



INTRODUCTION TO LITERATURE



Why Read?



For pleasure
 For knowledge
 To discover new and creative ways to interpret and make sense of your experiences
 To challenge your assumptions

Why Write?



Reading and writing go *hand in hand*. Reading you discover others' ideas. Writing about them, you discover your own. Reflective processes, the acts of reading and writing invite revision.

Three Rivers Community College

Spring 2009

ENG 102, CRN 10781

Tues. & Thurs, 5:00 – 6:15 pm

Room D211

Professor St. Clair

Semester Hours: 3
Credit Hours: 3

Prerequisite: ENG 101.



My Contact Information:

Office Hours (D 203-A):

- M & W: 11:00 – 12:00 pm
- T: 6:30 – 7:00 pm
- R: 3:00 – 3:30 pm
- And by appointment

E-mail:

pstclair@trcc.commnet.edu
 or
 prof.stclair@gmail.com

Phone: 860*383*5243



We're not born knowing how to write, but we are born knowing how to know how to write.

~Ann Berthoff

Music is the silence between the notes.

~Claude Debussy

Words are, of course, the most powerful drug used by mankind.

~ Rudyard Kipling

Experience is not what happens to you; it is what you do with what happens to you.

~Aldous Huxley

'Tis the good reader that makes a good book.

~Ralph Waldo Emerson

Art is the elimination of the unnecessary.

~Pablo Picasso

No tears in the writer, no tears in the reader. No surprise for the writer, no surprise for the reader.

~Robert Frost

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.

COURSE OBJECTIVES:

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, 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 structure in a work of literature supported with specifics from the text.

Demonstrate information 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.

COURSE OVERVIEW

This course is designed to give you practice in a variety of writing situations. Although you will be doing different kinds of writing assignments to bridge the gap many perceive between personal and academic writing, most of this course will be devoted to the practical reflection on the rhetorical aims, intellectual strategies, and discursive processes that inform successful academic writing. In other words, you will be expected to read and respond to your peers' writing, as well as summarize, analyze, interpret and argue with various published texts. In working together, our general goal is to develop our ability to read and write rhetorically effective and intellectually complex texts.

We will be doing a lot of writing this semester, and you will need to plan your time accordingly.

Required will be a number of collaborative group presentations. You are expected to contribute fairly and fully.

The syllabus is subject to change, for sometimes discussions suggest avenues of inquiry for pursuing not captured on the syllabus, and sometimes discussions will jump us forward or keep us behind. If you are not comfortable with such flexibility and flux, you may want to consider taking another section.

TEXTS and MATERIALS:

REQUIRED

- *The Bedford Introduction to Literature*. Ed. Michael Meyer. 8th ed.
- A paperback collegiate dictionary of your choice, to be brought to every class!
- One manila (or other slim) folder for handing in formal essays and drafts
- Storage device (memory stick or CD) for backing up all your work.

COURSE POLICIES

Attendance is essential to your success in class. In my experience, students who miss more than 15% of class rarely pass. If you must miss class, you are responsible for finding out what you missed, making up the work, and coming prepared to the next class with all assignments completed.

Participation is a requirement. Ten percent of a project's grade will be deducted from your participation portion of your grade for:

- any workshop/peer review you miss or attend without the required typed draft
- any peer review sheet you fail to complete
- failure to contribute fairly and fully to any group assignment (poetry, fiction, and drama presentations)

Classroom Decorum includes respecting one another's opinions by listening openly and responding politely, in agreement or disagreement, arriving on time, remaining the entire class period, leaving only for an emergency (take care of any personal business before arriving and turning your cell phone off BEFORE you enter the classroom. Disruptive behavior will negatively affect your final grade. During in-class quizzes, tests, and exams, you are not allowed to leave the room until I have collected everyone's work.

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; and a report to the administrative authorities for appropriate action. Please familiarize yourself with the Academic Integrity policy in our online catalogue (http://www.trcc.commnet.edu/gen_info/catalog/Academic_standards.htm#academicintegritypolicy).

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. All assignments you write must be original to this class.

STUDENTS WITH DISABILITIES

Any student with a hidden or visible disability which may require classroom modification should see me during the first week or two of class so we can arrange an appropriate plan to meet your needs.

WITHDRAWAL FROM CLASS

Until May 11th, you may officially withdraw at the Registrar's Office. If you stop attending class, but do not officially withdraw, you will receive a grade of F for the course.

MESSAGES AND CONFERENCES

If you need to reach me, please email me at pstclair@trcc.commnet.edu or prof.stclair@gmail.com or call my office phone. I am also available during office hours or by appointment and look forward to meeting with you to discuss your work.

ASSIGNMENTS

FORMAL ESSAYS:

On the due date, I require all drafts, **two** copies of the final and **one** copy of each peer-reviewed draft, to be submitted in a folder at the BEGINNING of class; otherwise, the essay will be considered late!

NO essay will be accepted if:

- it is more than one week late.
- lacks evidence of at least two full, typed drafts, peer or tutor reviewed
- 2nd and final drafts present no evidence of rethinking and reworking of ideas (i.e. no draft is significantly different from the other).

At least one essay will require library researched secondary sources

PLEASE NOTE: I must see the work in progress and will not accept any submissions for grade that have not gone through peer review. 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.

LATE WORK:

Essays:

- Ten percent of the final grade will be deducted for EACH class period an essay is late.
- Late essays will be accepted up to one week after the initial due date. Since every essay is required to receive a passing grade, you will fail this course if you fail to hand in the essay within that time frame.
- Late work may not be graded and returned as promptly as work handed in on time. Consequently, any problems that surface in your writing may not be uncovered until quite late in the semester, leaving you less time to address them.

In-class quizzes and assignments

- CANNOT be made up, regardless of reason, outside of a religious holiday. Quizzes will be given at the beginning of class. If you are tardy the day of a planned or surprise quiz, you will not be given extra time to complete it.

If I feel that the reading is not being done, I reserve the right to give pop quizzes and will then adjust the final grades accordingly.

GRADING CRITERIA:

Although more specific criteria will be given out for each assignment, general guidelines are as follows: Essays and assignments will be graded on your ability to demonstrate evidence of organizing thoughts, making connections within and among the readings, exploring the draft process, and completing all assignment requirements.

Formal 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.

FINAL CLASS GRADE:

Presentations (Three)	150 (50 each)
Reading Responses	150 (15 each)
Tests (Three)	150 (50 each)
Essay 1	150
Essay 2	150
Essay 3	150
Final Exam/Portfolio	100
Total	1000

Important Dates:

Feb. 3	Last Day to Add/Drop & Partial Tuition Refund
Feb. 16	Washington's Birthday, College Closed
Feb. 17	Last Day to Select Audit Option
Mar. 15-22	Spring Break
Apr. 1	Last Day to Select Pass/Fail Option
Apr. 1	Last Day to Submit Incomplete Work from Fall
Apr. 8-9	Make-up Reading Days
Apr. 10-12	Spring Recess—College Closed
Apr. 15	Last Day to Apply for Summer Graduation
May 11 th	Last Day to Withdraw from Classes (signature required)
May 18 th	Last Day of Classes
May 28 th	Student Grades Available on Web

WEEKLY CALENDAR
subject to change

Assignments listed as Write or Read are due the day on which they're listed.

A * next to a day indicates the due date of a formal essay

Bring your **text book** AND **dictionary** to **EVERY** class

Tuesday 1/27 Syllabus Quiz

Read:

- Kate Chopin, "The Story of an Hour," p.15-16
- Critical Analysis of Fiction (Hand-out)
- Critical strategies for reading, p. 2079-2102

In-class:

- Critical strategy work

Tuesday 2/3

Read:

- Story assigned to your group

Write: Story response (2 typed paragraphs)

In-class:

- Group presentation work
- Terms and analysis review

Tuesday 2/10 Begin Literary Salon!

Write: Story response (2 typed paragraphs)

Read: "Chrysanthemums," p. 745

Tuesday 2/17

Write: Story response (2 typed paragraphs)

Read: "The Lady with the Pet Dog," p. 235

Tuesday 2/24 SFD

Write:

- Brainstorming notes
- Draft 1, 2 typed copies, Fiction Essay
- Review terms & strategies

In-class: Workshop

Thursday 1/22 Welcome!

- Syllabus review
- Sontag Discussion & Deconstruction & Formalism
- "Introduction to Poetry"

Thursday 1/29

Read:

- Dagoberto Gilb, "Love in L.A.," p. 323
- Continue: Critical strategies for reading, p. 2079-2102

Write:

- Brainstorming notes

In-class:

- Writing response
- Strategy practice & group work

Thursday 2/5

Read:

- revisit story assigned to your group

In-class:

- Group presentation work

Thursday 2/12

Write: Story response (2 typed paragraphs)

Read: "Brownies," p. 359

Thursday 2/19

Read: "A Good Man Is Hard to Find," p. 445

Write: Story response (2 typed paragraphs)

Thursday 2/26 GSD

Write: Draft 2, 2 typed copies, Fiction Essay

In-class: Workshop & sign up for Essay Consultation

***Tuesday 3/3 PFD**

Write: Final copy, Fiction Essay. In folder: 1 copy of each rough draft & brainstorming notes & 2 copies of final draft.

Read:

- Critical analysis of poetry, hand-out
- Poetry terms
- The pleasure of words, p.
- “My Papa’s Waltz,” p.999
- “Hazel Tells Laverne,” p. 838

In-class: Poetry response

Tuesday 3/10

Read: Poem assigned to your group

Write: Poetry response (2 typed paragraphs)

In-class:

- Group Presentation Work
- Essay Consultation

Tuesday 3/17 No Class

SPRING**Tuesday 3/24 Begin Poetry Salon!**

Read:

- Sonnets, p. 1007-1009
- “Unholy Sonnet,” p. 1014

Write: Poem response (2 typed paragraphs)

Tuesday 3/30

Read: “Wit’s End,” p. 1267

Write: Poem response (2 typed paragraphs)

Tuesday 4/7 SFD

Write:

- brainstorming notes
- 2 copies, draft 1, poetry essay

In-class: Workshop & review poetry terms

Thursday 3/5 Terms & Strategy Test

In-class:

- Test
- Essay Consultation

Thursday 3/12

Re-read: Poem assigned to your group

In-class:

- Group Presentation Work
- Essay Consultation

Thursday 3/19 No Class



BREAK!

Thursday 3/26

Read: “When I Heard the Learn’d Astronomer,” p. 1352

Write: Poem response (2 typed paragraphs)

Thursday 4/2

Read: “A Story about the Body,” p. 1047

Write: Poem response, (2 typed paragraphs)

Thursday 4/9 Make up/Reading Day

Tuesday 4/14 GSDWrite:

- 2 copies, draft 2, poetry essay

In-class: Workshop**Tuesday 4/21 Poetry Terms & Analysis Test
bring your dictionary and brainstorming notes!!**In-class:

- Test
- Essay Consultation

Tuesday 4/28Re-read: OedipusIn-Class:

- Group Work
- Essay Consultation

Tuesday 5/5Read:

- Beyond Realism, p. 1763-1767
- “Krapp’s Last Tape 1827,” p.

Write: Drama response (2 typed paragraphs)**Tuesday 5/10 SFD**Write: 2 copies, draft 1, drama essay for workshop**Tuesday 5/17 PFD**Write:

- 2 copies, final draft, 1 copy of each rough draft
- Reflection Exam

Time to reflect on all you have accomplished!

***Thursday 4/16 PFD**

Write: 2 Typed copies, final draft, poetry essay.
Include in folder 1 copy of each rough draft and any notes.

Read:

- How to read drama responsively, p.
- Modern drama, 1708-1712
- “Trifles”

Thursday 4/23Read: Oedipus

Write: Drama response (2 typed paragraphs)

In-class:

- Group Work
- Essay Consultation

Thursday 4/30 Oedipus Presentations!**Thursday 5/7 DRAMA test**In-class:

- Test
- Final exam review

Thursday 5/12 GSD

Write: 2 copies, draft 2, drama essay for workshop