

Spring 1-15-2003

ENG 1002G-004: Composition and Literature

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Composition and Literature

ENG 1002-004 (8:00-8:50)

Coleman Hall 3609

Spring 2003

Dr. Donelle R. Ruwe

Office Hours: MWF 10:00; M 12:00

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Course Description and Objectives: In this course, students examine three literary genres: fiction, drama, and poetry. We will use a different interpretive technique for each genre. When we study fiction, we will learn how to conduct a form of literary analysis called "close reading," in which we will pay attention to literary devices such as character development, plot, imagery, and theme. When we study drama, we will think about performance issues such as staging, vocal expression, and set details. Students will prepare a scene for class presentation along with written analysis of performance issues and staging decisions. When we study poetry, we will write original poetry and think about writing questions such as how to craft a good line, how and why to make word and image selections. There will be a written essay-short answer test following each of three units.

Requirements: Students will complete challenging academic writing assignments including formal essays of analysis as well as creative responses. *Students will attend a drama performance during the semester and prepare a performance review.* Students will take frequent reading quizzes. There will be three tests.

Rewrite Policy: I accept no rewrites or late papers.

Extra Credit: For up to 30 points in extra credit (10 pts. per event), students may attend cultural events on campus. These include plays and concerts and literary readings. Students will submit (within 5 days of the event) a 2-page typed narrative describing the event and the students's response to the events. Use superior grammar and writing skills.

Attendance Policy and Student Responsibilities: Students are to complete all assignments on time, be present for classes, and participate in class discussions. For missed classes, students should consult with classmates about what occurred, borrow class notes, and ask me for copies of any handouts. **Excessive, unexcused absences defined as 4 missed classes will result in a student's grade being dropped 5% (a 90% average would become an 85%, for example). 5 unexcused class hours results in a student's grade being dropped an additional 5% (a 90% average would become an 80%). Habitual lateness (tardies) will be counted as an absence.** When a student has over three absences, that student must provide documentation at that time to demonstrate that all of the absences were excused or the student will be penalized as shown above. Even if a student can document appropriate reasons for missing numerous classes, at some point the student will have missed too many to receive a passing grade. I consider 6 absences, excused or unexcused, to be grounds for failure.

Papers: Papers must be computer generated: double spaced, a standard 1-inch margin, a heading on the top left corner of the essay's first page. The heading should say your name, the name of the assignment, and the date. Do not attempt to tinker with the font size or margins in order to fool the instructor into thinking your paper is the appropriate length. Such trickery will result in a lowered grade.

Grading Policy: I grade on a point system: each assignment is worth a certain number of points (essays

and tests are typically worth 50 to 100 points, quizzes and brief homework assignments are typically worth 10 to 20 points). At the end of the semester, I add your total accumulated points and divide this number by the total number of points possible to figure out your percentage grade. These percentages correspond to number grades as follows:

92-100% A

80-92% B

70-80% C

60-70% D

Course Accommodations for Students with Disabilities: If you need certain accommodations because of a disability, or if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible. If you are unable to reach my office, I will meet you in the first floor of Coleman Hall.

Plagiarism and Academic Dishonesty: Cheating in any form results in a zero grade for the assignment with no chance for make-up. Depending upon the severity and frequency of the cheating, I reserve the right to give the student who has cheated a failing grade (see FSC College Catalog for guidelines and procedures). Typical forms of cheating include (but are not limited to): copying someone else's work; copying work from the internet or other print sources; pretending to be sick in order to avoid a deadline; paraphrasing someone else's work; paraphrasing work from the internet or other print sources without acknowledgement; failing to identify the source of ideas and materials; and having another person do your work. *Submitting your own work for more than class is also a form of plagiarism: you are misrepresenting material.*

Learning how to write effectively is an essential life skill. This may be your last chance to have a trained writing professional carefully and conscientiously work with you on your writing. Don't screw it up. Learn how to write.

Disclosure: I reserve the right to alter the syllabus to meet the needs of the class.

Class Reading and Presentation Schedule

Week 1: January 13, 15, 17

Introduction to the Class and the Craft of the Short Story
 Shirley Jackson, "The Lottery" (693)
 John Updike, "The A & P" (1343)
 William Faulkner, "A Rose for Emily" (484)

Week 2: M.L.K. Day, Jan. 22, 24

American "Romance"
 Hawthorne, "Young Goodman Brown" (633) and commentary (pg 1511, 1581, 1588)
 Joyce Carol Oates, "Where are You Going? Where Have You Been?" (1089)
 on line: criticism on Oates

Week 3: January 27, 29, 31

Criticism on Oates, continued.
 Excerpts from Oates film.
 James Joyce, "Araby," (762)
 Louise Erdrich, "The Red Convertible."

Week 4: February 3, 5, 7

Fairy tale and Folklore into Fiction
 Red-Riding Hood variations
 Angela Carter "In the Company of Wolves" (221)
 Kafka, *The Metamorphosis* (803) and commentary (1511, 1581, 1588)

Week 5: February 10, 12, (14-Lincoln's Birthday)

Subconscious and the Nightmare
 Charlotte Perkins Gilman, "The Yellow Wallpaper" and commentary (1493-99)
 "Battle Royal" (463) and commentary (1486)

Week 6: February 17, 19, 21

Essay Exam on Interpreting Short Stories
 Understanding Drama: Introduction to Terminology
 Elizabeth Glaspell *Trifles*

Week 7: February 24, 26, 28

Euripides, *Medea*
 Oscar Wilde, *The Importance of Being Earnest*

Week 8: March 3, 5, 8

Wilde, continued
 Henry Miller, *Death of a Salesman*

Spring Break (March 10-14)

Week 9: March 17, 19, 21

John Millington Synge, *The Playboy of the Western World*

Week 10: March 24, 26, 28

Group presentations (*A Raisin in the Sun*, *A Doll's House*, *Fences*, *Oleanna*, *Glass Menagerie* or *Cat on a Hot tin Roof*, *Desire under the Elms*)

Essay on Drama, due.

Week 11: March 31, April 2, 4

Introduction to Poetry: Writing and Reading

Autobiographical, Confessional, and Personal Lyric

Week 12: April 7, 9 (11 no class, professor at a conference)

Poetry Workshop

Odes

Week 13: April 14, 16, 18

Poetry Workshop

Odes, continued,

Week 14: April 21, 23, 25

Forms of Rhymed Poetry

Sonnet, Villanelle, Sestina

Week 15: April 28, 30, May 2

Workshop, continued

Poetry Essay due

Poetry Reading

FINAL