**Reinhardt University – Spring 2024**

**English 102.010 – Composition and Literature**

**Monday, Wednesday & Friday 9:00-9:50 am**

**Classroom Location: Lawson 110**

**Charles Jones –** [**charles.jones@reinhardt.edu**](mailto:charles.jones@reinhardt.edu)

**Office Location: Center for Student Success**

Welcome to English 102. This course builds on the rhetorical and compositional skills students mastered in ENG 101 and introduces the short story, the novel, the poem, the play, and the film as the basis for analytical argumentative essays. Research skills support student thinking and writing, particularly borrowing and integrating ideas from electronic and print sources and assessing source appropriateness. At the start of ENG 102, students should have a basic understanding of the following: syntax; fragments; subject/verb agreement; paragraph structure; essay structure; basic conventions of MLA; Works Cited; signal phrases; parenthetical citations. ENG 102 recommended for English majors. *Prerequisite: ENG 101 with a grade of C or better*.

**Required Texts:** 1) *King Lear* by William Shakespeare, (Updated Edition of the Folger Shakespeare Library),

ISBN 9780743482769. If you would like to save money, I will be providing a free PDF of this play—thus, you are not required to buy this text should you be willing to use the public domain copy. 2) *A Christmas Carol* by Charles Dickens (Puffin Classics), ISBN 9780141324524. Similarly, if you would like to save money, I will be providing a free PDF of this short novel—thus, you are not required to buy this text should you be willing to use the public domain copy. You will need to provide an e-device for classroom use. Books ordered from *eCampus* will be available for pick up in The Landing. Get [*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf). Get [*A Christmas Carol*](https://www.ibiblio.org/ebooks/Dickens/Carol/Dickens_Carol.pdf) or [*A Christmas Carol*](https://www.gutenberg.org/files/46/46-h/46-h.htm). Other required texts—poems, stories, and plays—will be available online.

**Supplies:** blue/black ink pen only or #2 pencil, college-ruled paper, notebook/folder, textbook brought to every class; at times, you will need a smartphone/tablet or laptop to best engage with on-line texts.

**Reinhardt University General Education Student Learning Outcomes**  
Upon graduation, Reinhardt University students will be able to demonstrate…  
I. COMMUNICATION - through writing, speech, and visual media  
II. CRITICAL THINKING AND INQUIRY- using evidence, logic, reasoning, and calculation

III. SOCIETY AND CULTURE – knowledge of Western civilization and the diversity of societies  
IV.    VALUES AND ETHICS – integrity, as well as commitment to physical, mental, and spiritual wellness

**English 102 Learning Objectives**  
English 102 is a requirement for the general education core curriculum. Students should continue to improve reading and writing skills of English 101 but add skills in writing effective literary analyses.The study of literature has several other purposes. For one, it contributes to the development of an educated person, specifically by engaging the reader logically, emotionally and spiritually through imaginative experience. Secondly, the careful reading and writing skills of good literary analysis will be applied to reading and writing in other disciplines—even science and business.Specific reading and writing skills for this course advance all of the four domains of Reinhardt University General Education Student Learning Outcomes—Communication, Critical Thinking, Knowledge of Society and Culture, and consideration of Values and Ethics:

*Reading and Writing goals for English 102:*

*\*\* Expanding a knowledge of literature (SLO III – Knowledge of Society and Culture)*

*\*\* Expanding reading skills- fiction, poetry, drama, and literary criticism (SLO II – Critical Thinking)*

*\*\* Developing a valid interpretation, based on textual evidence, of theme (SLO II - Critical Thinking)*

*\*\* Writing about different genres – fiction, poetry, and drama (SLO I – Communication)*

*\*\* Research skills - writing with a secondary source (SLO I – Communication and SLO IV - Ethics)*

**Grading**: Do consistent work across the entire semester (with prompt attendance and not disturbing class) and you will do fine in the course. The grading scale breaks down in the following manner: **A:** 90-100; **B:** 80-89; **C:** 70-79; **D:** 60-69; **F:** 59-below. Not attending class on a regular basis along with class disturbance can and will impact the final grade—possibly as much as a full-letter grader. This includes tardiness. **Keep track of grades by keeping track of scores**.

Essays 75% Assignments 25%  
Short Fiction Analysis I Classroom Exercises  
Poetry/Cinema Analysis Classroom Group Work  
Short Fiction Analysis II Classroom Screenings  
Drama Analysis Library/Research Sessions  
Novella Analysis Miscellaneous Exercises   
Miscellaneous Writings

**A (90-100)** The A essay is an example of excellence. It meets all and exceeds most of the criteria for a B essay. The A essay approaches the argument as a complex problem with multiple possible solutions depending on one’s point of view but argues its thesis with thorough and thoughtful planning and research, keen insights, detailed analysis, and impeccable logic. In other words, this essay goes beyond the obvious, diving into subtext while using sophisticated syntax and diction and even an occasional rhetorical flourish. The use of sources is clever, respectful, and instructive, and the writer may reach novel or creative solutions not suggested by the sources. The paper cannot be faulted for its use of MLA style.

**B (80-89)** The B essay shows distinction. It meets all and exceeds most of the criteria for a C essay but at times will state the obvious without diving deeply into subtext. The ideas are expressed freshly and vividly, and the essay arouses the reader’s interest to a greater extent that the typical C essay. The essay may incorporate more than the required number of scholarly sources. The essay cites primary and secondary sources appropriately in MLA style with few or no errors in formatting.

**C (70-79)** The C essay meets the basic criteria for a college essay. It has a central idea related directly to the assigned topic and presented with sufficient clarity that the reader is aware of the writer’s purpose, but that central purpose and idea are too obvious. The organization is clear enough for the reader to perceive the writer’s plan but that plan never really delves into subtext. The paragraphs coherently present some evidence or details to substantiate the points. The writer uses ordinary, everyday words accurately and idiomatically and generally avoids both the monotony created by series of choppy, simple sentences and the incoherence caused by long, tangled sentences. Although the essay may contain a few serious grammatical errors and several mechanical errors, they are not of sufficient severity or frequency to obscure the sense of what the writer is saying. The essay cites primary and secondary sources appropriately in MLA style, although there may be some errors in the formatting of entries in the works cited and in-text references.

**D (60-69)** The D essay fails to demonstrate competence. It has any one of the following problems to an extraordinary degree or it has several to a limited degree: it lacks a central idea; it lacks a clear organizational plan; it does not develop its points or develops them in a repetitious, incoherent, or illogical way; it does not relate directly to the assigned topic; it contains several serious grammatical errors; it contains numerous mechanical errors; ordinary, everyday words are used inaccurately and unidiomatically; it contains a limited vocabulary so that the words chosen frequently do not serve the writer’s purpose; syntax is frequently rudimentary or tangled; or the essay is so brief that the instructor cannot make an accurate judgment of the writer’s ability. The essay does not cite an adequate number of sources, or it may cite sources without any attempt to follow MLA style.

**F (<60)** The F essay is a less-than-half-hearted attempt to complete the assignment. The essay may not make sense. It may contradict itself. It may not be on the topic. It may difficult to read because of its grammatical and mechanical errors. It may sound childish or abusive. The essay may fail to cite secondary sources, or it may plagiarize them. Indeed, plagiarism alone may justify a grade of F. The essay may lack development or cite examples that do not illustrate the claim under question.

**Policy Statement**: While the syllabus is subject to change, please take the time to read the entire syllabus and ask questions if a policy seems unclear. That said, should you ask about any class policy, I will generally refer to the syllabus in order to guide and decide course decisions. While certainly not a perfect document, this syllabus will nonetheless act as a founding document for the course; we will reference it frequently.

**Creative Writing**: There could be creative writing assignments—original poems, micro-fiction, satires. Such assignments are designed to help you better appreciate a particular genre. As such, they will be graded on originality and insight, along with punctuality and professionalism. That said, you don’t have to fancy yourself a “creative writer” in order to excel on these assignments. Please, have fun with such assignments.

**Applicable Revision**: Certain assignments *might* be revisable—as directed by the professor. In general, assume an assignment—especially an essay—is not revisable. Then, you will be pleasantly surprised when such an opportunity presents itself. As is the case, revisions will only improve by about five to eight points—or a portion of a letter grade. So, it’s vitally important that you vest time with the original assignment. Improved scores are not guaranteed on a revision—although scores will never be lowered. In order to submit a revision, you must follow ALL of these guidelines: 1) You must include all the edits marked on the original assignment, even if you disagree with them; 2) You must resubmit the original, graded assignment for the revision to be considered. I will not accept a revision without the original, graded assignment. Don't misplace the original assignment; 3) If the new revision is an essay, then it must be typed--no handwritten essays; 4) Assignments submitted late are not revisable. Submit assignments in a timely manner in order to take advantage of possible revision opportunities; 5) If an assignment fails to meet minimum qualifications (i.e. two pages instead of the required four pages; one secondary source instead of the required five sources) then that particular assignment is not revisable. Initially, make a good-faith effort to meet the minimum requirements.

**Grammar**: Before entering this class, you should have already mastered the basics of correct grammar and punctuation—especially fragments and run-on sentences. Problems with grammar and punctuation will result in significant point deductions on papers and prevent you from passing the class. If you continue to struggle with grammar and punctuation, you will be referred to the Center for Student Success for mandatory tutoring.

**Attendance & Tardiness**: Because of the nature of this class, attendance at all meetings is essential. If you must miss a class, be sure to get reliable notes from someone. If you miss more than 4 classes, your course grade will be dropped one letter grade. If you miss more than 6 classes, it is highly probable that you will receive an F in the course. It is your responsibility to notify me in advance when you must be away for an excused activity. In the event of illness or other valid reason for absence, please bring me a note from your doctor or other form of documentation. Come to class. Be on time. Also, three “tardies” equal an absence. If you arrive to class five or more minutes late, then attendance for that day will count as an absence. A tardy should be corrected on the day it occurs at the end of that particular class. Tardiness will not be changed after the date in question. Please be proactive should you arrive late, otherwise you will be marked absent. Please see me at the end of class (that same day) in order to correct the absence. If registered for Dual Enrollment, you will be expected to adhere to the dates specified by this syllabus along with the schedule published by the university—including but not limited to attending the final exam and all holidays/breaks. In other words, continued enrollment in the course expresses a willingness to follow the schedule as outlined by this syllabus.

**Use of Electronic Devices in the Classroom**: Electronics are an important aspect of any class. That said, the use of electronic devices, such as laptops, cell phones, text messaging devices, and personal digital assistants (PDAs) for any reason other than coursework for the class in which the student is in attendance or in a manner that causes distraction or disturbance to other students or myself is prohibited. I reserve the right to permanently ban electronic devices from the classroom if I observe that they are causing a distraction. Furthermore, the use of any electronic devices during a test is prohibited. The use of any electronic devices during any student presentation will not be permitted. Each student will be expected to give full attention to each presentation. Should we have someone visiting the class (i.e. potential student, guest speaker, another professor or administrator) electronic devices are not allowed. Should the improper use of electronic devices continue—ad nauseum—then the final grade in the semester will be impacted by as much as a full-letter grade or more. Please control the use of electronic devices.

**Make-up Policy**: Make-up work is the exception and not the rule and is given at the discretion of the professor. Students who have conflicts because of university-sponsored events are required to notify the professor at least one (1) week ahead of the announced test/assignment date. Failure to do so will forfeit the student’s opportunity for an alternate test/assignment date. Only in extreme circumstances will make-up tests be given for other reasons. Extreme circumstances are illness, death in the family, accident, etc. To be eligible for a makeup/extension due to extreme circumstance, the student must observe the following requirements: 1) contact the professor within 24 hours of the missed deadline; 2) provide a written excuse from an appropriate health, academic, or other professional (medical doctor, therapist, college counselor, police officer, etc.) within 24 hours. **Otherwise, late work will be penalized accordingly. Generally, late work drops by a letter grade or more. It’s always to your advantage to complete make-up work, but that said, you need a written excuse to justify the late work in order to avoid point deductions. Don’t count on me asking for a written excuse, the assumption being you will provide a written excuse if available. Even with point deductions, make-up is always in your best interest as a student.**

**Food**: While drinks and snacks are permitted, please refrain from eating meals in the classroom. It is your responsibility to eat before or after class. That said, food is not allowed in classes with computer hardware, although bottled water is acceptable.

**Contacting the Professor**: If you have a question about the course, its content, or its execution, the contact information listed at the beginning of this syllabus constitutes the best method of contacting me. Email through your school email account and not your Canvas account as the school email is more efficient. That said, *check both accounts daily—email and Canvas*—*as I could communicate with the class via one method or even both*.

**Final Exams & Travel Plans**: The university dictates a final exam period, a period established and posted by the university. Final exams will not be administered early or late. Be present and punctual for the final exam (date and time noted on this syllabus or specified by university). All travel must schedule itself around this syllabus, so plan your travel according to the dates published by the university along with those specific dates and requirements noted on this syllabus. This includes but is not limited to all breaks and holidays: Labor Day, Thanksgiving, Winter Break, Spring Break, Fall Break, Summer Break, MLK, Good Friday, etc. all.

**Typed & Printed Work**: Generally, **all work should be typed** and printing concerns addressed prior to the due date as this will impact your grade on any given assignment. Concerns include log-in issues, printer access, etc. Submit typed (Times New Romans/12 pt.), hardcopy work if in doubt. Work is due at start of assigned class.

**Due Dates for Assignments**: All work is due at the start of class on the day assigned—else that work is late.Address all printing and supply issues prior to the due date and the start of the relevant class.

**Uncollected/Unclaimed Work**: If you are not in class when graded assignments are returned, then it is your responsibility to schedule the return of the graded work. Generally speaking, uncollected work is filed but always available with notice. That said, work will be kept for two weeks after final exam—then discarded.

**Academic Integrity**: All students are expected to adhere to the highest standards of academic integrity, and to abide by the Reinhardt Honor Code. Also, all students are expected to be familiar with the Reinhardt policy on academic dishonesty stated in the University Catalog and in the Student Handbook. Plagiarism (using the ideas and phrases of others without crediting them, therefore claiming those ideas and phrases as your own) will not be tolerated in this course or on this campus. To avoid such academic dishonesty, you must use a citation (footnote or in text) for all ideas drawn from your reading and research, including research in encyclopedias and online, even when you have restated those ideas in your own words.

#### There are severe consequences for cheating or plagiarizing on assignments: a) There are several forms of plagiarism. If you cheat on a quiz or test, you fail the test with a 0 grade. If you turn in someone else’s work as your own paper, you fail the paper with a 0 grade; b) The Office of the Provost will be notified of actions taken against any student who violates the academic integrity policy, which may result in further consequences, including designation of “academic warning” on your official transcript, academic suspension, or expulsion for academic reasons.

**Academic Support**: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. This legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. Reinhardt University is committed to providing reasonable accommodations for all persons with disabilities. Therefore, if you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with the Academic Support Office (ASO). ASO is located in the basement of Lawson Building. The Director of ASO is Mr. Tunji Adesesan. To receive academic accommodations for this class, please obtain the proper ASO letters. Contact ASO at 770-720-5567 or contact Mr. Tunji, ASO Director, at [AAA@reinhardt.edu](mailto:AAA@reinhardt.edu).

**Center for Student Success:** The Center for Student Success, located in room 035 of Lawson, offers free peer and faculty tutoring for all subjects. To make an appointment, go to Reinhardt's homepage and click on Academics>Undergraduate>Resources>Center for Student Success. You may also access the website at [www.reinhardt.edu/css](http://www.reinhardt.edu/css) . This next page enables you to see tutors and times available for each subject area. At the bottom of the left column, click on Student Appointment Form. Fill in all required fields, signaled by a red dot, and submit your request. Dr. Emanuel will contact you within the same day to confirm your appointment.

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*You are acknowledging your understanding and agreement with class policies   
and with the syllabus in general by remaining enrolled in this class.  
This acknowledgment includes the fact you have taken the time to read the   
entire syllabus and that you fully understand the course requirements, including those  
related to final exams, attendance, and tardiness.*

*You also express a willingness to check (daily) your   
school email and Canvas email for updates and announcements specifically related  
to this course of study. See class calendar below. Calendar subject to change.  
Also, if needed, we could change course parameters due to Covid or similar.*

*I also wish to thank the following professors for allowing me to use parts of   
their syllabi in the design of this course—specifically Dr. Morlier and Dr. Glowka.   
Wise insights are greatly valued and appreciated.*  
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**Class Calendar:** Follow this schedule (subject to change), completing all assignments prior to class—unless directed otherwise. Come to class with knowledge of the material, along with textbook if relevant, device for viewing online content, pen/pencil, paper, folder to keep semester work.

**Week 1: Introduction &** [**Poetry**](https://www.penguin.co.uk/articles/childrens-article/different-types-of-poetry-for-kids)

**Jan 8**  
- Roll Call & Welcome

- Syllabus & Textbooks

- Scope & Sequence

References

- Reference [“How to Read a Poem: a Poetry Primer for the Uninitiated”](https://www.poetryfoundation.org/articles/69955/how-to-read-a-poem) by Edward Hirsch

- Reference [“Poetry as a Way of Saying”](https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/first/en122/lecturelist2019-20/2015.226104.under-standing-pages-123-38.pdf) by Cleanth Brooks and Robert Penn Warren

- Reference [“The Figure a Poem Makes”](https://static1.squarespace.com/static/5e582b6d525bce01a6016637/t/604fb6d08b371835b39c3995/1615836881121/The+Poetic+Imagination+-+Food+for+Thought+-+Session+3+Readings.pdf) by Robert Frost

For some clarification read [“The Meaning of the Figure a Poem Makes”](https://martyncrucefix.com/2017/07/04/the-meaning-of-robert-frosts-the-figure-a-poem-makes/#:~:text=The%20Figure%20a%20Poem%20Makes%20talks%20of%20the%20experience%20of,delight%20and%20ends%20in%20wisdom%E2%80%9D.)

- Reference [“Writing About Poetry”](https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/writing_about_poetry.html) at Owl at Purdue.

- The Art of Setting, Diction & *Hysteron Proteron*

[“Lake Isle of Innisfree”](https://www.poetryfoundation.org/poems/43281/the-lake-isle-of-innisfree) by W.B. Yeats [“First Fight. Then Fiddle.”](http://205poetry.pbworks.com/w/page/822046/First%20Fight%20Then%20Fiddle) by Gwendolyn Brooks

[Audio](https://youtu.be/3uesqFe13r0)…[Commentary](https://youtu.be/bPI8o6RvmQs)

“[Coins](https://www.poetryfoundation.org/poems/48449/coins)” by Richard Newman “[Hard Times](https://allpoetry.com/poems/about/coins)” by Anita Elam

- See [*Glossary of Poetic Terms*](https://www.poetryfoundation.org/learn/glossary-terms) @ Poetry Foundation

- See “[Sonnet](https://poets.org/glossary/sonnet)” @ *poets.org*

- See [*The Forest of Rhetoric*](http://rhetoric.byu.edu/) @ BYU

- See [50 of the Best Free Verse Poems from Contemporary Poets](https://bookriot.com/best-free-verse-poems/) @ Book Riot

**Jan 10** *[Note: If literary link is bad, google title & author.]*

- Roll Call

- Poetry Workshop (in class)

- Rhyme, Form, Free Verse & Setting

“[Sea Fever](https://www.poetryfoundation.org/poems/54932/sea-fever-56d235e0d871e)” John Masefield “[When I Heard the Learn’d Astronomer](https://www.poetryfoundation.org/poems/45479/when-i-heard-the-learnd-astronomer)” Walt Whitman

[Audio](https://youtu.be/39hLh_QFqQo) [Audio](https://www.poetryfoundation.org/podcasts/76701/when-i-heard-the-learnd-astronomer)

“[When You Are Old](https://www.poetryfoundation.org/poems/43283/when-you-are-old)” by W.B. Yeats “[Growing Old](https://www.poetryfoundation.org/poems/52311/growing-old)” by Matthew Arnold

[Audio](https://www.poetryfoundation.org/poems/43283/when-you-are-old) [Short Film](https://youtu.be/LKTn6nPmc18)

“[Ozymandias](https://www.poetryfoundation.org/poems/46565/ozymandias)” Percy Shelley “[Fern Hill](https://poets.org/poem/fern-hill)” by Dylan Thomas

[Audio](https://www.poetryfoundation.org/podcasts/75866/ozymandias)…[Commentary 1](https://www.poetryfoundation.org/articles/69503/percy-bysshe-shelley-ozymandias)…[Commentary 2](https://sites.udel.edu/britlitwiki/ozymandias/) [Audio](https://youtu.be/8YgydnKprrE)

“[the mother](https://www.poetryfoundation.org/poems/43309/the-mother-56d2220767a02)” Gwendolyn Brooks “[Those Winter Sundays](https://www.poetryfoundation.org/poems/46461/those-winter-sundays)” by Robert Hayden

[Audio](https://www.poetryfoundation.org/poems/43309/the-mother-56d2220767a02)…[Commentary](http://mason.gmu.edu/~rmatz/!SAMPLE__BRA.htm) [Audio](https://youtu.be/XmJYs6PQKVc)…[Commentary](https://www.poetryfoundation.org/articles/68440/robert-hayden-those-winter-sundays)

“[Vacation](https://poets.org/poem/vacation)” by Rita Dove “[A Supermarket in California](https://www.poetryfoundation.org/poems/47660/a-supermarket-in-california)” by Alan Ginsberg

[Library of Congress Interview](https://www.loc.gov/item/2021687661/) (70min) [Audio](https://youtu.be/AhTh01CO60Y)

“[The Red Wheelbarrow](https://www.poetryfoundation.org/poems/45502/the-red-wheelbarrow)” by William Carlos Williams

**Jan 12**  “[[in Just-]](https://www.poetryfoundation.org/poems/47247/in-just)” by E.E. Cummings

- Roll Call

- Narrative Poetry I: [*Rime of the Ancient Mariner*](https://resources.saylor.org/wwwresources/archived/site/wp-content/uploads/2014/05/ENGL404-Coleridge-The-Rime-of-the-Ancient-Mariner.pdf) by Samuel Taylor Coleridge & “Ancient Mariner” Worksheet

[Audio](https://youtu.be/GqHfg042i24)…[Commentary from Malcolm Guite](https://youtu.be/8Bj5YwVI2ic) (90min)

**Week 2: Narrative Poetry**

**Jan 15**  
MLK Holiday—No Class

**Jan 17**

- Roll Call

- Narrative Poetry I (cont.)

[*Rime of the Ancient Mariner*](https://resources.saylor.org/wwwresources/archived/site/wp-content/uploads/2014/05/ENGL404-Coleridge-The-Rime-of-the-Ancient-Mariner.pdf) by Samuel Taylor Coleridge

[Audio](https://youtu.be/GqHfg042i24)…[Commentary from Malcolm Guite](https://youtu.be/8Bj5YwVI2ic) (90min)

“Ancient Mariner” Worksheet

**Jan 19**

- Roll Call

- Narrative Poetry II

“[The Bells](https://poets.org/poem/bells)” by Edgar Allen Poe

[Audio](https://youtu.be/m75-812-sj4)

“[The Bear](https://www.poetryfoundation.org/poems/42679/the-bear)” by Galway Kinnell

[Audio](https://youtu.be/_-D7oJoqDi0)

“[Tulips](https://www.poetryfoundation.org/poems/49013/tulips-56d22ab68fdd0)” by Sylvia Plath

[Audio](https://youtu.be/nIQojFKUfto)

- Intro to Vladimir Propp and [*Morphology of the Folktale*](https://archive.org/details/morphologyoffolk00prop)

Read “[Rip Van Winkle](https://www.ibiblio.org/ebooks/Irving/Winkle/Irving_Winkle.pdf)” from *The Sketchbook of Geoffrey Crayon, Gent.* by Washington Irving

[Audio](https://youtu.be/PQnTNmipwCw) (40min)

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*Class Notes – use this space for notes and ideas*

**Week 3: Short Stories & Rip Van Winkle**

**Jan 22**  
- Roll Call

- Intro to Vladimir Propp and [*Morphology of the Folktale*](https://archive.org/details/morphologyoffolk00prop)

Read “[Rip Van Winkle](https://www.ibiblio.org/ebooks/Irving/Winkle/Irving_Winkle.pdf)” from *The Sketchbook of Geoffrey Crayon, Gent.* by Washington Irving

[Audio](https://youtu.be/PQnTNmipwCw) (40min)

**Jan 24**

- Roll Call

- Propp and “Rip Van Winkle” (cont.)

**Jan 26**

- Roll Call

- In-Class Writing: Short Fiction Analysis I

Propp & “Rip Van Winkle” (Prompt given at start of class.)  
  
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**“Rip Van Winkle” & the Fairy Tale**

In *Morphology of the Folk Tale*, Vladimir Propp outlines thirty-one narrative functions in the fairy tale. In other words, a story that uses all or several of these functions qualifies as a fairy tale. Listed below are twelve of the more recognized functions. Find these functions in Washington Irving’s “Rip Van Winkle.” Note, functions could blend together.

I. Context/Setting—ripe for magical influence (magical land, threshold)

II. Absentation—avoiding home

III. Lack—missing or desiring to have something

IV. Villainy & Delivery—forces oppose protagonist in various ways

[I-IV cumulative effect = protagonist needs to depart status quo]

V. Departure—protagonist leaves

VI. Magical Agent—engages with supernatural

VII. Transformation—a change in setting, minor characters

VIII. Return Home

IX. Unrecognized

X. Recognized

XI. Transfiguration—a new self emerges

XII. Wedding/Celebration

**Week 4: Poetry & Cinema**

**Jan 29**  
- Roll Call

- Screen [*The Bishop’s Wife*](https://www.imdb.com/title/tt0039190/) (1hr 40min or 100 mins)

- Poetry/Film Analysis DUE Feb 12; see assignment below.

**Jan 31**

- Roll Call

- Screen *The Bishop’s Wife*

**Feb 2**

- Roll Call

- Screen *The Bishop’s Wife*

- Read the following poems and consider how they relate to *The Bishop’s Wife*.

**Angels** **Coins**

“[Touched by an Angel](https://allpoetry.com/Touched-By-An-Angel)” “[Coins](https://www.poetryfoundation.org/poems/48449/coins)”

by Maya Angelou by Richard Newman

“[On Angels](https://wordsfortheyear.com/2020/05/18/on-angels-by-czeslaw-milosz/)” “[Hard Times](https://allpoetry.com/poems/about/coins)”

by Czeslaw Milosz by Anita Elam

“[The Angel](https://poets.org/poem/angel)”

by William Blake **Skating**

“[I Heard an Angel](https://www.poetryfoundation.org/poems/43663/i-heard-an-angel)” “[Skating](https://www.bartleby.com/371/25.html)

by William Blake by William Wordsworth

“[An Angel in the House](https://allpoetry.com/An-Angel-In-The-House)”

by Leigh Hunt **Churches**

“[Somewhere to the East There’s a Church](https://dailypoetry.me/rilke/somewhere-to-the-east-theres-a-church/)”

by Rainer Maria Rilke

“[Psalm 23](https://www.biblegateway.com/passage/?search=Psalm%2023&version=KJV)”

by King David

- Poetry/Film Analysis DUE Feb 12

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**Poetry/Cinema Analysis**

Write an analytical essay assessing the value of coins in *The Bishop’s Wife* (a film directed by Henry Koster) along with related values found in two poems: “Coins” by Richard Newman & “Hard Times” by Anita Elam; see links above. What value might be found in the “coin” symbol? In other words, what valuable lessons might these coins convey? As you assess these values—or these lessons—cite from the poems and the film. As these two poems possess interesting thematic connections with the film, take time to compare & contrast the three.

*Specifics: typed, two full pages, MLA style guide, Times New Roman, 12 pt. font, 1-inch margins. DUE Feb 12*  
**Week 5: Microfiction & Microcinema…or, the Art of the Short-Short Story**

**Feb 5**  
- Roll Call

- Workshop: Writing the Coin Essay

Sample Essay: “Symbolic Value of Ukuleles”

- Intro to Microfiction I

**Feb 7**

- Roll Call

- Intro to Microfiction II (groupwork)

“20/20” by Linda Brewer

“Wrong Channel” by Roberto Fernandez

“A Gentleman’s C” by Padgett Powell

“Morning News” by Jerome Stern

“Wallet” by Allen Woodman

“Witness” by John Edgar Wideman  
“The Dinner Party” by Mona Gardner  
“The Birthday Party” by Katharine Brush

**Feb 9**

- Roll Call

- Microfiction Groupwork (cont.)

- Microcinema

“Hesitation” @ <https://www.youtube.com/watch?v=7qzMfgtf_GI>   
“Perfection” @ <https://www.youtube.com/watch?v=xV9HnITo2C0>   
“The Black Hole” @ <https://www.youtube.com/watch?v=HzUO7LCHn7k>  
“The Stone” @ <https://www.youtube.com/watch?v=5hPtU8Jbpg0>   
*“6 AM” @* <https://www.youtube.com/watch?v=qbws42KQxP8>   
“Wildebeest” @ <https://www.youtube.com/watch?v=JMJXvsCLu6s>   
“The Bucket” @ <https://www.youtube.com/watch?v=Yp1Sf6Y9Ysk>   
“Sketchy Duel” @ <https://www.youtube.com/watch?v=Qi2kaDzGh9A>   
“Sketchy Ice Creams” @ <https://www.youtube.com/watch?v=EOfy5LDpEHo>

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*Class Notes – use this space for notes and ideas*

**Week 6: *Mona Lisa*, Parables & Symbols**

**Feb 12**  
- Roll call

- *Mona Lisa*, or Art that Interrupts (*aposiopesis*)

- Read “[The World We Want Is Us](https://poets.org/poem/world-we-want-us)” by Alice Walker

Audio?

- Read “[Roselily](http://nationalhumanitiescenter.org/pds/maai3/migrations/text11/walkerroselily.pdf)” by Alice Walker

[Audio](https://archive.org/details/pacifica_radio_archives-AZ1010) (12min)

- DUE *The Bishop’s Wife* Poetry/Film Analysis

**Feb 14**

- Roll Call

- Intro to Parables

- The Parable and the Short Story

Read “[The Minister’s Black Veil](https://pdcrodas.webs.ull.es/fundamentos/HawthorneTheMinistersBlackVeil.pdf)” by Nathaniel Hawthorne

[Audio](https://www.youtube.com/watch?v=2hkkEKPeZ8U) (30min)

Read “[Oh, could I raise the darken’d veil](https://www.poetryfoundation.org/poems/57287/oh-could-i-raise-the-darkend-veil)”

**Feb 16**

- Roll Call

- Intro to Imagery and Symbolism

Read “[A Tree, a Rock, a Cloud](https://homepage.ntu.edu.tw/~karchung/A_Tree.pdf)” by Carson McCullers

[Audio](https://www.youtube.com/watch?v=x1gw8r_Grg4) (21min)

“[Carson McCullers](https://bukowski.net/poems/carson_mccullers.php)” by Chuck Bukowski

**Week 7: Icebergs & Courtly Romance**

**Feb 19**  
- Roll Call

- Intro to the Iceberg Theory of Writing

Read “[Indian Camp](https://archive.org/details/hemingway_202012/page/n229/mode/1up)” (p. 69) by Ernest Hemingway

Read “[Cat in the Rain](https://archive.org/details/hemingway_202012/page/n229/mode/1up)” (p. 109)

**Feb 21**

- Roll Call

- Intro to the Iceberg Theory of Writing (cont.)

Read “[Hills Like White Elephants](https://archive.org/details/hemingway_202012/page/n229/mode/1up)” (p. 168)

Read “[A Clean, Well-Lighted Place](https://archive.org/details/hemingway_202012/page/n229/mode/1up)” (p. 231)

**Feb 23**

- Roll Call

- Intro to Courtly & Modern Romance

Read “[Alone](https://www.poetryfoundation.org/poetrymagazine/browse?contentId=13884)”

Read “[Song](https://www.poetryfoundation.org/poems/53968/song-56d233c73bd48)”

Read “[Night Piece](https://www.poetryfoundation.org/poetrymagazine/browse?contentId=32389)”

Read “[Araby](http://cola.calpoly.edu/~pmarchba/TEXTS/SHORT_STORIES/James_Joyce/1905_Araby.pdf)” by James Joyce

[Audio](https://youtu.be/rit7FGjq0CU) (15min)   
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**Characteristics of Courtly Romance**

The “courtly romance” is a type of story that probably originated with *Erec* by Chretien de Troyes in the 1100s. This medieval form continues to be employed by writers in the modern world. This story “serves as prototype for all later texts,” this according to Karin Borklund in “On the Spatial and Cultural Characteristics of Courtly Romance.” There are ten characteristics that define the courtly romance. These characteristics are outlined by Gillian Beer in her book-length study: *The Romance*. The various characteristics include the following:

1 Oral (literally or either in tone) 8 Decadence (at least on some level)

2 Mythic (not necessarily “real”) 9 Grotesque and Menacing (sentiments)

3 Subjectivity (seeing world via one character) 10 Prophecy (concerns about future)

4 Traditional Gender Norms (i.e. knight & lady)

5 Love-Affection-Passion (as motivating forces of character)

6 Sacred Objects (i.e. Holy Grail)

7 Dislocation (must venture to obtain Sacred Objects)

[Such dislocation leads to…Stages 8-10]

**Week 8: Cinema Shorts & In-Class Analysis**

**Feb 26**  
- Roll call

- Writing Assignment: Short Fiction Analysis II (in class—prompt given at start of start class period)

**Feb 28**

- Roll call

- Short Cinema Like Short Stories I

Imagery in “A Small Town” (Season 2: Episode 8 @ 35mins)

- Read “[Hamlet](https://www.poetryfoundation.org/articles/69399/hamlet)” by T.S. Eliot. What is the “objective correlative?”

**Mar 1**

- Roll call

- Short Cinema Like Short Stories II

[Objective Correlative](https://www.poetryfoundation.org/learn/glossary-terms/objective-correlative) in “Take Me as I Am, Whoever I Am” (Season 1: Episode 3 @ 35mins)

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*Class Notes – use this space for notes and ideas*

Complete “*King Lear* Research Packet;” print hardcopy packet from Canvas and bring to each class.

**Week 9: Spring Break**

**Mar 4**  
Spring Break—No Class

**Mar 6**

Spring Break—No Class

**Mar 8**

Spring Break—No Class

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*Class Notes – use this space for notes and ideas*

Complete “*King Lear* Research Packet;” print hardcopy packet from Canvas and bring to each class.

**Week 10: The Space of Tragedy**

**Mar 11**  
- Roll Call

- Complete “*King Lear* Research Packet;” print hardcopy packet from

Canvas and bring to each class. Plan to submit packet upon

completion of the play.

- Intro to Tragedy

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare – Act I

Read “[King Lear in Respite Care](https://poetryarchive.org/poem/king-lear-respite-care/)” by Margaret Atwood

[Audio](https://poetryarchive.org/poem/king-lear-respite-care/)

Read “[King Lear](https://poets.org/poem/king-lear)” by Lisa Sewell

Read “[On Sitting Down to Read King Lear Once Again](https://www.poetryfoundation.org/poems/44482/on-sitting-down-to-read-king-lear-once-again)” by John Keats

[Audio](https://youtu.be/jS7zfhilcxA)

**Mar 13**

- Roll Call

- Intro to Tragedy (cont.)

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare – Act I

**Mar 15**

- Roll Call

- Intro to Tragedy (cont.)

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare – Act I

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*Class Notes – use this space for notes and ideas*

Complete “*King Lear* Research Packet;” print hardcopy packet from Canvas and bring to each class.   
Plan to submit packet upon completion of the play.

**Week 11: The Space of Tragedy**

**Mar 18**  
- Roll Call

- Intro to Tragedy (cont.)

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare – Act II

**Mar 20**

- Roll Call

- Intro to Tragedy (cont.)

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare – Act II

**Mar 22**

- Roll Call

- Intro to Tragedy (cont.)

[*King Lear*](https://shakespeare.folger.edu/downloads/pdf/king-lear_PDF_FolgerShakespeare.pdf) by William Shakespeare – Act II

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*Class Notes – use this space for notes and ideas*

Complete “*King Lear* Research Packet;” print hardcopy packet from Canvas and bring to each class.   
Plan to submit packet upon completion of the play.

**Week 12: The Space of Tragedy**

**Mar 25**  
- Roll Call

- *King Lear* by William Shakespeare – Act III

**Mar 27**

- Roll Call

- *King Lear* by William Shakespeare – Act III

**Mar 29**

Good Friday—No Class

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*Class Notes – use this space for notes and ideas*

Complete “*King Lear* Research Packet;” print hardcopy packet from Canvas and bring to each class.   
Plan to submit packet upon completion of the play.

\*\*Print “Dickensian Research Packet;” you can find packet in Canvas. Bring to all classes starting Apr 5.

**Week 13: The Space of Tragedy, Dickensian Worldview & Classical Hero**

**Apr 1**  
- Roll Call

- *King Lear* by William Shakespeare – Act IV

**Apr 3**

- Roll Call

- *King Lear* by William Shakespeare – Act V

DUE “*King Lear* Research Packet.” Submit your hardcopy research packet.

- Intro to Dickensian Worldview and Monomyth

**Apr 5**

- Roll Call

- Intro to Dickensian Worldview and Monomyth

Intro & Stave 1

Read [*A Christmas Carol*](https://www.ibiblio.org/ebooks/Dickens/Carol/Dickens_Carol.pdf) (or another option [*A Christmas Carol*](https://www.gutenberg.org/files/46/46-h/46-h.htm)*)* by Charles Dickens

Complete “Dickensian Research Packet;” print hardcopy packet from Canvas. This packet will be due at the very start of the final exam. You will not be able to work on the packet during the final exam period.

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*Class Notes – use this space for notes and ideas*

**Week 14: Dickensian Worldview**

**Apr 8**  
- Roll Call

- Intro to Dickensian Worldview and Monomyth

Intro & Stave 1

Read [*A Christmas Carol*](https://www.ibiblio.org/ebooks/Dickens/Carol/Dickens_Carol.pdf) (or another option [*A Christmas Carol*](https://www.gutenberg.org/files/46/46-h/46-h.htm)*)* by Charles Dickens

Complete “Dickensian Research Packet;” print hardcopy packet from Canvas.

Read “[London](https://www.poetryfoundation.org/poems/43673/london-56d222777e969)” by William Blake [Audio](https://youtu.be/x-vRFCqEQ1A)

Complete “Dickensian Research Packet;” print hardcopy packet from Canvas. This packet will be due at the very start of the final exam. You will not be able to work on the packet during the final exam period.

**Apr 10**

- Roll Call

- Intro to Dickensian Worldview and Monomyth

Review Intro & Stave 1

Finish Stave 1 for Homework

Complete “Dickensian Research Packet.”

- Read “[Song of the Shirt](https://poets.org/poem/song-shirt)” by Thomas Hood (published same year as *Carol*)

[Audio](https://www.youtube.com/watch?v=bMPtvFWfmjk)

**Apr 12**

- Roll Call

- Intro to Dickensian Worldview and Monomyth

Stave 2

Finish Stave 2 for Homework

Complete “Dickensian Research Packet.”

- Read “[Song of the Shirt](https://poets.org/poem/song-shirt)” by Thomas Hood (published same year as *Carol*)

[Audio](https://www.youtube.com/watch?v=bMPtvFWfmjk)  
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*Class Notes – use this space for notes and ideas*

Complete “Dickensian Research Packet;” print hardcopy packet from Canvas. This packet will be due at the very start of the final exam. You will not be able to work on the packet during the final exam period.

**Weeks 15: Dickensian Worldview**

**Apr 15**

- Roll Call

- Intro to Dickensian Worldview and Monomyth

Stave 3

Finish Stave 3 for Homework

Complete “Dickensian Research Packet.”

- Read “[The Chimney Sweeper: When my mother died I was very young](https://www.poetryfoundation.org/poems/43654/the-chimney-sweeper-when-my-mother-died-i-was-very-young)” by William Blake

[Audio](https://youtu.be/JC4Dq2scQDI)

[Note: *Chimney* poems written in 1789 & 1794…note influence on Dickensian Worldview]

**Apr 17**

- Roll Call

- Intro to Dickensian Worldview and Monomyth

Stave 4

Finish Stave 4 for Homework

Complete “Dickensian Research Packet.”

- Read “[The Chimney Sweeper: A little black thing among the snow](https://www.poetryfoundation.org/poems/43653/the-chimney-sweeper-a-little-black-thing-among-the-snow)” by William Blake

[Audio](https://youtu.be/hijxKx5TQQU)

**Apr 19**

- Roll Call

- Intro to Dickensian Worldview and Monomyth

Stave 5

Finish Stave 5 for Homework

Complete “Dickensian Research Packet.”

- Read “[Christmas](http://famouspoetsandpoems.com/poets/john_betjeman/poems/787)” by John Betjemin

[Audio](https://youtu.be/ErFeevz0SzM) A visit with Malcolm Guite…start @ 2:45  
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*Class Notes – use this space for notes and ideas*

Complete “Dickensian Research Packet;” print hardcopy packet from Canvas. This packet will be due at the very start of the final exam. You will not be able to work on the packet during the final exam period.

**Week 16: Last Class, Reading Day & Final Exam  
Apr 22**

- Roll Call

- Intro to Dickensian Worldview and Monomyth

Complete “Dickensian Research Packet.”

[Tuesday, April 23, Last Day of Regular Classes for Spring 2024]

**Apr 24**

Reading Day—No Class

**Final Exam**

Monday, April 29 @ 11:15 a.m. - 2:15 p.m.

“Dickensian Research Packet” DUE (in hardcopy) at the very start of the exam…solve printing issues prior to due date/time. Reading guide will be used on the final exam. Have the guide completed in its entirety upon arrival for the final as you will not be given time to “complete” the guide during the final exam period.

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