

Office Hours

9:00-10:00 a.m. MW
12:00-1:00 p.m. TR

Description

Students entering English 101 are expected to have some command of basic writing issues and familiarity with analysis and reasoning. This semester, we will focus on depth of understanding and complexity of language used to create, support, and critically engage arguments. In our readings, we will encounter a variety of claims. Some claims will be sound. We will measure those and study the practices that deliver reasonable, accurate conclusions. Some claims will be irrational or hate-based. In that case, we will evaluate the logic errors and identify the assumptions involved. By the end of term, you should be able to identify some ideological influence, how it misrepresents the subject, and what consequences result.

Required Texts

Fowler, H. Ramsey and Jane E. Aaron. *The Little, Brown Handbook*. 12th ed. New York: Longman, 2011. Print. [ISBN #9780205213078]
Shelley, Mary. *Frankenstein; or, The Modern Prometheus: The 1818 Text*. Ed. Marilyn Butler. New York: Oxford, 1993. Print. Oxford World's Classics. [ISBN #9780199537150]

Evaluation

While you will be given certain reading or writing assignments, it's your responsibility to determine what level of effort or additional work is necessary for you to understand and fulfill the obligations of the course. Your thoroughness, insight, and intellectual curiosity this semester will shape the resulting grade and, more importantly, the reasoning skills you develop.

Failure to submit an essay on the due date in the required form will result in a one-letter grade deduction per day. All writing projects must be completed and submitted as described in individual assignment sheets.

Failure to bring a full and revised draft for workshop day will result in a one-letter grade deduction for the essay.

While you may consult the professor regarding the quality of your work or particular problems you experience, it's up to you to monitor your own effort, progress, and points. Points will be awarded according to the following percentages:

Summary & Proposal – 10%
Research Annotations – 20%
Frankenstein Essay – 20%

Revised & Extended *Frankenstein* Essay – 20%
Midterm Exam – 15%
Final Exam – 15%

Attendance

I expect that each of you will be in class, with a grasp of the reading assignment for the day, and ready to advance class discussion with insightful commentary. If you should miss a class, you must *contact a classmate* (NOT your professor) to request notes. Absence due to required attendance at an IVC event must be arranged in advance with the professor and will be excused. All other absences are unexcused. *Three unexcused absences = dropped from the course.*

Ethics Issues

No student may attempt to use this class or its assignments to advocate *discriminatory speech* or implement it as a weapon against other students, the professor, or parties/identities not present/represented. Recognizable, historically determined bigotry creates a toxic environment in the classroom and impedes and discourages sound, nuanced reason; self-critique; and realistic assessment of subject. In other words, it is the antithesis of critical thinking and investigation – our mission at IVC and in this class.

Depending on type and severity, an instance of *plagiarism* may be addressed with an ungraded revision; a reduced/failing grade for the project; or disciplinary action from administrative staff. If you are at all uncertain on the issue of plagiarism, show me your source materials and explain your research methodology before submitting the essay. Do not solicit "help" from personal acquaintances. Instances of plagiarism can occur through contact with faculty unaware of professional ethics or plagiarism standards.

- *False Authorship.* Obtaining by any means another's work, and using that work in an essay/assignment presented for a grade. False authorship includes texts copied with minor changes/adjustments, translation from another language without acknowledgement, and patchwriting several sources into one document.
- *Misrepresentation of Source.* Distorting or altering the meaning of a source text in order to support a claim. Falsification of information about the source would also fall into the category of misrepresentation. Most often, students misrepresent the text because of personal bias or inadequate reading skills.
- *Unacknowledged collaboration.* Allowing too much outside influence or re-writing of the student's work. The individual's consent or cooperation is irrelevant.
- *Recycling.* Submitting all or part of a text that was prepared for another assignment/course.
- *Insufficient Citation.* Including quotations or paraphrased content from another's work with faulty, or no, citation. Direct quotations also require quotation marks or, when appropriate, block quote spacing.

Disabled Student Programs and Services

Students with documented disabilities should notify the professor and/or report to the Disabled Student Programs and Services office regarding any educational accommodations (e.g., longer testing periods) they require.

Student Learning Outcomes

- Demonstrate mastery of research strategies, including appropriate use and correct documentation of research materials. (ILO 1, ILO 4, ILO 5)
- Demonstrate mastery of pre-writing strategies, including brainstorming and outlining. (ILO 1, ILO 2)
- Develop an essay of multiple pages that effectively presents and strongly supports a clear thesis statement. (ILO 1, ILO 2)

Tentative Schedule

Jan 14/15	Course intro	Mar 11/12	Ideology
Jan 16/17	Aristotelian concepts & sophistry	Mar 13/14	<i>Frankenstein</i> , vol. III: ch. I-IV
Jan 21/22	HOLIDAY (Mon) / bring <i>LBH</i> (Tues)	Mar 18/19	<i>LBH</i> , part 3.13-3.16
Jan 23/24	<i>LBH</i> , part 2.6-2.8	Mar 20/21	<i>Frankenstein</i> , vol. III: ch. V-VII
Jan 28/29	Fallacies & propaganda	Mar 25/26	Genre comparison & influence of text
Jan 30/31	<i>Frankenstein</i> , vol. I: ch. I-III	Mar 27/28	Submit <i>Frankenstein</i> Essay
Feb 4/5	<i>LBH</i> , part 10.48-10.49 & 9.41	Apr 1/2	SPRING BREAK
Feb 6/7	<i>Frankenstein</i> , vol. I: ch. IV-VII	Apr 3/4	SPRING BREAK
Feb 11/12	<i>LBH</i> , part 9.42-9.44	Apr 8/9	<i>LBH</i> , part 4 & 5
Feb 13/14	Write Summary & Proposal (in class)	Apr 10/11	<i>LBH</i> , part 6 (bring revision draft)
Feb 18/19	HOLIDAY (Mon) / continue discussion (Tues)	Apr 15/16	<i>LBH</i> , part 7 (bring revision draft)
Feb 20/21	<i>Frankenstein</i> , vol. II: ch. I-IV	Apr 17/18	<i>LBH</i> , part 8 (bring revision draft)
Feb 25/26	<i>LBH</i> , part 9.45-9.46 & citation samples	Apr 22/23	Peer Review Workshop (bring revision draft)
Feb 27/28	<i>Frankenstein</i> , vol. II: ch. V-IX	Apr 24/25	Submit Revised/Extended <i>Frankenstein</i> Essay
Mar 4/5	Submit Research Annotations (bring <i>Frankenstein</i>)	Apr 29/30	Midterm Review
Mar 6/7	Midterm Exam	May 1/2	Midterm Review (cont.)
		May 6/7	Final Exam

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Course Description

English 102 is an introduction to literature. In this course, we will cover a range of material in order to develop an introductory understanding of the texts themselves as well as some of the major movements in literature, culture, and politics that influence and inspire those texts. Our studies will emphasize canonical material from a variety of identities, national traditions, and periods. Some attention will be given to technical aspects of writing and literary theory. Supplemental readings (e.g., poetry, short stories) will be made available by the professor.

Required Texts

Cuddon, J.A. *Dictionary of Literary Terms and Literary Theory*. Ed. C.E. Preston. 4th ed. London: Penguin, 2000. Print. Penguin Reference. [ISBN #9780140513639]

Balzac, Honoré de. *The Girl with the Golden Eyes and Other Stories*. Ed. Peter Collier and Patrick Coleman. New York: Oxford UP, 2013. Print. Oxford World's Classics. [ISBN #9780199571284]

Molière, Jean-Baptiste Poquelin. *Tartuffe*. Trans. Constance Congdon. Ed. Constance Congdon and Virginia Scott. New York: Norton, 2008. Print. Norton Critical Editions. [ISBN #9780393931396]

Ondaatje, Michael. *The English Patient*. New York: Vintage, 2011. Print. [ISBN #9780679745204]

Shakespeare, William. *The History of King Lear*. Ed. Stanley Wells. New York: Oxford UP, 2008. Print. Oxford World's Classics. [ISBN #9780199535828]

Smith, Zadie. *White Teeth*. New York: Vintage, 2001. Print. [ISBN #9780375703867]

Sophocles. *Antigone, Oedipus the King, Electra*. Trans. H.D.F. Kitto. Ed. Edith Hall. New York: Oxford, 2009. Print. Oxford World's Classics. [ISBN #9780199537174]

Voltaire. *Candide*. Trans. and Ed. Robert M. Adams. New York: Norton, 1991. Print. Norton Critical Editions. [ISBN #9780393960587]

Evaluation

While you will be given particular assignment criteria, it's your responsibility to determine what level of effort or additional work is necessary for you to understand and fulfill the obligations of the course. Your thoroughness, insight, and intellectual curiosity this semester will shape the resulting grade and, more importantly, the understanding of literature you develop.

Each week, you will receive a list of vocabulary/concepts for the next week. You need to read the related entries in the assigned *Dictionary of Literary Terms and Literary Theory* and bring that work with you to class.

While you may consult the professor regarding the quality of your work or particular problems you experience, it's up to you to monitor your own effort, progress, and points. Points will be awarded according to the following percentages:

Prose Exam – 15%
Prose Mini-Essay – 10%
Drama Exam – 15%
Drama Mini-Essay – 10%

Poetry Exam – 15%
Poetry Mini-Essay – 10%
Final Exam – 25%

Attendance

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Student Learning Outcomes

Upon course completion, the successful student will have acquired new skills, knowledge, and/or attitudes as demonstrated by being able to:

- Recognize the development of character in fiction. (ILO1, ILO2)
- Identify and become familiar with some academically relevant texts within the literary canon representing a variety of cultures and backgrounds. (ILO5)
- Compose clear sentences that correctly use subjects without subject omission or subject doubling. (ILO1, ILO2)

Tentative Schedule*

January 17	Course description Margaret Atwood: "Lusus Naturae" Kate Chopin: "The Story of an Hour" Clarice Lispector: "The Smallest Woman in the World" Cuddon: TBA
January 24	Honoré de Balzac: <i>Sarrasine</i> Voltaire: <i>Candide</i> Cuddon: TBA
January 31	Michael Ondaatje: <i>The English Patient</i> Cuddon: TBA
February 7	Zadie Smith: <i>White Teeth</i> Cuddon: TBA
February 14	Zadie Smith: <i>White Teeth</i> (cont.)
February 21	Prose Exam Cuddon: TBA
February 28	Sophocles: <i>Antigone</i> Cuddon: TBA
March 7	Molière (Jean-Baptiste Poquelin): <i>Tartuffe</i> Cuddon: TBA

March 14 William Shakespeare: *King Lear*

March 21 **Drama Exam**
Cuddon: TBA

March 28 Unknown: excerpt from *Gilgamesh*
Sappho: "Come, goddess"; "Honestly, I wish I were dead"; "...she worshipped you"; "Meaning of His Absence"
Catullus: 3, 5
Unknown: "The sheets, marked here with betel" (from *The Hundred Poems of Amaru*)
Adam Mickiewicz: "The Ruins of the Castle of Balaklava"
Mihri Khatun: "My heart burns in flames of sorrow"
Fuzuli: "If my heart were a wild bird"
John Donne: "The Flea"; "The Apparition"
Cuddon: TBA

April 4 **SPRING BREAK**

April 11 Charles Baudelaire: "Spleen (II)"; "Carrion"
Samuel Taylor Coleridge: "Kubla Khan"
William Wordsworth: "Lines written a few miles above Tintern Abbey"
Felicia Dorothea Hemans: "The Rock Of Cader-Idris: A Legend of Wales"
George Gordon, Lord Byron: excerpt from *Childe Harold's Pilgrimage* or *Don Juan*
Percy Shelley: "Mont Blanc"
Helen Maria Williams: "To Dr. Moore, in Answer to a Poetical Epistle Written by Him, in Wales, to Helen Maria Williams"
John Keats: "Ode to a Nightingale"; "Ode on a Grecian Urn"
Cuddon: TBA

April 18 Emily Dickinson: "[288] [I'm Nobody! Who are you?]"
Algernon Charles Swinburne: "Itylus"; "The Leper"
Amy Levy: "Felo De Se"; "A Minor Poet"
Rubén Darío: "To Roosevelt"
Siegfried Sassoon: "Glory of Women," "They"
Langston Hughes: "The Negro Speaks of Rivers"; "I, Too"; "Note on Commercial Theatre"; "Democracy"
Etheridge Knight: "Hard Rock Returns to Prison from the Hospital for the Criminal Insane"
Adrienne Rich: "Transcendental Etude"
Sylvia Plath: "Lady Lazarus"
Sherman Alexie: "Crow Testament"

April 25 **Poetry Exam**

May 2 **Review & Prep for Final**

May 9 **Final Exam**

*Day one readings and poetry to be provided by professor. Though the poetic pieces are much shorter than the other works to be studied, we may still need to trim the reading list for the last portion of the course.

