor, "Revelation" by Flannery O'Connor and "On Theme and Symbol" by O'Connor.</p> <p>Homework: Study for quiz. Finish your first essay. Write one journal entry (2.5 pages), comparing the use of symbolism in "A Good Man is Hard to Find" and "Revelation." What does O'Connor mean when she says symbols accumulate meaning?</p>
Fri. 2/21	<p><u>WEEK FIVE</u></p> <p>Due: Journal entry; final draft of Essay No. 1</p> <p>Discussion: Flannery O'Connor stories and symbolism. How can we apply our analysis steps (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>Quiz on literary terms.</p> <p>Discussion: Lenses for analysis. What are they, and how are they used? Political, feminist, psychological, etc. Second essay assigned. First draft due 3/7. Final draft due 3/14.</p> <p>Homework for 2/28: Read "The Story of an Hour" by Kate Chopin and "A Sorrowful Woman" by Gail Godwin. Write one journal entry, applying the feminist lens to each story (length: 2 ½ pages).</p>
Fri. 2/28	<p><u>WEEK SIX</u></p> <p>Due: Journal entry applying feminist lens.</p> <p>Discussion: Applying lenses to stories. Chopin and Godwin stories, and examples (to be provided), discussed.</p> <p>In-class writing practice. Discussion of thesis, evidence, conclusion; MLA documentation; Works Cited. Be sure you have <i>Penguin Handbook</i> with you.</p> <p>Homework: Read "Battle Royal" by Ralph Ellison and "The Minister's Black Veil" by Nathaniel Hawthorne. For each story, write a journal entry in which you apply a lens of analysis to the story. How does the lens enhance your understanding of the work?</p>
Fri. 3/7	<p><u>WEEK SEVEN</u></p> <p>Due: First draft of your second essay. Two journal entries, applying lenses to Ellison and Hawthorne stories.</p> <p>Discussion: What lens can we apply to these stories? How does the lens enhance the meaning?</p>

	<p>Workshop on first draft of second essay. Bring three copies and <i>Penguin Handbook</i>.</p> <p>Review: Revision techniques; editing marks.</p> <p>Homework for 3/14: Read "The Horse-Dealer's Daughter" by D.H. Lawrence. Write a journal entry applying more than one lens to the story. Which lens works better? Do both of them apply to the story? Discuss the narrative arc of the story and identify the protagonist and antagonist. (length: 4 to 5 pages)</p>
Fri. 3/14	<p><u>WEEK EIGHT</u></p> <p>Due: Lawrence journal; final draft of Essay No. 2.</p> <p>Discussion: "The Horse-Dealer's Daughter."</p> <p>Quiz on short-story unit.</p> <p>Discussion: Introduction to poetry unit. Review of poems to be distributed in class. Introduction to terms.</p> <p>Assign: Third paper, an analysis of two poems not discussed in class. The poems may be by different authors or the same author. The paper must include a discussion of critical sources. First draft due 4/4. Final draft due 4/11.</p> <p>Homework: Read C. 21, "Reading Poetry," including "The Catch" by Elizabeth Bishop, and "The Death of the Hired Man" by Robert Frost (to be provided). Journal No. 1: Find a poem in <i>Bedford</i> and try to analyze its meaning. Is it a narrative or a lyric? How do you know? Journal No. 2: Answer questions 1, 2 and 3 about "The Catch." Read C. 23, "Word Choice, Word Order, and Tone" and C. 26, "Symbol and Allegory." Journal No. 3: Compare "The Haunted Palace" by Poe (C. 26) to "Schizophrenia" by Jim Stevens (C. 25). What techniques are the poets using? How do they differ?</p>
	SPRING BREAK (week nine)
Fri. 3/28	<p><u>WEEK 10</u></p> <p>Due: Poetry journal entries (three).</p> <p>Discuss: "The Catch" and "The Death of the Hired Man." Discussion of lyric and narrative poetry. "The Haunted Palace." Allegory.</p> <p>In-class: Exercise on connotation and denotation. Bring a dictionary with you. Annotated bibliography workshop.</p> <p>Homework: Finish first draft of poetry paper. Read C. 25, "Images," including "Root Cellar" by Theodore Roethke, "To Autumn" by John Keats and "Dover Beach" by Matthew Arnold. Read C. 25, "Figures of Speech," including "The Hand that Signed the Paper" by Dylan Thomas, "To Waken an Old Lady" by William Carlos Williams and "The Schoolroom on the Second Floor of the Knitting Mill" by Judy Page Heitzman. Journal: Pick a poem in C. 25 and discuss its figurative language. Does it employ simile, metaphor, personification, metonymy, synecdoche, or apostrophe? How do you know?</p>
Fri. 4/4	<p><u>WEEK 11</u></p> <p>Due: Journal entry. First draft of poetry paper, with annotated bibliography.</p> <p>Discussion: Figurative language and imagery.</p> <p>In-class exercise: Identifying figurative language and sensory details with poems supplied by instructor.</p> <p>Workshop on first draft of the poetry paper. Be sure to have the <i>Penguin handbook</i> with you. Review of editing marks, annotated bibliography.</p> <p>Homework: Read C. 29, "Poetic Forms," including "Ode to the West Wind" by Shelley, and C.</p>

	<p>30, "Open Form," including "I Sing the Body Electric" by Walt Whitman and "Crossing Brooklyn Ferry" by Whitman (provided). Journal: Analyze the form of the Shelley poem, and then compare it to the Whitman works. How does the form affect the poem's meaning? Rewrite one of Whitman's stanzas in rhyme. How does it change the poem?</p>
<p>Fri. 4/11</p>	<p><u>WEEK 12</u> Due: Journal entry and final draft of poetry paper. Be prepared to share your Whitman experiments. Poetry quiz Discussion: Open and rhymed poetry formats. Scansion. The sonnet, rhymed couplets, the villanelle, and other forms. In-class: Post-write of poetry paper. Assign: Last paper assigned. In this essay, you will compare a short story or poem to a play. Your goal will be to find common ground in the works and analyze the different literary techniques employed. You will need to include critical sources. Rough draft due 4/25; final paper due 5/2. Homework: Read C. 45, "Reading Drama," including <i>Trifles</i> by Susan Glaspell and the short story, "A Jury of Her Peers," and C. 47, "A Study of Sophocles" and <i>Oedipus the King</i>. Journal No. 1: Compare the play <i>Trifles</i> with its short-story counterpart. What different literary techniques are being used? How does our perspective on the story change as a result? Journal No. 2: Discuss the symbolism in <i>Oedipus the King</i>. Can you find an extended metaphor? Cite at least three times that it appears in the text and discuss what it means.</p>
<p>Fri. 4/18</p>	<p><u>WEEK 13</u> NO CLASS – SPRING RECESS</p>
<p>Fri. 4/25</p>	<p><u>WEEK 14</u> Due: Journals on <i>Trifles</i> and <i>Oedipus the King</i>. First draft of fourth essay. Discussion: Review of <i>Trifles</i> and <i>Oedipus</i>. Discussion of dramatic terms and the dramatic arc. Be prepared to read passages aloud from each play. Workshop: Workshop on your drama/comparison essay. Bring three copies and the <i>Penguin Handbook</i>. Homework: Read C. 48, "A Study of William Shakespeare," and <i>A Midsummer Night's Dream</i>. 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? Reminder: Drama quiz on 5/2!</p>
<p>Fri. 5/2</p>	<p><u>WEEK 15</u> Due: Fourth essay and Shakespeare journal. Discussion: <i>A Midsummer Night's Dream</i>. Be prepared to read aloud in class. Drama Quiz! Assign: Portfolio assigned and discussed. Portfolio due 5/9. Final exam will take place 5/16. Homework: Read C. 49, "Modern Drama," and Arthur Miller's <i>Death of a Salesman</i>. Journal: Discuss the Requiem. What function does it serve? What effect would the ending have without it?</p>

Fri. 5/9	<u>WEEK 16</u> Due: <i>Death of a Salesman</i> journal and portfolio (50 percent of final exam grade). Discussion: <i>Death of a Salesman</i> . Be prepared to read aloud. Review: Review of drama, short story & poetry terms for final exam.
Fri. 5/16	<u>WEEK 17</u> FINAL EXAM

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