

## **Literature and Composition**

EN 160-C 9:25 a.m. TTh TC 205 (**Final Wednesday May 6, 2009; 10:00 a.m.**)

EN 160-H 1:40 p.m. TR TC 205 (**Final Tuesday May 5, 2009; 1:00 p.m.**)

Spring 2009

### **Instructor Information and Office Hours:**

Loren C. Gruber, Ph.D.  
Ferguson Center 229

Email: gruberl@moval.edu  
Office: 831-4216

#### Office Hours:

MWF: 9:00 – 9:50 a.m.      TTh: 11:00 – 11:50 a.m.  
MW: 1:00 – 3:00 p.m.      Other Times by Appointment

### **Catalog Description**

EN 160. Literature and Composition – 3 hours. A continued emphasis upon the principles of expository writing and research established in EN 130. Students will utilize the process method to draft and revise well-developed essays that are collected in a portfolio. Students will develop skills for synthesizing primary and secondary texts in research papers written according to MLA standards. In doing so, students will examine the basic elements in the genres of short story, poetry, and drama. Selected works are used as the basis for discussions, lectures, and student writing. Prerequisite EN 130.

### **Rationale**

EN 160 is designed to enhance your reading and writing skills through the investigation of literary texts. During the semester, we will focus our attention on selected poems, plays, and works of fiction listed on the tentative schedule. Some attention will be given to the historical and cultural origins of the works. You will formulate your own interpretations of the literary works and share them with the group in discussions and in writing, while weighing your opinion against critical theories.

### **Goals**

The primary goals of EN 160 are to make you a more perceptive reader and a more effective writer. You will become acquainted with a range of literary works, read brief biographies of the authors, learn the basic terms and tools of literary criticism, sharpen your critical thinking abilities, and develop your research skills.

### **MVC ADA Statement**

Special Needs: If you have special needs as addressed by the Americans with Disabilities Act, please contact your instructor immediately. After proper documentation, reasonable efforts will be made to accommodate your special needs.

### **MVC Student Code of Conduct**

It shall be the responsibility of every student enrolled at Missouri Valley College to support the academic integrity of the institution. This applies to personal honesty in all aspects of collegiate work, all student records and all contacts with faculty and staff. Academic dishonesty will not be tolerated.

It shall also be the responsibility of every student enrolled at Missouri Valley College to be respectful of the right of other students, staff and instructors to ensure a safe, peaceful atmosphere conducive to the educational goals of an institution of higher learning. Rude or disruptive behavior will not be tolerated.

Student actions that do not adhere to the MVC Student Code of Conduct will be addressed according to College policies regarding academic dishonesty and disruptive behavior. Students who exhibit dishonest, disruptive, or disrespectful behavior risk suspension or expulsion from the institution.

### **Course Requirements**

You are required to read the assigned material in the anthology **prior** to class in order to understand the discussions, to ask questions, and to write competent one-page responses to handouts, examinations, and major essays. Please keep your reading and one-page responses current. Please retain your journal and all other word-processed material in your stiff-paper portfolio.

As you read, questions and ideas will occur to you. Jot those questions and ideas down in your journal, which will also serve as your class notebook. Copy the meaningful passages and record their line and page numbers, so you can refer to them later as you write your one-page responses and major essays. Please use these entries to develop questions and comments for class discussion, class notes, your essays, and our appointed consultations.

Your journal is a bound marble composition book—**not a spiral notebook**—that may be purchased at the Barnes and Noble College Bookstore.

**Late one-page responses, late hard copies of your essays, and late submissions to Turitin.com will not be accepted and assigned the grade of 0.**

## General Requirements

Please:

1. Disable your cell phone and other electronic gear, except for your laptop, and avoid texting and Web-surfing.
2. Avoid wearing headgear in this classroom.
3. Follow the Technical Center's building policy and avoid eating and drinking in this classroom.

## Journal Entries—The First Step

1. As you read the short story, play, and poem, write down what you consider to be the meaningful lines, their line numbers as necessary, and the page numbers of your textbook, so you can refer to them and incorporate them in your one-page response and, later, your major essay using MLA Style.
2. As you read the biographical information of each author, the assigned critical method, and answer the research question, summarize your findings, so you can refer to them in your one-page response and, later, and incorporate them in your major essay using MLA Style.

## One-page Responses—The Second Step

You will write a one-page response to each of your assigned readings and to each of your free-choice readings. Your responses will:

1. Summarize the main point of the reading
2. Indicate why you:
  - a. can identify with or have done the same thing as the narrator, speaker, or characters in the short story, play, or poem; **or**
  - b. how the short story, play, or poem reflects its time **and** applies to our contemporary culture; **or**
  - c. how the short story, play, or poem records an emotion that is caused by conflict, isolation, love, triumph, or some other event—physical or psychological; **or**
  - d. why you agree or disagree with the author's, playwright's, or poet's point of view.
3. Cite the meaningful passages by line or page number in MLA Style.

### Major Essays—The Third Step

You will write three word-processed 750- to 1,000-word essays, two to three pages each.

1. The first essay will be a response to one of the assigned readings discussed in class.
2. The second essay will be a comparison of an assigned reading and one of your choice.
3. The third essay will be a research essay. You will research some literary, biographical, or historical aspect of the short stories, movies, play, or poetry that we have read, viewed, and discussed in class. Please note: You and the members of your peer group may collaborate on the research, **but you will each write your own essay and follow MLA format, as found in Fulwiler or Gardner.**

Each essay will go through the following three-step revision process.

**Step 1:** You will bring a word-processed 750- to 1,000-word rough draft to the first in-class workshop and receive peer editing.

**Step 2:** Then, you will revise your rough draft and, during a second in-class workshop, receive further critiquing from your peers and me.

**Step 3:** Finally, you will revise your second draft and submit it in class on the due date for a grade.

One full, double-space word-processed page contains approximately 250 words, so you are responsible for writing two to three full pages in each step to successfully complete the essay assignment.

All drafts of your essay, including its header, must be word-processed using only one of two fonts, **either 12-point Times New Roman or 12-point Courier New font.** Others are not acceptable.

**Final drafts are due class time and will be submitted to [www.turnitin.com](http://www.turnitin.com). Late papers and late submissions to Turnitin.com earn a “0.”**

## Research Essay

Your third essay of 750- to 1,000 words requires research on some literary aspect of your readings. Your third essay will also require you to analyze the readings according to one of the critical theories we will examine during our class discussions and first two essays.

You will be part of a small peer group that will decide on a common topic, collaborate on the research, and peer edit each other's work as you have done with the prior essays. You and your peer group partners will research different types of sources. For example, one will research a scholarly journal; one, a book; one an on-line print source. You will each incorporate the findings of your peer group partners, but you will not write the same essay.

**You must write your own version of the research essay.**

## Peer Editing

Please avoid "social" chatter. **Working on something other than the task at hand will not be tolerated, whether it be text messaging, Web surfing, or working on other coursework.** Focus on peer editing. When you have completed your work with your group **help those in another group.**

## Portfolio

Retain your drafts in a stiff-paper folder with pockets for three reasons. (1) You will be rewriting your essays. (2) You will be reviewing them for your midterm and final examinations. (3) The Missouri Department of Elementary and Secondary Education (DESE) requires that college and university students keep their portfolio while they are in school.

## Examinations

Your 500- to 750-word midterm and final examinations will evaluate your reading and writing progress over this semester. They will tell me how you have improved as a reader and writer to this point in the semester, and indicate what you need to improve. The midterm and final examinations will be word-processed and submitted as hard copies on the due date at class time.

**Please note that college policy prohibits your taking the final examination early. Make your travel plans accordingly.**

### **Attendance and Class Participation**

Regular attendance is required. This section of EN 160 is interactive, not a lecture course; your participation in peer editing, workshops, and discussion is required. **If you come to class without your textbook, journal, one-page responses, or essay drafts, you will be dismissed and counted absent.** Two absences may jeopardize your grade.

### **Missouri Valley College Attendance Policy**

Any student who misses two consecutive weeks of class will be administratively withdrawn from class. If the withdrawal takes place within the first 6 weeks of class, the student will receive a grade of “W.” If the withdrawal takes place after the 6<sup>th</sup> week of class, the student will receive a “WF” or a “WP.” The student will be notified of this action by the Registrar’s Office. Readmission will be considered only for extenuating circumstances as approved by the Vice President of Academic Affairs and the Registrar. In such cases, where readmission is approved, a readmit fee of \$350.00 will be charged. If a student drops below full-time status of 12 hours, financial aid may be adversely affected. Resident students dropping below 12 hours will be asked to move out of campus housing. Missing 50% of this class will also subject you to a “WF” or the grade of “F”. Note: If you know that you want to drop or withdraw from a class please see your advisor. Do not count on this policy to automatically withdraw you.

### **Grading**

A good essay must meet the requirements of the assignment. It will develop a thesis that is well supported by evidence. If information from other sources is used, it must be accurately documented according to MLA style. A good essay contains interesting ideas expressed in grammatically complete and correct sentences that are logically organized and linked with transitions.

An “A” essay provides exceptional insights and elegant thesis development. A “B” essay contains innovative ideas that are discussed clearly and in depth. An essay that meets the requirements of the assignment, develops a thesis that is supported by evidence, and expresses ordinary ideas using acceptable grammar is usually a “C” essay. “D” and “F” essays contain many grammar errors and lack focus, depth, and coherence. A sample holistic rubric is appended so you and your classmates can determine standards for the assignments.

## Objective Percentages and Letter Grade Equivalencies:

19-20 = 95 - 100% ( A )	12-13 = 60 - 69% ( D )
17-18 = 85 - 94% ( B )	01-11 = 01 - 59% ( F )
14-16 = 70 - 84% ( C )	0 = Late; non-completed work

## Letter Grade Point Equivalencies:

	B+ = 4.5	C+ = 3.5	D+ = 2.5	F+ = 1.5
A = 5	B = 4	C = 3	D = 2	F = 1
A- = 4.6	B- = 3.6	C- = 2.6	D- = 1.6	F- = 0.6

Major Essays and Research Essay	60%
One-page Response Average	20%
Journal	<u>20%</u>
Final Grade	100%

**DESE Subject-Specific Competencies**

Students will learn:

To write essays through a process of prewriting, drafting, and revising

**Performance Indicators (P.I.):** essays, peer activities (**E-SSC** 1.1, 1.2, 1.3, 2.1, 2.4, 3.3, 3.5, 4.1, 4.3, 4.4) (**M-SSC** 1.1, 1.2, 1.3, 2.1, 2.4, 3.7, 4.3, 4.4) (**S-SSC** 1.1, 1.2, 1.3, 2.1, 2.4, 3.3, 3.5, 4.1, 4.3, 4.4)

To gain mastery over the essay form

**P.I.:** assigned readings, essays (**E-SSC** 2.2, 2.4, 4.1, 4.2, 4.4) (**M-SSC** 1.2, 1.3, 2.1, 4.2, 4.3, 4.4) (**S-SSC** 1.2, 1.3, 2.1, 3.6, 3.7, 4.1, 4.2, 4.3, 4.4, 4.8)

To read a wide range of literature and identify major themes

**P.I.:** assigned readings, class discussion, essays (**E-SSC** 2.2, 2.4, 3.1, 3.2, 3.3, 3.5, 3.6, 3.7, 4.1, 4.2, 4.5) (**M-SSC** 1.1, 1.2, 2.1, 2.2, 2.3, 3.6, 3.7, 3.8, 3.9, 4.8) (**S-SSC** 1.1, 2.1, 2.2, 2.3, 2.6, 3.6, 3.7, 3.8, 3.9, 4.8, 4.9)

To increase skill in reading critically

**P.I.:** class discussion, occasional quizzes (**E-SSC** 1.1, 2.4, 3.1, 3.3, 3.5, 3.6, 3.7, 3.8, 4.1, 4.2, 4.5) (**M-SSC** 1.1, 2.1, 2.2, 2.3, 3.1, 3.2, 3.4, 3.6, 3.7, 3.8, 3.9, 4.8) (**S-SSC** 1.1, 2.1, 2.2, 2.3, 2.6, 3.4, 3.6, 3.7, 3.8, 3.9, 4.8, 4.9)

To write a critical research essay with documentation according to the accepted **MLA** format

**P.I.:** research paper (**E-SSC** 3.4, 3.7, 3.8, 4.1, 4.2, 4.4) (**M-SSC** 1.2, 1.3, 2.1, 3.5, 3.6, 3.7, 3.8, 3.9, 4.2, 4.3, 4.4, 4.7) (**S-SSC** 1.2, 1.3, 2.1, 3.5, 3.6, 3.7, 3.8, 3.9, 4.1, 4.2, 4.3, 4.4, 4.7, 4.8, 4.9)

### Required Texts

Fulwiler, Toby, and Alan R. Hayakawa. Pocket Reference for Writers. 3<sup>rd</sup> ed. Upper Saddle River, NJ: Pearson, 2008.

Gardner, Janet E., and Beverly Lawn, Jack Ridl, and Peter Schakel. Literature: A Portable Anthology. 2<sup>nd</sup> ed. Boston: Bedford, 2009.

### Recommended Texts

A collegiate dictionary such as The American Heritage Dictionary.

Harmon, William, and Hugh Holman, A Handbook to Literature, 11<sup>th</sup> ed. (Upper Saddle River, NJ: Prentice-Hall, 2009).

### Tentative Schedule

If you are offended by sex, violence, adult language in movies and literature, or wish to avoid controversial views, you should not take this course.

All reading assignments will be from Gardner; all grammatical assignments will be from Fulwiler and Hayakawa; all MLA Style notations will be modeled on either Fulwiler or Gardner. The schedule may be changed to meet the students' or professor's needs.

**Please note that some weeks' assignments will continue on following pages. Remember to look ahead to ensure that you have completed your assignment for the week.**

**Week 1            Jan 8**  
Th:                Introduction. **NOTE:** Assignments are due on the days listed each week.

**Week 2            Jan 12-16**  
T:                 Chopin, 1303; "The Story of an Hour," 66.  
                      Bierce. 1299; "An Occurrence at Owl Creek Bridge," 51.

1. Read each story and write an initial response (see page 3, above).
2. Consult Gardner's glossary and write the definitions of the following literary terms in your journal: **antagonist, conflict, denouement, flashback, foreshadowing, irony, point of view, protagonist, setting, short story, structuralism, third-person narrator.**



3. Write in your journal how the stories' use of conflict, point of view, flashback, foreshadowing, irony and denouement is or is not effective.
4. To further prepare, read Gardner's Chapter 4, "Writing about Stories," 1231.

Discussion of stories based on your one-page response.

Th: Historical Criticism and New Historicism, 1291-92. Structuralism, 1294-95.

1. Consult a handbook of literary terms such as William Harmon and Hugh Holman's A Handbook to Literature, 11<sup>th</sup> ed., an encyclopedia, or a Googled source that defines the terms "Gilded Age" and "Victorian."
2. Write in your journal your discoveries and compare them with Gardner and LiterActive. Then answer the questions below, incorporating useful elements of historical, new historical, and structural criticism:
  - a. Does each story reflect the terms and the biographies of the authors?
  - b. Does each story reflect anything in your society today?

**Week 3 Jan 19 (Martin Luther King Day)-23**

T: Conclude discussion of Chopin and Bierce.

Th: Feminist and Gender Criticism, 1288-89. Cultural Studies, 1290-91. Reader-Response Theories, 1293-94.

1. Choose two of the following stories and write an initial response (see page 3, above): Franz Kafka, 1132; "The Metamorphosis," 106; Ralph Ellison, 1308; "Battle Royal," 230; Tim O'Brien, 1332-33; "The Things They Carried," 375; Jamaica Kincaid, 1323; "Girl," 403.
2. Read each story and write an initial response (see page 3, above).
3. Consult Gardner's glossary and write the definitions of the following literary terms in your journal: **feminist criticism, first-**

**person narrator, historical criticism, narrator, new historicism, omniscient narrator, theme.**

4. Write in your journal how the stories' use of conflict, point of view, flashback, foreshadowing, irony and denouement is or is not effective.
5. Be prepared to write your essay that discusses the stories' narrators and the other useful terms listed in Weeks 2 and 3.
6. To further prepare, re-read Gardner's Chapter 4, "Writing about Stories," 1231.
7. Consult a handbook of literary terms such as William Harmon and Hugh Holman's A Handbook to Literature, 11<sup>th</sup> ed., an encyclopedia, or a Googled source that defines the terms "modern" and "existentialism."
8. Journal your discoveries and compare them with Gardner and LiterActive . Then answer the questions below, incorporating useful elements of feminist and gender, cultural, and reader-response criticism:
  - a. Does each story reflect the terms and the biographies of the authors?
  - b. Does each story reflect anything in your society today?

**Essay 1 Topic Assigned.**

**Week 4**

**Jan 26-30**

T: Discussion of your chosen short stories based on your one-page responses.

Th: Essay 1 Workshop.

**Week 5**

**Feb 2-6**

T: Essay 1 Workshop.

Th: **Submit Essay1 to [www.turnitin.com](http://www.turnitin.com). Hard Copy Due Class Time.**

1. Movie: August Rush.

2. Consult Gardner's glossary and write the definitions of the following literary terms in your journal: **archetype, comedy, elements of drama (plot, characterization, theme, diction, melody, and spectacle), falling action, rising action.**
3. Refer to the movie's scenes when you write in your journal how the movie's use of the short story elements such as conflict, point of view, flashback, foreshadowing, irony and denouement is or is not effective.
4. Write in your journal how the movie employs these dramatic terms that you just recorded.
5. To further prepare, read Gardner's Chapter 6, "Writing about Plays," 1248.

**Week 6****Feb 9-13**

T:

Movie: August Rush.

Use what you have learned about critical methods and develop your own.

1. Now that you have watched the movie in its entirety, write an initial response (see page 3, above).
2. Consult a handbook of literary terms such as William Harmon and Hugh Holman's A Handbook to Literature, 11<sup>th</sup> ed., an encyclopedia, or a Googled source that defines the terms "Fairy Tale" and "Allegory."
3. Consult [www.IMDb.com](http://www.IMDb.com) and read information about August Rush and its writers Nick Castle, Paul Castro, and James V. Hart.
4. Write in your journal your discoveries and compare them with Gardner and LiterActive. Then answer the questions below, incorporating historical, new historical, structural, cultural, or reader-response criticism:
  - a. Does the movie reflect the terms and the biographies of the writers Nick Castle, Paul Castro, and James V. Hart?
  - b. Does the movie reflect anything in your society today?

Th: Discussion of movie based on your one-page response.

Sophocles, 1342; Oedipus Rex, 733.

1. Write an initial response (see page 3, above).
2. Consult Gardner's glossary and write the definitions of the following literary terms in your journal: **anagnorisis (recognition), catastrophe, dramatic irony, dramatic monologue, epilogue, hamartia, hubris, tragicomedy, tragedy.**
3. Write in your journal how the play employs these dramatic terms that you just recorded.
4. Re-read Gardner, Chapter 6, "Writing about Plays," 1248.

**Midterm Essay Assigned. See Examinations, page 5, above.**

**Week 7**

**Feb 16-20**

T: Sophocles, Oedipus Rex, 733.

Use what you have learned about critical methods and develop your own.

1. Write a one-page response to the play that discusses the play's conflict, point of view, whether or not the authors incorporate flashback, foreshadowing, irony and how the denouement is or is not effective.
2. Consult a handbook of literary terms such as William Harmon and Hugh Holman's A Handbook to Literature, 11<sup>th</sup> ed., an encyclopedia, or a Googled source that defines the terms "Theatre of Ancient Greece" and "Classical Unities."
3. Write in your journal your discoveries and compare them with Gardner and LiterActive . Then answer the questions below, incorporating useful elements of incorporating historical, new historical, structural, cultural, or reader-response criticism:
  - a. Does the play reflect the terms and the biography of the playwright?
  - b. Does the play reflect anything in your society today?

Th: **Hard Copy of Midterm Essay Due Class Time.  
Essay 2 Topic Assigned.**

**Week 8 Feb 23-27**  
T-Th: Essay 2 Workshop.

**Week 9 Mar 2-6 MIDTERMS**  
T-Th: Essay 2 Workshop.

**Week 10 Mar 9-13**  
T: **Submit Essay 2 to [www.turnitin.com](http://www.turnitin.com). Hard Copy Due Class Time.**

Use what you have learned about critical methods and develop your own.

Choose ten poets from the following list: Langston Hughes, 575; Theodore Roethke, 583; Dylan Thomas, 590, 591; Randall Jarrell, 592; Gwendolyn Brooks, 593; Charles Bukowski, 597; James Wright, 614; Donald Hall, 616; Gary Snyder, 627; Ted Kooser, 653; Richard Garcia, 659; Sharon Olds, 664; Ai, 672; Denise Duhamel, 722; Sherman Alexie, 726; Allison Joseph, 728.

1. Write in your journal what you think the title means:
  - a. Does the title predict the meaning of the poem; or
  - b. Does the title summarize the poem; or
  - c. Does the title add another meaning to the poem?
2. Read the first line or complete thought (it may be a sentence); read the last line or complete thought (it may be a sentence); read the middle line or complete thought (it may be a sentence). Write in your journal what you think the “question,” “problem,” or “situation” is in the first line; write in your journal what you think the “resolution,” “solution” or “answer” to the first line’s “question,” “problem,” or “situation” is. Then write in your journal what the “core issue” or “pivot toward a resolution” is in the middle line.
3. Form a peer group with others who chose the same poets to discuss them and to compare your journal entries.

Th: Continued discussion about your poets.

1. Narrow your choice to three poems and write an initial response (see page 3, above) for each.
2. Form a **new** peer group to discuss your poems.
3. Consult Gardner's glossary and write the definitions of the following literary terms in your journal: **closed form, haiku, metaphor, simile, symbol, open form (free verse)**.
4. Write in your journal how the poems employ these poetic terms that you just recorded.
5. To further prepare, read Gardner's Chapter 5, "Writing about Poems," 1238.
6. Consult a handbook of literary terms such as William Harmon and Hugh Holman's A Handbook to Literature, 11<sup>th</sup> ed., an encyclopedia, or a Googled source that defines the terms "Modern," "Post-Modern," "Beatnik," "Beat Generation."
7. Write in your journal your discoveries and compare them with Gardner and LiterActive. Then answer the questions below, incorporating a useful elements of historical, new historical, feminist, cultural, or structural criticism:
  - a. Does each story reflect the terms and the biographies of the authors?
  - b. Does each story reflect anything in your society today?

**SPRING  
BREAK**      **Mar 16-20**  
**Be safe!**

**Week 11**      **Mar 23-27**

T: Use what you have learned about critical methods and develop your own.

1. Read the following poets: William Shakespeare, 465, 467; Robert Herrick, 471; Richard Lovelace, 475; Jonathan Swift, 476; Thomas Gray, 481; Thomas Gray, 481; William Wordsworth, 489; Alfred, Lord Tennyson, 510; Emily Dickinson, 534, 535; William Butler Yeats, 544; Robert Frost, 551, 553.

2. Write in your journal what you think the title means:
  - a. Does the title predict the meaning of the poem; or
  - b. Does the title summarize the poem; or
  - c. Does the title add another meaning to the poem?
3. Read the first line or complete thought (it may be a sentence); read the last line or complete thought (it may be a sentence); read the middle line or complete thought (it may be a sentence). Write in your journal what you think the “question,” “problem,” or “situation” is in the first line; write in your journal what you think the “resolution,” “solution” or “answer” to the first line’s “question,” “problem,” or “situation” is. Then write in your journal what the “core issue” or “pivot toward a resolution” is in the middle line.
4. Form a peer group with others who chose the same poets to discuss them and to compare your journal entries.
5. Consult Gardner’s glossary and write the definitions of the following literary terms in your journal: **alliteration, assonance, couplet, elegy, English (Shakespearean) sonnet, iamb, lyric, narrative poem, ode, pentameter.**

**Week 12****Mar 30-Apr 3**

T-Th:

Discussion about the assigned poets.

1. Narrow your choice to one poet in three different cultural periods and write an initial response (see page 3, above) for each of their poems.
2. Consult a handbook of literary terms such as William Harmon and Hugh Holman’s A Handbook to Literature, 11<sup>th</sup> ed., an encyclopedia, or a Googled source that defines the terms “Renaissance,” “Cavalier Poets,” “Neoclassicism,” “Romanticism,” and refer to what you have already found regarding “Victorian” and “Modern.”
3. Form a **new** peer group to discuss your poems.
4. Write in your journal how the poems reflect their time periods.
5. To further prepare, re-read Gardner’s Chapter 5, “Writing about Poems,” 1238.

6. Write in your journal your discoveries and compare them with Gardner and LiterActive. Then answer the questions below, incorporating useful elements of historical, new historical, and structural criticism:
  - a. Does each poem reflect the terms and the biographies of the authors?
  - b. Does each poem reflect anything in your society today?

### Essay 3 Topic Assigned.

**Week 13**      **Apr 6-10 (Good Friday)**  
T-Th:          Essay 3 Workshop.

**Week 14**      **Apr 13-17**  
T:              Essay 3 Workshop.

Be prepared to present your report in class on the following:

1. Choose your two of your favorite short stories or two of your favorite poems that you have already written about.
2. All semester long, you have been researching, so build on your response, journal entries, and essay.
3. Form a three- or four-member research team and decide among yourselves decide what **additional, specific** thing you would like to investigate more about the short story writer or poet. Perhaps you may want to investigate what influenced your writer, what theme run through your writer's works, what your writer fit into society, or how your writer influenced society.
4. Illustrate what you have discovered with examples from the short story or poem that you have studied this semester.
5. You and your research team members must locate a magazine article, a scholarly journal article, or a book chapter to share. Take what you and they find to expand your former essay into a research essay. The articles may be either print or on-line.
6. You will discover that not all scholars will agree about the writer you are investigating. Ideally, two sources that you have located will look at your author's work differently.

7. Your research essay must resolve their differences with your own opinion.
8. Write your research essay using MLA Style that includes internal documentation and a Works Cited page.

Th: **Submit Essay 3 to [www.turnitin.com](http://www.turnitin.com). Hard Copy Due Class Time.**

Meet on the second floor of Murrell Library to locate research materials.

**Week 15 Apr 20-24**

T: Meet on the second floor of Murrell Library to locate research materials.

Th: Essay 4 Workshop, this classroom.

**Week 16 Apr 27-May 1**

T-Th: Essay 4 Workshop, this classroom.

Th: **Final Examination Topic Assigned. See Examinations, page 5, above.**

**Week 17 May 4 (Stop Day)-8 (Finals)**

T: **1:00 p.m. EN 160-H TC 205: Essay 4 to [www.turnitin.com](http://www.turnitin.com). Hard Copy and Final Essay Hard Copy Due, this classroom.**

W: **10:00 a.m. EN 160-C 9 TC 205: Essay 4 to [www.turnitin.com](http://www.turnitin.com). Hard Copy and Final Essay Hard Copy Due, this classroom.**

### **Bibliography**

Adler, Mortimer J., and Charles Van Doren. How to Read a Book. New York: Simon, 1972.

Guerin, Wilfred L., et al. A Handbook of Critical Approaches to Literature. New York: Oxford, 1999.

Harmon, William, and Hugh Holman. A Handbook to Literature. 11<sup>th</sup> ed. Upper Saddle River, NJ: Prentice-Hall, 2009 and previous editions.

Strouf, Judie L. H. Literature Lover's Book of Lists. Paramus, NJ: Prentice, 1998.

**Rubric for Holistic Assessment**

- A = 1. Superior lead or angle; clearly stated thesis; unique insight into topic; powerful conclusion that ties elements together.
2. Paragraphs developed fully enough to lead, inform and entertain the reader with significant details and analysis.
  3. Excellent transitions.
  4. Well-written sentences with structural variety.
  5. Exact word choice that brings topic to life by showing, not telling.
  6. No, or virtually no, major, spelling, grammar, punctuation, or format errors.
- B = 1. Strong lead or angle; well-stated thesis; insight into topic not necessarily fresh; satisfying conclusion.
2. Paragraphs well-developed enough to lead and inform reader with some interesting details or appropriate analysis.
  3. Good transitions.
  4. Well-written sentences with some structural variety.
  5. Good word choice that captures topic, but tends more to tell, not show.
  6. Few spelling, grammar, punctuation, or format errors.
- C =
1. Trite lead or angle; general thesis; general treatment of topic; average insight; clichéd or otherwise weak conclusion.
  2. Paragraphs developed adequately to contain major point, but with few details or superficial analysis.
  3. Awkward transitions or loose continuity.
  4. Syntactically correct sentences, with little variety or wordy constructions.
  5. General descriptions or imprecise word choice.
  6. Some spelling, grammar, punctuation, or format error.
- D =
1. Weak lead or angle; weak thesis; poorly defined or treated topic; vague conclusion that makes no point or suggests new topic.
  2. Disjointed or misplaced paragraphs with little informative detail or appropriate analysis.
  3. Few transitions or poor continuity.
  4. Barely functional sentence structure.
  5. Inappropriate or incorrect word choice.
  6. Several spelling, grammar, punctuation, or format errors.
- F =
1. Poor lead or angle; no thesis; no clear focus on topic; no conclusion; does not fulfill assignment.
  2. Undeveloped paragraphs with no informative detail or appropriate analysis.
  3. Missing transition or no continuity.
  4. Incoherent or unrelated sentences.
  5. Inadequate word choice.
  6. Many spelling, grammar, punctuation, or format errors.
- 0 = Late work or plagiarism.