

College Composition II: ENG 102

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A. TEXT

- *Literature: Approaches to Fiction, Poetry and Drama*, edited by Robert DiYanni, 2nd ed., (Boston: McGraw Hill, 2008)
- Recommended: A resource for MLA documentation (texts used in ENG 101 or *The MLA Handbook* will assist you in using proper paper format).

B. COURSE OVERVIEW

The purpose of ENG 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 essays will be completed at home. Successful students will effectively evaluate literature using various critical theories and writing requirements learned in ENG 101. Critical literary interpretation – both oral and written – will be expected.

For additional information on literary analysis, visit *Critical Reading: A Guide* by John Lye:

<http://www.brocku.ca/english/jlye/criticalreading.html>.

C. LEARNING OBJECTIVES

At the end of ENG 102, students should be able to:

1. Demonstrate an ability to recognize and analyze the major elements of literature in fiction, poetry, and drama;
2. Write clear and coherent essays which analyze 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 an ability to participate actively in the reading process by asking and responding to questions; and
5. Present 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 e-mail prior to or within 24 hours after the class. Without notification, students will not have the right to make up missed work.

Academic Etiquette: Students will respect themselves, their peers, and their instructors by abiding by the correct use of:

- **Cell Phones** - must be kept on silent. No calls, texting, or game play will be tolerated during class. If you receive a phone call that must be taken, quietly leave the room to take the call. Any use of electronic devices during a quiz or test will result in a "0" for that quiz or test. Leaving for a phone call is to be done **on an emergency basis only**.

- **Restrooms** - may be visited as needed. Do not interrupt the class to visit the restroom. Simply quietly leave and re-enter the room.

Communication with Instructor: Students are encouraged to communicate with the instructor as needed.

Students may reach me through e-mail outside of class time. **Students must use their BCC e-mail accounts for e-mail communication.** Students who do not receive a reply from an e-mail within 3 days should assume the e-mail was not received. Please re-send the e-mail. Make certain that "ENG 102" is posted in the Subject of the e-mail. Students who send attachments to e-mail must assure that the documents have one of the following extensions: DOC, TXT, DOCX, OR RTF. I am unable to open other formats. **Use of other formats will cause the assignment to be considered late. DO NOT send WPS documents.**

Class Assignments:

- All work written and submitted should utilize standard rules of grammar, sentence organization, paragraph organization, and diction;
- All formal papers must be **typed, double spaced, stapled, and carefully proofread.**
- All assignments are due on the specified course meeting on the syllabus. Assignments turned in late will be penalized. Absence will not be an acceptable reason for late work. If a student is absent, he or she must submit the assignment via e-mail on or before the date due.
- Please save all computer work twice (preferably on a hard drive and a floppy/flash drive or cloud account) as excuses such as crashed computer or misplaced disk will not extend a due date.
- **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

- **Literary Journals:** Students will be expected to respond in writing to specified reading assignments. Questions to guide the literary journal entries are listed under each class meeting. After reading specified assignments, write a **complete** response for the question of your choice (minimum 50 words). Students will be called on to share their responses in class at random (with an assigned code). Students unable to respond on when called upon will lose points. Students may also be asked to turn in a hard copy of their responses. These responses do not have to be typed. However, they must be written out in sentence form, must have the student's name on the paper, and must answer at least one of the questions presented for discussion.
- **Quizzes on Fiction, Poetry and Drama:** Prior to class discussion each class meeting, a short quiz will be given to evaluate reading comprehension and literary analysis. These quizzes will contain a combination of multiple choice, true/false, and short answer questions. If a student is late for class, he or she will not be able to take

the quiz and will lose points. If a student has followed the rules for an excused absence, the student will be able to make up the missed quiz for full points.

- **Quizzes on Literary Terms:** These quizzes will be given at the end of class. Upon completion of the quiz, students may quietly exit the room. The same rules as listed above will apply to make up these quizzes. If any student leaves class early, he or she will not be able to make up this quiz and will lose points.
- **Reader-Response Paper:** This paper is meant to provide the student with an opportunity to explain how a specific story has impacted him or her. Students should provide text-to-self, text-to-text, and or text-to world connections in the paper. This short paper should be limited to between 250 to 600 words. MLA format is to be followed. **Do not use outside sources for this paper.** Students may choose to base this paper on any story that has been read by and including class meeting 4.
- **Fiction Analysis Paper:** This paper is meant to provide students with an opportunity to **compare and/or contrast** two short stories OR two poems read in class. The paper should attempt to illustrate similarities or differences between two stories according to a common theme. The paper **should not** retell the stories/poems, but rather closely examine the same aspect in both stories. For example, the paper may compare two mothers to identify how they are similar or different.
- **Matching Poetry Exam:** The exam will include a selection of passages from all poems covered in class. Each passage will provide several lines from a given poem. Students will also be provided with the names of specific poems and poets in order to match the name and poet with the passage. Participation in class discussions and completion of assignments will help assure success on this test.
- **Poetic Recitation:** Students will select any poem listed for class discussion that has at least 14 lines but less than 25 lines. Students are expected to **recite** the poem from memory in a manner that demonstrates students are familiar with the nuances and meaning of the poem selected. To earn full credit, students may not add, delete, move or change any words of the original poem.
- **Argumentative Research Essay:** Students will submit a typed, double-spaced essay analyzing the work of a specific author. This assignment will incorporate at least two works (primary sources) by Langston Hughes, Robert Frost, Edgar Allen Poe, **or** Kate Chopin and will include at least three secondary sources (biographical, critical, etc.). Secondary sources **MUST be from the BCC library database.** Students may choose a specific type of literary analysis (i.e., biographical, structural, feminist), or may combine more than one type to prove the argument presented. However, students may **not** use reader-response as the sole form of analysis.
- **Final Exam:** This exam will include short questions on the stories and dramas read in class, multiple choice questions, and questions on vocabulary terms.

F. GRADING POLICY AND ASSIGNMENT POINTS

Grades are based upon 1,000 points.

Points Earned	Letter Grade
900 to 1000 points	A
860 to 899 points	B+
800 to 859 points	B
760 to 799 points	C+
700 to 759 points	C
650 to 699 points	D
649 or fewer points	F

Assignment	Points Awarded
Literary Journals	150
Quizzes on Fiction, Poetry, and Drama	100
Quizzes on Literary Terms	90
Reader Response Paper	70
Fiction Analysis Paper	80
Matching Poetry Exam	50
Poetic Recitation	50
Argumentation Paper	200
Final Exam	60
Participation/Attendance	150
Total:	1,000

G. PROJECTED SCHEDULE OF ASSIGNMENTS

All readings and journal responses must be completed as homework **prior** to the session during which the assignment will be discussed.

Class Meeting 1: _____

Discuss syllabus, course expectations, and assignments.

In class, read "Learning to Be Silent" (Anonymous 3). Discuss.

In class, read "Dust of Snow" (Frost 6). Discuss.

In class, read "The Wolf and the Mastiff" (Aesop 44) and "The Widow of Ephesus" (Petronus 44-46). Discuss.

What is the joke? This story has been set out as a parable. Parables, by definition, have a moral. What is the moral of the story (chart various responses on board)? What is the setting? How old are these students? Do these missing details matter?

Multiple Perspectives: looking at different points of view

Reversing Perspective: seeing from opposite side – do the students really fail, or is there success in keeping silent during the daylight hours?

Form and structure of poem – what is the rhyme scheme? How many sentences are in the poem? External action in first stanza, internal action in second stanza.

How are the two stanzas related? What does the poem say about nature?

Class Meeting 2: _____

Discuss "Formalist Perspectives to Literary Analysis" (Di Gianni 1560-62).

Literary Terms: plot, character, setting, fable, parable, tale, tall tale, fairy tale, short story, exposition, protagonist, antagonist, narrator, reliability, omniscient narrator, limited omniscient narrator, verisimilitude.

Read "Guests of the Nation" (O'Connor 51-61). Discuss in class.

Read "Spunk" (Hurston 404-09). Discuss in class.

Read "The Lottery" (Jackson 409-15). Discuss in class.

Sample quiz on "Spunk" and/or "The Lottery."

Discuss "Reader-Response Perspectives" (DiYanni 1575-79).

Discuss Reader Response Paper.

Journal Entry 1: ("Spunk") Who is the protagonist of the story? Who is (are) the antagonist(s)? Does the diction of the characters add to or detract from the story? Why? Who was the braver man, Spunk or Joe? Why? At what point does Spunk seem to lose his nerve? What do you think caused him to lose it? What perspective do the women have of Lena? What perspective do the men have of Spunk? Are these perspectives warranted?

Journal Entry 2: ("The Lottery") Describe the narrator of the story. From what point of view is the story told? After you have read the story, go back and determine at least two events that foreshadow the ending. Explain your choices. Who do you think the true victim is in the story? Why? Is there actually a victim?

Class discussion questions: Why is playing cards so important to these men?

Who do you identify as the protagonist? The antagonist? From a formalist point of view, what relationships are there between the characters?

In-class reading: "Sweat" by Zora Neal Hurston (handout). How are Hurston's stories "Spunk" and "Sweat" similar? How are they different? What type of narrator is used in each of the stories? How reliable are the narrators? How does Hurston develop the setting in "Sweat"? How does Hurston develop the characters in "Sweat"?

Class Meeting 3: _____

Quiz #1 on literary terms (at end of class).

Literary Terms for Quiz #2: symbolism, universal theme, metaphor, simile, analogy, allusion, characterization, flat character, round character, stock character.

Quiz on "The Cask of Amontillado" (Poe 144-149), "Sonny's Blues" (Baldwin 292-312) and/or on "Young Goodman Brown" (Hawthorne 391-99).

Discuss stories.

Discuss "On 'The Cask of Amontillado'" (Reynolds 167-69).

Discuss "Psychological Perspectives" (DiYanni 1568-70).

Discuss "Historical Perspectives" (DiYanni 1565-68).

Journal Entry 3: How is "Sonny's Blues" similar to "Young Goodman Brown"? How are the stories different? How is Sonny's character developed in the story? How is Brown's character developed in the story? How is the protagonist in "Sonny's Blues"? What makes you choose that character as the protagonist? How do both stories display verisimilitude? Is one more believable than the other? Why?

In-class reading: "A&P" (Updike 32-37). Sammy most likely comes from what type of family? Is Sammy a flat character or a round character? Why? Is Queenie a flat character or a round character? Why? Find two metaphors used in the text. Find two similes used in the text. What theme can you identify in the story?

Class Meeting 4: _____

Quiz #2 on literary terms (at end of class).

Literary Terms: style, colloquialism, dialect, double-voice (double-speak), denotation, connotation, ambiguity, vagueness, hero, anti-hero, static character, dynamic character, stereotype, atmosphere

Quiz on "The Storm" (Chopin 335-338) and/or

"The Yellow Wallpaper" (Gilman 379-90).

Discuss "Sociological Perspectives" (DiYanni 1571-75).

Discuss "Biographical Perspectives" (DiYanni 1563-65).

Journal Entry 4: How are the narrator in "The Storm" and the narrator of "The Yellow Wallpaper" similar? How are they dissimilar? Which story do you believe to be most shocking? Why? How does Chopin use the storm as a symbol? How does Gilman use the wallpaper as a symbol? What cultural commentary do these two stories make?

In-class reading: "Story of an Hour" (Chopin 38-41). How are Mrs. Mallard in "Story of an Hour" and the narrator of "The Yellow Wallpaper" similar? How are they dissimilar? Is it joy that kills Mrs. Mallard, or is it something else? Explain. What is symbolic about the bedroom door being locked? Do the comments provided in the text help understand the story more, or do they distract? Why? What cultural commentary does this story make?

Jigsaw reading: groups will read short biographies on Chopin or Gilman and report out how information found in biographies is reflected in the stories.

Class Meeting 5: _____

Quiz #3 on literary terms (at end of class).

Literary Terms: irony, dramatic irony, verbal irony, situational irony, cosmic irony, catharsis, introduction of the complication (exposition), rising action, climax, falling action, resolution, conflict, flashback, foreshadowing

Quiz on "The Fall of the House of Usher" (Poe 149-61), "The Tell-Tale Heart" (Poe handout) and/or "The Rocking Horse Winner" (Lawrence 100-110).

Discuss Fiction Analysis Paper.

Discuss "Structuralist Perspectives" (DiYanni 1582-85).

Discuss "Deconstructive Perspectives" (DiYanni 1585-88).

Journal Entry 5: ("The Fall of the House of Usher") Poe takes an inordinate amount of time describing the setting. Why does he provide such detail about the outside of the house? What feature foreshadows the end of the story? Explain. Do you have a cathartic response to any particular character in the story? If so, explain why you do. If not, explain why you do not. Why does the house fall? Are all of the characters static, or is there a dynamic character? Explain.

Journal Entry 6: How are "The Tell-Tale Heart" and "The Cask of Amontillado" similar? How are they different? What ambiguity is present in the "The Tell-Tale Heart"? Do you consider the young man in "The Tell-Tale Heart" to be a dynamic character or a static character? Why?

In-class reading: "Hills Like White Elephants" (Hemingway 400-403). What is the topic that the couple discusses without actually naming it? What is your impression of the man? What is your impression of the girl? What is the resolution of the story? What is the conflict? Who has the power in this relationship? Why?

Group work: Deconstruction of a sign. Groups will report out.

Class Meeting 6: _____

Reader Response Paper Due.

Quiz #4 on literary terms.

Literary Terms: Rhyme scheme, line, stanza, meter, scansion, unstressed beat, stressed beat, foot, iamb, iambic pentameter, anapest, dactyl, trochee, spondee

Discuss Research Paper.

Quiz on "Stopping by Woods on a Snowy Evening" (Frost 499), "My Papa's Waltz" (Roethke 505-06), and/or "Ozymandias" (Shelley 849-850).

Discuss "On 'Stopping by the Woods'" by Pritchard and "On 'Stopping by the Woods on a Snowy Evening'" by Poirier (697-98).

Journal Entry 7: ("Ozymandias") Why is it significant that the legacy of Ozymandias moves through six different perspectives (King, sculptor, traveler, speaker, poet, reader)? How is the King's legacy influenced by the passage of time? What is your ultimate attitude about the King?

In-class reading: "Elegy for Jane" (Roethke 845-846) The information provided by the author under the title clears up his relationship with Jane. If that information had not been provided, what type of relationship would you believe the author and Jane had? What lines lead you to this conclusion? How do "Elegy for Jane" and "My Papa's Waltz" describe love? What are two metaphors used in "Elegy for Jane"? Why does the author use birds as symbols throughout the poem? How are Jane and the boy in "My Papa's Waltz" similar? After reading these two poems, what is your impression of Roethke?

Class Meeting 7: _____

Quiz #5 on literary terms.

Literary Terms: English sonnet, Italian sonnet, perfect rhyme, near rhyme, sight rhyme, motif, refrain, end-stopped, enjambment, tercet, quatrain, sestet, octave, couplet

Quiz on "The Road Less Taken" by Robert Frost (539), "To an Athlete Dying Young" by A. E. Housman (812), and/or "Ex-Basketball Player" by John Updike (in syllabus).

Journal Entry 8: 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?

In-class reading: "Birches" (Frost 675), "Desert Places" (Frost 689), "Mending Wall" (Frost 674). Groups will be assigned specific poems and will report out what they find most striking about the poem read.

Class Meeting 8: _____

Quiz #6 on literary terms.

Literary Terms: Hyperbole, oxymoron, personification, onomatopoeia, alliteration, pun, assonance, consonance, blank verse, caesura

Quiz on "Langston Hughes in Context" (DiYanni 700-05).

Quiz on "Dream Deferred" (Hughes 705), "Dream Variations" (Hughes 710), "Ballad of the Landlord" (Hughes 716), "Madam and the Rent Man" (Hughes 717), and/or "Let America Be America Again" (Hughes 725).

Journal Entry 9: What drives Langston Hughes in his poetry? What types of cultural commentary does he make? Is any symbolism present? If so, what?

Read aloud: "The Negro Speaks of Rivers" (Hughes 706) (read by instructor OR Hughes).

In-class reading: "Mother to Son" (Hughes 706-707) and "Salvation" (Hughes – attached to syllabus). How does the poem relate to the story? Which do you enjoy more? Why? In "Salvation," what is the significance of the first two sentences? In "Mother to Son," how is the character of the mother in the poem developed? What are five different types of imagery Hughes uses in this poem? Why does Hughes cry at the end of "Salvation"?

Jigsaw: Groups will read about Harlem Renaissance/Langston Hughes and report out.

Class Meeting 9: _____

Fiction Analysis Paper Due.

Literary Terms Quiz #7

Literary Terms: Greek tragedy, double plot, unities, soliloquy, aside, duex ex machine, tragic flaw, hubris, catastrophe

Quiz on "Death, be not proud" by John Donne (790), "Mirror" by Sylvia Plath (579) and/or "When in disgrace with fortune and men's eyes" by Shakespeare (848).

Journal Entry 10: In the process of condemning Death, what does the speaker mean that "poppy or charms can make us sleep as well"? What is the "one short sleep" referred to in the poem? How does this poem represent the metaphysical belief in the separation of body and soul? Why is Death described as a "slave" to many things in line 9.

Class Meeting 10: _____

Poetry Recitation

Matching Poetry Exam.

Literary Terms Quiz #8

Discuss Research Paper.

Discussion on Greek theater.

Class Meeting 11: _____

Oedipus Rex by Sophocles (959 – 99).

Quiz at end of class on play.

Research Paper Writer's Workshop.

Discussion on Shakespearian theater.

Class Meeting 12: _____

The Tragedy of Othello by Shakespeare (1011-98).

Research Paper Writer's Workshop.

Final Check of Journal Entries.

Class Meeting 13: _____

Research Paper Due.

The Tragedy of Othello by Shakespeare (1011 – 98).

Class Meeting 14: _____

Death of a Salesman by Arthur Miller (1211 – 79).

Class Meeting 15: _____

Final Exam

Ex-Basketball Player (1958)

Pearl Avenue runs past the high-school lot,
Bends with the trolley tracks, and stops, cut off
3 Before it has a chance to go two blocks,
At Colonel McComsky Plaza. Berth's Garage
Is on the corner facing west, and there,
6 Most days, you'll find Flick Webb, who helps Berth out.

Flick stands tall among the idiot pumps—
Five on a side, the old bubble-head style,
9 Their rubber elbows hanging loose and low,
One's nostrils are two S's, and his eyes
An E and O. And one is squat, without
12 A head at all—more of a football type.

Once Flick played for the high-school team, the Wizards.
He was good: in fact, the best. In '46
15 He bucketed three hundred ninety points.
A county record still. The ball loved Flick.
I saw him rack up thirty-eight or forty
18 In one home game. His hands were like wild birds.

He never learned a trade, he just sells gas,
Checks oil, and changes flats. Once in a while,
21 As a gag, he dribbles an inner tube,
But most of us remember anyway.
His hands are fine and nervous on the lug wrench.
24 It makes no difference to the lug wrench, though.

Off work, he hangs around Mae's luncheonette.
Grease-gray and kind of coiled, he plays pinball,
27 Smokes those thin cigars, nurses lemon phosphates.
Flick seldom says a word to Mae, just nods
Beyond her face toward bright applauding tiers
30 Of Necco Wafers, Nibs, and Juju Beads.