

English 102
Introduction to Literature
Chesapeake College
Spring 2009

Welcome to English 102, where we will be exploring the literary genres of poetry, drama, and fiction. You will be enjoying a variety of literary works to see how they reflect, represent, and help to shape the human condition.

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The best way to contact me is through the class email. If you need to get in touch over the weekend and can't get into the website, use the college address above. I have listed my cell phone and trust that you will use it only for emergencies; texting is great for quick questions, but be sure to give your name.

If you come to my office, located on the second floor of the Caroline Center, don't be put off by the big set of double doors into the office suite. Come right on in.

Office hours: M/W 11:30 - 1:00

T 5:30 - 6:30

Th 10:30 - 11:30

If you are experiencing some difficulty with the course work or with your life (and life will intervene in your ability to complete your coursework sometimes), let me know what's going on before you get seriously behind and you have a real crisis. Communication is the key to solving problems, and the semester, which seems so long right now, goes by very quickly.

Texts: Kennedy, X.J. & Gioia, D. Backpack Literature: An Introduction to Fiction, Poetry, and Drama. New York: Pearson, 2008. ISBN: 0-2-0555013-3

Please note that this is a relatively new text for us. If you have access to an older edition, you can use it; you'll just have to find your own page numbers.

Hosseini, Khaled. A Thousand Splendid Suns. New York: Riverhead Books, 2007. Get the paperback if you want!

Learning Outcomes: The following learning outcomes have been adopted by the English Department of Chesapeake College. All of our readings and assignments are designed to help you meet these objectives.

Students will:

1. Understand differences in literary genres (e.g., short story, novel, poetry, drama, etc.).
2. Understand and participate in critical analysis/discussion of literary texts.
3. Write a competent, college-level research paper with at least five critical references included.
4. Read a variety of authors representing the cultural diversity of world literature.
5. Discuss competently the major components of literary texts: plot, theme, setting, tone, symbol, character.

Grading:

Journals	10%
Two Panel Discussions	20%
Three Genre Papers **	30%
Research Paper ***	15%
Annotated Bibliography	5%
Midterm	10%
Final	10%

Course policies:

A. Plan to complete all assigned reading before you come to class at the beginning of each week. Some days have longer readings than others, so you should review the readings list in advance and make plans to start early on weeks that have full plays or novels!

B. You have **four papers**, and there is a complete assignment sheet for each of these. A couple of reminders about these papers in general:

** There are three papers, one for each genre we are studying. There are three due dates throughout the semester; for each of these, you may select to your choice of poetry, drama, or short story. As long as you meet the deadlines and have one submission in each category, you choose when you write about each. The drama paper should be completed shortly after you have seen a play.

*****successful revision of paper 4 is required to pass this course**

It should go without saying that all papers should be your own work, and that while there is absolutely nothing wrong with reading or discussing other people's opinions (in the discussion areas, in journals, in the Writing Center) it is necessary to give credit to those whose words and ideas you adopt in your writing. Those of you who are web-savvy know how few seconds it takes to find a free paper on the web on almost any subject: guess what! I can often find it in the same amount of time and return it to you, with an F, in another few seconds. I refer you to the student handbook for further discussion of academic honesty...

C. To help you get started on your research paper, you will be constructing an annotated bibliography and working through some online research modules.

D. To help you sort out your thoughts about the readings and keep track of the ideas and questions you have as you read, I'll be asking you to turn in a journal each week. There is a separate sheet with details of the journals. Journals will be turned in electronically before class discussion of the work, and no late journals will be accepted.

E. You will each take part in two panel discussions during the semester. There is a separate assignment sheet detailing the responsibilities of this presentation.

Week 1 Getting to Know Us

27 Jan READ: Course materials in the syllabus, and Writing about Literature, 1091 - 1100

Week 2 Casebook 1: Emily Dickinson

3 Feb Read: Symbol, including "The Lightening is a Yellow Fork," 479
Metaphor and Simile, including "My Life Had Stood," 402
"I Heard a Fly Buzz" and "Because I Could not Stop," 505

Due online before class: Journal 1

Week 3 Casebook 2 (Panel 1): John Steinbeck

10 Feb Read: Symbol and "The Chrysanthemum," 174 - 186

Due online before class: Journal 2

Week 4 Casebook 3 (Panel 2): Kate Chopin

17 Feb Read: Setting and "The Storm," 79 - 86
"The Story of an Hour," 215 - 217

Due: Paper 1 A genre paper on poetry OR short story

Due online before class: Journal 3

Week 5 Casebook 4 (Panel 3): Chinua Achebe

24 Feb Read: "Theme" and "Dead Men's Path," 158 - 164
Handout

Due online before class: Journal 4

Week 6 Casebook 5 (Panel 4): Alice Walker

3 Mar Read: Character and "Every Day Use," 47 - 50, 68 - 76
Handout

Due online before class: Journal 5

Due: Paper 2 Whichever you didn't do last time

Topic for Research Paper

Week 7 Casebook 6 (Panel 5): William Shakespeare

10 Mar Read: Othello, 668 - 790

"My Mistress' Eyes," 551

"Shall I Compare Thee," 400 - 401

Due online before class: Journal 6

12 Mar Theatre Trip planned to Center Stage to see Tis A Pity She's a Whore

<http://www.centerstage.org/production.php?prodID=45>

Spring Break

Week 8 Mid term exam

24 Mar Due at beginning of class: annotated bibliography for Research Paper

Plan to see the performance of Antigone on Campus

Week 9 Casebook 8 (Panel 7): Sophocles

Read: Oedipus the King, 616 - 667

31 Mar

Due online before class: Journal 8

Week 10 Casebook 7 (Panel 6): Kahled Hoesseini

7 April Read: One Thousand Splendid Suns

Due online before class: Journal 7

Go see the performance of Antigone on campus.

Week 11 Research Paper Drafts due - writing workshop

14 April

Week 12 Casebook 9 (Panel 8): Margaret Atwood

21 April Read: "You Fit into Me," 408

"Siren Song " 495

"Happy Endings," 211 - 214
Handout

Due online before class: Journal 9
DUE: Genre paper for drama

Week 13 Casebook 10 (Panel 9): William Faulkner

28 April Read: Point of View, including "A Rose for Emily," 25 -39
Tone and Style, including "Barn Burning," 115 - 119, 124 - 139
Handout

Due online before class: Journal 10
Due: Research Paper

Week 14: Casebook 11 (Panel 10): Zora Neale Hurston

5 May Read: "Sweat," 231 - 241
Handout

Due online before class: Journal 11

Week 15: Final written in class

12 May

Panel Discussions:

Student panels will begin the discussion of each author, starting with week three
(I'll try to model the different roles as we look

at Emily Dickinson in week two). Each panel will have several distinct roles, assigned ahead of time, as follows:

The Moderator: This person will coordinate the presentations of the others in the group, see to it that handouts are requested in advance if necessary, and fill in for anyone who is sick or is unable to be present on the big day. Of course, the other member must provide the moderator with materials to read. Other group members should also provide the moderator with bibliographies, which he or she will compile into one list to be shared with the class.

The Biographer: This person will provide basic background information on the person's life and the historical framework in which we are to understand the author. The Biographer should provide some form of alternate media: a slide show of photographs, or a video or audio clip of the author's life for example. Our library has many relevant videos, and we all love youtube.

The Critic: The critic will discuss how the author has been received in the literary world, discuss prizes or awards he or she was given, and identify larger themes that are mentioned in the criticism of this person. This person taking this role will also identify literary terms that may be useful in understanding this person's works, and define them clearly. Students will accumulate a list of such terms and be responsible for them on exams.

The Close Reader: This person will select one work or section of a work, and move through it line by line, going over both literal and interpretive meanings. The selection should either be from an assigned reading, or one handed out the previous week (the close reader could select this alternative reading).

Journals

The panels will lead the discussion of each week's author, but the rest of the class needs to be prepared, as well. Before class each week,

students will turn in journals in the class website. These will be locked fifteen minutes or so before class starts, and may not be made up.

You should not plan to write about all the works that we look at in a week, but should select one poem, short story, or excerpt from a novel.

These reading journals will provide a general reaction to the piece - not in terms of whether you liked or disliked a particular work, but rather what issues were raised by the work, what literary techniques you may have been aware of in the work, what questions were raised by the work, what points you feel unclear about. Articulating these ideas in advance should allow the class to have interesting questions and comments for the panelists.

You may find it helpful to consider the following "critical thinking questions" as you approach the journal writing. Not all will apply as obviously to everything we read, but they may help you get thinking:

1. What is the main purpose of the work? (For example, it may be persuasive, informative, or entertainment.)
2. What is the central question or theme of the work?
3. Does the work appeal more effectively to emotion or to reason?
4. What are the assumptions that underlie the author's work?
5. What are the weaknesses in the author's reasoning or presentation?
6. What are the consequences if the author's conclusions are accurate?)
7. Did you find the work persuasive? Why?
8. What literary devices can you identify in this work? How does it help convey a message?

Your journals should also lay out questions that you would like to have answered.

You may find it helpful to print a copy of your journal to bring to class to refer to during the discussions.