

Mon/Wed ENC 1102 **January** (2018) 1.0

last revised 1/2 Schachel

	Mon	T	Wed
Week 1	<p>8 Class Begins Introductions, Syllabus, Reading Actively with a pencil in hand. Read After Class: Syllabus, Calendar “Introduction” (NL 1-9) Parts of Speech (Look up definitions of words and memorize them): Noun, Pronoun, Verb, Gerund, Infinitive, Adjective, Article, Adverb, Preposition) Plagiarism -- Assignment (due next class) – Compose Araby Theme Paragraph ; Plot – (NL 57-65) PLEASE NOTE: All reading is due the day it is on.</p>	9	<p>10 Introduce Scream List – Style Rules; Style Rule #1: No 1st or 2nd Person (no I, you, us, we, me, our, your); Style Rule #2: No Contractions); Joyce, “Araby” (NL 330-336); <i>Araby diagnostic Paragraph Due</i> Basic Parts of Speech (Review); Plot – (NL 57-65) Other Elements intro – Theme, Narration (structure, pov, tone), Irony, Character, Conflict, Symbol, Etc. Theme (NL 249-253) & Genre (NL 5-7) Discussion of Genre, Plot, Conflict, and Theme. Developed Paragraph Length (175-215 words)</p>
Week 2	<p>15 MLK DAY No School</p>	16	<p>17 Structure Basics--<i>Assertion, Evidence, Importance.</i> 3 is the Magic Number; Elements of the Essay (NL 1255-1274) Character, Narration, Tone, Point of View (NL 130-137; 110-114; 546). Bierce, “An Occurrence at Owl Creek Bridge” (PDF on Faculty Frontdoor); Sign Up for Critical Cohort Groups. Do not be absent on this day or you will end up with a group you may not want.</p>
Week 3	<p>22 Continue Character, Narration, Tone, Point of View (NL 130-137; 110-114; 546) Updike, “A&P” (NL 437-443) ; Chopin “The Story of an Hour”: (NL 287-289). Also, look up in glossary and write the definition of the forms of Irony: Situational, Cosmic, Dramatic, Verbal (sarcasm). Optional suggested Text to read in addition: Chopin, “The Storm.” link to story on Faculty Frontdoor. Assign Critical Cohort Groups – group meet and greet for 10 minutes</p>	23	<p>24 Style Rule #3: No Sentence Fragments; Phrases, Clauses, and Common Comma Usage. Setting (NL 164-170) Crane, “The Open Boat” (NL 254-274); Symbol, Allegory, and Myth (NL 213-218); Sources, Allusions. Recap Plot, Theme, Genre, Character, Narration, Tone, Point of View. Address Conflict. – Types, development....Poe, “The Cask of Amantillado” (NL 115-121) Sign up for Conferences – you must be present to sign up—no conference appointments by email).</p>
Week 4	<p>29 MLA Formatting – Refresher from 1101 MLA Format. (citations lists) <i>if you have a laptop or ipad or whatnot, this is a good day to bring it</i> Writing about Literature: (Common Issues) Doing an interpretation or a formal analysis. Incorporating quotes, using text evidence. Rhetorical Strategies <i>Possible Quiz Day -- On Stories and Literary Terms – be sure to have had all your reading done by this day.</i></p>	30	<p>31 Conferences Day – Your attendance at your conference counts as your attendance for this day. Class will not meet as a group today, instead, students will meet in an individual conference by appointment sometime during the week--do not cancel your appointment at the last minute, do not come to the conference without having done the reading or having thought about the assignment, and be sure to bring your book with you. Coming prepared to a conference is like coming prepared to class. Make sure you have read the story about which you want to write at least twice. Be prepared to discuss it.</p>

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Week 5	<p>5</p> <p>Writing Style Rule Day! ☺</p> <p>Writing Style Rule #5: Avoid the Vague “This”</p> <p>Writing Style Rule #6: No Rhetorical Questions.</p> <p>Writing Style Rule #7: Use Transitional Expressions</p> <p>Writing Style Rule #8: No clichés</p> <p>Writing Style Rule #4: Avoid or minimize use of Passive Voice.</p>	6	<p>7</p> <p>Peer Review Day Paper #1. Come with a typed hard copy first draft of your literary paper and be prepared to engage in a Peer Review. See Syllabus for Peer Review Policies. Special attention on writing style rules, documentation, potential plagiarism (intentional or unintentional), MLA format, Grammar and typos. Not having a paper will result in no credit for the peer review. Peer Reviews affect your grade—do not miss it.</p>
Week 6	<p>12</p> <p>Paper # 1 due -- (be on time, have paper stapled already)</p> <p>Session on research. MLA Format. (Using proper Databases and citing them properly)</p> <p><i>if you have a laptop or ipad or whatnot, this is a good day to bring it</i></p> <p>This day is extremely helpful in getting you set up for both research and knowledge of the library—you will use it for Cohort group research as well as Paper #2—so do not miss this class.</p>	13	<p>14</p> <p>Cohort Organization Day...Regroup in class and get ready for Part 2 of course via theory and presentations. Class meets today, you will be working with you group in class.</p> <p>Assign Paper #2—intro to using theory in analysis. Recalibrating thinking about research.</p>
Week 7	<p>19</p> <p>Cohort Presentations – Psychoanalytic Criticism Gilman, “The Yellow Wallpaper” (NL 316-330) and Psycholanalysis – (NL 1364-1368); How Theory/Criticism works in literary analysis. Oedipus, Paternal Metaphor, Freud, “The Uncanny,” Relation to Language, Doppelganger, Parapraxis. (Gothic Lit, Modern Lit), conscious, subconscious, Mirror Stage, Imaginary, Symbolic, Real, Id, Ego, Superego, projection, repression, sublimation, phallus, castration, etc.</p>	20	<p>21</p> <p>Cohort Presentations – Feminist/Gender/Queer theory read (NL 1372-1375)</p> <p>Revisit Gilman; Hemingway, “Hills Like White Elephants” (NL 122-126). Revisit, Chopin. Gender issues, politics, power, psychoanalysis, Assign Sleepy Hollow Assignment.</p>
Week 8	<p>26</p> <p>Cohort Presentations – Postcolonial Criticism (and Cultural Studies)</p> <p>Read (NL 1375-1381)</p> <p>Marquez “A Very Old Man with Enormous Wings” (NL 362-368)</p> <p>Race, Nation, Identity, Power: Orientalism, Hegemony, Hybridity, Assimilation, Mimicry, Subaltern, Empire, diaspora, exile (expatriot), etc.</p>	27	<p>28</p> <p>Sleepy Hollow Assignment due</p> <p>Cohort Presentations – New Historicism</p> <p>Read (NL 1370-1372, 1362-1364) Irving, “The Legend of Sleepy Hollow” (PDF copy posted on faculty frontdoor—get and print—or any proper copy will do—no kid’s versions) Rediscovering meaning lost to history, using the previous theories and historical context, Self-Fashioning, Self-Positioning, epistemology, Power, thick description, discourse, ontology</p>

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Week 9	<p>5 Cohort Presentations – Reader Response read (NL 1368-1369) Faulkner, “A Rose for Emily,” (NL 308-316); Reconstructing the narration and creating the reader as an active participant in the creation of the literature itself.</p> <p><i>Sign up for Conferences – you must be present to sign up—no conference appointments by email).</i></p>	6	<p>7 Recap, brainstorm, and regroup day. Going over how to use theory in research and how to think about topics. Brainstorming things to think about in your paper and how to use the databases for research</p> <p><i>NOTE: you may be tempted to start your spring break early and not show up to class. That is not a good idea. Be Here to work on and workshop your paper ideas to make sure you are on the right path to research. Be sure to allot time over break to work on your paper as we will be conferencing and peer reviewing when we return.</i></p>
Week 10	12 Spring Break	13 Spring Break	14 Spring Break
Week 11	<p>19 Paper questions – Explanations and troubleshooting day. Regroup. Come to this class with outstanding questions left from your conferences. Clarify MLA issues, Grammar issues, Style issues. Begin Intro to James Joyce’s Dubliners Structure of the Book – Themes, Development of central idea and many perspectives of it Possible Quiz Day <i>(make sure you are back from break on time).</i></p>	20	<p>21 Conferences Day – Your attendance at your conference counts as your attendance for this day. Class will not meet as a group today, instead, students will meet in an individual conference by appointment sometime during the week--do not cancel your appointment at the last minute, do not come to the conference without having done the reading or having thought about the assignment, and be sure to bring your book with you. Coming prepared to a conference is like coming prepared to class. Make sure you have read the story about which you want to write at least twice. Be prepared to discuss it.</p>
Week 12	<p>26 Peer Review Day Paper #2. Come with a typed hard copy first draft of your literary paper and be prepared to engage in a Peer Review. See Syllabus for Peer Review Policies. Special attention on writing style rules, documentation, potential plagiarism (intentional or unintentional), MLA format, Grammar and typos. Not having a paper will result in no credit for the peer review. Peer Reviews affect your grade—do not miss it.</p>	27	<p>28 Paper # 2 Due--(be on time, have paper stapled already) Begin final 3rd of course— Preparing for the integrated whole text. Bring a copy of Joyce’s Dubliners to class. Preparing for the Modern Logic of Joyce, the internal logic of a text and author, and adapting known tropes to interior message. Introduction to Dublin, Joyce, works, themes. James Joyce’s Dubliners– “The Sisters,” “An Encounter,” “Araby” <i>Paralysis, Epiphany, Circular Motion, Only Connect – Reading the text as a whole and yet individually. Childhood</i></p>

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Week 13	<p>2</p> <p><u>James Joyce's Dubliners</u>— “Araby” revisited (again), “Eveline,” “Two Gallants,” Childhood, Young Adulthood</p>	<p>3</p>	<p>4</p> <p>Joyce, <i>Dubliners</i> – “The Boarding House” (recap), “A Little Cloud,” “Counterparts” Young Adulthood, Mature Life</p> <p><i>Sign up for Conferences – you must be present to sign up—no conference appointments by email).</i></p>
Week 14	<p>9</p> <p>Joyce, <i>Dubliners</i> – “Counterparts,” “A Painful Case,” (optional “A Mother”) Mature Life, Public Life</p>	<p>10</p>	<p>11</p> <p><i>Conferences Day</i> – Your attendance at your conference counts as your attendance for this day. Class will not meet as a group today, instead, students will meet in an individual conference by appointment sometime during the week— Come knowing what 3-4 four stories you want to connect, and make sure you have read “The Dead” by your Conference Time</p>
Week 15	<p>16</p> <p>Joyce, <i>Dubliners</i> –“The Dead” The “coda” of the cycle, the weaving of interior logic, The Epiphany and the Paralysis Death and Life, Death in Life, Symbolism and subtlety. <i>Possible Quiz Day</i></p>	<p>17</p>	<p>18</p> <p>Peer Review Day Paper #3. Come with a typed hard copy first draft of your literary paper and be prepared to engage in a Peer Review. See Syllabus for Peer Review Policies. Special attention on writing style rules, documentation, potential plagiarism (intentional or unintentional), MLA format, Grammar and typos. Not having a paper will result in no credit for the peer review. Peer Reviews affect your grade—do not miss it.</p> <p>Last day of class have your paper done by final exam and ready to turn in.</p>
Week 16	<p>23</p> <p>Final exam week. Class does not meet today due to exams</p>	<p>24</p>	<p>25</p> <p>Final Exam Class B 1102 # 20027 10-10:30 = = Final Exam Class C ENC 1101 #22689 1-1:30</p>