

**English 1020E, Section 01, “Understanding Literature Today”**  
**Fall/Winter 2014-15**  
**Western University, Department of English/<http://www.uwo.ca/English>**  
**Mondays & Wednesdays, 11:30 a.m.-12:30 p.m., Chemistry 9**

**Dr. Alison Conway**

[amconway@uwo.ca](mailto:amconway@uwo.ca)

519-661-2111, x. 85818

Office hours: Wed. 1-4 p.m., or by appointment,

**The grade for the course will be arrived at as follows:**

Essay 1 (1200 words)	10%
Essay 2 (1200 words)	10%
Essay 3 (2100 words)	15%
Annotated Bibliography (Essay 3)	5%
Sentence/paragraph assignments	5%
In-class passage analysis	5%
Vodcast/Memorization/participation	15%
Final exam	35%

**Student will be asked to provide electronic versions of their papers for submission to *turnitin.com* . See also: <http://www.uwo.ca/english/site/undrgrd/info.html>**

Any paper suspected to have been plagiarized will be sent directly to the Chair of Undergraduate Studies. Students should be aware that submitting the same paper in two courses is considered plagiarism.

**Mental Health:** Students who are in emotional/mental distress should refer to MentalHealth@Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

### **Course Objectives**

By the end of the academic year, successful students will be able to:

- develop a critical reading of a text and write essays that have an effective thesis and a logical argument supported by evidence from the text(s);
- engage in research and properly document their essays using the MLA guidelines;
- converse in the language of the discipline, using literary terms and concepts, both in written and oral forms.

### **Schedule of Classes**

M. Sept. 8: Introduction to English 1020E  
 W. Sept. 10: What is art? Understanding literature today.  
 Tutorial: Diagnostic writing assignment.

M. Sept. 15: Why write essays? Why write essays about literature? What is close reading?  
 W. Sept. 17: How to write a sentence.  
 Tutorial: **Writing 1: What is a thesis?**

**Sentences due: A-K by Sun. at 4p.m.; L-Z by Tues. at 4 p.m.**

M. Sept. 22: Duggan, *Cherry Electra*, Chapters 1-2  
 W. Sept. 24: Duggan, *Cherry Electra*, Chapters 3-8

M. Oct. 13: Thanksgiving

W. Oct. 15: Marquez, "A Very Old Man with Enormous Wings" (symbol)

Tutorial: **Writing 5: first drafts/revision**

M. Oct. 20: O'Connor, "A Good Man is Hard to Find" (setting)

W. Oct. 22:





**Essay 2, due Wed., Dec. 3rd IN CLASS.** Write a 1200-word (4+ pages) essay on one of the poems of your Poet Companion. Use the MLA format guidelines and provide a Works Cited. You may **not** write on a poem we have discussed in class. **DO NOT USE SECONDARY SOURCES FOR THIS ESSAY**—no browsing the Internet!

Please note: If you are using a poem not included in our anthology, please attach a photocopy to your hard copy of the essay. **Note that you must use a standard, scholarly edition of poems; do not download poems from the Internet.**

Your job, in this essay, is to provide a close reading of the poem, advancing a thesis regarding one (or more) of its central concerns, either formal or thematic. So, for instance, you

3. Discuss, in detail, the character of Beneatha Younger in *A Raisin in the Sun*. What hopes and aspirations does she represent? How does her gender shape her relationships and ambitions? Where do you think Beneatha will land, finally? In a marriage, Africa, a hospital—or some combination of these?

4. How does the landscape of Vietnam become an agent in the lives of the characters we meet in *The Things They Carried*? That is, how does it become a presence, a character of its own, interacting



“Vodcast work will require four stages: a) research and preparation; b) writing a script; c) practicing; and d) production.

a) During research and preparation, consider what kinds of information you want to include to develop your analysis.

b) During the writing of the script, compose your information into a graceful presentation. Make sure you have a catchy opening and a good conclusion. Make sure that you cite all the sources that you use. You may want to use googledocs to write collaboratively.

c) As you practice, make sure that you can pronounce all the words and read the script fluently. Experiment with pace and style to make your podcast as engaging as possible. Time yourself to make sure that you fall within the length limits. *All members of the group must speak during the podcast.*

d) During production, record your vodcast. Revise, fine-tune, and modify if necessary. Adjust the volume of your voices and other music and sounds (if you use them).”

Finally, please submit, on the podcast due date, a short report of your group work: note who was responsible for which tasks and how evenly the workload was divided.

Poetry memorization and group work assignments are each worth 1/3 of tutorial/participation grade (5% each; 10% of total grade). The other 5% of your participation grade will be based on an evaluation of your contributions to tutorial and class discussions.

\*These assignments adapt those of Professor Siobhan Phillips, Dickinson College, with her permission. Quotation marks indicate material taken from Professor Phillips’s syllabus for English 101-03, “Contemporary American Fiction.”

## **APPENDIX I: ESSAY GRADING CRITERIA**

### **A + (90 and up)**

- Forceful development of a distinctive and fresh thesis, with proper paragraphs
- S

- Quotations well integrated into text, with proper documentation
- Ability not only to expound subject but to see it around—subtleties and



Booth and Mays, “Drafting,” <http://wnorton.com/college/english/litweb10/writing/C3-drafting.aspx>

Hacker and Sommers, “Revising and editing sentences,” 37-9

**passive voice:** *Rules for Writers (RW)*, 112-13.

**over reliance on verb “to be,”** *RW*, 114.

**comma splices and run-on sentences:** *RW*, 188-95.

**gender-biased language:** *RW*, 167-70.

**dangling modifiers:** *RW*, 131-34

**faulty parallelism:** *RW*, 116-19.

**vague pronoun references:** *RW*, 212-16.

**noun/pronoun agreement:** *RW*, 207-11.

Grammar guides: <http://writing-program.uchicago.edu/resources/grammar.htm#quickguides>

**Writer’s panic setting in? Check out, “Symptoms and Cures for Writer’s Block”--**  
<http://owl.english.purdue.edu/owl/resource/567/1/>

## **Writing 6: Introductions and Conclusions**

Williams and McEnerney,

“Effective Introductions”

[http://writing-program.uchicago.edu/resources/collegewriting/revising\\_the\\_introduction.htm#\\_Toc431538589](http://writing-program.uchicago.edu/resources/collegewriting/revising_the_introduction.htm#_Toc431538589)

“Effective Conclusions”

[http://writing-program.uchicago.edu/resources/collegewriting/revising\\_the\\_introduction.htm#\\_Toc431538590](http://writing-program.uchicago.edu/resources/collegewriting/revising_the_introduction.htm#_Toc431538590)

Booth and Mays, “Beginning: the Introduction”

<http://wnorton.com/college/english/litweb10/writing/B3a-intro.aspx>

Booth and May, “Ending: the Conclusion”

<http://wnorton.com/college/english/litweb10/writing/B3c-conclusion.aspx>

## **Writing 7: Writing a Research Essay/Plagiarism**

Graff and Birkenstein, “They Say,” “I Say,” 15-98.

Griffith, “Research Papers and Plagiarism,” 114.



## **English 1020E: Assignments at a Glance**

Week of Sept. 22: Sentences (A-K, Sun. 4 pm; L-Z, Tues. 4 pm)

Week of Sept 29: Sentences (A-K, Sun. 4 pm; L-Z, Tues. 4 pm)

Tues. Oct. 7, 4 p.m.: Paragraphs (A-K)

Tues. Oct. 14, 4 p.m.: Paragraphs (L-Z)

Wed. Oct. 29: Essay 1, in class (and to TurnItIn, before class)

Oct. 27-Dec. 3: Poetry memorization

Wed. Dec. 3: Essay 2, in class (and to TurnItIn, before class)

Wed. Feb. 0 n /Ps0243daFI 1 54(ec. )3(3)] TJETBTC BTEMCur466.03 Tm(ec. )3(3)] IJETBTC