As the old saying goes, “A picture is worth a thousand words.” Certainly this picture conjures up many thoughts and a bit of discussion. Hopefully much of what we read this semester will do the same. While I don’t expect you to love everything we will be reading, I do encourage you to take note of anything you do not understand, anything that surprises you, or that affects you emotionally in any way. Much like pictures, the works that we will explore together will not only encourage you to read with a critical eye, but also engage us in a semester-long engaging dialogue. Some, written centuries ago, may reflect your own lives or people you know in specific ways. Ah yes, life is indeed much stranger than fiction and history can and does repeat itself. Stay tuned for an intriguing journey ahead!

Instructor: Mrs. Linda Fretterd Earls, Associate Professor of English
Office Location & Hours: M/W 1:00-2:15 TECH 116, T/TH 1:00-2:30 CAMB Multi-Service Center, or by appointment.
Phone: (410) 822-5400, (410) 758-1537, or (410) 228-4360: EXT. 2316
NOTE: You may also leave a message for me with the Division Secretary, Mrs. Carolyn Causey (ext. 2322), or the desk at the Cambridge Center (ext. 2602).
E-mail address: The best way to reach me is through our course inbox in Canvas, which I check frequently. 😊

The second semester of composition emphasizes rhetorical devices and the writing of critical essays. Forms of literature are introduced for study. **If you are experiencing difficulties with any of the course material or if conflicts outside of class are affecting your performance, please notify me sooner rather than later!**

Welcome to English 102. Through much of the course you will be reading works of short fiction, drama and poetry, you will also explore some non-fiction. As you will discover, these pieces, in part, are reflections of life, so naturally you will gravitate to some, and be challenged by others. While I’m not trying to transform you into English majors (even though that would be glorious), I am hoping that the reading and writing that we will be doing throughout the semester will enhance your critical thinking skills which will prove invaluable in other courses and throughout your lives. I will encourage you to express and defend your opinions courageously and creatively throughout the coming weeks, and in life!
COURSE CONTENT:

All of your major assignments will be submitted through CANVAS, so be sure to familiarize yourself with the system. Please upload your work as Word documents ONLY!

A) Reading-Short fiction, a long narrative, poetry, and a play are assigned and discussed during seminars. The assignments are listed; some changes may be made. It is essential that you read all of the assignments for the designated class. Procrastination will result in an overwhelming workload and your performance in the course.

B) Writing-You will be expected to write: a 3-4 page (typed) short fiction analysis, one reaction essay (2 pages typed) to a long work of non-fiction, one drama analysis (2 pages typed), and a research paper (6-8 pages typed) developed from your short story analysis. (Please take advantage of the Academic Support Center.)

C) Exams-Two unit (short fiction and poetry) exams (multiple choice, matching, true/false, and short answer), and a final examination (based on the drama unit) are required. **There will be no make-up exams offered!**

D) Oral presentations-In lieu of a written poetry explication, you must choose a poem/song and analyze its content and significance orally for the class. You must present from powerpoint, emaze.com or Prezi. This formal presentation will be graded on its content and your creativity.

E) Research-You must compose a thesis-driven analysis of the theme of your story to include at least three professional critics have written about that work. To save you time and effort, you should choose a short story you’ve read from the syllabus. **You will be using the same story as the focus for both the research paper and the short fiction paper.** This will be a drafting process that will continue throughout the semester. (Each assignment is detailed in Canvas.)

F) REQUIRED TEXTS:


3. A laptop, i-pad, tablet, or phone on which to take notes, conduct research or do group classwork; and a flashdrive/jump drive on which to save all work.
CRITERIA:
A) Attendance-Seminars are workshops for exchanging and analyzing ideas. They will also be used to study together for the exams and to proofread each other’s work. Participation in discussion is an essential part of developing skills and understanding literature. Attendance is imperative! More than two absences undoubtedly will affect your final mark.

I strongly encourage you to use the Academic Support Center in Wye Mills, and the Multi-Service Center in CAMB. The professionals there will help you devise ideas, develop drafts, proofread your writing, fix grammar mistakes, offer suggestions, etc. Please feel free to set up appointments with me also. I will not correct all grammar mistakes, etc., but I will offer suggestions for improvement on the content of your written assignments.

B) Evaluation

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Short fiction essay</td>
<td>100</td>
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<tr>
<td>Short fiction exam</td>
<td>100</td>
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<tr>
<td>Wes Moore Reaction essay</td>
<td>100</td>
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<tr>
<td>Research topic (story selection)</td>
<td>10</td>
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<td>Research thesis</td>
<td>10</td>
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<td>Initial Bibliography</td>
<td>10</td>
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<tr>
<td>Annotated Bibliography</td>
<td>20</td>
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<tr>
<td>Research rough draft</td>
<td>50</td>
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<tr>
<td>Poetry presentation</td>
<td>100</td>
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<td>Poetry exam</td>
<td>100</td>
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<tr>
<td>Journals (10 @ 10 pts.each)</td>
<td>100</td>
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<tr>
<td><strong>Research paper final draft</strong></td>
<td>200</td>
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<tr>
<td>Drama analysis</td>
<td>100</td>
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<td><strong>Final Exam</strong></td>
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<td><strong>TOTAL</strong></td>
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*This is a college transfer course, and the academic rigor of this course is high. In order to successfully complete the assignments and participate fully in class activities, students are expected to do a minimum of two hours of work outside of class for every hour in class. Some assignments may require more time.

*Periodic quizzes and mini-written and oral assignments will increase the total points possible. Therefore, grades will be updated on Canvas.

Only Possibility for Extra Credit:
--The only extra credit which will be offered is: if you see an additional play during the ticket stub/playbill/proof. You will not have to write an additional drama essay. You may only attend two additional plays (above and beyond the required play), for a maximum of 20 extra credit points. These points will be added to your final grade, at the end of the semester. (See the drama analysis assignment.)

C.) Tentative determination of Grade:
A = 990-1100 points    D = 660-769 points
B = 880-989 points     F = below 660 points
C = 770-879 points

D) Quizzes cannot be made up for any reason. NO late assignments will be accepted unless prior arrangements have been made with the instructor.
**COURSE OBJECTIVES:**
1) Search, read, make notes on, and evaluate literary criticism on a particular topic. Develop a thesis statement and write a paper supporting it, utilizing internal evidence from a literary work and external criteria found in secondary sources on the subject. Present the results of this study in the accepted *MLA* form for a research paper.

2) Read and respond in writing to assigned works of literature distinguishing between internal evidence (quotes from the story) and external criteria (quotes from the critics). Be able to analyze the parts of a literary work, in terms of literary devices and whole meaning.

**LEARNING OUTCOMES:**
1) Construct a competent college level researched literary analysis, demonstrating the ethical use of at least three critical reference sources.

2) Apply to analysis of texts knowledge of the major components of literature, such as plot, theme, setting, tone, symbol, and character.

3) Compare and contrast literary works from different genres, time periods, and cultural backgrounds.

**STANDARDS FOR A "C" PAPER**
Developed by the Statewide English Composition Committee & Maryland Chief Academic Officers

**CONTENT**
The "C" paper fulfills the assignment, meeting all specified requirements, such as subject, organization, and length, and reflects the author’s awareness of audience and purpose. The paper presents a central idea supported by relevant material (facts, figures, examples, quotations, or other details). The reasoning is sound; arguments are supported with adequate evidence; and the paper makes appropriate use of specific, concrete, and relevant information. Other points of view are acknowledged and responded to as appropriate. Sources of information are accurately and fully attributed.

**ORGANIZATION**
The "C" paper has a discernible and logical plan. It has a focus, and the writer maintains the focus throughout the essay. The writer has unified the entire essay in support of the central idea, or thesis, and individual paragraphs in support of subordinate points. Some individual paragraphs, however, may be weak. The writer promotes coherence through the logical order of paragraphs and the use of some or all of the following devices: thesis sentence, topic sentences, opening and closing paragraphs, and transitions. The use of these devices may lack smoothness, but the writer has achieved an acceptable level of organization.

**STYLE/EXPRESSION**
The "C" paper uses reasonable stylistic options (tone, word choice, sentence patterns) for its audience and purpose. The writing is clear. As a rule, the paper has smooth transitions between paragraphs, although some sentences may be ineffective. The meaning of sentences is clear, although some sentences may be awkward or there may be a lack of variety in sentence patterns. Nonetheless, sentence structure is generally correct, although it may show limited mastery of such elements as subordination, emphasis, sentence variety and length, and modifiers. The paper reflects current academic practices of language use established by professional associations such as the Modern Language Association and the American Psychological Association.
The "C" paper follows the conventions of standard written U. S. English; thus, it is substantially free of errors in grammar, spelling, punctuation, and mechanics. What errors are present must not impede meaning nor overly distract the reader.

Support Facilities

Wye Mills Library (LRC)  text: (410) 698-4091  call: (410)827-5860  
Mon-Thu: 8:00 am-4:30 pm  
Fri: 8:00 am-4:30 pm  
Sun: 1:00-4:30 pm

Testing Center  (410)822-5400, ext. 2344  
Mon: 9:00 am-8:00 pm  
Tues & Wed: 9:00 am-4:30 am  
Thu: 9:00 am-8:00 am  
Sun: 1:00-4:30 pm

Academic Support (410) 849-9260 for online tutoring  
or phone (410) 827-5854  send messages to asc@chesapeake.edu  
Mon-Thu: 9:00 am-5:30 pm

Cambridge Multi-Service Center (410) 228-5754 ext. 2601  
Mon-Thu: 9:30 am-5:30 pm  Fri.: 9:00 am-1:00 pm

College Policies:

Gender-Based Misconduct Policy

Chesapeake College prohibits sexual misconduct and sex discrimination by or against all students, employees, and campus guests. If you have any questions or concerns or if you need to make a complaint, contact Chesapeake’s Title IX Coordinator, Human Resources Director Susan Cianchetta, by email at scianchetta@chesapeake.edu, or by phone at (410) 827-5811. (Please note: If you choose to report sexual misconduct or sex discrimination to a faculty member, that individual is required to report the incident, including the names of alleged perpetrators, and all the facts surrounding the misconduct to our Title IX Coordinator.) You may request that we keep your name confidential, but we may not be able to do so. If you do not want this information reported, you may share the information confidentially with counseling, advocacy, health, mental health, or sexual-assault related services. For detailed information about policy, procedures, prevention education, and sources of counseling, advocacy and support, please see Chesapeake’s Gender-Based Misconduct Policy at http://www.chesapeake.edu/consumer/Gender-BasedMisconductPolicy.pdf.
Academic Instruction Emergency Management Plan
In the event that Chesapeake College needs to close for an extended period of time due to a flu pandemic, severe weather event, or other emergency situation, consideration will be given to the timing and duration of the closure as follows:

1. Closure during the semester for up to one week – there will be an opportunity to make up work missed without significant alteration to the semester calendar.
2. Closure extending beyond one week (or in situations where classes are cancelled on the same days/evenings over multiple weeks) – the College may extend the length of the semester. Depending on the timing of the closure, scheduled breaks, end of semester dates, and/or the processing of final grades might be impacted.

*Students can acquire info. about closures on the College website or by calling 410-822-5400 or 410-228-4360. Chesapeake College courses held at off campus sites will follow the protocol of the host facility.

ADA Statement: If you have a disability that requires special accommodation, I am happy to make those accommodations for you with the appropriate documentation. In order to obtain the appropriate documentation, you must go to the Disability Support Services office and complete their prescribed process. If you had a documented disability in high school, it does not transfer automatically to the College. Please see the website for Disability Support Services for more information: http://www.chesapeake.edu/students/disab.asp

Academic Honesty: As a student of Chesapeake College, your enrollment in classes serves as your pledge to uphold the honor code, which includes your commitment to abide by the code of academic conduct. You are responsible for this information, which can be found on pages 41-44 of the college catalog: http://www.chesapeake.edu/catalog/Catalog12-13.pdf
Assignment Schedule*

All Assignments must be read and completed for the specified date BEFORE CLASS!
Also, while several readings in the textbook contain questions for discussion, you’re NOT required to complete those exercises, unless instructed. Pay close attention for to the italicized readings. Anything in bold print must be submitted in Canvas on the designated date! Submit all work in Canvas using a WORD Document only!

M Jan. 23
In class: Introductions to course, one another, & syllabus
“The Story of an Hour” 277-280

W Jan. 25
For class:
What is Literature? 1-10
Fiction: Reading, Responding, Writing 12-21
Plot 57-65
“Sonny’s Blues” 73-101
Journal #1 due by midnight in Canvas

In class:
Discussion of “Sonny’s Blues” & short fiction terms

M Jan. 30
For class:
Narration & Point of View 102-107
“The Cask of Amontillado” 107-113
Writing about Literature 1228
Paraphrase, Summary and Description 1229-1232

In class:
Discussion of “Cask of Amontillado” & short fiction terms

W Feb. 1
For class:
Character 122-130
“Recitatif” 131-147
The Elements of the Essay 1233-1238
Journal #2 due by midnight in Canvas

In class:
Discussion of “Recitatif” & short fiction terms

W Feb. 6
For class: Setting 157-163
“The Yellow Wallpaper” 307-320
“A & P” 429-435
Submit Tentative Research paper topic/text by midnight in Canvas

In class:
Discussion of “Yellow Wallpaper,” “A & P” & short fiction terms
W Feb. 8  For class:
Symbol and Figurative Language 205-210
“The Birthmark” 211-225
Journal #3 due by midnight in Canvas

In class:
Discussion of “The Birthmark” & short fiction terms

M Feb. 13 For class:
Theme 241-245
“A Rose for Emily” 298-306
The Elements of the Essay 1233-1242
Tentative Research Thesis Statement due by midnight in Canvas

In class:
Discussion of “A Rose for Emily” & short fiction terms

W Feb. 15 For class:
Read Wes Moore (Introduction)
Study for Short Fiction Exam
Journal #4 due by midnight in Canvas

In class:  Review for Short Fiction Exam

M Feb. 20 For class:
Study for Short Fiction Exam
Continue reading Wes Moore (chapters 1 & 2)

In class:  Short Fiction Exam

W Feb. 22 For class: Continue reading Wes Moore (chapter 3)
Short Fiction Analysis due midnight in Canvas
Journal #5 due by midnight in Canvas

In class:  Discussion of Wes Moore chapters 1-3)

W Feb. 27 For class: Continue reading Wes Moore (chapters 4 & 5)

In class:  Discussion of Wes Moore (chapters 4 & 5)

M March 1 For class: Continue reading Wes Moore (chapters 6 & 7)
Journal #6 due by midnight in Canvas

In class:  Discussion of Wes Moore (chapters 6 & 7)
M March 6  
For class: Continue reading Wes Moore (chp. 8, epilogue & afterword)

Research bibliography (5 critical & 1 primary source) due by midnight in Canvas

In class: Discussion of Wes Moore (chp. 8, epilogue & afterword)

W March 8  
For class: Begin work on annotated research bibliography

In class: Discussion of Wes Moore reaction essay

M March 13 & W March 15 No Class—SPRING BREAK

M March 20  
For class: Skim Poetry: Reading, Responding, Writing 450-474
“Richard Cory” 456
“I wandered lonely as a cloud” 457
“On Being Brought from Africa to America” 461
“Divorce” 462

Research annotated bibliography due by midnight in Canvas

In class: Final Discussion of Wes Moore & Reaction Essay, and Introduction to poetry & poetry terms.

W March 22  
For class: Skim Understanding the Text 483-500
“Death of a Young Son by Drowning” 488-489
“We Real Cool” 497
Skim Situation and Setting 501-526
“To His Coy Mistress” 505-506

Journal #7 due by midnight in Canvas

Wes Moore Reaction Essay due by midnight in Canvas

In class: Discussion of Poetry & Poetry Terms

M March 27  
For class: Skim Theme and Tone 527-542
“Sympathy” 536
“Alzheimer’s” 541
Skim Language: Word Choice & Order 548-559
“My Papa’s Waltz” 552
“Red Wheelbarrow” 557
Skim Visual Imagery & Figures of Speech 560-572
“Because I could not Stop for Death” 566

In class: Continued discussion of poetry & terms
W March 29

For class: Skim Symbol 573-584
“One Perfect Rose” 578
Skim The Sounds of Poetry 586-610
“Narrow Fellow in the Grass” 607-608
Skim Internal Structure 611-626
The Writing Process 1243-1257
The Research Essay 1258-1275

COPY of poem/song lyrics for presentation by midnight due in Canvas
Journal #8 due by midnight in Canvas

In class: Continued discussion of poetry AND Discuss strategies for the research paper

M April 3

For class: Skim External Form 632-656
“Do Not Go Gentle” 636
“Ballad of Birmingham” 640
“My Mistress’ Eyes” 647
Quotation, Citation & Documentation 1276-1290
Sample Research Paper 1291-1302

In class: Continued discussion of poetry & terms
Continued discussion of the research paper

W April 5

For class: “The Road Not Taken” 683-684
“Stopping by Woods” 684
“Harlem” 689
“Dulce et Decorum Est” 701
Review The Research Essay 1258-1275

Complete Rough Research Draft (with Works Cited) due by midnight in Canvas

In class: Continued discussion of poetry & terms

M April 10

Poetry Presentations in class (EVERYONE MUST BE READY TO PRESENT! NO EXCUSES, NO EXCEPTIONS!)

W April 12

Poetry Presentations continued...
For class: Drama: Reading, Responding, Writing 740-743

M April 17

Poetry Presentations continued...
For class: Elements of Drama 772-783

W April 19

POETRY EXAM

M April 24

For class: Read Trifles 743-759
Final Draft of Research Paper due by midnight in Canvas

W April 26

In class: Continued discussion on Trifles
Journal #9 due by midnight in Canvas
M May 1

In class: Final discussion of *Trifles*

W May 3

For class:
   - Drama Analysis due by midnight in Canvas
   - Journal #10 due by midnight in Canvas

In class: Study Session for Final Exam--Drama

M May 8

Final Exam 2:00-4:00

*NOTE: Changes may be made to the schedule; stay tuned! Have a great summer!*
ENG 102—Earls  Short Fiction Essay

A short story analysis is an essay resulting from the process a reader undergoes to trace a specific theme in a literary work. Since “analysis” implies division, the reader must divide a story into its parts, as the parts relate to a theme.

**Directions:**

Write a well-developed literary analysis, which traces and supports one theme in one of the short stories we’ve read from the syllabus. **YOU MUST CHOOSE A STORY FROM THE SYLLABUS!** While a literary work may involve many themes, you must only write on ONE theme for the story you choose to analyze. Try to find the most dominant idea or central focus you discovered in the story (i.e.: “Emily Grierson is stuck in the past and refuses to live in the present because she is fearful of her own demise.”)

Consider, what was the author’s reason/message in writing the text? Be sure to utilize significant quotes from the story to illustrate and support your assertions. Always precede and follow quotes with your own words as to why they’re important and how they fit with your thesis. Do not retell the whole story, but instead retell only the parts that relate to the theme you have identified. The paper should be approximately 750 words. Since you are analyzing this story at present, your entire paper should be written in the present verb tense (ex.—depicts, drives, runs, etc.).

**Steps:**

1. Your title should creatively disclose your theme. Do not use “Short story analysis” or the title of the actual story as your title (since you are not rewriting the work).
2. INTRODUCTION: Write a formal introduction which: states the story’s title and author, summarizes the general plot of the story (2-3 sentences of overview) and “sets the stage” for the reader & includes your thesis statement (disclosing your theme/focus). The last sentence of your introduction would be an ideal spot for your thesis statement.
3. Thesis: Should detail the prominent theme you’ve discovered and WHY that theme is so significant or important. (See the example for “A Rose for Emily” listed above.)
4. BODY PARAGRAPHS: Should include 4-5 separate paragraphs which provide significant evidence to support the theme you’ve identified. Each of these paragraphs should be at least 4-8 sentences in length. You may use: quotes, passages, the setting, characters & their actions/descriptions, the title of the work, and/or symbols in the story as support.
5. Try to use the most significant pieces of evidence to prove your theme. Don’t retell the story. Just choose pieces of the story which illustrate what you’ve found to be the most obvious element (theme) in the story. Try to arrange the proof from most important to least important. When citing quotes include the page number behind them (25). Whenever you use a quote, be sure to follow that quote with your explanation/reaction of why/how it’s important or significant and how it connects to your theme.
6. Be sure to use transitions, connecting words to link one paragraph, one new idea, to the next. (For example, “Another prominent symbol that demonstrates the protagonist’s greed is….”)
7. CONCLUSION: Should be at least 4 sentences in length. Try not only to mention your main theme, but go beyond it to leave the reader thinking about your paper long after he/she has finished reading it. You might want to suggest how your theme and/or the story relates to the modern reader or modern society.
8. Do not use the 1st person Point of view (I, we, us, our, me, my, etc.) or 2nd person Point of view (you, your, etc.) anywhere in this essay. The focus should remain on the character(s) and the story itself, so it should be written entirely in the 3rd person.
9. Don’t turn to professional critics or published essays for input. This should be entirely your focus/theme!
THE ENGLISH 102 RESEARCH PAPER, A CRITICAL ANALYSIS—EARLS

INSTRUCTIONS: For this project, you will be developing a critical analysis of the "final" draft of your short fiction essay. Throughout the paper you have already included quotes from the story itself. Now you will turn to outside sources (professional writers, critical sources) to analyze and synthesize their reactions to the same story, your theme, the characters, symbols, and other comments you have already made within your paper. You may want to acquaint yourself with the author's work by looking at some biographies, but don't limit your research to studies on the author's life and times. In fact, you should only allude to no more than ONE biography in your paper. Biographical information can be mentioned BRIEFLY in the introduction, but the primary focus for the entire paper should be the theme you've found. Develop a thesis statement which emphasizes the theme you will be examining—from the beginning to the end of the work you've selected. Write a critical analysis of the work, which supports your thesis statement. As with any literary analysis, do not retell the story, but rather only elements (the setting, tone, specific lines, characters, actions, symbols, other literary devices, etc.) which support your thesis. Carefully select quotations from the critics which illustrate your point for inclusion in your analysis. (Do not use any more than 2 long quotes (if any long quotes)—over four typed lines—in your research paper.) Don't assume your reader knows how you are interpreting your critics' viewpoints. Be sure to set up and follow each critic's comments/quotes with your own thoughts/reactions (without using the 1st person point of view "I," "me", etc.). (Ex.--In her essay entitled, "Refusing to Adapt," Jane Cook examines Emily Grierson's role in Jefferson. "Quote from critic" (para. 4). Clearly Emily cannot let go of the past because she is fearful of adapting to the changing world around her.) Formally develop your essay with an introduction, several body paragraphs, and a conclusion. Each paragraph should contain at least 4-5 complete sentences. Make sure that every paragraph relates to your main theme. Transitions between paragraphs are essential for creating a coherent and cohesive paper (ex.--Another way in which Emily clings to the old ways of the past is through......).

PURPOSE: You are expected to demonstrate the ability to use standard research procedures to evaluate scholarly work, and to present a clearly supported opinion on a subject.

TOPIC: The topic must concern literature and present various critical opinions. You will need the words of at least THREE critics who have written on the story you have chosen. (NOTE: Be sure to use full text articles, not abstracts—one or two paragraphs—from larger critical essays. Also, be sure to record the complete bibliographic information for each source you analyze. You cannot use questionable online sources, such as SparkNotes, a mere googled source, or Wikipedia! These are not scholarly, academic sources.) You are expected to present a specific point of view in a clear thesis statement.
FORM & STYLE: Your paper must be 6-8 typed pages in length. Your work will be closely evaluated for its content! You must have a title page, 6-8 pages of text, and a Works Cited page (in that order). Parenthetical documentation and all other up-to-date MLA prescriptions must be used. Since this paper is worth more than any other you will submit for this class, get several people to proofread your work, and visit the Academic Support Center to insure that the paper adequately demonstrates your ideas, hard work, and effort.

NOTE: If you have not submitted a rough draft, I will NOT accept your final draft. I must see EACH STAGE of the writing process for this paper!

Please visit this link before you begin to conduct your research:
http://www.chesapeake.edu/library/New_ENG102_Internet_DRAFT/intro.asp

Tentative Topic/Story you’ve chosen due: W Feb. 6th
Thesis statement due: M Feb. 13th
Short Fiction paper (without critics) due: W Feb. 22nd
Bibliography due (story & 5 potential critics) for research paper: M March 6th
Annotated Research Bibliography: M March 20th
Rough draft (3-4 critics & Works Cited page) research paper: W April 5th
Research Final draft due (w/ Works Cited page): M April 24th

Note: If you have never used documented sources before, please go to LRC, use the pulldown, and click on “Noodlebib” (the 3rd item on the menu list.) You should create an account. It is very user friendly. For this course, we are using MLA ADVANCED format to document our sources.

(Note: if you do not like using noodlebib, you may want to try: easy bib, bibme, or http://citationmachine.net.)
Bibliography


http://muse.jhu.edu/login?type=summary&url=/journals/meridians/v010/10.2.bailey.pdf

Keandka. "Literary Analysis of the Short Story ‘Girl’ by Jamica Kincaid. - WriteWork."


http://www.easybib.com/cite/clipboard/id/1412808697_5435bff92ec207.11809344/style/mla7

Annotated Bibliography


This essay argues that “The Yellow Wallpaper” is short story that advocates for a woman’s right to speak freely, to express her thoughts regardless of the society’s view. Barth also addresses John’s tyrannical attitude towards Jane, treating her like a child who cannot survive on her own. This argument will be useful as it defends the theme of a husband’s authority over his wife and his failure to listen to her opinion.


This essay addresses some of the conflicts in Jane and John’s marriage. Hudock points out John’s superior attitude towards Jane, mocking her “fancies” of the house and denying her request to move to a different room. She also states that their marriage reveals an unequal relationship that is caused by the gender inequality in society. This essay has a great deal of arguments regarding unbalanced power in Jane’s marriage due to society’s pressure.


Kautz analyzes the communication skills between Jane and John, arguing that John usually controls the conversation. Thus, he laughs at her, loses his patience, states that he has knowledge or ends the conversation. This clearly supports the primary theme of the story, which is the lack of communication skills between Jane and John.

This essay concentrates on the role of woman in the 1900’s, who was expected to follow her husband’s order, and to live devoted to her domestic life. This essay explains why John prohibited her to write as this was seen as a sign of rebellion. By ignoring Jane’s requests John was reinforcing his authority as the macho man of the house, who would not bend under his wife’s desires. Overall, it demonstrates John’s unwillingness to listen to his wife.

Schumaker, Conrad. "Too Terribly Good To Be Printed": Charlotte Gilman's "The Yellow Wallpaper." *American Literature* 57.4 (1985): 588. *Literary Reference Center.* Web. 7 Oct.2014. Schumaker argues that the relationship between Jane and John is full of deception, not only because Jane hides her diary, but because it’s impossible to talk with John. Thus, Jane tells to the “dead paper” all the things that she would really like to tell John. This powerful essay focuses on John’s unwillingness to communicate effectively, as well as the motif of a loving husband and the obedient wife which can bring ruin to a marriage.
Define the following terms, and be able to offer an example for each from the stories we’ve read:
1. theme
2. plot
3. subplot
4. setting
5. Carpe diem
6. Tone
7. Interpretation
8. Protagonist
9. Antagonist
10. Crisis
11. In Medias Res
12. Flashback
13. Foreshadowing
14. Narrative
15. Stock character
16. Round character
17. Flat character
18. Dynamic character
19. Static character
20. Foil characters
21. Freytag model
22. Exposition
23. Rising Action
24. Climax
25. Falling Action
26. Resolution
27. Denouement
28. Epiphany
29. Symbol
30. Archetype
31. Point of view (first, second, third, omniscient)
32. Allusion
33. Allegory
34. Dramatic irony
35. Situational irony
36. Verbal irony
37. Mimesis
38. Critical analysis
39. Stream of consciousness narration
40. Deus ex machina
41. Conflict (man vs. man; man vs. himself; man vs. nature; man vs. the machine)
42. Initiation story
43. Diction
44. Literary critic
45. Hamartia
46. Hubris
You should also be able to:

1. Identify and explain significant lines from the stories.
2. Recognize and categorize characters (as stock, round, dynamic, static, flat, protagonist, antagonist, foil) from the stories.
3. Identify and explain significant symbols from the stories.
4. Explain the significance of the title of a short story.
5. Identify the author and general time period of each story.
6. Argue a theme for each story.
7. Discuss the major plot for each story.
8. Explain the setting (place, time period, time of day, weather conditions, mood) for each work.
9. Identify and explain major conflicts in each story.

*The exam will contain matching, multiple choice, true/false, and several short response questions.
Choose one question in which to respond and write a well-developed, thesis driven essay. Be sure to include specific evidence, quotes, and details from the book to defend your argument. You must include an introduction (which contains: the author, the book’s title, a brief overview of the plot, and your thesis—a direct response to the question you have chosen), at least three body paragraphs (including proof/evidence from the text and your interpretation of that evidence), and a conclusion (that summarizes your main points, but also leaves the reader thinking about your argument; perhaps you could relate your theme to modern day readers). This must be double spaced and should be at least 500 words in length.

1. How is the title relevant/symbolic to the book as a whole and its theme?
2. What do you think is the author’s greatest motivation in any one action in the book?  
   (Example: Why does he pursue the other Wes Moore? Why isn’t he content in just being who he is? Why does he seek out “the other”?
3. So many events and elements of the book are ironic. Name and define two examples of what you deem to be the most ironic of the text and explain how they are significant to the book, its theme, the characters, etc.
4. What is the greatest symbol in the text? What do you think it represents? Why?
5. The protagonist experiences several epiphanies through the course of the book. Choose at least two and explain what he realizes through those scenes. What discoveries does he make (about others and himself)? Explain in detail.
6. Clearly the protagonist encounters antagonists throughout the book; however, in some ways he is also an antagonist to himself. Share two scenes in which you believe this is clearly evident and explain why you think these scenes demonstrate his internal battle, or two scenes where outside forces work to bring him down.
7. Review the last two chapters of the book (before the epilogue). Why would Moore choose to end the text the way he did? Explain in detail.
8. Describe the tone of the book. Offer a detailed account, to include specific scenes of defense, of the shifts in tone.
9. Are these two men more alike than different or more different than alike? Make a case for one or the other by making two strong points of defense.
10. What role does fatherhood play in the text? Offer at least two examples to defend your case.
11. Discuss the relationship between education and poverty. From what Moore evidences in the text, is there a correlation between the two? Why or why not? OR…….
12. Choose one quote from below and explain its significance to the character(s), the plot, the theme, and/or the book in its entirety:

a. “I guess it’s hard sometimes to distinguish between second chances and last chances.”

b. “The chilling truth is that his story could have been mine. The tragedy is that my story could have been his.”

c. “The common bond of humanity and decency that we share is stronger than any conflict, any adversity. Fighting for your convictions is important. But finding peace is paramount. Knowing when to fight and when to seek peace is wisdom.”

d. “I learned that the way governors projected the numbers of beds they'd need for prison facilities was by examining the reading scores of third graders. Elected officials deduced that a strong percentage of kids reading below their grade level by third grade would be needing a secure place to stay when they got older.”

e. “Do you think that we're products of our environments? I think so, or maybe products of our expectations. Others' expectations of us or our expectations. I mean others’ expectations that you take on as your own. I realize how difficult it is to separate the two. The expectations that others place on us help us form our expectations of ourselves.”

f. “Just stand next to the white people. They'll get off by Hundred and Tenth Street.” Justin broke down his strategy for securing a seat as we shoved ourselves onto the crowded Number 2 train heading uptown.”

g. CHOOSE A SIGNIFICANT QUOTE OF YOUR CHOICE FROM THE BOOK AND INCLUDE THE PAGE #.
ENG 102—Ears

Power Point, Emaze or Prezi Poetry/Song Analysis

Procedure: In a 5-7 minute speech, present an analysis of a poem/song of your choice. (The only three stipulations are: if you choose a poem/song outside of the textbook, you must upload a copy of the poem/lyrics into Canvas when you submit your choice; no two people can present the same poem/song; and no one can present a poem we have already discussed in class.) Try to choose a poem/song that you understand or like more than any other. Don’t choose a poem that is one stanza or less, or too lengthy in size (ex.—an epic poem). If you choose a song, please choose one or two meaningful stanzas and the chorus/refrain (which typically conveys the theme/message). Because of time constraints, you couldn’t possibly analyze the entire song.

Prepare a presentation which includes all of the following:

Step One: First name the poem, poet, and page number (if applicable) to the class. Then, read the poem aloud to the class. Follow punctuation (natural speech pauses) and read slowly, with feeling—indicated by how the poem/lyrics is/are written on the page. You cannot play a recording of your poem in lieu or reading it yourself. While you can play a portion of it as part of your creative portion of the presentation, this does not exempt you from reading it aloud to the class. Note: If you wish to show the class a youtube clip, it should NOT be longer than your presentation itself.

Step Two: Give a general interpretation of the poem, telling the class what the poet is attempting to convey, in other words, why he/she might have written the poem. What is a possible theme/message? Why did the poet, song writer create this? Tell us what type(s) of poem it is (narrative, epigram, sonnet, ballad, pastoral, haiku, lyric, epic, etc.) Remember, a poem can be several types at once. Offer an explanation of each type of poem it is.

Step Three: Analyze the content. Emphasize the prominent figures of speech (metaphors, imagery (static or kinetic), similes, hyperbole, understatement, apostrophe, etc.), tone, diction (formal or informal), irony (specific type(s)), symbols (private or conventional), etc. For each poetry term it contains, offer a specific example from the poem/song. Don’t just list what you found. Rather than telling the class what the poem doesn’t have (ex.—“The poem doesn’t have any similes or metaphors….”), instead explain what the poem does include. Then attempt to explain how those specific poetic devices/terms connect to the overall theme/message. (Ex.—If the overall theme is revenge, it would make sense if the poet uses cacophony—harsh sounds—& onomatopoeia—words that sound like what they are—to convey that ugliness and harsh reality.) NOTE: Again, with each item/vocabulary term you offer, you must offer an example. For instance, if you say that your poem contains tones, you must offer examples.

Step Four: Analyze the form: closed or open, stanza structure, rhyme, rhythm, meter, alliteration, assonance, significance of the word order, etc.

Step Five: Summarize your overall impression of the poem. Restate your theme, interpretation. Tell the class what made you select the poem/song and how its theme relates to many other people/society. Regardless of how you set up your presentation, you must include all of the requirements and your organization must make sense. You must offer the class examples of proof from your piece and you should demonstrate that you have practiced and proofread your work.

CREATIVITY IS IMPERATIVE! Bring in visual aids, music, or any props (photos, pictures) that would involve the audience in your presentation. Your presentation must demonstrate considerable time and effort. Make this an interactive presentation! Your work must be readable to the entire class. You must upload your presentation into CANVAS on the day that you present.

Faulty technology is no excuse for not being ready to present! You must be prepared! Failure to appear on the day you are assigned to present will result in a “0” for the presentation.
Be able to define and provide an example for each of the terms below:

1. narrative poem
2. epic poem
3. ballad
4. lyric poem
5. elegy
6. ode
7. pastoral poem
8. sonnet (Shakespearean/English and Petrarchan/Italian)
9. haiku
10. prose poem
11. epigram
12. speaker
13. persona
14. tone
15. theme
16. epigraph
17. irony (verbal, dramatic, and situational)
18. abstract words
19. concrete words
20. specific words
21. general words
22. connotation
23. denotation
24. formal diction
25. informal diction
26. dialect
27. slang
28. imagery
29. static imagery
30. kinetic imagery
31. synaesthesia
32. figures of speech
33. simile
34. metaphor
35. personification
36. conceit/extended metaphor
37. hyperbole
38. understatement
39. metonymy
40. synecdoche
41. apostrophe
42. rhythm
43. meter
44. stress (accent)
45. scansion
46. poetic foot
47. iamb
48. iambic pentameter
49. caesura
50. end-stopped lines
51. run-on lines (enjambment)
52. euphony
53. cacophony
54. onomatopoeia
55. alliteration
56. assonance
57. rhyme
58. imperfect (near, slant, approximate) rhyme
59. end rhyme
60. internal rhyme
61. rhyme scheme
62. open form
63. closed form
64. stanza
65. couplet
66. tercet
67. quatrain
68. sestet
69. octave
70. symbol (private and conventional)
71. allusion
72. allegory
73. myth
74. paraphrase
75. refrain/chorus
76. blank verse
77. free verse

Note: Since numerous poems are assigned in this unit, you will not be expected to memorize specific poems, authors, or lines; however, complete poems (you may never have seen) will be provided on the exam for you to analyze. On the short answer section of the exam, you will be asked to identify & define certain poetic devices, discover themes, interpret lines, etc. with specific poems or lines from poems. There will be multiple choice, matching, true/false, and short answer questions.
ENG 102--Earls

DRAMA ANALYSIS INSTRUCTIONS

1. Choose a live drama to attend, preferably one done by a professional or semi-professional group.

2. When you get to the play, take a few minutes before the performance starts to read the program and to record the full name of the play, the playwright, the drama group presenting it, the date and place of the performance, the director, and the principal actors.

3. As you watch the play, look for the elements of drama (plot, character, theme, language) discussed in class. Also consider the design of the set, the costumes, the choreography, the music, the staging of the play, the acting ability of the cast, and other significant features of the drama that would affect your decision to recommend the play to a friend. You may be able to take a few notes during intermission.

4. Finally, write a 500-word analysis of the play in which you identify the drama by including the information referred to in #2 above and comment on its significant features (the critical elements you believe were most important to this play as literature and the features of this particular production which impressed you—you may include a very brief summary of the play.) This should be an evaluation of the performance, not merely a summary of it. Make sure you write a thesis driven essay. In other words, if your argument is that two actors “made” the play great, then that should be the focus of your entire essay. Sample thesis statement: Lighting up the stage, the actors make “Check Please” a stellar performance. You should include at least three detailed body paragraphs to defend your thesis. (For the sample thesis, you might follow each body paragraph with a short detailed paragraph of each actor’s performance.) In your conclusion, make a recommendation to future viewers and/or to the director. Since your focus is the performance itself you SHOULD NOT use the 1st person (I, me, us, we, etc.) or 2nd person (you, your, etc.) point of view anywhere in the essay. Keep your focus on the play, actors, and the performance itself.

5. The analysis is due on the last day of regular class. It will be graded on content, grammar, mechanics, and creativity.

Remember: If you choose to see two performances, you will only have to critique one; however, you will get 10 points extra credit for seeing a second play. Just submit “proof” of your attendance by taking a picture of your ticket stub or program; or taking a “selfie” of you with the director, actors, and/or stage & submit this under “Extra Credit play(s)” in Canvas.
Terms to Know for the Final Exam

1. tragedy
2. comedy
3. closet drama
4. soliloquy
5. dramatic monologue
6. Exodus
7. Parados
8. mystery plays
9. catharsis
10. satire
11. aside
12. Romanticism
13. Realism
14. Naturalism
15. scene
16. Act
17. crisis
18. tragic hero
19. antihero
20. persona
21. farce
22. low comedy
23. high comedy/comedy of manners
24. pageants
25. the Globe
26. hamartia
27. hubris
28. melodrama
29. chorus
30. stage directions/staging
31. prologue
32. protagonist
33. antagonist
34. stock character
35. round character
36. flat character
37. foil character
38. dynamic character
39. static character
40. morality plays
41. Arena stage
42. pathos
43. significant props
44. Freytag model/pyramid
45. exposition
46. rising action
47. climax
48. falling action
49. denouement
50. resolution
51. problem play
52. allegory
53. allusion
54. Choragos
55. Deus ex machina
56. domestic tragedy
57. groundlings
58. metatheatrics
59. theatre of Dionysus
60. tone
61. plot
62. subplot
63. theme
64. symbol
65. archetype
66. verbal irony
67. situational irony
68. dramatic irony
69. cosmic irony/irony of fate
70. in medias res
71. carpe diem
72. foreshadowing
73. flashback
74. stream of consciousness narration
75. Point of view: 1st, 2nd, and 3rd
76. literary critic
77. literary canon
78. mimesis
79. epiphany
80. setting
81. dialogue

The final will focus on the assigned plays, and defining & providing examples for these dramatic terms. The final will contain matching, multiple choice, true/false, and short answer, but will primarily focus on their application to Trifles, the assigned play.