

## ENG 102: Literature and Composition

Spring 2013 MWF 9 to 9:50 a.m. Three Rivers Community College Room D206 Instructor: Betty J. Cotter	E-mail: <a href="mailto:01590026@trcc.commnet.edu">01590026@trcc.commnet.edu</a> Office: D205E (last cubicle on the right) Office hours: Mon./Wed. 11:15 a.m. to 12:15 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*. Ninth Edition. Ed. Michael Meyer.

Faigley, Lester. *The Brief Penguin Handbook*. Longman Books.

Any paperback (easily portable) standard dictionary.

### 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, 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 the next class meeting. 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. This link should be shared with students.

[http://www.trcc.comnet.edu/div\\_it/educationaltechnology/Tutorials/myCommNetAlert/MIR3.html](http://www.trcc.comnet.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. I do not accept work via e-mail and I do not accept work even for partial credit after 48 hours. Late assignments will receive a deduction of one grade. You must complete all assigned writing projects in order to pass the course.

**Electronic devices:** Because of their disruptive nature, I do not allow the use of personal electronic devices in the classroom. In the classroom your attention should be 100 percent focused on the instructor and, during peer review, the material you are reviewing. For that reason, please turn off and put away your 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. 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. For more information, call (860) 892-5713 or (860) 892-5769 or visit: [http://www.trcc.comnet.edu/Div\\_academics/TASC/WritingCenter/WritingCenter.shtml](http://www.trcc.comnet.edu/Div_academics/TASC/WritingCenter/WritingCenter.shtml).

**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. See the Academic Integrity section in the student handbook.

**Withdrawal dates:** Students may officially withdraw at the Registrar's Office until May 13. Any student who stops attending class, but does not officially withdraw, will receive a grade of F for the course. Withdrawal grades, however, may have a negative impact on financial aid and academic progress. Please see an advisor before you withdraw.

**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) 383-5240	<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) 892-5751	<ul style="list-style-type: none"> <li>• Learning Disabilities</li> <li>• ADD/ADHD</li> <li>• Autism Spectrum</li> </ul>

**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 (see the top of the syllabus). I also maintain office hours on Mondays and Wednesdays and can arrange for private conferences during those times.

**Final grade distribution:**

Four essays, with all drafts and post-writes: 15 percent each or 60 percent (a total of at least 20 pages of finished work)

In-class exams: 10 percent

Class participation, including workshops, discussions, and homework: 10 percent

Final exam/portfolio: 20 percent

**CLASS SCHEDULE**

	<b>WEEK ONE</b>
Fri. 1/25	Introduction to course requirements; review of syllabus, textbooks & materials and class rules; in-class survey distributed; how to format papers. Assign for 1/28: First reading, Chapter 1, "Reading Fiction," including "The Story of an Hour" by Kate Chopin (pp. 13-23) in <i>Bedford</i> First journal entry: Write a personal response to Chopin's story. Compare the bare facts of the story to its intended meaning. What are some clues in the story that lead you to an interpretation?
	<b>WEEK TWO</b>
Mon. 1/28	Due: First journal entry (looseleaf) Discuss: "The Story of an Hour" by Kate Chopin; defining story elements; guidelines for literary analysis Assignment for 1/30: Read "Barn Burning" by William Faulkner (pp. 503-514) Second journal entry: Answer questions 1, 3 and 5 on pp. 514 & 515
Wed. 1/30	Due: Second journal entry Discuss: Chopin & Faulkner stories. How are they alike? Different? Introduction of point of view. Assignment for 9/5: Read Chapter 6, "Point of View," in <i>Bedford</i> , including "Jealous Husband Returns in Form of Parrot" by Robert Olen Butler (pp. 212-222) Third journal entry: Convert one paragraph of either the Chopin or Faulkner story to a different point of view. Write two or three paragraphs analyzing how it changes the story.
Fri. 2/1	Due: Third journal entry Discuss: Point of view, continued. Discussion of "Jealous Husband ..." What impact does POV have on a story? How do writers get across interior thought? Read: "The Lady with the Pet Dog" by Anton Chekhov (pp. 222-234) Journal entry: Answer questions 4, 6 and 7 on p. 234.
	<b>WEEK THREE</b>

Mon. 2/4	<p>Due: Journal entry</p> <p>Discussion of “The Lady with the Pet Dog.” Review of the following story elements: protagonist, antagonist, plot, climax, exposition, scene vs. summary, POV.</p> <p>Assign: Quiz on story element definitions on Friday, 2/8</p> <p>Read for 2/6: Chapter 4, “Character” (pp. 121-126) and “Bartleby, the Scrivener” by Herman Melville (pp. 142-167)</p> <p>Journal entry: Answer questions 1, 2, and 8 on pp. 166-67</p>
Wed. 2/6	<p>Due: Journal entry</p> <p>Discussion of “Bartleby, the Scrivener.” How can we apply analysis (understand: What happened? Interpret: What does it mean? Deconstruct: How does the story work? Conclude: Why/how is it important?) to this story?</p> <p><b>First essay assigned: Discussing elements of one story in <i>Bedford</i> that was not 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 finally, come to a conclusion about the story as a whole (Why is it important?). 4 to 6 pages.</b></p> <p>First draft due Wed. 2/13 Revised draft due Wed. 2/20</p> <p>Reminder: Quiz on Friday</p> <p>Read for 2/8: “The Lady with the Pet Dog” by Joyce Carol Oates (pp. 237-249)</p>
Fri. 2/8	<p><b>QUIZ</b> on story elements</p> <p>Discuss: “The Lady with the Pet Dog.”</p> <p>Assign for 2/11: Read C. 5, “Setting,” including “Soldier’s Home” by Ernest Hemingway (pp. 184-192)</p> <p>Journal: Answer questions 1-3 on p. 192</p>
	<b>WEEK FOUR</b>
Mon. 2/11	<p>Due: Journal entry</p> <p>Discuss: Hemingway story. How does setting work in this and other stories? Does it function as character? Apply analysis steps to each.</p>
Wed. 2/13	<p>Due: First draft of first essay, typed and formatted</p> <p>Discuss: Making a revision plan.</p> <p>Assign for 2/15: Read Chapter 8, “Theme,” including “The Bride Comes to Yellow Sky” by Stephen Crane (pp. 294-305)</p> <p>Journal for 2/15: Discuss possible themes of a previous story (Faulkner, Hemingway, Oates, Butler, Chekhov, Chopin). Brainstorm as many themes as possible. Look for evidence in the text to support your ideas.</p>
Fri. 2/15	<p>Due: Journal entry</p> <p>Discuss: “The Bride Comes to Yellow Sky.” What is its theme, setting, POV? Apply analysis techniques.</p> <p>Assign for 2/20: Read Chapter 7, “Symbolism” (pp. 262-265), and “A Good Man is Hard to Find” by Flannery O’Connor (pp. 449-459)</p> <p><b>Reminder:</b> Revised essays due Wed. 2/20</p>
	<b>WEEK FIVE</b>
Mon. 2/18	NO CLASS – Presidents Day
Wed. 2/20	<p>Due: Revised essay, typed, proofread and formatted</p> <p>Discuss: O’Connor story; use of symbol; applying analysis techniques</p> <p>Read for 2/22: “Revelation” by Flannery O’Connor (pp. 474-488)</p>
Fri. 2/22	<p>Discuss: Lenses for analysis. What are they, and how are they used? Political, feminist, psychological, etc.</p> <p>Read for 2/25: Critical readings on Flannery O’Connor (pp. 489-498) and sample student paper (pp. 526-527)</p> <p>Journal for 2/25: Find a symbol in any of the stories discussed (other than the O’Connor stories) and write about all the things it could mean.</p>
	<b>WEEK SIX</b>
Mon. 2/25	<p>Due: Journal</p> <p>Discuss: Introduction to thesis statements, stance, audience, rhetoric. Terms defined.</p>

	Read for 2/27: “A Rose for Emily” by William Faulkner (pp. 91-97). Assign: <b>Essay No. 2, an analysis of one short story through a lens, will be due on 3/4 (for in-class workshop). In this assignment, you will analyze the story’s deeper meaning through either the psychological, feminist, post-Colonial or structural lens. 4 to 6 pages</b>
Wed. 2/27	Discuss: “A Rose for Emily.” What analytical tools/lenses can be applied to this story? How would each change our interpretation? How does using such a framework change our understanding of the story?
Fri. 3/1	Discuss: The workshop method; review of editing marks, workshop commentary, grammar, literary terms. Reminder: First draft of Essay No. 2 due Monday
	<b>WEEK SEVEN</b>
Mon. 3/4	Due: First draft of Essay No. 2 (bring three copies, plus one for yourself & one for the instructor). Essay must be typed, formatted correctly, proofread. Bring looseleaf paper for recording comments, which you will give to the person being critiqued. In-class: Peer review workshops
Wed. 3/6	Discuss: Revision techniques. How can you apply workshop commentary to improve your work? Does anyone need extra help? MLA review. Make a revision plan. Review for exam on Friday
Fri. 3/8	<b>EXAM covering all material up to this point.</b> Reminder: Final draft of Essay No. 2 due on Monday.
	<b>WEEK EIGHT</b>
Mon. 3/11	Due: Essay No. 2, revised, corrected, typed, formatted; <i>should be submitted in a folder</i> with all drafts and others’ comments. Discuss: In-class post-write. What is a post-write? How can you reflect on your own work? Assign for 3/13: Read Chapter 21, “Reading Poetry,” pp. 743-756 (including “The Catch” by Elizabeth Bishop) Journal: Answer questions 1-3 on p. 756.
Wed. 3/13	Due: Journal Discuss: Types of poetry; definition of terms; reading examples (supplied) Read for 3/15: “The Death of the Hired Man” by Robert Frost (to be passed out in class)
Fri. 3/15	Discuss: Narrative poetry defined and discussed. Analyze “The Death of the Hired Man.” Journal for 3/25: Find a poem (one out of Bedford is fine) and write a page about it. What do you think it means? Does it tell a story? Assign for 3/25: Continue reading C. 21, “Reading Poetry” (pp. 757-764).
	<b>WEEK NINE NO CLASSES – SPRING BREAK</b>
	<b>WEEK 10</b>
<b>Mon. 3/25</b>	Due: Journal Discuss: In-class dictionary exercise; be sure to bring your dictionaries with you! Overview of other types of poetry: Lyric poetry, dramatic poetry, etc. Discussion of examples in Chapter 21 Assign for 3/27: Read Chapter 24, “Images,” including “Root Cellar” by Theodore Roethke and “Dover Beach” by Matthew Arnold Journal for 3/27: Answer question 2 for each poem
Wed. 3/27	Due: Journal Discuss: Imagery. Analysis of Roethke and Arnold. In-class exercise in creating images in writing. Assign: <b>Essay No. 3, an analysis of two poems not discussed in class. You will analyze them using the tools and techniques we have developed in class. You may pick two poems by the same author, or two poems by different authors that address similar subjects or have something else in common. You also must research the critical literature and discuss the various critical approaches that have been taken to the two poems. 6 to 8 pages.</b> Topic due Monday! First draft due for workshop on Friday 4/5  Assign for 4/1: Read Chapter 25, “Figures of Speech” (pp. 864-874) Journal for 4/1: Pick one of the poems in Chapter 25 and discuss how the author uses metaphor, simile, metonymy, personification, apostrophe or synecdoche.
Fri. 3/29	NO CLASS – Good Friday
	<b>WEEK 11</b>
Mon. 4/1	Due: Journal & list of two poems you will analyze for Essay No. 3. Discuss: Metaphor and simile. Analysis of examples. Assign for 4/3: Read Chapter 26, “Symbol and Allegory” (pp. 888-894) and Chapter 23, “Word Choice, Word

	Order, and Tone” (pp. 799-807)
Wed. 4/3	Discuss: Tone, dramatic irony, symbol, allegory. What is tone? Why is it important? Review: Poetic terms, for quiz on Monday 4/8.
Fri. 4/5	Due: First draft of Essay No. 3, typed and formatted; bring three copies for workshop, one for the instructor, and one for yourself In class: Workshop on Essay No. 3; making a revision plan. Reminder: Poetry quiz on Monday!
	<b>WEEK 12</b>
Mon. 4/8	<b>POETRY QUIZ</b> Due: Revision plan for Essay No. 3 Read for 4/10: Chapter 29, “Poetic Forms” (pp. 970-997)
Wed. 4/10	Due: Second draft of Essay No. 3, for final workshop In class: Brief workshops on essays. Discussion of polishing, revision, citation. Discuss: Types of formal poetry: sonnet, iambic pentameter, literary ballads. Read for 4/12: Chapter 30, “Open Form” (pp. 1000-1005) Reminder: Final draft of essay due Friday 4/12
Fri. 4/12	Due: Final draft, Essay No. 3, submitted in a folder with all drafts, revisions, and others’ comments; typed, formatted, and proofread, with title page and works cited. Post-write in class. Discuss: Open poetic forms; free verse, prose poetry; analysis of poems in C. 29, including “I Sing the Body Electric” by Walt Whitman Read for 4/15: Chapter 45, “Reading Drama” (pp. 1363-1378), including <i>Trifles</i> by Susan Glaspell Journal for 4/15: Apply the analysis tools to <i>Trifles</i> by Susan Glaspell
	<b>WEEK 13</b>
Mon. 4/15	Due: Journal Discuss: The elements of drama. Definitions of literary terms. Beginning discussion of <i>Trifles</i>
Wed. 4/17	Discuss: Continued discuss of <i>Trifles</i> Assign for Friday 4/19: Read Chapter 47, “A Study of Sophocles” (pp. 1414-1464), including <i>Oedipus the King</i> <b>Last paper assigned. In this essay, you will select two works from different genres (drama plus either short story or poetry) and analyze them using the tools and techniques we have developed in class. Your goal in this paper is to find common ground in the two works and be able to discuss extensively how different forms affect such elements as characterization, symbolism, and narrative. First three pages due 4/22; first draft due 4/26; final draft due 5/1. 6 to 8 pages.</b>
Fri. 4/19	Discuss: History of the theater, deus ex machina, prologue, dramatic structure; beginning discussion of <i>Oedipus</i> Read for 4/22: Criticism and analysis of Sophocles in C. 47 (pp. 1502-1505)
	<b>WEEK 14</b>
Mon. 4/22	Due: First three pages of paper, along with annotated bibliography. In-class workshop Read for 4/24: <i>A Midsummer Night’s Dream</i> by Shakespeare, Acts I and II (pp. 1528-1549)
Wed. 4/24	Discuss: Shakespeare and <i>A Midsummer Night’s Dream</i> Read for 5/1: Act III of <i>A Midsummer Night’s Dream</i> (pp. 1549-1583)
Fri. 4/26	First draft of last paper due – in-class workshop Discussion: Evaluating your own revision plan  Reminder: Quiz on Monday
	<b>WEEK 15</b>
Mon. 4/29	<b>QUIZ on dramatic terms</b> Reminder: Final draft due 5/1

Wed. 5/1	<p>Due: Final draft of final essay, in a folder, with all peer edits, annotated bibliography, etc. Postwrite to be completed in class.</p> <p>Assign: <b>Final portfolio.</b> A portfolio represents a collection of your semester work that has been selected based on certain criteria. You will be compiling a learning portfolio, in which you submit various stages of work that demonstrate learning. You will write a thoughtful, reflective introduction (of at least 3 pages) that discusses the learning that has taken place during the course of the semester with passages from at least three of the four essays. For example, you might include a page from one of the essays in which you discuss symbolism in a sophisticated way, OR you might include two discussions of symbolism, showing how your understanding of the literary device deepened over the course of the semester.</p> <p>Discuss: Putting together a portfolio. Writing a reflective introduction.</p> <p>Read for 5/3: <i>Mistaken Identity</i> by Sharon E. Cooper (pp. 1388-1393)</p>
Fri. 5/3	<p>Discuss: <i>Mistaken Identity</i>. Be prepared to read aloud in class.</p> <p>Read for 5/6: <i>Fences</i> by August Wilson (Act I, pp. 1987-2015)</p>
	<b>WEEK 16</b>
Mon. 5/6	<p>Discuss: <i>Fences</i>. Be prepared to read aloud in class.</p> <p>Read for 5/8: <i>Fences</i>, Acts II &amp; III (pp. 2015-2035)</p>
Wed. 5/8	<p>Discuss: <i>Fences</i>. Be prepared to read aloud.</p> <p>Reminder: Portfolios due Friday!</p>
Fri. 5/10	<p><b>PORTFOLIOS DUE (50 percent of final exam grade)</b></p> <p>Discuss: Modern drama</p>
	<b>WEEK 17</b>
Mon. 5/13	Discuss: Review of literary terms, and review of poetic terms
Wed. 5/15	Discuss: Review of dramatic terms
Fri. 5/17	<b>FINAL EXAM (objective test, 50 percent of final exam grade)</b>
	<b>WEEK 18</b>
Mon. 5/20	<b>Final exam makeups as needed</b>

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