

Dr. Karen Veselits
(CRN 10442) **ENG 102 T/TR 11:00-12:15**, Rm E223
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Spring 2010; Jan. 21-May 17

ENG 102: Literature and Composition

REQUIRED TEXTS:

Barnet, Sylvan, et al., eds. *Literature for Composition*. 8th ed.
PSI (Poetry Slam Inc.)/*Def* Poetry (provided in class).

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 OVERVIEW: ENG 102 introduces you to the reading and study of imaginative literature--to both its social and artistic purposes. To encourage you to read with open minds, we will encounter a variety of literary works with diverse subject matter, styles, and points of view. You will build on essay writing skills learned in ENG101 as you respond to and interpret literary texts to further develop skill in formal academic writing. Necessarily, critical reading is central to our enterprise, for literary analysis and interpretation demand insightful, sophisticated readers. The course will acquaint you with literary terms and techniques so that we share a common vocabulary, in particular, the uses of **imagery**, **character**, and **point of view** in the construction of literary works. This formalist approach will be supplemented by other critical strategies for literary analysis, including Reader-Response theory that explores the reader's role in bringing literary works into being. The class encourages you to read literature with an awareness of the craft of the writer as literary authors model for you the careful use of voice, language, and literary form that are the writers' tools. In turn, student writers will use these techniques as aids in reading poetry, drama, and short fiction and as analytical tools for writing about them.

TRCC Learning Outcomes: 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, 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.

STATEMENT ABOUT CIVILITY & CLASSROOM DECORUM: A classroom functions best when we consider the good of the group; thus, you will be asked not to come in late, leave early, eat, talk out of turn, engage in disruptive behavior, use cell phones, or text. Please review College policy. Thank you.

STATEMENT OF ACCOMMODATION: Students in this class who have special needs because of learning disabilities or other kinds of disabilities are encouraged to discuss these matters with me and/or with a disabilities service provider (860) 383-5217.

CAMPUS RESOURCES & SERVICES: The Tutoring and Academic Success Centers are located in Rm. C-117, next to the Learning Resource Center. TASC provides a Tutoring Center, a Writing Center, a Math Lab, and a Language Arts Lab (by appointment and walk-in).

COURSE REQUIREMENTS FOR GRADING: (See Grade Sheet & Grading Guidelines).

*Satisfactory completion of all **ungraded** work, which must be submitted on time and meet a minimum standard for each assignment, will have point values and will constitute **10%** of your overall grade. The assignments include: creative writing exercises, a poetry reading, and class participation.

***Graded** assignments will constitute **90%** of your overall grade and will include: 7 quizzes, a presentation, in-class writing, 3 in-class essays (with revisions), and a documented, critical essay.

Please note: You are responsible for all assignments regardless of absences. If a class is cancelled, follow your syllabus. Assignments are due on syllabus dates for full credit. Late papers lose **one point per class** meeting. You may revise some assignments for a better grade; revisions are best done in conjunction with me and the Writing Center and will be geared to specific dates. **GRADING SCALE:** 90-100 = A; 80-89 = B; 70-79 = C; 60-69 = D; 50-59 = F.

You are required by the TRCC English Department to write:

- 20 pages of finished academic writing: at least 3 essays: one of which should be a minimum of 6-8 pages.
- At least one essay should be independently researched and incorporate both primary and secondary sources.
- In-class graded writing (exams, reading responses, in-class exercises, etc.).

ATTENDANCE: Perfect attendance is the ideal; the class is diminished when you are not participating. Three late arrivals to class will constitute one absence. For every class you miss after 10% of the classes, you lose a point per class from your total score. For a lengthy absence due to illness, make sure you have a doctor's note. For an extended absence for other reasons out of your control, call or email me and stay in touch. One early dismissal per student will be allowed. I use a sign-in sheet to keep track. A doctor's appointment during class hours is considered an absence. Leaving class for any reason other than an emergency is considered an absence. Please be mindful as poor attendance will affect your grade.

STATEMENT ON PLAGIARISM: 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; a report to the administrative authorities for appropriate action (i.e. a notation on the student's permanent record, suspension, or expulsion). Please familiarize yourself with the Academic Integrity policy in our on-line catalogue.

DISCLAIMER: Reasonable changes to this course outline may be made exclusive of course requirements, course calendar, and grading procedure.

English 102 GRADE SHEET

Ungraded Assignments: 10% of grade

Short story (+1) _____
Poetry writing (+3) _____
Poetry reading & drawing (+1) _____
Class participation (+5) _____
(Absences: _____)

Total out of 10 points

Graded Assignments: 90% of grade

In-class essay I: Fiction (3 pp., min.) (+15) _____
In-class essay II: Drama (4 pp., min.) (+15) _____
In-class essay III: Poetry (5 pp. min.) (+15) _____
Presentation (2 pp., min) (+6) _____
Documented, critical essay (6-8 pp.) (+20) _____
7 Quizzes (no make ups) (+14) _____
In-class writing (+5) _____

Total out of 90points

Grand total: _____

Your grade: _____

5-point scale

A = 4.5, 5
B = 4
C = 3.5
D = 3
F = 2.5

10-point scale

10, 9 = A
8 = B
7 = C
6 = D
5 = F

15-point scale

15, 14 = A
13, 12 = B
11, 10 = C
9, 8 = D
7 = F

20-point scale

18, 19, 20 = A
16, 17 = B
14, 15 = C
12, 13 = D
11 = F

COURSE OUTLINE

SHORT FICTION: Focus on *Point of View*

Week 1

Jan. 21 Introduction to course & short story writing workshop

Week 2

- 26 **Read:** Paley, “Samuel” (314-16) & “Reading & Writing About Stories” (317-26). Consider “Formalist” criticism (1367-69) & “Marxist” criticism (1372-73).
- 28 **Read:** Chopin, “Ripe Figs” (3-4) & “The Writer as Reader” (5-13). Consider again “Formalist” criticism (1367-69), form = meaning.
- Write:** Typed version of your short story due with a title (+1).

Week 3

- Feb. 2 **Read:** Poe, “The Cask of Amontillado” (124-29) & answer both parts of question #1 (129). Consult again “Narrative Point of View” (321-23) & “Point of View” (325). Consider “Psychological” or “Psychoanalytic” criticism (1373-74).
- 4 ****Quiz 1 (+2) Please note: Expect a quiz on every primary reading.**
- 4 No class today. College Professional Day

Week 4

- 9 **Read:** Chopin, “The Storm” (40-44) & “The Reader as Writer” (22-40). Consider “Historical” criticism (1371-72).
- Write: Point of view (narrator):** Decide on the kind of narrator employed. (Form: In Kate Chopin’s short story “The Storm,” the author uses to tell her story of forbidden and requited passion.) I supplied a possible **theme**. Consult Narrative Point of View” (321-23) & “Point of View” (325). We will generate several paragraphs about the author’s choice of this narrative strategy and how the narrator affects our interpretation of the unsanctioned love plot.
- 11 **Read:** Erdrich, “The Red Convertible” (331-37) & answer question #1 (337). Begin, “Reading Literature Closely: Analysis” (87-93). Consider “New Historical” criticism (1373).
- Write: Theme (meaning):** Using the Chopin model above, state the central meaning (**theme**) of the story. Consult again “Theme” (326). In class we will construct several paragraphs about how the narrative strategy (point of view) of the story helps shape the theme.

Week 5

- 16 **Read:** Hurston, “Sweat” (711-19) & “Literature & Argument” (53-66). Consider “Reader-Response” Criticism (1369-70). (**Make sure you have signed up for a drama presentation**).
- Write: Point of view & theme:** State what you take to be the **theme** of the story and how the **narrative point of view** is constructed to tell that story. Specifically, are there ways in which the narrator shows sympathy with Delia Jones’ decision to let Sykes die?
- 18 **Read:** Thurber, “The Secret Life of Walter Mitty” (106-117) & finish “Reading Literature Closely: Analysis (93-118). Consider “Deconstruction” (1369) & “Formalism” (1367-69).
- Write:** State and explain theme and narration and how narrative strategy connects the two. Write briefly about which of the above critical strategies is more useful to your interpretation.

Week 6

- 23 ****In-class Essay I: Fiction. 3 pp. min.** Choose one story to write about in class: Walker, “Everyday Use” (1046); Singer, “The Son from America” (887); Tan, “Two Kinds” (1038); Silko, “The Man to Send Rain Clouds” (148); Wright, “Almost a Man” (776); Steinbeck, “The Chrysanthemums” (45); Gilman, “The Yellow Wallpaper” (765).
- 25 **In-class revision workshop on Essay I: Fiction. (+15) Typed revision due Tues., March 2.**

DRAMA: Focus on Character

Week 7 The Origins of Western Theater

March 2 **Read:** Begin, Sophocles, *Antigone* (439-66).

****Essay I revision due in class. 3 pp. min. +15**

Model: *Presentation*, Character & Meaning in *Antigone* – Dr. Veselits

4 **Read:** Finish *Antigone* & “Reading & Writing about Plays” (422-38).

****Quiz (+2). Expect a quiz on almost every primary reading.**

Write: Formulate a theme sentence. Choose a character and complete the exercise on page 428, including the thesis statement. Begin Readings & Presentations. Please follow format.

Reading _____ (+1).
Presentation _____ (+6).
Reading _____ (+1).
Presentation _____ (+6).

Week 8

9 Spring break!!!!!!!!!!!!!!!!!!!!!!

11 Spring break!!!!!!!!!!!!!!!!!!!!!!

Week 9 Experimental Theater: *The Provincetown Players* (*Research Essay I choice*).

16 Representations of the Greenwich Village avant garde from the film *Reds*. Then we’ll go to the library for research on the *Provincetown Players*.

18 **Read:** Susan Glaspel, *Trifles*. Consider “Gender” criticism (1374-78).

Write: Formulate a theme sentence. Consider how one character accomplishes theme.

Reading _____ (+1)
Presentation _____ (+6).
Presentation _____ (+6).
Presentation _____ (+6).
Presentation _____ (+6).

Week 10

23 **Read:** David Ives, “Sure Thing” (467-474). Consider “Deconstructionism” (1369).

Write: Formulate a theme (other than the one mentioned on p. 475 in question #4). Then, explain how the assumptions of deconstructionism help you determine a theme and a reading of the play.

Reading, Voice 1 _____ (+2).
Reading, Voice 2 _____ (+2).
Presentation _____ (+6).
Presentation _____ (+6).

25 Meet in Library for research on *El Teatro Campesino* (The Farmworkers’ Theater).

Dr. Veselits/**Drama (continued)**

Week 11 Experimental Theater: *El Teatro Campesino* (*Research Essay II choice*).

- 30 **Read:** Luis Valdez, *Los Vendidos (The Sellouts)* (1076-85). Consider “Post-colonial” criticism.
Write: Formulate theme sentence. Answer question #2 on p. 1084.

Reading _____ (+1).
Presentation _____ (+6).
Presentation _____ (+6).
Presentation _____ (+6).

- April 1 In-class discussion of Documented Research Essay (on an aspect of Experimental Theater).
Consult guideline sheet for format, documentation requirements, etc., 6-8 pp. (+20) & review all of Ch. 8, “Research: Writing with Sources” (215-235).
Write: Have index cards ready.

Week 12 The Legitimate Theater

- 6 **Read:** Tennessee Williams, *The Glass Menagerie* (477-517). Consider “Biographical” criticism (1372-73). If you plan to use it for Essay II, begin applying its assumptions to your reading of the Play and share in class.
- 8 Finish *Glass Menagerie* & “Production Notes” and “Sample Essay” (518-28).

Reading (on Amanda W.) _____ (+1).
Reading (on Tom W.) _____ (+1).
Reading (on Laura W.) _____ (+1).
Reading (on Jim O’Connor) _____ (+1).
Presentation (on Jim O’Connor) _____ (+6).

Week 13

- 13 ****In-class essay II: Drama (*The Glass Menagerie*, on Tom, Laura, or Amanda), 4pp., +15**
- 15 In-class revision of Essay II. **(Final, typed revision due, Tuesday, April 20).**

POETRY: Focus on Symbolism

Week 14

- 20 **Listen:** In-class, **PSI** (Poetry Slam Incorporated)/**Def** Poetry: the oral tradition continues.
Read: “Archtypal” criticism (1371).
Write: In-class poetry writing workshop. Worksheets provided. In-class poetry drawing workshop for readings (+1) & presentations (+6). **See sign-up sheet for poems & Please follow format.**

****Revised, typed Essay II: Drama due, 4 pp. min., +15**

- 22 **Read:** “Reading and Writing about Poems” (529-59).

Reading: Shakespeare, “Sonnet 146,” (532) _____ (+1)
Reading: Herrick, “Upon Julia’s Clothes” (544) _____ (+1)
Reading: Dickinson, “I’m Nobody” (529) _____ (+1)
Reading: Dickinson, “Wild Nights” (530) _____ (+1)
Reading: Frost, “The Telephone” (533) _____ (+1)
Reading: Stevens, “Money” (539) _____ (+1)
Reading: Frost, “Mending Wall” (174) _____ (+1)

**Model: *Presentation*, Symbolism & Meaning in “Mending Wall” -- Dr. Veselits

****Poetry packet due in class (portfolio +3).**

Week 15

- 27 **Read:** finish “Reading and Writing about Poems” (559-79)

Reading: Cummings, “Anyone...” (563) _____ (+1)
Reading: Plath, “Daddy” (565) _____ (+1)
Reading: Knight, “For Malcolm” (569) _____ (+1)
Reading: Whitman, “A Noiseless ... (578) _____ (+1)
Presentation: “A Noiseless ...” _____ (+6)
Reading: Dove, “Daystar” (805) _____ (+1)
Presentation: “Daystar” _____ (+6)
Reading: Komunyakaa, “Facing It” (1176) _____ (+1)
Presentation: “Facing It” _____ (+6)

- 29 **Read:** “Case Study: Writing Arguments about Emily Dickinson” (580-89).

Reading: “Tell all the Truth ...” _____ (+1)
Presentation, “Tell all the Truth ...” _____ (+6)
Reading: “The Soul selects ...” _____ (+1)
Presentation, “The Soul selects ...” _____ (+6)
Reading: “This world ...” _____ (+1)
Presentation, “This world ...” _____ (+6)

Week 16

May 4 ****Research Essay Due. +20**

Poetry Readings: Oral Poetry Revisited: Blues & Slam Poetry

- Reading:** Morales, "Child of the Americas" (1067) _____ (+1)
- Reading:** Alexie, "On the Amtrack" (677) _____ (+1)
- Reading:** Alexie, "Reservation Blues" (631) _____ (+1)
- Reading:** Handy, "St. Louis Blues" (593) _____ (+1)
- Reading:** Smith, "Thinking Blues" (595) _____ (+1)
- Reading:** Johnson, "Walkin' Blues" (596) _____ (+1)
- Reading:** Dunbar, "Blue" (597) _____ (+1)
- Reading:** Hughes, "Harlem" (72) _____ (+1)
- Reading:** Hughes, "Too Blue" (600) _____ (+1)

6 Poetry Readings & Presentations

- Reading:** Millay, "Love Is Not All" (745) _____ (+1)
- Reading:** Piercy, "Barbie Doll" (811) _____ (+1)
- Presentation:** "Barbie Doll" _____ (+6)
- Reading:** Roethke, "My Papa's Waltz" (807) _____ (+1)
- Presentation:** "My Papa's Waltz" _____ (+6)
- Reading:** Hayden, "Those Winter Mornings" (806) _____ (+1)
- Presentation:** "Those Winter Mornings" _____ (+6)
- Reading:** Lee, "I Ask My Mother..." (83) _____ (+1)
- Presentation:** "I Ask My Mother to Sing" _____ (+6)

Week 17

11 ****In-class essay III: Poetry, 5 typed pages (+15).**

13 Evaluations &

****In-class revision workshop for Essay III: Poetry. Due by 5:00 p.m. in my office.**

Week 18

18 Make up or supplemental session (?)

21 Final grades due

22 Commencement

Happy summer!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

