

ENGLISH 102

COURSE INFORMATION

Ticket Number: 2733
Begin and End Dates: Tues. Sept. 2nd – Tues. Dec. 9th (+ final exam, TBA)
Class Place and Time: Tues. / Thurs. 8:30 – 10:02 a.m. / AD 243
Required Text: *Perrine's Literature: Structure, Sound, and Sense* (Thomas R. Arp & Greg Johnson, 10th ed.)
The Awakening (Kate Chopin)
A Writer's Reference, Diane Hacker (online edition)

Course Description: In this course, we will read and discuss poetry, short fiction, drama, and one novel; in addition, we will analyze one movie using tools we learned for analyzing poetry and fiction. We will discuss elements and techniques in the above genres and do close textual reading of the works; in addition, you will be writing six essays and a research paper on literature. You will take objective exams and essay exams in which you will be asked to identify passages, explain them in the context of the work as a whole, and point out elements of literary techniques as discussed in class. These responses must be presented in well-constructed paragraphs.

Prerequisite: ENGLISH 101. Prior to enrolling in this course, the student should be able to:

1. read critically and write critical, thesis-based essays from the rhetorical perspective of example, comparison/contrast, analysis, definition, and argument
2. organize, develop, and revise original writing using appropriate tone, style, and semantics;
3. understand induction and deduction, evaluate claims and assumptions, identify logical fallacies, and present reasoned arguments;
4. analyze, synthesize, distinguish fact from opinion or belief, seek credible sources, and reach logical conclusions;
5. examine values, identify bias and prejudice, and objectively summarize the views of others; and
6. prepare a research paper using proper documentation and format.



INSTRUCTOR INFORMATION

Instructor: Denise Ezell; office phone: 240-1000, ext. 5516; e-mail: dezell@glendale.edu; Office Location: Admin. Bldg. Room 229 (Inside the Tutoring Center); **OFFICE HOURS:**

	7:30 – 8:30	8:30 – 10	10 – 11	11 – 12	12 – 1	1 – 2	2 – 3	3 – 4	4 – 5	5 – 6	6 – 7
Mon		LC (9:30)	LC	LC	LC	LC	LC	LC	LC	LC	Office
Tues	LC	ENG 102	Office hour	LC	LC						
Wed										Office	Office
Thurs	LC	ENG 102	Office hour	LC	LC						
Fri			LC (10:30 - 11)	LC	LC	LC	Office	Office	Office	Office	

COURSE OBJECTIVES:

Upon successful completion of the required coursework, the student will be able to:

A. Critically read and evaluate culturally diverse literary and prose texts which address critical positions and problems.

1. Identify thesis or unifying theme
2. Identify traditional reasoning and logic (including induction and deduction connotation and denotation)
3. Identify and evaluate supporting evidence (relevance, accuracy)

4. Distinguish fact from opinion, recognizing assumptions and fallacies
5. Evaluate text in terms of diction, tone, and unity
6. Analyze literary texts through traditional tools of literary criticism
7. Identify the ways in which expository pieces and arguments are shaped by and author's social, historical, moral, psychological, and philosophical assumptions.

B. Write logical, coherently structured and mechanically sound, thesis based expository and persuasive essays which demonstrate appropriate use of primary and secondary research materials.

1. Select topic and adjust it in terms of breadth and complexity
2. Clearly establish thesis
3. Demonstrate appropriate use of supporting evidence in terms of accuracy, relevance, and freedom from faulty assumptions and fallacies
4. Demonstrate ability to refute counter-argument
5. Write critical analyses of literary works, relating them to current issues
6. Maintain unity and coherence within and between paragraphs
7. Maintain college-level prose standards (mechanics)

STUDENT LEARNING OUTCOMES: Students completing this course will be able to define and identify examples of the following terms and be able to discuss the significance of those terms in relationship to poems, fiction, and dramas they have read (when applicable): Characterization, theme, allegory, point of view, simile, metaphor, personification, synecdoche, metonymy, symbol, allusion, paradox, hyperbole, understatement, irony, allusion, alliteration, assonance, Shakespearean (English) and Petrarchan (Italian) sonnet form, couplets, quatrains, and villanelles.

Students will also be able to define and identify examples of dramatic comedy, tragedy, protagonists, antagonists, and foil characters and be able to discuss their significance in dramas we have read and watched.

This will be evidenced by objective exams for poetry, fiction, and drama, and through their written essays.

ABSENCE/TARDINESS/MAKE-UP POLICY: Be in class, and be there on time! Two tardies = one absence (excused or otherwise—tardy means more than five minutes late or leaving before class is dismissed). After FOUR absences (or THREE CONSECUTIVE absences), you will have to drop the class (regardless of the reason). If you do not drop by the census date and you have missed four classes by after the census date, you will receive an “F” for the class. There is no makeup on exams except in the case of an excused absence (serious illness or death of close family member, student illness corroborated by a physician, jury duty, or natural disaster—earthquake, fire, etc.). If you miss an exam or in-class paper, you must make it up within one week of the date of the exam; the exception is the final exam—you must make it up within two days of the scheduled exam, but again, for exams, you must have a note from a doctor, etc. If you take a make-up exam, it will be different from the exam the class took (but at the same level of difficulty and covering the same material).

PROFESSIONALISM: All out-of-class papers must be turned in at the beginning of class on the date that they are due. They must be **TYPED** (computer—word processed) and **DOUBLE-SPACED**. **LATE PAPERS WILL RECEIVE 10 POINTS OFF FOR EVERY DAY THEY'RE LATE.** Be sure that you've read all the material assigned before class so that you may participate constructively in class discussions since your participation will contribute to your success in the class. If you rewrite Paper #1, you must turn in the rewrite **ON THE DAY IT IS DUE** (no exceptions).

You have a responsibility to get the help you need. I will be happy to help you as often as you need it, and the Writing Center tutors are also there to help you (AD 232). Take advantage!

Above all, help maintain an atmosphere of mutual respect and courtesy to others in the class; this creates a positive learning environment and helps everyone to succeed! Coming in late and getting up and leaving early (except for

emergency sickness) are disruptive to class concentration, so please wait until the end of class to take care of business (or take care of it ahead of time—get your money’s worth out of my teaching time!) Please respect your classmates by turning off your cell phones and pagers and not eating and drinking in the classroom. Please turn off your cell phone by the time class begins. If you forget, please do not answer the cell phone—you will be asked to turn it off. If it goes off a second time, you will be asked to leave and will receive an absence for that class. Exceptions will be made for emergency—see me on the day of the class that you anticipate an emergency (e.g. your wife is expecting a baby). Also, do not carry on private conversations. After the first warning, if you continue to talk (other than contributions to the class as a whole), you will be asked to leave class and you will receive an absence for that class.

STUDENTS WITH DISABILITIES: All students with disabilities requiring accommodations are responsible for making arrangements in a timely manner through the Center for Students with Disabilities.



ACADEMIC MISCONDUCT: Plagiarism (using someone else’s words or ideas as your own) and cheating will not be tolerated in my class. See the student handbook for information on how the college deals with plagiarism. A plagiarized paper will receive a 0, as will a test on which I have discovered that cheating was involved. Incidents of academic dishonesty should be referred to the Vice-President of Instruction’s office.

Class Assignments



Paper #1 (poetry)	10%	Exam #1 (poetry—objective)	5%	Exam #1 (poetry—essay)	15%
Paper #2 (poetry)	10%	Exam #2 (fiction—objective)	5%	Exam #2 (fiction—essay)	15%
Paper #3 (fiction)	10%	Exam #3 (drama—objective)	5%	Exam #3 (drama—essay)	10%
Research Paper	10%	Positive Class Participation	5%		

Grading Methods

Grading is as follows:

95 – 100 : A	84 – 86 B	74 – 76 C	64 – 66 D
90 – 94: A-	80 – 83 B-	70 – 73 C-	60 – 63 D-
87 – 89 B+	77 – 79 C+	67 – 69 D+	below 60 F

NOTE: It usually takes ONE WEEK for me to grade and return your papers (3 class periods at the most). If you turn a paper in on a Tuesday, you will receive it back on the following Tuesday (not the next class period). This is to ensure that I have time to respond to your work with comments that allow you to understand why you’ve received the grade.

COURSE OUTLINE

I may change any of this syllabus during the semester as the learning environment requires. Students will be notified of changes.

- Tues. Sept. 2nd:

Introduction to the class; introduction to poetry—how to read it; a few poems; Quick Pretest for survey purposes (SLOs);
- Thurs. Sept. 4th:

HOMEWORK: POEMS about reading: Read “Terence, This Is Stupid Stuff” (649); “Ars Poetica” (652); “There Is No Frigate Like a Book” (674); “A Study of Reading Habits” (658); “Constantly Risking Absurdity” (648); “On First Looking Into Chapman’s Homer” (884); “Blackberry Eating” (877); “On Reading Poems to a Senior Class at South High” (945)
IN-CLASS WORK: Cover poems; some group work on analyzing poetry



Tues. Sept. 9th: **HOMEWORK:** None
IN-CLASS WORK: Finish poems from Thursday ~ the poetry of song; discuss PAPER #1 (out of class paper) ~ Comparison/Contrast & Analysis

Thurs. Sept. 11th: **HOMEWORK:** Read IMAGERY (689); “Living in Sin” (696); “The Tyger” & “The Lamb” (793 – 794); “Death of a Ball Turret Gunner” (977); “Dulce et Decorum Est” (637)
IN-CLASS WORK: More on the poetry of song ~ discuss new poems

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Tues. Sept. 16th: **HOMEWORK:** Turn in **PAPER #1** (POETRY ~ out of class); Read **FIGURATIVE LANGUAGE 1**—SIMILE, METAPHOR, PERSONIFICATION, APOSTROPHE, & METONYMY (704); “Toads” (718); “To His Coy Mistress” (721); “A Valediction: Forbidding Mourning” (720); Read **TONE** (800); “The Apparition” (811); “The Flea” (812);
IN-CLASS WORK: Discuss poems

Thurs. Sept. 18th: **HOMEWORK:** Read “My Mistress’ Eyes” (807); “Dover Beach” (813); “Design” (790); Read **FIGURATIVE LANGUAGE 2: SYMBOL & ALLEGORY** (725); “The Road Not Taken” (725); “Fire and Ice” (739); “Curiosity” (handout); “The Second Coming” (1018); “Sailing to Byzantium” (1017)
IN-CLASS WORK: Discuss poems

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Tues. Sept. 23<sup>rd</sup>: **HOMEWORK:** Read FIGURATIVE LANGUAGE 3: PARADOX, OVERSTATEMENT, UNDERSTATEMENT, IRONY (749); “Channel Firing” (970); “One Art” (686); “Barbie Doll” (754); “My Last Duchess” (768); Read ALLUSION (772); “The World Is Too Much With Us” (682)  
**IN-CLASS WORK:** Discuss poems; Discuss PAPER #2 (poetry)

Thurs. Sept. 25<sup>th</sup>: **HOMEWORK:** Study  
**IN-CLASS WORK:** Review for exam; **Discuss Research Paper**; Take **EXAM # 1: OBJECTIVE TEST, POETRY** (end of class)

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Tues. Sept. 30th: **HOMEWORK:** Study; **REWRITE of PAPER #1 DUE**
IN-CLASS WORK: EXAM #1: ESSAY TEST, POETRY ~ go to English Lab)

Thurs. Oct. 2nd: **HOMEWORK:** Bring outline!
IN-CLASS WORK: PAPER #2 ~ POETRY ~ in-class paper—go to English Lab)

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Tues. Oct. 7<sup>th</sup>: **HOMEWORK:** Read HUMOR & IRONY (334); “A Jury of Her Peers” (534);  
**IN-CLASS WORK:** Discuss story

Thurs. Oct. 9<sup>th</sup>:       **HOMEWORK:** Read “A Cask of Amontillado” (617);  
                             **IN-CLASS WORK:** Discuss story; Discuss MLA style & research writing



Tues. Oct. 14<sup>th</sup>:       **HOMEWORK:** READ SYMBOL, ALLEGORY, & FANTASY (284); Read  
                              “Greenleaf” (448)  
                             **IN-CLASS WORK:** Discuss story

Thurs. Oct. 16<sup>th</sup>:       **HOMEWORK:** Read “Where Are You Going; Where Have You Been” (469);  
                             **IN-CLASS WORK:** Discuss story



Tues. Oct. 21<sup>st</sup>:       **HOMEWORK:** Read “A Good Man Is Hard to Find” (420);  
                             **IN-CLASS WORK:** Discuss story

Thurs. Oct. 23<sup>rd</sup>:       **HOMEWORK:** Start reading *The Awakening*  
                             **IN-CLASS WORK:** Discuss story



Tues. Oct. 28<sup>th</sup>:       **HOMEWORK:** Finish reading *The Awakening*  
                             **IN-CLASS WORK:** Discuss story; Discuss PAPER #3 (in-class writing)

Thurs. Oct. 30<sup>th</sup>:       **HOMEWORK:** Study  
                             **IN-CLASS WORK:** Review for exam; **EXAM #2: OBJECTIVE TEST, FICTION**



Tues. Nov. 4<sup>th</sup>:       **HOMEWORK:** Study  
                             **IN-CLASS WORK:** **EXAM #2: ESSAY TEST, FICTION** ~ go to English Lab

Thurs. Nov. 6<sup>th</sup>:       **HOMEWORK:** Bring outline  
                             **IN-CLASS WORK:** Write **PAPER #3 (FICTION)** go to English Lab



Tues. Nov. 11<sup>th</sup>:       **HOMEWORK: RESEARCH PAPER SOURCES DUE**—this will be returned to  
                              you by Tues., Nov. 18<sup>th</sup>  
                             **IN-CLASS WORK:** Begin watching *The Piano*

Thurs. Nov. 13<sup>th</sup>:       **HOMEWORK:** Work on research papers  
                             **IN-CLASS WORK:** Finish watching *The Piano*; begin discussing film



Tues. Nov. 18<sup>th</sup>:      **HOMEWORK:** Work on research papers  
                         **IN-CLASS WORK:** Discussion of film and its symbolism; feminist and other readings of the film

Thurs. Nov. 20<sup>th</sup>:      **HOMEWORK:** Read REALISTIC & NONREALISTIC DRAMA (1083); Read *The Glass Menagerie* 1143;  
                         **IN-CLASS WORK:** Discussion of *The Glass Menagerie*



Tues. Nov. 25<sup>th</sup>:      **HOMEWORK: TURN IN OUTLINES FOR RESEARCH PAPER**—this will be returned to you by Tues., Dec. 2<sup>nd</sup>  
                         **IN-CLASS WORK:** Continue discussion of *The Glass Menagerie*

Thurs. Nov. 27<sup>th</sup>:      THANKSGIVING



Tues. Dec. 2<sup>nd</sup>:      **HOMEWORK:** Work on research papers; Read TRAGEDY & COMEDY (1219); Read *Death of a Salesman* (1449)  
                         **IN-CLASS WORK:** Discuss *Death of a Salesman*

Thurs. Dec. 4<sup>th</sup>:      **HOMEWORK:** Work on research papers;  
                         **IN-CLASS WORK:** Discuss *Death of a Salesman*; extra credit presentations



Tues. Dec. 9<sup>th</sup>:      **HOMEWORK: RESEARCH PAPERS DUE** (these will be graded by Monday, Dec. 15<sup>th</sup>)  
                         **IN-CLASS WORK: EXAM #3: ESSAY EXAM, DRAMA**—go to English Lab

See exam schedule:    **IN-CLASS WORK: EXAM #3: OBJECTIVE, DRAMA**

**Extra Credit Work:** If you are interested in extra credit work, you may do one of the following:

Write a poem and present it in front of the class on the last week of school (read it and teach it). You will be asked, in the poem, to incorporate at least THREE elements discussed in class (choose from symbolism, paradox, metonymy, allusion, allegory, irony) and to write it in the form of an Italian sonnet, a Shakespearean sonnet, or a villanelle. You can receive UP TO (not guaranteed) 10 points on TWO objective exams or ONE paper (not counting your research paper). Make a copy for the class, and write a short analysis of your poem—at least two pages long—and make copies of that for the class as well.

# GUIDELINES FOR CLEAR AND EFFECTIVE ESSAY WRITING

Always remember that your essay is a work of art, not just a response to a work of art or an answer to a question. Be creative and clever, but mostly, be yourself! For a formal essay, follow the traditional essay form, which contains certain guidelines and informs and/or persuades. Show; don't tell. In the case of a persuasive paper (and most essays are, to some degree, persuasive), consider yourself a lawyer whose job is to convince the reader of your case, revealing the opposition's point of view (for fairness) but then refuting it or showing how your point is stronger (to keep your argument undamaged). Your writing must be smooth enough that the reader loses awareness of the words—the ideas and images move smoothly and effortlessly into his or her mind. Express as much as possible with as few words as possible and observe the following areas on which you will be graded: **ORGANIZATION, SUPPORT, STYLE, & MECHANICS**.

## ORGANIZATION & SUPPORT

1. Does the essay have a **solid thesis statement** (an argument or declaration of the essay's overall content and an indication of the layout of the paper—what will be contained in each body paragraph)? For example, the following thesis argues a debatable point and lays out the three supporting points which the writer will examine and support with specifics in the separate body paragraphs: Hair pieces should be abolished because they degrade the person wearing them, they insult the intelligence of those who have to look at them, and their very existence perpetuates the idea that baldness is unattractive.
2. Does the introduction **lead GRACEFULLY into the thesis and catch the reader's attention**? Begin in one of the following ways:
  - ~ an interesting anecdote or story
  - ~ a provocative quotation
  - ~ a startling statistic or unsettling description
  - ~ the funnel method--starting generally and working into specifics
  - ~ some other method which eased the reader into the topic and compelled him or her to read further
  - ~ an attention-getting question
  - ~ a definition to dispute, illustrate, or add to
  - ~ a contradiction to what the writer is about to argue
3. Does each body paragraph contain a **clear topic sentence** to provide an overall summary of the paragraph? Or is the paragraph clearly organized enough that the reader can infer the implied main idea despite the absence of a clearly stated topic sentence?
4. Are the topic sentences **supported by highly specific and relevant details**? Have all **irrelevant details** been **weeded out**? Direct quotes add definite spice to your paper—not just any direct quote, but one which immediately and effectively addresses the point you're discussing. If the quote is magically worded and stirs the reader, so much the better. Some direct quotes may be essential to your having adequate support, but be selective.
5. Does the conclusion **ease out of the topic gracefully**, leaving the reader to reflect on the subject or be amused by it? Do you sum up the argument and main points without using the same words you did in the introduction or body? Some of the same methods used to introduce your essay will work to conclude it:
  - ~ an interesting anecdote or story
  - ~ a provocative quotation
  - ~ the reverse funnel method--ease back out of the specifics to end with the general
  - ~ some other method which eased the reader into the topic and compelled him or her to read further
  - ~ an attention-getting question
  - ~ a call-to-action or conclusion about what must be done
6. Are the paragraphs **arranged logically** and effectively (time, space, weakest point to strongest point, etc.)?
7. Have you used effective **transitions** to smooth changes in ideas or paragraphs?

## STYLE & VOCABULARY

8. Have you selected **precise and vivid verbs** over weak and overly general words and chosen **specific, concrete nouns** over vague ones? For example, "shanty" stands out more colorfully than "building"; "bolt" or "dash" provides a more vivid image than just "run." Avoid these overly-broad, unexciting, non-descriptive terms: **good, bad, nice, pretty, ugly, beautiful, great, very, really, basically, aspect, factor, situation, thing**. These words do not make your paper incorrect, nor are they evil in themselves, but they often prove an easy crutch and do little to recreate the image you want to summon in your reader's mind. (WARNING: Beware of the thesaurus—use it to remind you of words you can't think of or to find a more effective word, but don't indiscriminately pluck a word from the thesaurus that you're not familiar with simply for the sake of variety). Avoid "deadwood" phrases such as "there is," "there are," and "it is" (unnecessarily wordy constructions); bypass too many "be" verbs as the main verbs of the sentence; rewriting the sentence with a more stimulating and powerful verb will always strengthen your paper.
9. Have you **avoided the passive voice** and created a more vigorous impression through the active voice? ("Joe walloped Sam" captivates the reader better than "Sam was hit hard by Joe.")
10. Are the **sentences short and choppy**? Do they all follow the same pattern of subject/verb, subject/verb? Could you combine sentences or try varying the sentence patterns? Do too many overly long passages slow the reader down and make the writing difficult to follow? See the sentence variety chapter and handout for ideas on how to create rhythm and color in the essay.
11. Have you **avoided first person** (I, me, we, us, my, mine, our, ours) and **second person** (you, your, yours) and stuck to the more accepted and formal third person (he, she, it, they, one)?

## MECHANICS

12. Does the essay contain grammar, spelling, or punctuation errors, weakening it, distracting the reader from ideas?
  - ✂ MAJOR ERRORS: Fragments (incomplete sentences or thoughts), Run-ons (two complete thoughts with no punctuation or connecting words between them), Comma splices (two complete thoughts with only a comma separating them), Subject-verb agreement errors or other verb use errors (e.g. wrong past participle form), Garbled sentences (not exactly fragments or run-ons, but strange, indecipherable combinations of subjects, verbs, & other words that just don't make sense together)
  - ✂ LESSER ERRORS (but they add up): Punctuation errors (other than comma splices), including misused or missing commas, colons, semicolons, apostrophes, quotation marks, hyphens, etc.); Consistency errors: Inconsistent tense, person, singular/plural, or direct/indirect quote use; Parallelism errors; Misused words (Adjective/adverb use, Look-alike/sound-alikes); Dangling modifiers; Capitalization/title demarcation (underlining, quotation marks) errors; Spelling

## OTHER TRANSGRESSIONS

13. **UNLUCKY 13** ~ Have you followed the assignment? Does the comparison/contrast essay reveal interesting and specific similarities and/or differences? Did you answer the question you were supposed to answer? If you don't appropriately address the assignment, your paper may fail.
14. If you've used sources other than your own mind, did you cite those sources correctly? Remember, plagiarism may result in a ZERO on your assignment.