**ENG K102 Literature and Composition (31748) (fall 2019)**

**Meeting time: MW 4:30-5:45, room D 222**

**Instructor: Ms. Talvi Ansel**

**Mailbox: D 209**

**Office hours: MW 3:45-4:30, place: D207**

**Instructor contact: through Messages in Blackboard**

**Syllabus**

**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.

**Required Texts**

*The Bedford Introduction to Literature.* 11th. edition. Ed. Michael Meyer.

We will also occasionally be reading online materials available through Blackboard.

Printing: You will be required to bring in hard copies (3) of essay drafts for peer review.

**ENG 102 Course Outcomes**

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

* Identify the literary genres of poetry, fiction, and drama, and some of the forms and structures within those genres.
* Use the basic elements of formalist criticism to analyze a work of literature. These elements include such things as theme, tone, point of view, characterization, and figurative language.
* Identify and employ other critical strategies beyond formalism to analyze literature, including some of the following: psychological, feminist, new historical, cultural, Marxist, post-colonial, reader response.
* Articulate in both classroom discussion and written assignments their perspectives about both meaning and structure in a work of literature, and support their perspectives with specifics from the text.
* Provide evidence of effective writing strategies including planning, revision, proofreading, and reflection on writing choices
* Write analytical, evaluative academic essays about literature which present interpretations and support them with evidence from texts.
* Use MLA citation to document references to texts.
* Locate, evaluate, and incorporate research from valid secondary sources in their academic essays.

**Final Grades**

Essay #1 15%

Essay #2 20%

Essay #3 20%

Short Assignments 20%

Test 1 10%

Test 2 10%

Participation 5%

**Grade Scale**

A 93-100 // A- 90-92 // B+ 87-89 // B 83-86 // B- 80-82 // C+ 77-79 // C 73-76

C- 70-72 // D+ 67-69 // D 63-66 // D- 60-62 // F 0-59

Grades can be checked on Blackboard under “My Grades.”

**Assignments**

**Short Assignments**

Short, written assignments and quizzes will be assigned in class as in-class, and out-of-class homework. You need to have completed the readings in order to do these assignments; they can’t be made up or rewritten. The assignments are designed to enrich your understanding of the material. Late work will not be given credit.

**Essays**

3 formal essays based on the readings. The essays are to be typed and to follow MLA format and be saved and posted as a Word Document (Docx). You must submit links / copies of your sources with the essays. Topics to be announced (t.b.a.)

Essay #1: 4-6 pages. Assignment includes drafts for peer review, and a final graded draft.

Essay #2: 6-8 pages. Assignment includes drafts for peer review, and a final graded draft.

Essay #3: 6-8 pages. Assignment includes a polished essay for grading.

Essays will be graded on purpose and thesis, organization and structure, development of ideas, diction and grammar, and documentation. If you miss a peer review deadline, you cannot make up this process, and the missing work will negatively affect your grade.

You may revise essays 1 & 2 if you receive a grade lower than a C- *and* you participated in the peer review: please contact me before revising. All revisions must be completed ten days after the graded essays are initially returned to you. Late essays may not be revised. Essay #3 may not be revised.

Please feel free to use the resources of the Writing Center through T.A.S.C. (Tutoring and Academic Success Centers located in C-117 at Three Rivers; and at trwritingcenter@trcc.commnet.edu).

**Tests**

2 tests will be given during the semester. The tests will cover the readings and literary terms.

**Participation**

Participation involves being in class, engaging in discussions about the readings, and providing constructive feedback on peer drafts of essays. In order to participate, you need to have completed the readings before coming to class.

**Attendance**

Attendance is required. In-class work and peer review sessions can’t be made up.

**Classroom Decorum**

Please refrain from disruptive behavior during our class meetings: arriving and leaving class late, wandering in and out of class, texting, and answering cell phone calls are all disruptive to the class. Disruptive behavior will have a negative effect on your grade.

Students are expected to follow the guidelines for respect of the College community as outlined in the TRCC Handbook.

*students are expected to: Demonstrate respect for the College community by acting in accordance with published Board policies and College rules and regulations, demonstrate respect for the property for the College, demonstrate academic integrity, demonstrate respect for others, be truthful in all matters, comply with the directions of the College staff members, refrain from the unauthorized possession or use of weapons or dangerous instruments, refrain from knowingly possessing using, transferring, selling or being under the influence of any controlled substance, refrain from any unauthorized use of electronic or other devices to make an audio or video record of any person, and to conduct oneself in a civil and respectful manner, both within and outside the College.*

**Assignment Deadlines**

Short assignments, peer reviews, and in-class work: this work can’t be made up.

Essays 1 & 2: final drafts may be submitted *up to* *one week* after the due date, however they will be downgraded one full letter grade, and you will not have the benefit of peer review. Late essays may not be rewritten. Turning in an essay late may mean that you do not receive feedback in a timely manner in order to apply it to your next assignment. If you did not participate in the peer review process, the essay can’t be rewritten.

Essay 3may not be submitted late.

Tests will be completed in class (see dates on syllabus).

**Contacting the Instructor**

I can be contacted through Messages on our Blackboard site, but please remember that you may not get an immediate response. Also, remember that written communications with me are formal communications and should use the conventions of standard written English.

**Email & Messages**

Messages will usually be sent to you via the internal Message program in Blackboard. I may occasionally need to send you an email through MyComm-- please be sure you have updated your email address with the college.

**Announcements** will be sent through Blackboard.

**Withdrawal Dates**

You may officially withdraw at the Registrar’s Office up until Nov. 5th. Withdrawal grades may have a negative impact on financial aid and academic progress. Please see an advisor before you withdraw.

**Digication**

*All students are required to maintain an online learning portfolio using a TRCC designed template. Through this electronic tool, students can see their own growth in college-wide learning. The student can keep and continue to use the Digication account after graduation. A Three Rivers General Education Assessment Team will select random works to improve the college experience for all. No names will be attached to the assessment work; it will remain private and anonymous for college improvement purposes. In class outlines, students will find recommended assignments which support various college-wide learning abilities. The student will have a tool which can integrate their learning from the classroom, school, and life and allow for another opportunity of learning at TRCC! Students will be able to make multiple portfolios.*

**Academic Integrity & Plagiarism**

Students are expected to be honest in all academic work. Plagiarism means the claiming of credit for work that is not your own, original work. Plagiarism is a serious offense and can result in failure of the assignment, and / or failure of the class, and / or a report to the administration and action such as suspension, expulsion, or notation on your permanent record. See the TRCC handbook for the policies on Academic Integrity:

“Academic integrity is essential to a useful education. Failure to act with academic integrity severely limits a person’s ability to succeed in the classroom and beyond. Furthermore, academic dishonesty erodes the legitimacy of every degree awarded by the College. In this class and in the course of your academic career, present only your best work; clearly document the sources of the material you use from others; and act at all times with honor.”

The work that you submit for this class must be your own written work, in your own words and writing. Please read pages 1699-1700 in our textbook about avoiding plagiarism.

Notice: In this course, we will make use of SafeAssign; it is a tool that detects work that is not original. Please read the following from the college:

***ANTI-PLAGIARISM DETECTION SOFTWARE***

*SafeAssign, TurnItIn or other anti-plagiarism detection software products may be used in this course. Anti-plagiarism detection software products assist faculty and students in preventing and detecting plagiarism. Professors may utilize such software in order to check the originality of the academic work students submit in a course by comparing submitted papers to those contained in its database consisting of submitted papers and other sources. Anti-plagiarism detection software returns an “originality report” for each submission. The report is limited in scope to merely identifying passages that are not original to the author of the submitted work and which may include correctly cited quotations and information. Professors and students must carefully review such reports. No adverse action may be taken by a professor with respect to a student solely on the basis of an originality report which indicates the potential for plagiarism.*

*In this course you may be asked to submit your academic papers and other creative work containing personally identifiable information for originality reporting. By doing so, your work along with personally identifiable information will be retained in the product database and may be subsequently reported out containing your personally identifiable information not only to your professor, but also to professors of other universities and colleges within Connecticut State Colleges and Universities (CSCU) as part of subsequent originality reports.*

*You may decline to submit your work for originality reporting. If so, you must be provided an alternative method in which to submit your work. However, your professor, after removing your personally identifying information, may nonetheless submit limited portions of your academic work for originality reporting.*

**Religious Holy Days**

from the TRCC Handbook:

*Students have an obligation to notify their instructor in a timely manner regarding anticipated absences for religious observances (….) students may be required to request accommodations during the first week of an academic semester or within a prescribed period of time before the anticipated absence. Requests should be made in writing stating the reason of the request (…) the religious observance that poses the conflict and the date or dates of such holiday.*

**Accommodations**

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.

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| **College Disabilities Service Providers** | |
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| Matt Liscum, Counselor  (860) 215-9265  Room A113 | * Learning Disabilities * ADD/ADHD * Autism Spectrum * Mental Health Disabilities |
| Elizabeth Willcox, Advisor  (860) 215-9289  Room A113 | * Medical Disabilities * Mobility Disabilities * Sensory Disability | |

**TITLE IX**

**BOARD OF REGENTS FOR HIGHER EDUCATION AND CONNECTICUT STATE COLLEGES AND UNIVERSITIES POLICY REGARDING SEXUAL MISCONDUCT REPORTING, SUPPORT SERVICES AND PROCESSES POLICY**

**Statement of Policy for Public Act No. 14-11: An Act Concerning Sexual Assault, Stalking and Intimate Partner Violence on Campus:**

“The Board of Regents for Higher Education (BOR) in conjunction with the Connecticut State Colleges and Universities (CSCU) is committed to insuring that each member of every BOR governed college and university community has the opportunity to participate fully in the process of education free from acts of sexual misconduct, intimate partner violence and stalking. It is the intent of the BOR and each of its colleges or universities to provide safety, privacy and support to victims of sexual misconduct and intimate partner violence.”

**UNITED STATES DEPARTMENT OF EDUCATION AND OFFICE OF CIVIL RIGHTS TITLE IX STATEMENT OF POLICY:**

“Title IX of the Education Amendments of 1972 (Title IX) prohibits discrimination based on sex in education programs and activities in federally funded schools at all levels. If any part of a school district or college receives any Federal funds for any purpose, all of the operations of the district or college are covered by Title IX.

Title IX protects students, employees, applicants for admission and employment, and other persons from all forms of sex discrimination, including discrimination based on gender identity or failure to conform to stereotypical notions of masculinity or femininity. All students (as well as other persons) at recipient institutions are protected by Title IX – regardless of their sex, sexual orientation, gender identity, part-or full-time status, disability, race, or national origin-in all aspects of a recipient’s educational programs and activities.”

If any student experiences sexual misconduct or harassment, and/or racial or ethnic discrimination on Three Rivers Community College Campus, or fears for their safety from a threat while on campus, please contact Maria Krug at [mkrug@trcc.commnet.edu](mailto:mkrug@trcc.commnet.edu) 860 215 9280.

***Literature and Composition, Outline of Schedule (fall 2019)***

Notes: this is an outline, so that you can plan your schedule (and read ahead if you wish). Readings should be completed before coming to class.

Readings, unless otherwise noted, are in *The Bedford Introduction to Literature*, 11th ed. Use the index at the end of the book to find page numbers of stories. Use the Glossary, pgs.1716-1739, if there are literary terms you are not familiar with. “tba” = to be announced.

(Schedule subject to change at the discretion of the instructor.)

***UNIT 1, FICTION*** Focus: The short story: elements, literary analysis, critical readings and supporting materials on the authors.

Aug. 28th, W.

Introduction to the class and the syllabus. Kate Chopin’s “The Story of an Hour”

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Sept. 2nd. M. Labor Day, no class

Sept. 4th W.

Reading due: pp. 13-23 (reading fiction, includes Kate Chopin’s “The Story of an Hour” & a sample student paper). “Reader Response Criticism,” pp. 1659-1661, “Feminist Criticism,” pp. 1655-1656, “Documenting Sources and Avoiding Plagiarism,” pp. 1699-1700.

Read: pp. 46-49 (from reading to writing), 66-75 (plot), 107-112 (characterization), 159-161 (setting), 195-200 (point of view), 220-223 (symbols), 247-250 (theme), 272-278 (style, tone, irony), and the short stories: Maggie Mitchell’s “It Would be Different If,” Ron Hansen’s “My Kid’s Dog,” and May-lee Chai’s “Saving Sourdi.”

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Sept. 9th M.

Reading due: Herman Melville’s “Bartleby, the Scrivener,” and the piece by David McCall “On the Lawyer’s Character in ‘Bartleby, the Scrivener’” (pp 154-155).

Sept. 11th W.

Reading due: Katherine Mansfield’s “Miss Brill,” Alice Walker’s “The Flowers,” and Jamaica Kincaid’s “Girl.”

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Sept. 16th M.

Reading due: Dagoberto Gilb’s “Love in L.A.” and “Shout” and biography and introduction, (pp. 448-455), “On Writing ‘Love in L.A.’” (460-462), “On Writing ‘Shout’” (465-466). Tim O’Brien’s “How to Tell a True War Story,”

Sept. 18th W.

Reading due: Flannery O’Connor’s “Good Country People” and A Brief Biography and Introduction to O’Connor (pp. 356-361, and 400-402), James Joyce’s “Eveline,” and the “Cultural Case Study on James Joyce” 430-447. Also read the passages on “New Historicist Criticism,” and “Cultural Criticism” (1653-1655).

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Sept. 23rd. M.

Reading due: pp. 299-311 on writing about fiction: includes a sample essay and short story by David Updike. Also read p. 1676 on using quotations; pp. 1683-1688 on an analysis paper; pp. 1699-1706 on avoiding plagiarism and the correct format for a Works Cited.

Assignment due: Paragraphs 1-3 of your essay due in class, 3 hard copies, for peer feedback.

Sept. 25th W.

Assignment due: Polished draft of Essay #1 due on assigned topics. 3 hard copies for peer review.

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***UNIT 2, POETRY*** Focus: The Poem: elements, analysis, critical readings.

Sept. 30th, M.

Reading due: poems in free verse, lines, images, sounds: readings t.b.a. (posted on Blackboard)

Oct. 2nd W.

Essay due: Final draft of Essay #1 due, submitted in Blackboard before class.

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Oct. 7th. M.

Reading due: poems in traditional forms, readings t.b.a. (list posted on Blackboard).

Oct. 9th W.

Reading due: sonnets and other traditional forms, cont. (readings t.b.a.)

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Oct. 14th. M.

Reading due: Julia Alvarez, pp. 918-944.

Oct. 16th. W.

In class: Test #1.

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Oct. 21st. M.

Reading due: Emily Dickinson, poems and supplemental material. t.b.a.

Oct. 23rd. W.

Reading due: Langston Hughes and Claude McKay.

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Oct. 28th. M.

Assignment due: annotated poems for Essay #2, hard copies due in class.

Oct. 30th. W.

Assignment due: Essay #2 draft due for peer review, 3 hard copies.

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***UNIT 3, DRAMA*** Focus: Classic plays. Critical commentary. Historical contexts.

Nov. 4th. M.

Reading due: “Elements of Drama” pp. 1094-1097, pp. 1353-1357 (on realism and modern drama), and Henrik Ibsen’s *A Doll House* Acts I (pp 1359-1377).

*Last day to withdraw from classes is Nov. 5th.*

Nov. 6th. W.

Essay 2, final draft due, submit on Blackboard before coming to class.

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Nov. 11th. M.

Reading due: Finish reading Ibsen’s *A Doll House*, Acts II & III (pp. 1377-1407).

Nov. 13th. W.

Reading due: commentary on the play (1413-1428), including “A Nineteenth Century Husband’s Letter to His Wife,” “A Marxist Approach to *A Doll House*, A Psychoanalytic Reading of Nora, & Is *A Doll House* a Feminist Text?*.* and review pp. 1653-1655 on literary history criticism, Marxist criticism, and Feminist criticism.

Start reading about *Hamlet,* pp. 1176-1180 (on Shakespeare) and 1124-1126 (on tragedy).

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Nov. 18th. M.

Reading due: *Hamlet* Act I (pp. 1237-1261).

Nov. 20th. W.

Reading due: *Hamlet* Acts 2 & 3 (pp 1261-1301).

Watch versions of *Hamlet* available to you on YouTube, or through the library.

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Nov. 25th M.

Reading due: *Hamlet* Acts 4 & 5 (finish the play, pp 1301-1335).

Continue to watch versions of *Hamlet* that are available to you.

Nov. 27th: W. No class, Thanksgiving Break.

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Dec. 2nd. M.

Reading due: commentary on *Hamlet* from our textbook: The Mayor of London’s “Objections to the Elizabethan Theatre,” Lisa Jardine’s “On Boy Actors in Female Roles,” Samuel Johnson “On Shakespeare’s Characters,” Sigmund Freud “On Repression in Hamlet,” and Jan Kott “On Producing Hamlet (pp. 1336-1341), and attachment Some Notes on Hamlet. Also look at the photos from different versions of the play on pp. 1347-1352 “Encountering Drama: A Visual Portfolio…”

Dec. 4th. W.

In class: Test #2.

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Dec. 9th. M.

Assignment t.b.a., guidelines on writing Essay #3.

Dec. 11th. W. Essay #3 due.