PURPOSE

The study of literature provides a challenging opportunity to develop a variety of useful academic skills in reading, writing, thinking and researching. ENG 101 comprises critical examination of texts representing ancient and contemporary traditions from all over the world, at a time when the world is increasingly perceived as endlessly diverse and dynamically interactive. Apart from familiarizing students with the basic forms and features of three genres—short-fiction, poetry, drama, and non-fiction— the class will introduce basic strategies designed to groom students as lifelong lovers of reading and to develop their analytical and rhetorical skills.

COURSE GOALS: After completing this course, you should be able to do the following:
1) Understand the relevance of the reading, discussion and enjoyment of a variety of literary works and genres;
2) Use a vocabulary of terms pertaining to the four main genres of literature;
3) Use interpretive reading strategies for literary texts;
4) Recognize and appreciate the elements of literature and the techniques at the disposal of authors;
5) Respond critically to texts by writing clear, coherent, well-supported essays;
6) Provide an interpretation of texts that infers meaning without dismissing or distorting significant detail

REQUIRED TEXT
*The Norton Introduction to Literature, Shorter Ninth Edition*
García Márquez, Gabriel. *Love in the Time of Cholera*
Troyka, *Quick Access*
A college level dictionary
Reliable and regular Internet access

REQUIREMENTS

As a discussion and writing class—not a lecture class—the requirements for evaluation are:
1) to read and comprehend all the assigned texts;
2) to come to class punctually and to discuss those texts in significant ways so attendance to all classes is part of a contract;
3) to produce three short papers;
4) to pass a midterm and a final.

A detailed description of the components of your final grade follows the schedule.

TENTATIVE SCHEDULE

01/07: (W) (WEEK 1) Introduction to the class: What is literature? Why do we study it? What is genre? What is the canon? What is literary/historical context? (1-9)

UNIT #1: SHORT FICTION

01/09: (F) Reading, Responding and Writing (12-20) Brewer “20/20” (15); “The Elephant in the Village of the Blind” (13) The class will read both as parables of reading. Writing about Literature. Paraphrase, Summary and Description (1685-88)
01/12: (M) Paley, “A Conversation with my Father” (31-34); A.S. Byatt, “The Thing in the Forest” (35-48)

01/14: (M) (WEEK II) Understanding the Text: Plot (66-70); Cheever, “The Country Husband” (71-88)

01/16: (F) Point of view (120-23) Poe, “The Cask of Amontillado” (123-28) The Elements of the Essay (1688-97)

01/19: (M) HOLIDAY (Even though we will not meet you will read) Character (140-45) Welty, “Why I Live in the P.O.” (145-153) Read the story carefully and think of three adjectives that apply to the main character.

01/21: (W) (WEEK III) Setting (196-7) Tan, “A Pair of Tickets” (204-217)

01/23: (F) Symbol (230-32) Beattie, “Janus” (248-51); Danticat, “A Wall of Fire Rising” (252-263) Student Writing (63) PAPER #1

01/26: (M) Theme (264-66) Conrad, “The Secret Sharer” (299-327)

01/28: (W) (WEEK IV) The Writing Process (1698-1710) Formulating a Question and a Thesis (1701). Drafting, editing, proofreading.

01/30: (F) Exploring the Author’s Work as Context (362) O’Connor, “A Good Man is Hard to Find” (368-375); “The Lame Shall Enter First” (375-400); Passages from Essays and Letters” (410-415)

Answer the following question for homework: In the two stories assigned, characters cling fiercely to visions of a better world that can be grasped with the right manners, the right attitudes, the right beliefs. Yet these visions seem at times to be wholly at odds with the realities of the characters’ lives. Write a short essay in which you discuss the relationship between the actual and the ideal in these two stories.

02/02: (M) Critical Contexts: A Fiction Casebook (465-67); Faulkner, “A Rose for Emily” (467-74); Fetterly, “A Rose for ‘A Rose for Emily’” (489-495) Read student writing (503-505)

BEGIN READING LOVE IN THE TIME OF CHOLERA

UNIT #2: POETRY

02/04: (W) (WEEK V) Reading, Responding, Writing (594) Barrett Browning, “How do I Love Thee” (595); Ramsey, “The Tally Stick” (596); Rosenberg, “Married Love” (600-1)

02/06: (F) Responding (601-08) Writing About Poems (609) Tone (619); Piercy, “Barbie Doll” (619-20); Blake, “London” (625) PAPER #2 DUE

02/09: (M) Speaker: Whose Voice Do We Hear? (639-40) Hardy, “The Ruined Maid” (639); Atwood, “Death of A Young Son by Drowning” (642-3); Browning, “Soliloquy in the Spanish Cloister” (644-5)

02/11: (W) (WEEK VI) MIDTERM EXAM
02/13: (F) The Research Essay (1711-1726). Quotation, Citation, and Documentation (1727-48)

02/16: (M) Language (682) Winters, “At the San Francisco Airport” (685); Mora, “Gentle Communion” (688); Olds, “Sex without Love” (692) Picturing: The Languages of Description (698)

02/18: (W) Metaphor and Simile (703); Pastan, “Marks” (706) Symbol (716); Blake, “The Sick Rose” (723)

02/20: (F) (WEEK VII) The Sounds of Poetry (729); Chasin, “The Word Plum” (729); Sound and Sense (735-37) Poe, “The Raven” (742-44); Words and Music (747-48)

02/23: (M) Internal Structure (755); Robinson, “Mr. Flood’s Party” (755-6); Nemerov, “The Goose Fish” (758); Larkin, “Church Going” (760-62); Mora, “Sonrisas” (756)

02/25: (W) External Form (777-80); The Sonnet (780) Rossetti, “A Sonnet is a Moment’s Monument” (783); Brooks, “First Fight. Then Fiddle.” (784)

02/27: (F) (WEEK VIII) Stanza forms (790) Thomas, “Do Not Go Gentle into That Good Night” (791) The Whole Text (803); Frost, “Design” (810)

03/02: (M) Reading Poetry in Context (813-819) Time, Places and Events (819) Hayden, “Frederick Douglass” (821) Constructing Identity, Exploring Gender (825), Barrett Browning, “To George Sand. A Desire” and “To George Sand. A Recognition” (829)

03/04: (W) Cultural and Historical Contexts (906-16) McKay, “If we Must Die” (922); “The White House” (923-4); Locke, “From the New Negro” (927-32).

03/06: (F) (WEEK IX) Discussion of Love in the Time of Cholera begins now till the end of the quarter

UNIT #3: DRAMA

03/09: (M) ELEMENTS OF DRAMA Reading, Responding, Writing (1044-46) Glaspell, “Trifles” (1046-56)

03/11: (W) Understanding the Text. Elements of Drama: character, structure, stages, sets, and setting (1092); tone (1098); theme (1099). The Whole Text (1100)

03/13: (F) LAST DAY OF CLASS (WEEK X) Literary context: tragedy and comedy (1775-1777) Hansberry, A Raisin in the Sun (1621) PAPER #3 DUE

03/16: (M) A Raisin in the Sun (1900-1934) Love in the Time of Cholera

FINAL EXAM: Friday, March 20, 2009. 2:00 PM-4:30 PM on García Márquez, Love in the Time of Cholera.

EXPLANATION OF REQUIREMENTS
SHORT PAPERS (45% @ 15% each) Short papers are two pages in length and double-spaced. This length requirement makes the short paper tough to write. Papers are always due at the
beginning of class on the days specified. Late papers will be accepted with a grade reduction of one letter grade for each class they are late; they should not be expected back with the promptness of return with which I try to honor the timely papers. Typeface should not exceed 12 points; margins should be 1” all around. Use a cover page with your name, title of the paper, assignment description, the class and date. Do not use fancy covers or bulky binders. Staple pages together.

Though you will learn how to use outside sources (Chapter 32), you will not be required to use them in the short papers because these essays are intended to elicit your thoughtful, dialogic participation with texts, not with secondary sources. However, if you must consult sources, document them correctly, following MLA style.

In preparation for your written essay, you will read certain texts in the anthology. You will choose the method in which you want to discuss them. You will pay attention to the useful student papers scattered throughout your thick anthology and also to the comments made in class about what works and what doesn’t, what is allowed and what isn’t, in the process of writing in this discipline (A51-A52).

**SHORT PAPER #1:** Read “Sonny’s Blues” very carefully (88-110). The opening scene in this short story is not the first incident in the development of Sonny’s and his brother’s relationship. First, **summarize** in your own words the reason why the story begins where it does. In order to consider endings, you may want to refresh your mind about what we have discussed in the chapter on plot about both endings and beginnings.

Then, in the second part, you will **discuss** the significance of the nightclub scene at the story’s conclusion. How does the change of style in it make you reconsider what the story’s message might be?

**SHORT PAPER #2:** Read Anton Chekhov’s “The Lady with the Dog” (218-229) and **discuss** the way setting relates to the events and emotions of the story. How does “small” detail—the watermelon in II and the sturgeon in III—relate to setting, attitudes, and feelings associated with places? Then, in the second part, **address** the question of which are “conventionally” assumed to be more real, the feelings we have on holiday or in everyday lives? The answer to this question will allow you to see the irony of the story.

**SHORT PAPER #3:** Consult your anthology for background on the sonnet (780). **Consider** Christina Rossetti’s “In an Artist’s Studio” (787) and **analyze** the way it relates to the “classical” form as described in our anthology. You will be heavily graded on the use of vocabulary that applies to poetry here.

Many of the poets of the Harlem Renaissance made extensive use of the sonnet form; some examples are Countee Cullen’s “From the Dark Tower” (918), Helene Johnson’s “Sonnet to a Negro in Harlem” (921), and Claude MacKay’s “If we Must Die” (922). Write an essay in which you **compare** and **contrast** two sonnets written in the Harlem Renaissance; specifically identify how different approaches to the sonnet signal different thematic concerns.

**INDIVIDUALIZED WRITING LAB:** Humanities 277.1/477.1: This individualized Writing Lab provides web-based tutoring to meet students’ writing needs. For more information, visit the OASIS Tutoring Center or contact Brooke Hughes (bhughes@csub.edu) or Randi Brummett (rbrummett@csub.edu).
QUIZZES (20%) unannounced quizzes requiring class writing will be administered almost every week. Some of these will target the notes you compose while reading the material assigned for the day. If they are missed, they will not be made up. Homework will also be considered in this percentage.

PARTICIPATION AND ATTENDANCE (20%) I give partial credit to positive, enthusiastic, and productive class participation, but never penalize the quiet student. Punctual and regular attendance is part of your contract with the class. You are expected to arrive to class on time and stay for the entire period. You may miss three classes for any reason; you need not justify those cuts. Additional absences will, however, affect your grade: .05 will be subtracted from the final grade for each absence beyond three. For example, if you finish the class with an overall GPA 3.59, but missed three classes, your GPA will be reduced by .15 to 3.44; you will get a final grade of B+ instead of A-. REGULAR ATTENDANCE IS IMPORTANT. Those who miss are responsible for the work covered.

MIDTERM (5%) AND FINAL (10%) EXAMS They are not comprehensive. They will include some identification passages, definition and application of technical terminology related to the subject matter, and (possibly) a brief essay question.

I reserve the right to modify this syllabus at any time, should the need arise

GRADING CRITERIA AS DEFINED BY THE ENGLISH DEPARTMENT, CSUB

An “A” paper—unusually competent
1. Avoids the obvious and thus gains insights on an analytical level that are illuminating and stimulating to an educated reader.
2. Develops ideas effectively and purposefully with appropriate evidence, examples, and illustrations.
3. Progresses by clearly ordered and necessary stages with paragraphs that are coherent and unified.
4. Uses a variety of punctuation conventionally and purposefully.
5. Has sentences that are skillfully constructed, concise, forceful, effective, and varied.
6. Demonstrates a concern with the right word and a willingness to be inventive with words and structures in order to produce a clearly identified style, even though at times the efforts may be too deliberate or fall short of the writer’s intentions.

A “B” paper—demonstrably competent
1. Usually avoids the obvious and offers interesting interpretations, but lacks the imaginative insights of the A paper.
2. Develops an idea with a clear and effective sense of order.
3. Progresses by ordered stages with paragraphs that are coherent and unified.
4. Uses mechanics and punctuation to help communicate the meaning and effect of the prose.
5. Has sentences that are correctly constructed with efficient use of coordination and subordination; demonstrates an understanding of variety.
6. Draws upon words that are adequate to express the writer’s thoughts and feelings and demonstrates an understanding of alternate ways of expression as a means of making stylistic choices.

A “C” paper—competent
1. Functions on a literal level, often depending on the self-evident.
2. Develops ideas minimally, often leaving the reader with unanswered questions.
3. Has a discernible, if mechanical, organization.
4. Conforms to conventional grammar, mechanics, and punctuation.
5. Has sentences which are correctly constructed, though perhaps tending towards repetitious patterns with minimal or mechanical use of coordination and subordination.
6. Works with a limited range of words and thus becomes dependent on cliches and colloquialisms most available; is also generally unaware of choices that affect style and thus is unable to control the effects a writer has.

A “D” paper—lacking competence
1. Exploits the obvious either because of a lack of understanding, an inability to read, a failure to grapple with the topic; or, in many cases, a lack of interest.
2. Wanders aimlessly because of a lack of overall conception or, in some instances, has a semblance form without the development that makes the parts the whole.
3. Has a plan or method that is characterized by irrelevance, redundancy, or inconsistency.
4. Frequently lacks careful mechanical and grammatical distinctions although some papers contain correct (if simple) sentences.
5. Has sentences which are not correctly constructed or which are monotonous or repetitious.
6. Is characterized by convoluted sentences that are close to the rapid associations of thought or “safe” words (ones that the writer ordinarily speaks and can spell) and by excessively simple sentence structure.

An “F” paper—incompetent
1. Doesn’t fulfill the assignment.
2. Lacks specific development; tends to wander aimlessly.
3. Lacks logical and coherent progression.
4. Consistently lacks conventional grammar and mechanics so that communication is unclear.