

College Composition II ~ English 102 (*updated for Summer I 2009*)
T/TH 6:00PM-10:05PM (ACAD 222)

Instructor: Christopher Gazzara, MA

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E-mail (best way to contact me, though please **always** send messages to **both** of the following addresses): cgazzara@bcc.edu AND chris_gazzara@yahoo.com
(underscore between first and last name of yahoo address)

Online Syllabus (Adobe Acrobat required):

<http://www.chrisgazzaraenglish.com/ENG102.html>

A. REQUIRED TEXTS AND MATERIALS:

--DiYanni, Robert. *Literature: Approaches to Fiction, Poetry, and Drama*, 2nd ed. Boston: McGraw-Hill, 2008. (Available starting at \$6.92 at Amazon.com.) *Prices listed at Amazon.com do not include shipping, and are accurate as of posting date only; no guarantees of prices or availability are expressed or implied.*

--Additional handouts distributed either during class, through links via the online syllabus, or through e-mail. *While every effort is made to verify the accuracy and usefulness of these links and their contents, no guarantees are made. Please e-mail me of any broken or outdated links.*

***HIGHLY RECOMMENDED TEXT:** MLA Handbook for Writers of Research Papers, 7th ed. New York: The Modern Language Association of America, 2009. Available for purchase by clicking [here](#).

****For additional information on literary analysis, visit [Critical Reading: A Guide](http://www.brocku.ca/english/jlye/criticalreading.html) (<http://www.brocku.ca/english/jlye/criticalreading.html>).**

B. COURSE OVERVIEW: The purpose of English 102 is to enhance the student's skills as a writer and as a critical thinker. The course combines several teaching techniques: lecture, seminar, verbal communication, student collaboration, and testing. It will incorporate the reading and discussion of fiction, poetry, and drama with written essays and informal oral presentations. Essays will be based on class discussions and critical commentary, and most will be completed outside of class. Upon completion of English 102, the student should be capable of expressing thoughts logically, clearly and succinctly in writing. Successful students will effectively evaluate literature using various [critical theories](#) and the stages of the writing process learned in English 101. Critical literary interpretation—both oral and written—will be expected.

C. LEARNING OBJECTIVES ~ At the end of English 102, you should be able to:

1. Demonstrate your ability to recognize and analyze the major elements of literature in fiction, poetry and drama;
2. Write clear and coherent essays which analyze these literary elements;

3. Identify the methods used by authors, poets and playwrights to achieve their desired outcomes, while evaluating these methods for effectiveness;
4. Demonstrate through written and oral response your ability to participate actively in the reading process by asking and responding to questions; and
5. Present your interpretations to the class in an informative manner.

D. COURSE EXPECTATIONS:

Attendance: If the student is to profit from any course, he or she must attend class on a consistent basis.

Students must attend all classes for the full duration of each session. Should you need to miss a class for observance of religious holidays, jury duty, military duty, bereavement, or illness, you must notify the instructor by telephone or e-mail prior to or within 24 hours after the class. Without such communication, students forfeit the right to make up missed work. If such communication is made, students will be permitted to make up missed work at the beginning of the following class meeting. It is, therefore, the student's responsibility to read the syllabus and be prepared for current as well as missed assignments.

Entering class late or leaving class early (without prior authorization) is considered disrespectful and will not be tolerated.

Academic Etiquette: Students will respect themselves, their peers and their instructors by considering the following:

Cell phones must be kept on silent. No calls are to be made or received during class. If you are expecting an important call during the class meeting time, notify me prior to class and quietly excuse yourself if the call is received. No text-messaging or game-playing will be tolerated.

Students who wish to use the **restrooms** may do so by quietly leaving and re-entering the room. If a student believes he or she will require an absence of more than a few minutes, it is his responsibility to notify me accordingly.

Communication: Many means of communication are available to the student including telephone, e-mail and mailbox.

If you leave a message on my **office voice-mail (extension 1679)**, please remember to speak clearly and provide your name, course information, and phone number if you request a return call.

If you contact me via **e-mail**, always include your FULL NAME AND CLASS SECTION in the subject line, like this: **Chris Gazzara, English 102-40**. Also, please remember to send all messages to BOTH my BCC and yahoo addresses at the top of this syllabus. Too often students forget to sign e-mail or have e-mail

addresses without obvious identifiers. If you do not include your name and class in the subject line, I will not open the message.

Students who send me e-mail and **do not receive a reply** of any kind within 48 hours should assume it was never received. Such e-mails should be resent. I do not mind receiving redundant messages if you are unsure whether your message was transmitted (though I may only reply to one). If your message doesn't present itself as urgent, I may reply quickly and briefly and ask to get back to you before long.

Students who send e-mails containing **attachments** must save these documents with one of the following extensions: DOC, DOCX, TXT, RTF, or WPS. If the previous extensions are not available to you, copy and paste the text of your assignment into the e-mail message itself.

Class Assignments:

All work written and submitted should utilize standard rules of grammar, sentence organization, paragraph organization, and diction.

All formal papers are to be **typed, titled, double spaced, stapled, and carefully proofread.**

All assignments are due on the date specified on the syllabus **without exception.** Assignments which are not submitted during the class session they are due will be penalized 15% for each subsequent day they are late.

If a student presents reasonable justification for an absence, such an absence does not allow for more time to complete assignments. When a student is absent the day an assignment is due, he or she must submit the assignment as an attachment via e-mail **on or before the date it is due (see e-mail guidelines, above).**

Since students are provided with all assignments and deadlines on the first day of the semester, excuses such as "crashed computers," "misplaced data," "misplaced disks," or "empty printer ink cartridges" will not be accepted. All computer work should be saved twice (hard drive and floppy/flash).

Plagiarism will not be tolerated under any circumstances. Be aware that plagiarism includes (but is not limited to) copying someone else's words without crediting the source; paraphrasing someone else's words without crediting the source; using someone else's ideas without crediting the source (even if rephrased in your own words); using facts not universally known which are obtained from a source without crediting the source; asking someone else to write your paper, either in whole or in part; or obtaining a paper or portion thereof by any means and submitting it as an original document. **The penalty for plagiarism is failure of the assignment and potentially failure of the course** (at the instructor's discretion), and it may result in suspension or expulsion from

the College (at the discretion of the Student Affairs Committee). Please refer to the BCC Student Handbook for additional information regarding College regulations and the handling of plagiarism.

E. ASSIGNMENTS: **NOTE: All of the following assignments must be completed and submitted in order for the student to be considered for a final course grade:**

~LITERARY JOURNALS (21 possible points; to be completed **prior to** the assigned class meeting): Students are asked to acquire and use a notebook **solely** for this assignment.

What to know

- An active method of engaging with and making sense of complex ideas of literary texts is to create your own thinking in prose about each piece of literature you encounter—and we discuss.
- To that end, students will be expected to produce written journals that respond to scheduled fiction and poetry readings.
- Listed directly below each assigned reading on the syllabus are questions for further thought: these questions will be the basis of our class discussions.
- Each fiction journal entry must be between 50-75 words; each poetry journal entry must be between 25-50 words.
- This writing is not requested to be typed, but if typing helps you to make better sense of your thoughts than handwriting, by all means use a computer.
- No matter what your method, entries must be dated and numbered and kept in continuous pagination (running log format, one right after the other). Also, should you choose to type one, ***you must type them all.***
- Do not focus on grammar or spelling in these entries: they are meant to be free of typical red-pen censure and criticism. What I want to see here is depth of ideas in concise language.
- ***If a journal question is not directly posted beneath an assigned reading on the syllabus, that reading does not require a journal response.***
- Students will be assigned a playing card during the first class session—if that card is drawn during any class discussion on any assigned reading, that student will be expected to share their response to the reading in question.
- On occasion, students will be grouped (according to their playing card), and assigned a particular reading for the day. Groups will perform what I call an EEP—an **exchange** of individual journal responses with other group members, an **expansion** of individual answers into one more substantive answer, and the group's **presentation** of this substantive answer.
- Cards will also be drawn for random journal checks throughout the semester.
- There will be TWO formal journal checks during the semester (Sessions 4-A and 7-A, respectively), and a final submission of journals during the final exam week.
- If students cannot produce up-to-date-written journal responses, points will be deducted.

- Each journal entry, when evaluated at the end of the semester (not the same process as formal journal checks), can be worth up to one possible point, for a total of 21 possible points.
- Entries will be evaluated using the following guidelines: zero points for missing entries, or for entries which fall below word requirements; 1 point for entries which meet or expand word requirements and are neatly presented with continuous pagination.

~QUIZZES ON FICTION AND POETRY (15 possible points; dates listed on the syllabus): Prior to the discussion of each session's fiction and poetry readings, a short quiz will be given to evaluate reading comprehension and literary analysis.

What to know

- Students may NOT use their books/notes on these quizzes unless instructed otherwise.
- Students should expect one quiz per class session in which a fiction and poetry reading is scheduled.
- Each reading will **not** be given its own quiz. Each quiz, therefore, will address multiple readings (during class sessions on which more than one reading is assigned).
- These quizzes may contain multiple choice or true and false questions, OR fill in the blanks (in which a "key" phrase from a text will be missing a word or words). (Expect most of the latter kind for poetry quizzes. Typically, I'll give you a span of three to five lines to hone in on, about five to 10 minutes before these quizzes.)
- Partial credit will be issued for the fill in the blank quizzes, but NOT for the multiple choice/true or false varieties. Therefore, students can earn up to 1 possible point for each quiz, for a total of 15 possible points.
- Quizzes will commence no more than **five minutes** after the stated beginning of the class session and will typically be returned by the next meeting day.
- Anyone arriving more than five minutes late for a session for any reason may not be permitted to take the quiz unless prior authorization has been granted.
- **Due to communicated, excused absences as listed under Course Expectations, above, quizzes may be made up during the following class meeting.**
- Any quizzes not "made-up" will count as a zero.

~MATCHING FICTION EXAM (35 possible points, Session 4-A): Students will be given a selection of passages from all fiction covered in class (only pieces for which journal questions are assigned; NOT every short story will be used, however).

What to know

- Students **may** be permitted to use their notes/journal entries on this exam.
- A "passage" may be a part of a line or a complete thought constituting more than one line.
- The task will be twofold: to match the given passage with the appropriate title/author, and to identify briefly what is occurring in the passage, relating its significance to the overall work. Bluebooks (or greenbooks) should be expected.

➤ Refer [here](#) for evaluation guidelines.

- Participation in class, completion of the assigned readings, review of quizzes, and consistent consideration of journal questions will ensure success on this assignment.

~800-1000-WORD FICTION ANALYSIS (15 possible points, Session 6-A): Students will submit a typed, titled, double-spaced comparative essay using **any two of the stories** read in class.

What to know

- This essay should attempt to illustrate similarities or differences between two stories according to a common theme.
- This essay must be typed (12-point Times New Roman font), double-spaced, with a correctly formatted [MLA Works Cited Page](#).
- The text of the essay (not including the Works Cited Page) should fall between 800 and 1000 words. **Students are asked to include a word count in their heading.**
- The essay should be grammatically correct, free of errors in mechanics, grammar, usage, spelling, and documentation, and will be evaluated according to the following Model for Evaluation of Student Writing.
- This essay must use a minimum of four [authoritative](#) sources, including two primary sources (the texts discussed) and at least two reputable critical or scholarly secondary sources (books OR articles).
- Essays must contain quotations from or other references to your sources, and these references should be used to support your assertions about the texts and be properly documented (utilizing MLA-Style Citations for documentation).
- If students doubt the academic validity of any source they acquire, they should contact me as soon as possible.
- We will devote considerable class time to learning how to write effective literary analyses, gathering reputable scholarly research, and best conforming to MLA-Style Citations for documentation (again, see course schedule for details).
- See [“Tips for Fiction Analysis,”](#) [“Relevant Research and Grammar Links,”](#) and a sample [Works Cited page](#) for some helpful hints.

MODEL FOR EVALUATION OF STUDENT WRITING

	UNSATISFACTORY (0-1 point/s)	SATISFACTORY (2 points)	SUPERIOR/EXCELLENT (3 points)
A. CONTENT: Includes thesis statement and both quantity and quality of supporting details	The thesis is lacking or is only implied, confused, or not supported with appropriate detail. The writing is thin, with few concrete examples or illustrations to support the generalizations.	Thesis is apparent but perhaps too general or commonplace. It is supported with some proof, but it may be sketchy or occasionally irrelevant. The	It has a significant thesis, clearly defined and supported with substantial and relevant information. The essay includes a wealth of relevant details, examples, or imagery

		content may be thin, although some generalizations may be supported with examples.	
B. ORGANIZATION: Includes paragraph development and arrangement of body paragraphs, as well as coherence (introduction, body, conclusion)	The plan and purpose of the essay are not apparent. It is not developed or is developed with some irrelevancy or redundancy. The paragraphs are incoherent or undeveloped. Transitions are weak or lacking.	The plan of development is apparent but not consistently followed. The writing lacks clarity or is repetitious. The paragraphs are generally effective, but transitions may be weak or mechanical.	It is planned logically and progresses in clearly ordered and necessary steps. It is developed with originality and attention to proportion and emphasis. The paragraphs are logically and effectively developed. The transitions between paragraphs are effective.
C. DICTION AND MECHANICS: Includes conventions of grammar, usage, and punctuation, as well as appropriate diction	Often, sentences are not grammatically correct. The vocabulary is elementary, not college level. Words are used incorrectly. There are persistent usage, spelling, or punctuation problems.	The sentences are correctly constructed but lack distinction, creativity, or style. Words are generally used correctly, and the vocabulary is adequate. There may be some lapses in grammar, punctuation, or spelling.	The sentences are skillfully constructed, effective, and varied. Words used are vivid, accurate, and original. The writing is without serious flaws in grammar or mechanics. A personal style is evident.
D. RESEARCH: Includes accuracy in and incorporation of college-level sources	Sources are lacking or inappropriate. Information from sources is not adequately incorporated into the body of the essay.	Sources used are too general, lacking in authority, or occasionally irrelevant. Information is occasionally incorporated without introductory phrases or is weakly connected to the content of the essay.	Sources used are relevant, substantial, and authoritative. Information is introduced and incorporated smoothly and appropriately.
E. DOCUMENTATION: Includes documentation according to the Modern Language Association (MLA)	Documentation is missing, inadequate, or contains major errors.	In-text citations and References or Works Cited page are generally correct, but may contain some minor errors.	Documentation is clear, correct, and adequate

~ POETRY RECITATIONS (35 possible points, Session 7-A):

What to know

- Students who opt not to take the matching poetry exam (also offered during Session 7-A) *must* select and memorize one of the selections, below, to be recited in front of the class (taken from the DiYanni text; students are asked to consult their index for page numbers):

- Dickinson, “Because I could not stop for Death—”: 24 lines;
- Frost, “Stopping by Woods on a Snowy Evening”: 16 lines;
- Hopkins, “God’s Grandeur”: 14 lines;
- Shakespeare, Sonnet XVIII: “[Shall I compare thee to a summer’s day?]”: 14 lines;
- Shelley, “Ozymandias”: 14 lines;
- Tennyson, “Ulysses” 2.44-70: 26 lines; and
- Yeats, “The Second Coming”: 22 lines

NOTE: Four unconditional points will be awarded to students who ATTEMPT to recite, in addition to any of the works, above, Owen’s, “Dulce et Decorum Est”: 28 lines.

- Memorization serves the student’s skills of reading lines carefully and making judgments about how particular passages can be interpreted.
- Students must sign up for these dates at least one week in advance, as sufficient time must be allocated for completion of the exam.
- Additional information will be forthcoming.
- Click [here](#) for evaluation guidelines.

~MATCHING POETRY EXAM (35 possible points, Session 7-A): Students who opt not to recite the above poems will be given a selection of passages from poetry covered in class (only poems for which journal questions are assigned; NOT every poem will be used, however).

What to know

- Students **may** be permitted to use their notes/journal entries on this exam.
- A “passage” may be a part of a line or a complete thought constituting more than one line.
- The task will be to match the given passage with the appropriate poem/poet.
- Grading procedure and additional instructions will be forthcoming.
- Participation in class, completion of the assigned readings, review of quizzes, and consistent consideration of journal questions will ensure success on this assignment.

~1000-1500-WORD POETRY ANALYSIS (15 possible points, Session 8-A): Students will submit a typed, titled, double-spaced comparative essay using **any four poetic works** by one of the poets in our text; these poems do NOT have to be those discussed in class. Indeed, some poems don’t even have to be in our text—just the poet.

What to know

- This assignment will incorporate the student's independent analysis of these four poetic works with the ideas of four critical texts (books OR articles). For this assignment, students can use multiple works of criticism by the same critic.
- This essay must be typed (12-point Times New Roman font), double-spaced, with a correctly formatted [MLA Works Cited Page](#).
- The text of the essay (not including the Works Cited Page) should fall between 1000 and 1500 words. **Students are asked to include a word count in their heading.**
- The essay should be grammatically correct, free of errors in mechanics, grammar, usage, spelling, and documentation, and will be evaluated according to the Model for Evaluation of Student Writing, above.
- This essay must use eight [authoritative](#) sources, including four primary sources (the poetic texts discussed) and four reputable critical or scholarly secondary sources (books OR articles).
- Essays must contain quotations from or other references to your sources, and these references should be used to support your assertions about the texts and be properly documented (utilizing MLA-Style Citations for documentation).
- If students doubt the academic validity of any source they acquire, they should contact me as soon as possible.
- We will devote considerable class time to how to write effective literary analyses; how to gather reputable scholarly research; and how to best conform to MLA-Style Citations for documentation (again, see course schedule for details).
- See "[Tips for Poetry Analysis](#)," "[Relevant Research and Grammar Links](#)," and a sample [Works Cited page](#) for some helpful hints.

~A Raisin in the Sun SCENE PERFORMANCE (35 possible points, Session 10-C): Students who opt not to take the *A Raisin in the Sun* short essay exam *must* select and perform at least 18 lines in a row (includes stage directions) by ONE character (if one student), or an exchange between two or more characters of at least 150 lines (includes stage directions—designed for two or more students).

What to know

- This is NOT an exercise in memorization; students are encouraged to use scripts—but not to make their performance merely empty, toneless, droning readings.
- Students must sign up for these dates during the allotted time in Session **7-C**, as sufficient time must be allocated for completion of the exam, as well as to develop strategies for interpretation (staging, tone, costumes, even).
- Click [here](#) for evaluation guidelines.

~A Raisin in the Sun SHORT ESSAY EXAM (35 possible points, Session 10-A-B): Students who opt not to perform from *A Raisin in the Sun* as described above will be given questions from the play to answer in short essay form.

What to know

- Students **may** be permitted to use their notes/journal entries on this exam.
- Click [here](#) for evaluation guidelines.
- Participation in class, completion of the assigned readings, review of quizzes, and consistent consideration of journal questions will ensure success on this assignment.

~350-500-WORD A Raisin in the Sun CRITICAL ANALYSIS (15 possible points, Session 10): Students will read either “Feminist Critical Perspectives” (1573-1575), “Structuralist Perspectives” (pp.1582-1585), “Deconstructive Perspectives” (pp.1585-1588), or “Cultural Studies Perspectives” (pp.1588-1590), and submit a typed, titled, double-spaced mini-essay that applies the concepts of their chosen approach to ANY ONE SCENE of *A Raisin in the Sun*.

What to know

- Students should be sure, then, to choose a scene from the play that BEST DISPLAYS (in the student’s opinion) the concepts of their chosen approach.
- This mini-essay must be typed (12-point Times New Roman font) and double-spaced. Because no sources will be consulted outside the course text, **no Works Cited Page will be required**, although in-text citations will still be expected.
- The text of the mini-essay should fall between 350 and 500 words. **Students are asked to include a word count in their heading.**
- The mini-essay should be grammatically correct, free of errors in mechanics, grammar, usage, spelling, and documentation, and will be evaluated according to the Model for Evaluation of Student Writing, above.
- Mini-essays **must** contain quotations from or other references to play itself, AS WELL AS the relevant critical theories that fall between pages 1582-1590 of the course text. References to the critical theories, specifically, should be used to support your assertions about the play and be properly documented in the text of your mini-essay (utilizing MLA-Style Citations for documentation).
- We will devote *considerable* class time to how to analyze scenes from the play from each of the four required perspectives (Feminist, Structuralist, Deconstructive, Cultural), paying particular attention to the act of ***close reading***—breaking down scenes to their barest elements to see each perspective at work.
- Additional instructions will be forthcoming.

~ATTENDANCE (7 possible points, Every Session) AND **PARTICIPATION** (7 possible points, Every Session): All assignments not given due attention above (including group activities listed in the projected schedule of assignments, as well as EEP activities described above), will be evaluated in this section.

- I have great respect for students who manage their time accordingly and take their education seriously.
- You’ll find me most reasonable to work with if you contact me with concerns in a timely manner, and approach this course and my expectations with a respectful attitude.

- However, I cannot breach the integrity of the class by allowing some students leeway with course expectations, and I have little compassion for students who don't have respect for themselves.
- Please take responsibility for your work and the commitment you have made to your education. Successful careers thrive on sharp writing and critical thinking, but just as much on desire and persistence. I expect fulfillment of the requirements of all assignments, consistent attendance, appropriate conduct toward classmates, and an overall positive contribution to the class.
- To that end, at the end of the semester, attendance will be evaluated according to the following guidelines: 0-3 points, little to no attendance; 4-7 points, considerable to significant attendance.
- Participation, at the end of the semester, will be evaluated according to the following guidelines: 0-3 points, little to no participation; 4-7 points, considerable to significant participation.

ASSIGNMENT CHART:

Assignment	Point Value	Objective(s) Met	DUE DATE
Literary Journals	21	1, 3, 4, 5	VARIOUS
Quizzes on Fiction, Poetry, and Drama	15	1, 3	VARIOUS
Matching Fiction Exam	35	1, 3, 4	Session 4-A
800-word (minimum) Fiction Analysis	15	1, 2, 3, 4	Session 6-A
Poetry Recitations/Matching Poetry Exam	35/35	1, 3, 4	Session 7-A
1000-word (minimum) Poetry Analysis	15	1, 2, 3, 4	Session 8-A
<i>A Raisin in the Sun</i> Scene Performance/ <i>A Raisin in the Sun</i> Short Essay Exam	35/35	1, 3, 4, 5	Session 10
350-word (minimum) <i>A Raisin in the Sun</i> Critical Analysis	15	1, 2, 3, 4	Session 10
Attendance and Participation	14	1, 2, 3, 4, 5	Every Session
TOTAL	/200		

F. GRADING: All assignments have a specific point value. There are 200 total points worth of assignments and examinations.

Total Course Points Earned	Final Percentages	Letter Grade
177-200	88.5 - 100	A
175-176	87.5 - 88	B+
159-174	79.5 - 87	B
155-158	77.5 - 79	C+
149-154	74.5 - 77	C
139-148	69.5 - 74	D
0-138	0 - 69	F

The standards for the above numerical/letter grades are as follows:

A: Meeting course goals by demonstrating perceptive understanding of readings and course concepts; excellence and originality in compositions; superior scores on exams and other assigned work; active participation in class discussion and small groups; and compliance with attendance and assignment requirements.

B+/B: Meeting course goals by demonstrating mastery of subject and concepts; above average quality in compositions and exams; good participation in class and small groups; and compliance with attendance and assignment requirements.

C+/C: Meeting course goals by demonstrating a satisfactory level of understanding of subject material and concepts; acceptable quality in compositions and exams; adequate participation in class and small groups; and compliance with attendance and assignment requirements.

D: Not meeting all of the course goals; minimal knowledge of subject material and concepts; marginal quality in compositions (poor quality of development, support, or grammar); poor performance on exams; passivity in class and small groups; non-compliance with attendance and assignment requirements.

F: Not meeting course goals; unsatisfactory progress in understanding and applying subject material and concepts; incomplete or unacceptable work in compositions (gross grammatical, developmental, and structural errors); failure of exams; non-compliance of attendance and assignment requirements.

G. PROJECTED SCHEDULE OF ASSIGNMENTS: All readings and journal responses must be completed before the date scheduled. ANSWERS ARE TO BE ATTEMPTED FOR ALL JOURNAL QUESTIONS POSED FOR EACH SESSION, unless otherwise indicated. Arrows (→) signify specific sections of each journal entry. **Page numbers refer to *Literature: Approaches to Fiction, Poetry, and Drama* unless otherwise noted.**

On the online syllabus, all authors with journal questions have been hyperlinked, as have different unit titles and other supplemental information, to provide additional information about each reading; while you are not required to review and/or print out this information, doing so would certainly enhance your overall knowledge of the texts being discussed (useful for exams, perhaps?). *While every effort is made to verify the accuracy and usefulness of these links and their contents, no guarantees are made. Please e-mail me of any broken or outdated links.*

To ease the burden of the intense summer schedule (ten four-hour meetings) I have divided each class session into three shorter meetings (labeled A, B, and C). Each meeting signifies 75 minutes of work and allows for two 10-minute breaks in between. This schedule is subject to revision according to the Academic Calendar for the semester, school closings due to inclement weather or other reasons, and the progress of the class. **I reserve the right to amend the following at my discretion.**

SESSION 1-A: DATE _____

Introduction to English 102: Discussion of syllabus, course expectations and assignments

Journal playing cards assigned

SESSION 1-B: DATE _____

GROUP ACTIVITY TBA: Hemingway, "Hills Like White Elephants" (handout); Safran Foer, "A Primer for the Punctuation of Heart Disease" (handout)

SESSION 1-C: DATE _____

GROUP ACTIVITY TBA: Atwood, "Happy Endings" (handout); Holzer, "Love and Other Catastrophes: A Mix Tape" (handout)

~Due to my unavoidable absence on this date—Thursday, May 21—students will be required to e-mail by 10:05PM their answers to the journal questions posed for the following texts, in order to receive credit. Expect to be quizzed on these texts throughout Session 3 (A, B, and C); we will also review them thoroughly before the Matching Fiction Exam:

SESSION 2-A: DATE _____—[PLOT AND STRUCTURE](#)

[O'Connor](#), "Guests of the Nation" (51)

JOURNAL QUESTION: The story itself is constructed in four parts. Identify the central action of each part, and explain what the connecting threadbare is that runs through all four parts.

SESSION 2-B: DATE _____—[CHARACTER](#)

[Baldwin](#), "Sonny's Blues" (292)

JOURNAL QUESTION: What do you think is the turning point in the narrator's relationship with his brother? → What are Sonny's "blues"? To what extent is the music of the blues an appropriate vehicle to convey the tenor and temper of Sonny's life?

SESSION 2-C: DATE _____—[SETTING](#)

[Mason](#), "Shiloh" (67)

JOURNAL QUESTION: Shiloh was the location of a famous Civil War battle in which Union soldiers under the leadership of General Ulysses S. Grant soundly defeated the Confederate forces. How does this information contribute to your understanding of the story?

SESSION 3-A: DATE _____—[POINT OF VIEW](#)

Quiz on Carver

Quiz on O'Connor

[Carver](#), "Cathedral" (313)

JOURNAL QUESTION: What are your impressions of the narrator? Do they change as the story progresses? Do you pity him? Why or why not? → What is the narrator's reaction to Robert's impending visit? How does Robert surprise the narrator? → How does Robert respond to the narrator's snide remarks and behavior?

SESSION 3-B: DATE _____—[STYLE, TONE, AND LANGUAGE](#)

Quiz on O'Brien

Quiz on Baldwin

[O'Brien](#), "The Things They Carried" (433)

JOURNAL QUESTION: Why does O'Brien omit quotation marks in this story? How does the language—which arguably borders the cruel and inhumane—necessarily distance a soldier from the facts of the war? **OR** Write a letter from Lieutenant Cross to Martha, describing any of the events or characters from the story.

SESSION 3-C: DATE _____—[SYMBOL, ALLEGORY, AND MYTH](#)

Quiz on Lahiri

Quiz on Mason

[Lahiri](#), "Hell-Heaven" (243)

JOURNAL QUESTION: To what extent is the story about cultural differences—their reconcilability or irreconcilability? To what extent is the story about love, compatibility, disappointment, endurance, hope against the odds? → To what extent are details of clothing and food used symbolically or to foreshadow events? Which details of food and clothing seem symbolic? What do they represent?

Review O'Connor, Baldwin, Mason

SESSION 4-A: DATE _____

Review O'Connor, Baldwin, Mason

MATCHING FICTION EXAM

JOURNAL CHECK 1

SESSION 4-B: DATE _____

"How to Read a Poem" (handout)

GROUP ACTIVITY TBA: Collins, "Introduction to Poetry" (783); Moore, "Poetry" (829); Giovanni, "Ego Tripping" (798); Herbert, "The Altar" (808); Swenson, "Women" (855);

SESSION 4-C: DATE _____

GROUP ACTIVITY TBA: Williamson, "Group Photo with Winter Trees" (handout); Bernstein, "this poem intentionally left blank" (handout); Finlay, "Acrobats" (handout); Altamus and Leftwich, "Flake upper phase" (handout); Grumman, "Mathemaku No. 10" (handout)
"Suggestions and Tips for Poetic Recitation" (handout)

SESSION 5-A: DATE _____—[VOICE](#)

Quiz on poems

[Hopkins](#) "[*Thou art indeed just, Lord*]" (515)

JOURNAL QUESTION: Lines five through seven might be paraphrased thus: "with friends like you, who needs enemies?" What tone of voice do you hear in those lines? In lines nine through 13? In the final line?

[Wordsworth](#), "The World Is Too Much with Us" (868)

JOURNAL QUESTION: Why does the speaker feel frustrated and impatient with materialism, commerce, and industry? → Is his disgust and revulsion with materialism and greed covert at some parts of the poem and overt in others? → Why does the speaker evoke a mythic past to see hope for the future? → Does he acknowledge a declining spirituality? Blame humanity for its own demise? What would he think of the iPhone?

SESSION 5-B: DATE _____

Quiz on poems

[Randall](#), "The Ballad of Birmingham" (727)

JOURNAL QUESTION: If we assume the freedom marches are potentially more dangerous than churches (a "sacred place" where everyone is safe), does the imaginary dialogue in the first four stanzas between the mother and daughter create a sense of irony? → Does the reader know that the church has been bombed? → Is the mother's and child's participation in the march their only way to achieve freedom from racially motivated church bombings?

[WORD CHOICE, WORD ORDER](#)

[Whitman](#), "When I Heard the Learn'd Astronomer" (566)

JOURNAL QUESTION: Through careful use of diction, Whitman establishes a dichotomy that supports the poem's central theme about the relative merits of two ways of learning. Divide the poem into two groups of four lines each; the first four lines reflect the learning of monotonous classroom lectures, while the last four lines find our speaker more enlivened by nature, an agent of the world. In this context, provide examples of words from the first four lines that evoke dryness, mechanical thinking; from the last four lines provide examples of words whose effects are opposite.

SESSION 5-C: DATE _____

Quiz on poems

[Brooks](#), "We Real Cool" (775)

JOURNAL QUESTION: Read the poem out loud several times, trying to stress different words with each reading. How does the meaning of the poem change as the emphasis changes? → Why do you think Brooks chooses to end each line of the poem, *except the last*, with the word "we"?

[Houseman](#), "To an Athlete Dying Young" (812)

JOURNAL QUESTION: Why does the speaker think the "lad" is "smart" to have died at a young age? → What are the advantages and disadvantages of such an early death? → Is the narrator

being cynical? Sincere? → What does it mean when the “name [dies] before the man”? → What does the “laurel” signify in the poem? In life?

SESSION 6-A: DATE _____—[IMAGERY](#)

800-1000-WORD FICTION ANALYSIS DUE

Quiz on poems

[Bishop](#), “The Prodigal” (located in inserted section between pages between 624 and 625)

JOURNAL QUESTION: *First, read the story of the Prodigal Son on page 27. Then compare the details of the story with those in Bishop’s poem and with the details in the painting by Rembrandt. What aspect of the story does Rembrandt’s painting emphasize? What idea does the painting convey?*

[Shakespeare](#), “My mistress’ eyes are nothing like the sun” (849)

JOURNAL QUESTION: Do the first 12 lines of this sonnet appear to praise the speaker’s beloved, or do they seem more to minimize her beauty? If the latter, what change occurs in the last two lines? Typical English—or Shakespearean—[sonnets](#) spend 12 lines commenting on something and two lines restating what was said before, which would assume that there would be no rhetorical contradictions. Do we get that straight line of thinking here?

SESSION 6-B: DATE _____—[FIGURES OF SPEECH: Simile and Metaphor](#)

Quiz on poems

[Boland](#), “Anorexic” (771)

JOURNAL QUESTION: Does the “Thin as a rib” simile in line 19 have anything to do with lines 31-32, if you consider that the Book of Genesis describes that Eve was created from Adam’s rib?

[Clifton](#), “Homage to My Hips” (779)

JOURNAL QUESTION: What are the “pretty places” in line four? → Is line 10 in some way a statement of the speaker’s sexual independence, or does Clifton drive that approach home better in the last three lines? → In what ways is this speaker different than Boland’s?

SESSION 6-C: DATE _____

Quiz on poems

[Hudgins](#), “Elegy for My Father, Who Is Not Dead” (813)

JOURNAL QUESTION: What does the speaker mean by “a new desire / to travel building up, an itch / to see fresh worlds. Or older ones”? → Provide a line-by-line analysis of the last four lines.

STRUCTURE: Closed Form and Open Form

“Meter and Scansion” (handout); Rhythm and Meter (556-561)

Bishop, “Sestina” (766)

[About Sestinas](#)

JOURNAL QUESTION: For each stanza, chart the FIRST letter of the LAST word of each line. I will do the first stanza as an example: h/g/c/s/a/t. When the remaining six stanzas are completed, pick any of the repeated words (house, grandmother, child, stove, almanac, and tears) and use the chart you’ve made to trace the word’s location in each stanza: do you see a pattern in its relation to the other five words?

SESSION 7-A: DATE _____

POETRY RECITATIONS or MATCHING POETRY EXAM

JOURNAL CHECK 2

SESSION 7-B: DATE _____

Chapter Twenty-Three, "Elements of Drama"—please have read by today's class
GROUP ACTIVITY TBA: Rivera, "Tape" (handout)

SESSION 7-C: DATE _____

GROUP ACTIVITY TBA: Hutton, "I Dream Before I Take the Stand" (handout)

Draw cards for group activities during Sessions 8 and 9 (NOTE: Because of these scheduled group activities in Sessions 8 and 9, anyone not having read the play and each of the four critical perspectives in its entirety by the scheduled date will not be permitted to participate; nevertheless, all students must be present in class to receive information about the group work, even if students are not fully prepared. Choosing to miss class due to lack of preparation will adversely affect final grades.)

SESSION 8-A: DATE _____

1000-1500-WORD POETRY ANALYSIS DUE

[Hansberry](#)

Quiz on *A Raisin in the Sun* Act 1 (1291-1318)

JOURNAL QUESTION: Why does Walter ask Ruth what is wrong with her? → Why is Ruth upset when Walter gives Travis the money? → Who are Willy and Bobo? → Walter says, "Damn my eggs...damn all the eggs that ever was!" Why? → Who is Beneatha? → Why is Mama getting a check for \$10,000? → Why does Beneatha say she will not marry George? → What is Beneatha's attitude towards God? → What happens to Ruth at the end of this scene? → Who is Joseph Asagai? → What does Ruth find out at the doctor's office? → Why is Asagai's present to Beneatha appropriate? → Why is Asagai's nickname appropriate? → What does Mama say is "dangerous"? → Where does Ruth actually go instead of the doctor's office? → Why does Mama call Walter a disgrace to his father's memory?

GROUP ACTIVITY TBA

SESSION 8-B: DATE _____

Quiz on *A Raisin in the Sun* Act 2 (1318-44)

JOURNAL QUESTION: What is Beneatha's family doing when George comes in? → What are "assimilationist Negroes"? → What does Mama do with her money? → What is Walter's reaction to Mama's purchase? → Ruth's reaction? → How does Ruth find out Walter has not been going to work? → Where has Walter been going instead of work? → What does Mama do for Walter? → Who is Karl Lindner, and why does he visit the Youngers' house? → What is Walter's reaction to Lindner? → What presents does Mama get? → What news does Bobo bring to Walter?

GROUP ACTIVITY TBA

SESSION 8-C: DATE _____

Quiz on *A Raisin in the Sun* Act 3 (1345-54)

JOURNAL QUESTION: Why doesn't Beneatha want to be a doctor anymore? → How does Asagai define "idealists" and "realists"? → What does Asagai ask Beneatha to do? → What fault does Mama find with herself? → What solution does Walter have? → Why doesn't Walter take the money Lindner offers? → Do the Youngers stay or move?

GROUP ACTIVITY TBA

SESSION 9-A: DATE _____

GROUP ACTIVITY TBA: "Feminist Critical Perspectives" (1573-1575)

SESSION 9-B: DATE _____

GROUP ACTIVITY TBA: “Structuralist Perspectives” (1582-85); “Deconstructive Perspectives” (1585-88)

SESSION 9-C: DATE _____

GROUP ACTIVITY TBA: “Cultural Studies Perspectives” (pp.1588-1590)

FINAL EXAM REVIEW

~retrieval guidelines for all remaining assignments will be specified

SESSION 10-A-B: DATE _____

A RAISIN IN THE SUN SHORT ESSAY EXAM

350-500-WORD A RAISIN IN THE SUN CRITICAL ANALYSIS DUE

JOURNALS DUE

SESSION 10-C: DATE _____

A RAISIN IN THE SUN SCENE PERFORMANCES