

## **English 102: Literature and Composition**

CRN 10466 Thursday 2:30 to 5:15 Room E221

Prof. Barbara Saez

Office Hours: 1:30 to 2:30

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### **SYLLABUS**

#### **Course Description**

Students learn how to read serious literature, how to develop an interpretation of a text, and how to explain and support their ideas in writing. Through the study of selected works of fiction, poetry, and drama, students learn the elements of textual analysis and become familiar with the ways in which critical approaches affect interpretation. Students receive continued instruction in composition and are required to read and write frequently. Prerequisite: Eng.101

#### **Required Texts and Materials**

1. The Compact Bedford Introduction to Literature. Eighth Edition. Michael Meyer.
2. Dreaming in Cuban, a novel by Cristina Garcia
3. A Raisin in the Sun, a play by Lorraine Hansberry
4. An active email address where I can communicate with you; this must be recorded on the registration information you provided to the College so that I can use College email lists to send group emails.
5. A 3-ring binder in which to keep your in-class writing, your reading responses, your essay drafts, and duplicate copies of final essays you submit.

#### **Recommended Text**

You might want to have as a reference tool a writing handbook that explains MLA documentation style and basic rules of grammar (information you would have covered in English 101). I recommend: The Penguin Handbook by Lester Faigley, currently used for Eng. 101; A Writer's Reference by Diana Hacker, previously used for Eng.101; or MLA Handbook for Writers of Research Papers. Information on MLA can also be found in the Writing Center and in the Library; basic information on MLA documentation format is also located in Chapter 47 of The Compact Bedford Introduction to Literature.

#### **Learning Outcomes**

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

##### ***Read and think critically***

- Demonstrate an understanding of the connections 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 define other critical strategies beyond the formalist, 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*

- 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.

**Grading**

Your grade for the semester will be based on the following:

**Class Participation****20%**

This includes the following:

- coming to class regularly, arriving on time, remaining for the full class, and having all your work prepared;
- being prepared for, and fully engaged with, in-class discussion;
- participating appropriately and consistently in full-class and small-group discussions;
- participating fully in the peer review process;
- being prepared for, and fully engaged with, regular **in-class writing\*** in response to literature you have read.

**\*More on in-class writing:** During the semester, you will regularly be asked to write brief in-class responses to some of the works of literature assigned. This exercise will help to start our class discussion. Sometimes I will collect the in-class writing; sometimes I will make note of who is present and writing, and will call upon you to share your writing in class. **If you are absent, you cannot make up writing missed.**

**Essays****60%**

During the semester, you will be asked to write **three** essays, each analyzing one or more of the works we have read. I will provide specific instructions for each essay assignment, but there will always be a broad range of choices that should accommodate your interests.

Each essay is expected to be from 4 to 6 pages in length (250 words per page). It is important to frame your topic appropriately so that it is neither too broad to be adequately addressed in 5 or 6 pages, nor too narrow in scope. Essays must be prepared using MLA parenthetical citation format. **Each essay** will receive a letter grade and **will be worth 20%** of the total semester grade.

For the first of these essays, you will participate in an in-class **peer review process**. After receiving feedback from your peers, you will need to assess their feedback and revise your draft. Then, you will hand in your revision, your first draft, the comments you received from your peers, and a brief (one paragraph) statement explaining what you revised and why.

For the second and third essays, it is recommended that you get peer reviews or Writing Center feedback, but it is not required. You will submit only the final version of these essays for grading.

**It is expected that essays be submitted by due date as noted in the Schedule of Assignments. If necessary, Essays one and two will be accepted up to one week after due date, but will be reduced one full grade level for lateness. Essay 3 will not be accepted after due date. If an essay is not submitted according to the above requirements, a 0 will be recorded for that assignment.**

#### **Final Exam**

**20%**

You will be required to take an in-class essay exam. You will be asked to write an essay on A Raisin in the Sun. (You will be able to choose from 2 or 3 questions, but they will all be on this play.) This exam cannot be made up without a documented medical reason.

#### **Other Expectations and Requirements**

##### **Attendance, Promptness, and Courtesy**

Class discussion will be a significant part of this course; you have a responsibility to contribute to the "conversation" and to listen respectfully to the views of others. You cannot contribute fully and effectively if you are not regularly present and fully prepared. Also, topics for reading responses and essays are generated from class discussions; missing the discussions puts you at a disadvantage when you must write. I will expect you to be in class, to be on time, and to remain for the full class. If you must, on a rare occasion, be late, please enter class quietly and sit in a place that is least disruptive to me and to your classmates. If you are absent, you are responsible for any work covered in your absence or any changes made in the syllabus or assignments. If you find that life circumstances require you to be late or absent frequently (more than a couple of times), it would be wise to drop the course.

##### **Submission of Work**

- **Format--** All written work must be word-processed (except, of course, for work written in class). **Handwritten essays (including peer review draft) will not be accepted.** Please use standard type size (about 12 point) and margins no larger than 1 inch. Double-space lines and indent paragraphs. Use a plain style font--no italic or script. I do

not accept assignments submitted on CD, only paper copy or, if necessary in case of absence, an emailed Microsoft word document. Any document emailed to me must be in Microsoft word format (and not in a "zip" file). If you do email a document, it is your responsibility to verify that I have received it and am able to open it.

- **Promptness**-- All work must be submitted on time. Due dates are listed in the Schedule of Assignments.
- **Keeping Copies**--It is your responsibility to keep a copy of any work you submit. You should keep all work for the full semester in a binder, including drafts, in-class writing, reading responses, and duplicates of essays you submit, with everything clearly labeled and dated. I reserve the right to ask to see this work at any time.

### **Academic Integrity**

Plagiarism is a violation of academic integrity. Plagiarism occurs when you take credit for someone else's work and submit it as your own, either intentionally or merely through sloppy documentation of sources. Any plagiarized work will receive an F, and an F for the semester is possible. Please see the full statement on academic integrity either in your Student Handbook or on the College's website.

### **Students with Disabilities**

Any student with a documented disability which may require classroom modifications should see me about this within the first week or two of class. I will ask you to see one of the disabilities counselors on campus so that together we can work out an appropriate plan to meet your needs.

### **Withdrawal from Class**

May 10 is the last day you may process an official withdrawal from class. Any student who merely stops attending this class, but does not officially withdraw through the Registrar's Office, will receive a grade of F for the semester. There are NO withdrawals after May 10. Review the course registration booklet or the Three Rivers web site for more information.

### **Messages and Conferences**

To reach me, you may email me at [bsaez@trcc.commnet.edu](mailto:bsaez@trcc.commnet.edu) . I check my email Monday through Friday. I encourage you to talk with me during my office hours to discuss your progress in this course or any difficulties you might be having with the assignments.

### **Syllabus Updates**

The assignment schedule may be modified during the semester depending upon the pace of the class. I will discuss any changes with the class. If you are absent, it is your responsibility to find out if any changes were made, and to keep up with the work.

### **Class Cancellations**

In case of bad weather, check the College's website for cancellation information, or call the College's general information number.

In the rare event that I need to cancel a class, I will notify you by group email as early in the day as I can.

**Schedule of Assignments**  
**English 102 Spring 2010 Prof. Barbara Saez**

All assignments are from The Compact Bedford Introduction to Literature (8<sup>th</sup> ed.) except for Dreaming in Cuban and A Raisin in the Sun. When schedule says "Reading Due," you must have read the material by date under which it is listed; when it says "Writing Due," you must bring finished writing to class on date under which it is listed.

**Week 1**

**Thursday Jan. 21**

Introduction to course content and requirements  
Introduction to first unit on **Fiction**  
Chapter 1, Reading Fiction (13-19) including "The Story of an Hour"  
Chapter 2, Writing About Fiction (47-50)  
In-class writing: developing a response to a reading

**Week 2**

**Thursday Jan. 28**

**Reading Due Today:** Chapters 1 and 2, sections listed above covered last class;  
Chapter 3, Plot (69-77) and stories "Love is in the Air" by Ha Jin (79-89) and "A Rose for Emily" by William Faulkner (90-98); Chapter 6, Point of View (188-193) and stories "A&P" by John Updike (560-564) and "Clothes" by Chitra Banerjee Divakaruni (532-541)  
In-class writing on short stories, using elements of fiction to deepen understanding of stories

**Feb. 4 College Professional Day No Classes**

**Week 3**

**Thursday Feb. 11**

**Reading Due Today** Chapter 46, Critical Strategies for Reading (1533-1549); "Revelation" by Flannery O'Connor (392-407), "Barn Burning" by William Faulkner (414-430) and related criticism (430-440); also, Chapter 14, A Thematic Case Study of The Literature of the South (445-462)  
**Writing Due Today:** Write a response to some of short stories assigned for today's reading

**Week 4**

**Thursday Feb. 18**

**Reading Due Today:** Chapter 47, Reading and Writing (1557-1587)  
Wrap up discussion on stories and strategies;  
Discussion of topics for Essay 1; developing a preliminary thesis, incorporating specifics from literary texts and cultural documents using MLA format (sample 1588-1591)

**Week 5**

**Thursday Feb. 25**

**Writing Due Today: First Draft of Essay #1 for in-class peer review**  
Introduction to Dreaming in Cuban by Cristina Garcia

**Week 6**

**Thursday March 4**

**Reading Due Today:** Dreaming in Cuban (1-101, at least) (not in anthology)

**Writing Due Today: Final draft of Essay 1 packet**

Discussion of Dreaming in Cuban, essay topics, and intro to research

**March 11 Week of Spring Break No Classes**

**Week 7**

**Thursday March 18**

**Reading Due Today:** Dreaming in Cuban (entire novel)

**Writing Due Today:** Research summary and preliminary thesis statement

Continued discussion of novel and progress of research

In-class writing on Dreaming in Cuban

**Week 8**

**Thursday March 25**

**Reading Due Today:** Chapter 48, The Literary Research Paper (1593-1607)

Wrap up discussion on Dreaming in Cuban; discussion of MLA requirements

**Writing Due:** Preliminary "works cited" for Dreaming in Cuban paper

**Week 9**

**Thursday April 1**

Beginning unit on **Poetry**

**Reading Due Today:** Chapter 18, Reading Poetry (569-590); Chapter 19, Writing about Poetry (613-615); Chapter 20, Word Order, Word Choice, Tone (622-638)

**Writing Due Today: Final Draft of Essay 2 on Dreaming in Cuban**

In-class writing on poetry

**Week 10**

**Thursday April 8**

**Reading Due Today:** Chapter 21, Images (659-663); also poems "Dulce Et Decorum Est" (671), "The Charge of the Light Brigade" (767), "Richard Cory" 707), My Last Duchess (721); Chapter 22, Figures of Speech (681-684)

In-class writing on poetry

Preliminary discussion of paper topics for Essay 3

**Week 11**

**Thursday April 15**

**Reading Due Today:** A Thematic Case Study on Border Crossings (Glossy Insert between 1038 and 1043) Also, the following poems: "Nighttime Fires" (587),

"Suburban" (986), "Dear John Wayne," "Bully" (713), "Mending Wall" (884), "I, Too" (915), "The Translator at the Reception for Latin American Writers (812), "AmeRican" (814), "What's It Like to Be a Black Girl" (672)

In-class writing on poems; continued discussion of paper topics for Essay 3

**Week 12**

**Thursday April 22 Beginning unit on Drama**

**Reading Due Today:** Reading Drama (1045-7), Writing About Drama (1088-1090),  
A Raisin in the Sun (not in anthology)

**Writing Due Today: Final Draft of Essay #3**

**Week 13**

**Thursday April 29**

Continued discussion, viewing, of Raisin

In-class writing on Raisin in the Sun

**Week 14**

**Thursday May 6**

Continued discussion, viewing, of Raisin in the Sun

**Reading Due:** Chapter 49, Taking Essay Exams (1613-1617)

**Week 15**

**Thursday May 13**

**Final Exam—In-class essay on Raisin in the Sun**

**Please provide a stamped, self-addressed envelope if you would like this essay returned to you with grade. Otherwise you may email me from May 15th through the 18th and I will respond, telling you your exam grade and your semester grade. Semester grades for all classes will also be available online through the Registrar's Office after the semester ends.**