REQUIRED TEXT: Kirszner’s Literature: Reading, Reacting, Writing

I. COURSE DESCRIPTION

E 151. English Composition and Communication. 3 (3.0).
This is a culturally diverse literature-based course with emphasis on critical writing. A research paper is required. Attention is also given to grammar, usage, and mechanics as needed. Prerequisite: English 150 (F, S).

The focus is also on the general purposes of writing about literature, which are to inform and to persuade.

II. COURSE RATIONALE

English 151 is a part of a well-planned sequence of courses and/or experiences in the general-education curriculum that includes critical and practical knowledge gained from studies in communications. Students must understand writing as a multistage process, which allows them to work efficiently, concentrating on planning, shaping, and drafting, revising, editing and proofreading. One main objective of the English 151 course is to prepare students for an awareness of the literary genres to which they will be exposed and the method, by which multicultural works may be interpreted, considered, discussed and analyzed. The course also aims to enhance students’ critical thinking through writing. To this end, students will be involved in informative writing, which includes explaining what a passage means or what constitutes a particular work’s key elements. The persuasive writing includes arguing the merits of an evaluation or an interpretation. (2.4) (3.2.2)

III. COURSE COMPETENCIES

The English 151 course is structured to include the study of a number of short stories, poems, and selected plays in order to introduce the student to basic elements of these forms. The student will also be expected to engage in several writing assignments related to the literary works in the course as well as a research paper. The pieces of writing should be analytical and reflective of various elements, such as themes on meaning, character, structure, and form. (3.2.2)

English 151 is designed to cover representative concepts of Kirszner’s Literature: Reading, Reacting, Writing. The New Century Handbook will be
used to help students to develop the kinds of thinking and writing they will meet in other disciplines and to instruct students in the design of the research paper.

Students should be able to raise their competencies by understanding the major aspects of literary works to be analyzed.

IV. EXPECTED MEASURABLE OUTCOMES/OBJECTIVES

With a grade of “C” on all writing assignments and upon the satisfactory completion of all reading assignments for English 151 students will have satisfied the measurable outcomes as reflected in the course competencies.

At the completion of English 151, students will be able to show competency in the research process by investigating, writing, and documenting a research paper.

Students should be able to achieve the objectives as outlined below in the Writing, Research and Literature Components of this course.

A. **Writing Component (3.4.2)**

   The student will be able to:
   - Demonstrate an ability to execute the writing process using literary tests’ data as content material.
   - Identify and discuss themes, through written presentations, in a literary work.
   - Describe, narrate, compare/contrast, illustrate, define and explain specific aspects of a literary work in a written presentation.
   - Write a well-developed and organized essay with effective grammatical use of language, appropriate focus on a topic, and proper paragraphing and mechanics.
   - Demonstrate the writing skills of outlining, summarizing and paraphrasing.

B. **Research Paper Component (3.4.2) (3.7.1)**

   The student will be able to:
   - Develop/acquire research skills by recognizing that research is a process and the term paper the end product.
   - Derive an appropriately narrowed research topic and articulate a working hypothesis as the initial stages of the process.
   - Develop a search strategy, evaluate and read sources, and use source data in a research paper.
   - While writing a research paper, avoid plagiarism, and use the appropriate documentation styles required.
C. **Literature Component**

**Fiction**
The student will be able to: (3.3.1) (3.3.2) (3.3.3)
- Identify the different elements of fiction.
- Recognize the specific characteristics of each of the elements of fiction.
- Discuss the distinctive aspects of each of the elements of fiction as these occur in the selected works of fiction.
- Interpret and draw conclusions on the contribution of the elements of fiction to each of the selections read/studied.
- Write intelligently about each work of fiction through interpretive and evaluative statements.
- Discuss language and specific aspects of language use for effective literary communication.
- Interpret and discuss characters’ traits, roles, and contributions in fiction.
- Recognize and appreciate the different types of plots and their significance in a work of fiction.
- Understand the main types of points of view and their contribution to literary communication and meaning.
- Show a knowledge of setting and its importance in works of fiction.
- Understand the centrality of theme(s) in works of fiction.
- Recognize the contribution of literary features like myth, symbolism, irony and allegory to works of fiction.

**Drama** (3.3.1) (3.3.2) (3.3.3)
- Write intelligently about the selected play studied for this course.
- Write intelligently about each component of the play.
- Understand the Greek dramatic and literary context for the study of Greek tragedy.
- Show a knowledge of the concepts and notions on Greek tragedy presented by Aristotle as illustrated by the play.
- Demonstrate a knowledge of the features of the Greek theater and conventions of Greek drama.
- Understand how plot develops through the interaction of characters on stage.
- Show a knowledge of character development through characters’ interaction, speech and language as well as stage directions.
- Show an understanding of language (imagery, figures of speech, tone, diction, dialogue) as the main channel of dramatic communication.
- Interpret themes, stage directions, symbolism, setting, and their contributions to the play’s meaning.

**Poetry** (3.3.1) (3.3.2) (3.3.3)
The student will be able to
- Understand the meaning of a poem and paraphrase a poem in their own words.
- Explicate a poem while showing an understanding of the contribution of its individual aspects such as diction, imagery, figures of speech to its meaning.
- Demonstrate some knowledge of the persona as speaking voice in a poem and the poem’s tone.
- Show an understanding of diction and word choice for the meaning of a poem.
- Know what imagery is and adds to a poem’s meaning.
- Identify and who how the different types of figures of speech function in and contribute to a poem.
- Show some understanding of sound effects and what they add to the meaning of the poem.
- Understand the meaning and importance of form, allusion, symbolism, myth for/in a poem.
- Recognize the importance of theme(s) for an understanding of the meaning and content of a poem.
- Place a work of literature (fiction, drama, poetry) in its historical context.
- Discuss the relevance of a work of literature to modern/contemporary society.

V. OUTLINE OF COURSE CONTENT

FICTION

UNDERSTANDING LITERATURE AND READING AND WRITING ABOUT LITERATURE

Students will use the following options to write about literature: (3.4.1)

A. Compare two works of fiction.

B. Compare two characters, or some attribute of those characters.

C. Trace a common theme – jealousy, revenge, repression, coming of age, rite of passage in several works.

D. Examine a single element in one or more works – for instance, plot, point of view, or character development.
E. Focus on a single aspect of that element, such as the role of flashbacks, the effect of a shifting narrative perspective, or a character’s motivation.

F. Apply some aspects of critical theory to a work of literature.

G. Examine connections between an issue treated in a work of literature; for instance, issues as they are treated in sociological or psychological journals or in the popular press.

H. Examine some aspects of history or biography and consider its impact on a literary work.

I. Understand writing as a process using these stages planning, drafting, revising, and editing.

J. Write with awareness and consideration of audience.

READING AND WRITING ABOUT FICTION

Students will use the following guidelines as they read a work of short fiction.

- Look at the plot of the story. How do the events in the story relate to one another, and how do they relate to the story as a whole? What conflicts occur in the story, and how are these conflicts developed or resolved? Does the story include any noteworthy plot devices, such as flashbacks or foreshadowing?

- Analyze the characters of a story. What are the traits of the characters of a short story? How do these individuals interact with one another? Are the characters fully fleshed out, or are they stereotypes whose sole purpose is to express a single trait (good, evil, generosity) or to move the plot along?

- Identify the setting of the story. At what time period and what geographic location does the action of the story occur? How does it determine the relationship among the characters? How does the setting affect the plot? Does the setting create a mood for the story? In what way does the setting reinforce the central ideas that the story examines?

- Examine the narrative point of view of the story. What person or persons are telling the story? Is the story told in the first person (I or we) or in the third person (he, she, or they)? Is the narrator all knowing, or is the story restricted to the perspective one person – a major character, a minor character, or just an observer? How much does the narrator know about the events in the story? Does the narrator understand the full significance
of the story he or she is telling? Are actions and conversations in the story summarized or presented in details?

- Analyze the style, tone, and language of the story. Does the writer make any special use of language or syntax? Does the writer use figures of speech? Patterns of imagery? What styles or levels of speech are associated with particular characters? What words or phases are repeated throughout the work? Does the narrative style of the story seem plain or elaborate? Does the narrator’s tone reveal his or her attitude toward the story? Are there any discrepancies between the narrator’s attitude and the attitude of the author? Is the tone of the story playful, humorous, ironic, satirical, serious, somber, solemn, bitter, condescending, formal, informal – or does the tone suggest any other attitude?

- Focus on symbolism and allegory. Does the author use any objects or ideas symbolically? What characters or objects in the story are part of an allegorical framework? How does an object establish its symbolic or allegorical significance in the story? Does the same object have different meanings at a different place in the story? Are the symbols or allegorical figures conventional or unusual? At what point in the story do symbols or allegorical figures appear?

- Identify the themes of the story. What is the central theme? How is this idea or concept made concrete in the work? What elements of the story develop the central theme? How do character, plot, setting, point of view, and symbols reinforce the central theme? How does the title of the story contribute to readers’ understanding of the central theme? What other themes are explored?

**PLOT**

Students will use the following study questions for writing about plot.

- What happens in the story?

- Where does the story’s formal exposition section end? What do readers learn about character in this section? What do readers learn about setting?

- What is the story’s central conflict? What other conflicts are presented? Who is the protagonist? Who (or what) serves as the antagonist?

- Identify the story’s crisis or crises.
- Identify the story’s climax.

- How is the story’s central conflict resolved? Is this resolution plausible? satisfying? logical?

- Which portion of the story constitutes the solution? Do any problems remain unsolved? Does any uncertainty remain? If so, does this uncertainty strengthen or weaken the story? Would another ending be more effective?

- How are the story’s events arranged? Are they presented in chronological order? What events are presented out of logical sequence?

*Kate Chopin, “The Story of an Hour” (Page 86)

William Faulkner, “A Rose for Emily”

**CHARACTER**

Students will read the selection listed above. They will be able to write about character using the following study questions:

- Who is the story’s protagonist? Who is the antagonist?
  Who are the other major characters?

- Who are the minor characters? What role does each play in the story?

- What do the major characters look like? Is their physical appearance important?

- What are the major character’s most noticeable traits?

- What are the major characters likes and dislikes? Their strengths and weaknesses?

- What are we told about major characteristics’ backgrounds and prior experiences? What can we infer?

- Characters developed for the most part directly (through the narrator’s comments and descriptions) or indirectly (through the characters’ actions and dialogue)?

- Are the characters round or flat?

- Are the characters dynamic or static?
- Does the story include any stock characters? Any caricatures? Does any character serve as a foil?

- Are the characters’ motivations plausible? Do any of the characters act in a way that is not consistent with impressions readers are encouraged to form about them?

- With which characters are readers likely to be most (and least) sympathetic?

John Updike, “A & P”

Katherine Mansfield, “Miss Brill”

SETTING

Students will read the selections below. They will be able to write about setting using the following study questions.

- Is the setting specified or unidentified? Is it fully described or just sketched in?

- Is the setting important only as background, or is it a key force in the story?

- How does the setting influence the characters? Does it affect (or reflect) their emotional state? Does it help to explain their motivations?

- Are any characters set in opposition to their environment?

- Are any situations set in sharp contrast to the setting?

- How does the setting influence the story’s plot? Does it cause characters to act?

- Does the setting add irony to the story?

- In what time period does the story take place? How can you tell? What social, political, or economic characteristics of the historical period might influence the story?

- In what geographical location is the story set? Is this location important to the story?

- At what time of day is the story set? Is time important to the development of the story?
- Is the story set primarily indoors or out of doors? What role does this aspect of the setting play in the story?

- What role do weather conditions play in the story?

- Is the story’s general atmosphere dark or bright? Clear or murky? Tumultuous or calm? Gloomy or cheerful?

- Does the atmosphere change as the story progresses? Is this change significant?

Kate Chopin, “The Storm”

Charlotte Perkins Gilman, “The Yellow Wallpaper”

POINT OF VIEW

Students will read the selections below. They will be able to write about point of view using the following study questions.

- What is the dominant point of view from which the story is told?

- Is the narrator of the story a participant in the story or just a witness to events?

- Does the story’s point of view create irony?

- If the story has a first-person narrator, is the narrator reliable or unreliable? Are there any inconsistencies in the narrator’s presentation of the story?

- How do you explain any distortion of fact that you detect? Are these distortions intentional or unintentional?

- If the story has a third-person narrator, is he or she omniscient? Does he or she have limited omniscience? Is he or she objective?

- What are the advantages of the story’s point of view? How does the point of view accomplish the author’s purpose?

- Is there anything unusual about the point of view?

- Does the point of view remain constant throughout the story, or does it shift? If it does shift, why?
- How might a different point of view change the story?

*Richard Wright, “Big Black Good Man” (page 232)

Edgar Allen Poe, “The Cask of Amontillado”

**STYLE, TONE, AND LANGUAGE**

Students will read the selections below. They will be able to write about style, tone and language by using the following study questions.

- Is the story’s tone intimate? Distant? Ironic? How does the tone advance the writer’s purpose?

- Does the writer make any unusual creative use of diction, word order, or sentence structure?

- Is the style characterized by poetic features like alliteration and assonance or repetition and parallelism? What do such techniques add to the story?

- Is there a difference between style of the narrator and style of the character’s speech? If so, what is the significance of this difference?

- Do any of the story’s characters use regionalism, colloquial language, or nonstandard speech? If so, what significance does this language have?

- What do different characters’ levels of diction reveal about them?

- What kind of imagery predominates? Where, and why is imagery used?

- Does the story develop a pattern of imagery? How does this imagery relate to the story’s theme?

- Does the story use simile and metaphor? Personification? What is the effect of the presence (or absence) of these figures of speech?

- Does the story make any historical, literary, or Biblical allusions? Why are these allusions appropriate? What do they contribute to the story?

- Do figures of speech reinforce the story’s themes? Reveal details about characters? Create a mood that enhances setting?
- What unfamiliar, obscure, or foreign words, phrases, or images are used in the story? What is the effect of these words or expressions?

- Is the story’s style consistent with the effect the writer hopes to achieve? With the ideas the writer wishes to convey?

Earnest Hemingway, “A Clean, Well-Lighted Place”

Flannery O’Connor, “A Good Man is Hard to Find”

*James Joyce “Eveline” (Page 652)

SYMBOL AND ALLERGY

Students will read the selections below. They will be able to write about symbol and allegory by using the following study questions.

- Are any universal symbols used in the work? Any conventional symbols? What is their function?

- Is any character, place, action, event, or object given unusual prominence or emphasis in the story? If so, does this element seem to have symbolic as well as literal value?

- What possible meanings does each symbol suggest?

- How do symbols help to characterize the story’s plot?

- Are any of the symbols related? Taken together, do they seem to support a common theme?

- Does the story have a moral or didactic purpose? What is the message, idea, or moral principle the story seeks to convey?

- What equivalent may be assigned to each allegorical figure in the story?

- Does the story combine allegorical figures and symbols? What is their function in the story?

Nathaniel Hawthorne, “Young Goodman Brown”

Shirley Jackson, “The Lottery”

Alice Walker, “Everyday Use” (page 354)
THEME

Students will read the following selection. They will be able to write about theme by using the following study questions.

- What is the central theme of the story?
- What other themes can you identify?
- Does the title of the story suggest a theme?
- Does any character or the narrator make statements that express or imply a theme?
- In what way does the arrangement of events in the story suggest a theme?
- In what way does the central conflict of the story suggest a theme?
- How does the point of view shed light on the story’s theme?
- Do any symbols relate to the story’s theme?
- Do any characters in the story change in any way? Do these changes shed light on the story’s theme?
- Have you clearly expressed the story’s central theme, rather than just summarized the plot or presented a statement of the subject?
- Does your expression of the story’s central theme make general observation that has an application beyond the story itself?

Hisaye Yamamoto, “Seventeen Syllables”

Eudora Welty, “A Worn Path”

POETRY

“Understanding poetry” and “Reading and Writing about Poetry.” To enrich your reading of poetry, you should be able to:

- Rephrase the poem in your own words. What does your paraphrase reveal about the poem’s subject and central concerns? What is lost or gained in your paraphrase of the poem?
- Consider the poem’s voice. Who is the poem’s personal speaker?
- How would you characterize its tone? Is the poem ironic?
- Study the poem’s diction, and look up unfamiliar words in a dictionary. How does word choice affect the poem’s meaning? What do the connotations of words choice affect the poem’s meaning? What do the connotations of words reveal about the poem’s meaning? What level of diction is used? Is dialect used? How does the word order contribute to the poem’s meaning?
- Examine the poem’s imagery. What kind of imagery dominates? What specific images are used? Is a pattern of imagery present? How does use of imagery enrich the poem?
- Listen to the sound of the poem. Are rhythm and meter regular or irregular? How do rhythm and meter reinforce the poem’s central point?

**VOICE**

Students will read the following poems. They will be able to write about voice by answering the following questions.

The Person in the Poem
- Who is the speaker in the poem?
- How close is the voice of the speaker to the voice of the poet?
- Does the speaker use the first or third person?
- Is the speaker anonymous, or does he or she have a set identity?
- In what way does the person help the poet to convey his or her ideas?
- Does the title give information about the speaker?
- In what way do word choice and other usage of language provide information about the speaker?
- Does the speaker make any direct statement that helps you to establish his or her identity or character?

- Does the speaker address anyone? How can you tell? Does the presence of a listener affect the speaker? Do the listener’s reactions provide information about the state of mind and character of the speaker?

Tone

- What is the speaker’s attitude toward his or her subject?

- In what way do word choice, rhyme, sentence structure, and figures of speech help to convey the attitude of the speaker?

- Is the tone of the poem consistent? How do shifts in tone reflect the changing moods or attitudes of the speaker?

- Does any dramatic irony exist in the poem? Are there examples of situational irony?

- Does verbal irony appear in the poem?

Voice

Emily Dickinson, “I’m Nobody! Who are you?”

Langston Hughes, “Negro”

Leslie Marmon Silko “Where Mountain Lion Lay Down With Deer”

Robert Browning, “My Last Duchess”

Tone

Robert Frost, “Fire and Ice”

Percy Bysshe Shelley, “Ozymandias”

Dudley Randall, “Ballad of Birmingham”

*William Wordsworth “The World Is Too Much With Us”
WORD CHOICE AND WORD ORDER

Students will read the following poems. They will be able to write about word choice and word order by using the following study questions.

Word Choice

- What words of central importance to the poem?
- What is the denotative meaning of each of these key words?
- Why is each word chosen instead of a near synonym? *(For example, is the word chosen for its sound? Its connotation? Its relationship to other words in the poem? Its contribution to the poem’s metrical pattern?)*
- What other words could be effectively used in its place?
- How would substitutions change the poem’s meaning?

Word Order

- Is the poem’s syntax straightforward, or are words arranged in unexpected order?
- What phrases represent departures from conventional syntax?
- What is the purpose of the unusual syntax? *(For example, is it necessary to preserve the poem’s meter or rhyme scheme? To highlight particular sound correspondences? To place emphasis on a particular word or phase?)*
- How would the poem’s impact be changed if conventional syntax were used?

Walt Whitman, “When I Heard the Learn’d Astronomer”

E. E. Cummings, “In Just”

Gwendolyn Brooks, “We Real Cool”

*A. E. Housman “To an Athlete Dying Young” (Page 786)*

Edmund Spenser, “One Day I Wrote Her Name Upon The Strand”
IMAGERY

Students will read the following poems. They will be able to write about imagery by answering the following questions.

- Do the images in the poem appeal to the sense of sight, touch, hearing smell or taste?
- Does the poem depend on a single image or a combination of images?
- Does the poem depend on a pattern of related imagery?
- What details make the images memorable?
- What mood do the images create?
- Do the images define or exemplify abstract concepts?
- Are the images static or kinetic? Are there any examples of synaesthesia?
- How do the poem’s images help to convey its theme?
- How effective are the images? In what way do the images enhance your enjoyment of the poem?

H. D. Hilda Doolittle, “Heat”

Matsuo Basho, “Four Haiku”

Jean Toomer, “Reapers”

FIGURES OF SPEECH

Students will read the following poems. They will be able to write about figures of speech by discussing the following questions.

- Are any figures of speech present in the poem? Identify each example of simile, metaphor, personification, hyperbole, understatement, metonymy, synecdoche, and apostrophe.
- What two elements are being compared in each use of simile, metaphor, and personification? Is the comparison justified? What characteristics do the two items being compared share?
- How do figurative comparisons contribute to the impact of the poem as a whole?
- Does the poet use hyperbole? Why? *For example*, it is used to move or to shock readers, or is its use intended to produce a humorous or satirical effect?

- Does the poet use understatement? For what purpose? Is the understatement effective, or would more direct language be more effective?

- In metonymy and synecdoche, what item is being substituted for another? What purpose does the substitution serve? Is it successful?

- If the poem includes apostrophe, whom or what does the speaker address? What is accomplished through the use of apostrophe?

*William Shakespeare, “My Mistress’ Eyes Are Nothing Like the Sun” (Page 1609)*

William Shakespeare, “Shall I Compare Thee to a Summer’s Day”

Langston Hughes, “Harlem”

Audre Lorde, “Rooming Houses Are Old Women”

John Donne, “A Valediction: Forbidding Mourning”

Sylvia Plath, “Daddy”


Walt Whitman, “A Noiseless Patient Spider”

Emily Dickinson, “Because I Could Not Stop For Death”

**SOUND**

Students will read the following poems. They will be able to write about sound by discussing the following questions.

**Rhythm and Meter**

- Does the poem contain repeated words and phrases? If so, how do they help to create rhythm?

- Does the distribution of the poem’s words among the lines help to create
Rhythm?
- Does the poem have regular meter, or does the meter vary from line to line?
- In what ways does the meter contribute to the oval effect of the poem?
- Which lines of the poem contain caesuras? What function do they serve?
- Are the lines of the poem end-stopped, run-on, or a combination of the two? What effect is produced by the presence of absence of pauses at the ends of lines?

Alliteration, Assonance, and Rhyme
- Does the poem contain any examples of onomatopoeia?
- Are there any examples of alliteration or assonance?
- Does the poem have regular rhyme scheme?
- Does the poem use internal rhyme? Beginning rhyme?
- Does the poem include examples of masculine, feminine, or triple rhyme?
- In what ways does rhyme provide continuity or unity?
- How does the rhyme reinforce the ideas in the poem?

*Gwendolyn Brooks, “Sadie and Maud”
*Walt Whitman, “Had I the Choice”
*Emily Dickinson, “I Like to See It Lap the Miles”
*Alfred Lord Tennyson, “The Eagle”

*Langston Hughes “The Weary Blues” (Page 1043)

FORM
Students will read the following poems. They will be able to write about form by discussing the following questions.
- Is the poem written in open or closed form? On what characteristics do you base your conclusion?
- Why did the poet choose open or closed form? *For example*, is the poet form consistent with its subject matter, tone, or theme? Is it determined by the conventions of the era in which it was written?

- If the poem is arranged in closed form, does the pattern apply to single lines, groups of lines, or the entire poem? What factor determines the breaks between groups or lines?

- Is the poem a sonnet? A sestina? A villanelle? An epigram? A haiku? How does the special form’s conventions suite the poem’s language and theme? Is the poem consistent with the requirements of the form at all times, or does it break new ground?

- If the poem is arranged in open form, what determines the breaks at the end of the lines?

- Are certain words or phases isolated on lines? Why?

- How do elements like assonance, alliteration, rhyme, and repetition of words give the poem form?

- What use does the poet make of punctuation and capitalization? Of white space on the page?

- Is the poem a concrete poem? How does the poet use the visual shape of the poem to convey meaning?


  John Keats, “On First Looking into Chapman’s Homer”

  Gwendolyn Brooks, “First Fight, Then Fiddle”

  Louise Gluck, “Life Is a Nice Place”

**SYMBOL, ALLEGORY, ALLUSION, MYTH**

Students will read the following poems. They will be able to write about symbol, allegory, allusion, and myth by discussing the following questions.

**Symbol**

- Are there any symbols in the poem? What leads you to believe they are symbols?
- Are these symbols conventional?
- Are they universal or archetypal?
- Does the work contain any private symbols?
- What is the literal meaning of the symbol in the context of the poem?
- Beyond its literal meaning, what else could the symbol suggest?
- How does your interpretation of the symbol enhance your understanding of the poem?

Allegory

- Are there any allegorical elements within the poem?
- What do the allegorical elements signify on a literal level?
- What lesson does the allegory illustrate?

Allusion

- Are there any allusions in the poem?
- Do you recognize the names, places, historical events, or literary works to which the poet alludes?
- What does each allusion add to the poem? In what ways does each deepen the poem’s meaning? Does any allusion interfere with your understanding or enjoyment?
- Would the poem be more effective without a particular allusion?

Myth

- What myths or mythological figures are alluded to?
- Is the use of mythological references consistent with the context of the poem?
- How does the poem use myth to convey its meaning?
- How faithful is the poem to the myth? Does the poet add material to the myth?
Are any details from the original myth omitted? Is any information distorted? Why?

William Blake, “The Sick Rose”

Emily Dickinson, “Volcanoes Be in Sicily”

Langston Hughes, “Island”

Wole Soyinka, “Future Plans”

Coutee Cullen, “Yet Do I Marvel”

UNDERSTANDING DRAMA

READING AND WRITING ABOUT DRAMA

When the students read drama, they should use the flowing guidelines:

- Trace the play’s plot. What conflicts are present? Where does the rising action reach a climax? Where does the falling action begin? What techniques move the action along?

- Analyze the play’s characters. Who are the central characters? What are their most distinctive traits? How do you learn about their personalities, backgrounds, appearances, strengths and weaknesses?

- How do the characters interact with one another? Do the characters change and grow in response to the play’s events; do they remain essential unchanged?

- Read the play’s stage directions. What information do you gain from studying the playwright’s descriptions of the play’s setting? What do you learn from the descriptions of the characters, including their dress, gestures, and facial expressions? Do the stage directions include information about lighting, props, music, or sound effects? What does this information contribute to the play?

- Examine the play’s language. How does dialogue reveal characters’ emotions, conflicts, opinions, and motivations?

- Does the play include soliloquies or asides? What do they contribute to your knowledge of the play’s characters and events?

- Consider the play’s staging. Where and when does the action take place? What techniques are used to convey time and place to the audience?
- Identify any symbolic elements in the play. How do such symbols enhance the play’s central ideas?

- Try to interpret the play’s themes. What is the main idea the play communicates? What additional themes are important?

**PLOT**

Students will read the following drama. They will be able to write about plot by discussing the following.

- Summarize the play’s events.

- What is the play’s central conflict? How is it resolved? What other conflicts are present?

- What section of the play constitutes its rising action?

- Where does the play’s climax occur?

- What crises can you identify?

- How is suspense created?

*August Strindburg, The Stronger*

*Henrik Isben, A Doll’s House*

**CHARACTER**

Students will read the following drama. They will be able to write about character by discussing the following questions.

- Does any character serve as a narrator? If so, what information does this narrator supply about characters? How reliable is the narrator?

- Are the major characters fully developed?

- Do the major characters change and grow during the course of the play, or do they remain essentially unchanged?

- What function does each of the minor characters serve in the play?

- What elements reveal changes in the characters?
- What is revealed about the characters through their dialogue?
- What is revealed about characters through their actions?
- What is revealed about the characters through what others say about them?
- Do other characters like or dislike the character?
- Is the audience encouraged to react sympathetically to the character?
- What is revealed about the character through the playwright’s stage directions?
- How might different actor’s interpretations change an audience’s understanding of the characters?

Anton Chekhov, The Brute

William Shakespeare, Hamlet

STAGING

Students will read the following drama. They will be able to write staging by discussing the following questions.

- What information about staging is contained in the stage directions of the play?
- In what ways does the dialogue supply information about the staging?
- What information about staging is left to the imagination? How could different decisions about staging affect the play?
- Does the staging suggest information about character of theme?
- What costumes are required for the play? In what ways do costumes give insight into the characters who wear them?
- What props play an important part in the play? Do these props have symbolic meaning?
- What lighting is required by the play? In what way does this element combine with scenery to affect your perception of the play?
- In what way is music or sound effect used in the play? Do any characters have musical themes associated with them? Does music heighten the emotional impact of certain lines?

- Are the stage settings of the play special or unusual in any way?

Edward Albee, The Sandbox

*Sophocles, Oedipus the King

THEME

Students will read the following dramas. They will be able to write about theme by discussing the following questions.

- What is the central theme of the play?

- What other themes can you identify in the play?

- Does the title of the play suggest a theme?

- What conflicts exist in the play? In what way do they shed light on the themes of the play?

- Does any character make statements that express or imply a theme of the play?

- Do any characters change during the play? How do these changes suggest the play’s themes?

- Do scenery or props become symbols that reflect the play’s themes?

- Does music reinforce certain ideas in the play?

- In what way does lighting underscore the themes of the play?

Sophocles, Antigone

August Wilson, Fences

VI. SPECIAL COURSE REQUIREMENTS

1. The Research Paper – variously called a library paper, a source theme, a term paper, an investigative paper – is based on thorough reading, listening, and thought process pertinent to a selected subject. It is a requirement for completion of English 151.
A. This section of the course deals with the kind of writing which can be of great value to the student while he is in college. Since in many courses students are required to write theme papers or to research other projects, it has become usual to give students in English 151 some training in the mechanics of research.

B. The research paper should be a study, carefully controlled, which sets a definite purpose and accomplishes its end. Amiable chitchat, extensive use of the pronoun I, and the serene informality, which often characterizes other writings, are seldom regarded as appropriate for the research paper.

C. Moreover, it may be stated that research is the matter of seeking and discovering new knowledge of better ways to apply existing knowledge. It may take different forms: The attempt of a chemist in his laboratory is to determine the structure of complex organic compounds in research; a sociologist’s survey of farm families to determine the effects of rural life on their political and social ideas; historian’s digging into archives to discover the causes of the Civil War; the literary scholar’s examination of mid-nineteenth-century poetry to observe the literary style that was in vogue or the systematic seeking for new facts, new techniques, new ideas, new theories, etc.

D. Writing a research paper has double value for the student: (1) he develops a skill of life-long value – the techniques of getting needed information, and (2) he trains his mind to select, to discard, to weigh, to judge, to reconcile opinions, and to give logical interpretation.

E. The research paper is a long theme, which requires outside reading – a lot of outside reading. Such a paper is designed to be more than a mere report in the first place, it is built up from a number of sources, whereas a report is usually built in one. Secondly, it assimilates and re-words its material into something new, whereas a report does little for the facts except compress them. And thirdly, it has its main idea, one’s opinion or conclusion, achieved after much study, and supported by such data as one chooses to select from wide reading.

Knowledge of the following should greatly aid the student in the research project:

A. THE RESEARCH TOPIC
1. The initial stage of research requires a great deal of concentrated thinking and browsing through various sources for information. These efforts should lead to a promising topic.

2. The research topic should be definitely stated (declarative, not interrogative topic).

3. The area in which one contemplates doing research should have great interest for him in terms of personal gratification, satisfying his curiosity about something, and gaining knowledge about a subject that he can subsequently use.

4. The topic should lend itself to a reasonably wide investigation of sources (approximately 10) for information. Usually, topics based solely on the biography of an individual, for example, do not provide an opportunity for representative research because such information can be secured from any reputable biographical dictionary or encyclopedia.

5. The topic should be one that will result in a research paper 6-10 pages long (typed).

B. THE SENTENCE OUTLINE is not only a necessary guide used for gathering information from sources for research purposes, it also eliminates a needless waste of time and energy.

6. For obvious reasons, the researcher should, for the most part, set up his outline in his own words.

7. The outline, in either topic or sentence form, should be logically and consistently structured.

C. METHODS OF TAKING NOTES

8. The PRECIS, a form both singular and plural and pronounced (pray – see), is a brief summary of the essential thought of a longer composition.

   a. Select carefully the material to be condensed.
   b. Read the selection carefully.
   c. Use your own words.
   d. Do not use too many words.
   e. Do not alter the plans of the original.
   f. Maintain the tone and style of the original.
g. Write the **PRECIS** in good English.

9. The PARAPHRASE is a full-length statement in different words, which gives the meaning of the original.
   
   a. Be sure to understand the original.
   b. Use your own words.
   c. Leave out nothing of importance.
   d. Add nothing, which is not in the original.
   e. Maintain good form and tone of the original.
   f. Use standard English.

D. **STATEMENT AGAINST PLAGIARISM**

**Plagiarism:** A major goal of English 151 is to help students work closely with sources without falling into the trap of plagiarism. Plagiarism can be broadly defined as intellectual dishonesty. In college, this usually happens when a student hands in work that was not in fact written by that student for that class. Acts of plagiarism include:

- handing in another person’s work as one’s own.
- Writing a paper for another student to hand in.
- Handing in the same paper to two classes.
- Presenting, as if paraphrased, material that has in fact been quoted word for word from an outside source.
- Handing in an essay from an outside source as if it were original work, or
- Not properly citing quotes, ideas, and information that have been included from an outside source.

Plagiarism is a serious breach of academic ethics. Depending on the severity of the offense, handing in plagiarized work is grounds for failure for the assignment, failure for the course, and other, more severe disciplinary actions as recommended by the university. To guard against plagiarism on research assignments, an instructor will typically collect handwritten notes, photocopies of quoted and paraphrased material, an outline, a rough draft, and other such material in addition to a final, typed draft. The absence of such assigned material is sufficient grounds for failure. An analysis of the student’s work and sources – or lack thereof – which gives an instructor strong cause to suspect plagiarism is sufficient grounds for failure and other disciplinary actions.

Since English 151 is the last writing course that most students will take, no person may satisfactorily complete this course without being able to perform adequately in the area of written communication. A student must earn at least a grade of “C” to satisfactorily complete the course.
VII. MINIMUM ESSENTIALS FOR PASSING THE COURSE

1. Knowledge and use of literary terms in critical compositions of several paragraphs.

2. The completion of at least six themes, including the research paper, during the semester. (At least two or three themes may be executed in the classroom under the supervision of the instructor). One special project the multi-media nature may be substituted for one theme, depending on the discretion of the instructor.

3. Knowledge of the specific types of themes that treat various aspects of literature; for example, the themes of character analysis, setting, point of view, imagery, meaning, structure and form.

4. Pass common English examination that will be given at the end of the semester.

The attached “Definition of Theme Grades” specifies the bases on which your themes will be evaluated. Four categories are indicated. You are reminded that grades A and B are given to themes that meet the requirements in all of the categories respectively indicated for these grades. Grades C, D, and F are given for themes seriously deficient in any one of the ways specified for each of these grades.

During the first three weeks of the semester, you should write in class exploratory themes from which your instructor will assess your strengths and weaknesses in written communication. These first themes may be graded by your instructor or merely used for diagnostic purposes, but each will be carefully checked.

You will be given initial instruction and direction for improving in all areas in which you show the most serious weaknesses. You will be further responsible for using the handbook, dictionary, and other appropriate resources to find ways of eliminating many of the problems indicated on the themes checked by your instructor. All other themes will be graded according to the standards specified under the four categories of “Definition of Theme Grades.” Each of the elements indicated in these categories will become the subject of class instruction at the time deemed most appropriate by your instructor, and themes will be graded on the basis of your application of these principles in your writing.

You are strongly urged to participate in class discussion and practice for developing efficiency in each of the four categories. Do not be reluctant to ask questions about procedures you do not understand. Each category is important to your success in college and to your professional and social effectiveness. The individual who lacks adequate communication skills rarely advances to significant positions of leadership in his community of his profession.
Conferences with your instructor are important and should be arranged by the instructor of when you need help beyond that provided by the instruction or assignments.

Your own initiative will contribute significantly to your success in the course. Avoiding discussion necessary for the clarification of a problem contributes nothing to its solution. Your instructor is eager to assist you in developing your proficiency in communication.

UNDERSTANDING AND PRACTICING DIFFERENT FORMS OF WRITTEN DISCOURSE:

- To use a wide variety of types of writing rather than relying on essay tests and term papers;

- to use not just formal polished writing but also informal writings such as journals, dialogues, responses to reading and exploratory essays;

- to respond differently to journals than formal papers;

- to guide the writing process: helping students to select topics, generate ideas, and plan, shape and revise their writing rather than merely giving the assignment and then collecting the finished product, with little attention to student writing and thinking process;

- incorporate research findings in the instructional program.

VII. METHOD OF EVALUATION

Evaluation of Student Performance

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class participation</td>
<td>05%</td>
</tr>
<tr>
<td>Writing</td>
<td>35%</td>
</tr>
<tr>
<td>Periodic quizzes, exercises and/or exams</td>
<td>15%</td>
</tr>
<tr>
<td>Research paper</td>
<td>15%</td>
</tr>
<tr>
<td>Mid-term examination</td>
<td>10%</td>
</tr>
<tr>
<td>Final examination</td>
<td>20%</td>
</tr>
</tbody>
</table>

Total 100%
EVALUATION OF THEMES

The English faculty at South Carolina State University considers the following errors to be serious and to warrant special consideration in the grading of papers:

**Fragments**
**Comma Splices and/or Run-on Sentences**
**Agreement (Subject/verb and/or pronoun/antecedent)**
**Incorrect verb form**

Any paper having three (3) or more of the same error will automatically be reduced to a B.

Any paper having three (3) or more of two errors will automatically be reduced to a C.

Any paper having three (3) or more of three errors will automatically be reduced to a D.

Any paper having three (3) or more of four errors will automatically be reduced to an F.

Any paper having faulty paragraph development will also be reduced by one letter grade.

Any paper having faulty organization will also be reduced by one letter grade.

A paper can also fail because of confused sentence structure, inappropriate diction, not meeting assignment requirements, and plagiarism.

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The ENGLISH PROFICIENCY EXAMINATION (EPE) is a requirement of the University, and it must be passed before you can graduate. The examination will be given at the end of this class, English 151. The EPE consists of a grammar portion which you will take in the Educational Testing Center during prescribed times, an essay which you will write in class, and a speech portion which will be administered by the Department of Speech Pathology and Audiology. Directions for taking all portions of the EPE will be given to you by your instructor.

ANY DECLARED EDUCATION MAJOR WHO PASSES THE WRITING PORTION OF PRAXIS I BEFORE THE END OF ENGLISH 151 IS EXEMPT FROM THE ENGLISH PROFICIENCY. Results must be submitted to the Department of English and Modern Languages.

English 152, Practical English (3 credits), is required of those students who do not pass the English Proficiency Examination, and it must be completed before the student can enroll in English 250/251. Attainment of the competencies in English 152 will satisfy the SCSU requirement of passing the English Proficiency.