

CHANGE HEADER

Course Objectives

English 1020 extends and continues the goals you worked toward in English 1010. By the end of the semester, you will be a more confident, more accomplished writer and a more insightful, more sophisticated reader. You will have reviewed characteristics of certain literary genres, and you will further have developed your ability to think critically and analyze carefully.

Reading and Writing Assignments

Reading and writing assignments are due by the date assigned. You will want to use your editors' supporting materials as you read the literary texts; ***class discussion will assume that you have read the supporting materials.*** We are using Kennedy and Gioia, *Literature: an Introduction*, eighth edition.

Timely papers earn full credit, and late papers will be docked, unless you have made specific arrangements for an extension. Papers should be typed and double-spaced, with one inch margins. Label them in the top left corner of the first page with your name and the date; on the top right hand corner with *ACE/AP English*, and the assignment (*John Donne Paper*, for example). Give your papers a thoughtful title, and use the MLA method of parenthetical citation to refer to specific passages in a text. We have reviewed citations in class. You will find models in our text at 2147 and at http://owl.english.purdue.edu/handouts/research/r_mla.html.

Generally, you should provide completely original essays; this course intends to develop your skills to analyze text, not your skill at reporting what others have reported. That is, unless your instructor specifically recommends research, you will provide totally independent thinking and writing.

Papers should be submitted to <Turnitin.com>. If you cannot get access to a computer (even on campus), please let me know, so that we can develop a workaround. You will earn the first twenty points on each assignment written out of class by submitting work this way.

For some assignments, we will also need a printed version.

We will grade essays by the grading rubric distributed to you.

Attendance

This is an intensive, discussion-based course. We need your voice. If you are not here, we will miss your voice, and you will miss out. Come to class.

Remember that DCS has an attendance policy that may affect your grade.

You will also want to know that CCC requires attendance of at least 86% for its students to get credit for a class (no more than 6 absences out of 45 hours).

Lesson Plans

Plans are available on the classroom door and by going on the Internet to <dundeeecs.org>, clicking on the Junior/Senior High School link, then on the Homework/Teacher Notes button, next on the Junior–Senior High School folder, and finally on my link.

Please contact me whenever you have need. You can reach me

by voice mail at 607-243-5533,
extension 7219

or by email to

<mscher@dundeeecs.org>.

Schedule of Readings and Essays

Prose Fiction: Short Stories

Jan 30–Feb 03: Intro to Formalist Criticism (read 2168-2172, 2116-2128, 2135-2143) and to Mythological Criticism (read 2189-2194); Review of Plot (11-12)

Read “Godfather Death,” on 8-10; read also 11.

Read “Appointment in Samarra,” on 4

Read “A & P,” on 14-18

Read “Young Goodman Brown,” on 606-616

Read “Writing Critically,” 381

Write essay: “Writing Assignment,” on 21: “Summarize the plot. . . .” In the assignment on that page, substitute for the word “some” the number “3.”

Feb 06–10: Psychological Criticism and Review of Narrative Point of View (2185-2189; 22-27)

“Tell-Tale Heart,” 35-39; 75

“Rose for Emily,” 28-35

“Paul’s Case,” 535-550

Feb 13–17: Review of Characterization (77-80)

“Everyday Use,” 88-95

“Gimpel the Fool,” 95-106; 106-108

Write essay: Look at p. 95, question 7: respond in your essay to the question, “How much truth is there in Dee’s accusation. . . .” You must provide at least six (6) quotations or examples from throughout the story in your essay.

Feb 20-24: Break

Feb 27–Mar 03: Review of Setting (109-111)

“The Storm,” 112-116; 152

“Greasy Lake,” 128-136

“Araby,” 639-643

Write essay: your editors ask on p. 153 that you “analyze how the dirty, remote lake (in . . . “Greasy Lake”) brings out behavior that the characters would not demonstrate elsewhere.” Let’s look at bit deeper: is it the lake that brings out that behavior? Or, what is it about that lake that Boyle uses? You must provide at least six (6) quotations or examples from throughout the story in your essay.

Mar 06–10: Review of Irony (175-176)

“The Necklace,” 177-183; 175-176

“Saboteur,” 184-192

Mar 13–17: Review of Tone (150-157)

“A Clean, Well-Lighted Place,” 158-161

“Barn Burning,” 162-175; 193-194

“First Confession,” 719-725

Write essay: “Writing Assignment,” 194, “Consider a short story. . . .” I suggest that you use “First Confession.” You must provide at least six (6) quotations or examples from throughout the story in your essay.

Mar 20–23: Review of Theme (195-197) (Q3 ends 04/08; gradebook closes 04/01):

“Babylon Revisited,” 216-233

“Harrison Bergeron,” 233-239

Mar 27–Mar 31: Sociological and Gender Criticism; Review of Symbol (243-245)

“Chrysanthemums,” 245-253; 274-277

“The Lottery,” 254-261

Write essay: “Further Suggestions for Writing,” 278, either #1 or #2 (at teacher assignment). You must provide at least six (6) quotations or examples from throughout the story in your essay.

Prose Fiction: A Short Novel

Apr 03–Apr 07 and Apr 10–13: read *Metamorphosis* (345-379) in its entirety before class, focusing particularly on issues of power. Bring other critical approaches to bear also.

Write essay: explore the theme of personal change in the novella. Focus primarily on a single character in depth. You must provide at least six (6) quotations or examples from throughout the story in your essay.

Apr 17–21: break

Tragic Drama (1380-1381):

Apr 24–Apr 28: read *Oedipus Rex* (1382-1423)

Guide: using as many critical approaches as help you, answer orally 1424, #9;

May 01-May 05:

(at teacher assignment):

either *Hamlet* (1568-1681)

Write essay: limiting yourself to one or two characters, answer 1681, “General Questions,” #4 (You must provide at least six (6) quotations or examples from throughout the play in your essay.);

or *Death of a Salesman* (1877-1950)

Essay: after reading Miller's own comments on his play (1948-1951), explain how his creation, Willy Loman, shows his "indestructible will . . . to achieve his humanity." (1950) (You must provide at least six (6) quotations or examples from throughout the comments and play in your essay.).

Poetry

May 08–Jun tba:

Students try to distinguish between prose, poetry, “the poetic,” using Forche, “The Colonel,” 986 and the reprinted excerpts from Thomas Mallon, *Two Moons*, NY: Pantheon, 2000 (in handout).

Then contrast open form with closed form of poetry.

Students apply these technical terms and earlier literary approaches as appropriate to:

Open Form: e.e. cummings, “Buffalo Bill’s,” 978; W.C. Williams, “Dance,” 979; Crane, “Heart,” 981; Gildner, “First Practice,” 985; 991; 995.

Students define *rhyme, meter, foot, iamb, trochee, anapest, dactyl, spondee, alliteration, consonance, assonance, personification, simile, metaphor*; 901-924; 925-967.

Closed Form: Frost, “Nothing Gold Can Stay,” 1016; McKay, “America,” 1048; Yeats, “Sailing to Byzantium,” 1094; Browning, “My Last Duchess,” 751; *Hamlet*, II, ii, 476-533 (1612-1614).

Jun tba: final exams (Jun 09-14)

Jun 15–23 Regents exams

You will notice that this schedule leaves very little time for flexibility. For that reason, and because each assignment builds on the preceding, you need to turn in your work on time. Late papers will lose points.

About grades— your evaluation will depend on demonstration of critical thinking in writing, primarily, but we may develop other procedures. I will reserve the obligation to include quiz grades in calculating the quarter grades if that becomes necessary.

You can calculate your quarter grade roughly by averaging your composition grades (weighted as 90% of the report card) and any tests (weighted as 10% of the report card grade).

A	93 and higher	4.0	C	75-77	2.0	
A-	90-92	3.7	C-	72-74	1.7	
B+	87-89	3.3	D+	69-71	1.3	
B	84-86	3.0	D	66-68	1.0	
B-	81-83	2.7	D-	63-65	0.7	
C+	78-80	2.3	F	62 and below	0.0	

Plagiarism

We are bound, by honor and by the Dundee discipline code, to attribute others’ ideas, information, and phrasing to those others. Any assignment violating this requirement AT ANY STAGE OF ANY DRAFT will earn a zero, IMMEDIATELY. Read the Student Handbook for other consequences.

