

English 181: Introduction to Literature/Composition
Fall 98

Dr. William H. Sullivan, 207 Humanities Hall, Ph. 784-8413.

Office hours: MWF: 2:00-5:00 and TuTh by appointment.
I am likely to revise these hours -- to your advantage.

Required Literature, Kirszner and Mandell, 3rd edition.
Texts: The Bedford Handbook for Writers, Diana Hacker, 5th ed.

WRITING ASSIGNMENTS SCHEDULE:

MWF Classes

		Week
Essay 1	4 Sep	2
Essay 2	16 Sep	4
Essay 3	30 Sep	6
Essay 4	16 Oct	8
Essay 5	28 Oct	10
Term paper	24 Nov	14
Essay 6	4 Dec	15

TuTh Classes

		Week
Essay 1	10 Sep	3
Essay 2	24 Sep	5
Essay 3	8 Oct	7
Essay 4	22 Oct	9
Essay 5	5 Nov	11
Term paper	24 Nov	14
Essay 6	3 Dec	15

THE COURSE: English 181 involves close reading and critical analysis of short stories, poems, and plays; classroom lecture/discussion; and critical writing. Some 80 percent of your grade is based on out of class writing; the other components in your overall grade are class participation, pop quizzes, and written exams.

OBJECTIVES OF THE COURSE: To read analytically, to make critical evaluations supported by the texts, and to write those critical evaluations correctly, clearly, and logically.

FORMAT FOR OUT OF CLASS ESSAYS:

All are to be typed, double-spaced, and (unless I tell you otherwise) 3.5 -- 4 pages of narrative text.

Name and class hour go in the upper right corner of page 1.
Follow with: title, an underlined thesis sentence/statement, a brief, coherent SENTENCE outline, and the text.
Number the pages. (Top, bottom, middle, edge -- wherever.)
Staple the paper in the upper left corner.
Failure to conform to this format will fail the paper.

Essays are due at the beginning of the class hour on the day assigned. Essays turned in later will be counted a day late, and penalized a letter grade.
You are not allowed to work on out-of-class essays in class.

LATE WORK: Only illness or major emergency excuses late work. Unexcused late work will be penalized one letter grade for each calendar day it is late; unexcused work five or more days late will not be accepted and will receive a zero.

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READING ASSIGNMENTS

** I will assign specific reading during class.
* This includes poems.*

READING AND CLASS PARTICIPATION

You are expected to read the material closely, to have a sufficient grasp of it to respond to questions, as well as make points of your own, and to make intelligent comments on the LearnLink class conference. This kind of participation, as noted, is a factor in your overall grade.

POP QUIZZES

Pop quizzes can not be made up. Pops missed for an excused absence are not counted in the overall average. Pops missed for an unexcused absence receive a zero.

LEARNLINK POLICY

For my LearnLink policy, see the LL Class Conference.

JOURNAL

Keeping a journal is TOTALLY for your benefit.

Keeping a journal is beneficial because it gives you practice writing spontaneously, critically, and freely about what you read. You should comment on each piece assigned. If you have your journal with you in class, I may ask you to read your entry. If you want to, you may show me your journal if you would like my opinion about the quality of your entries.

There is no assigned length or format for journal entries. You should simply make an honest, thoughtful statement. It need not be flattering. Suggestions I make for the assigned reading may give you some ideas for journal entries, but I had rather you come up with your own for the Journal as well as for LearnLink.

I do not collect, grade, or even read journals.

ATTENDANCE POLICY

Three absences are allowed without penalty. If you intend to miss class for any reason (social, religious, whatever), save your absences for those occasions. Additional, unexcused absences will count against your final overall grade average, one point per absence off your final average.

GRADING POLICY

I will use "plus" and "minus," as well, obviously, as straight letter grades for all writing assignments and exams.

Pops receive a numerical grade.

I will also assign a plus/minus grade for the final grade if the grade average falls outside the '4-'5-'6 range.

Emory-Oxford policy does not permit A+.

TARDINESS

Do not come to class late.

*I will count latecomers absent after classes stabilize.
If the classroom door has a lock on it, I will lock the door to keep latecomers out.*

English 181 Reading List Dr. Sullivan 30 SHORT STORIES

70	Chopin	"The Story of an Hour"_____
74	Gordimer	"Once Upon A Time"_____
80	Faulkner	"A Rose for Emily"_____
105	Updike	"A & P"_____
117	Petry	"Like A Winding Sheet"_____
146	Chopin	"The Storm"_____
152	Olsen	"I Stand Here Ironing"_____
160	Gilman	"The Yellow Wall-Paper"_____
174	Alexie	"This is what. . . Arizona"_____
197	Wright	"Big Black Good Man"_____
209	Poe	"The Cask of Amontillado"_____
216	Faulkner	"Barn Burning"_____
232	Akutagawa	"In a Grove"_____
249	Joyce	"Araby"_____
256	Hemingway	"A Clean Well-Lighted Place"_____
261	O'Connor	"A Good Man is Hard to Find"_____
275	O'Brien	"The Things They Carried"_____
298	Hawthorne	"Young Goodman Brown"_____
309	Jackson	"The Lottery"_____
318	Walker	"Everyday Use"_____
359	Yamamoto	"Seventeen Syllables"_____
397	Boyle	"Greasy Lake"_____
405	Carver	"Cathedral"_____
439	Erdrich	"Fleur"_____
512	Lawrence	"The Rocking-Horse Winner"_____
524	Lessing	"A Woman on A Roof"_____
553	Tan	"Two Kinds"_____
562	Thurber	"The Catbird Seat"_____
569	Tyler	"Teenage Wasteland"_____
579	Oates	"Where Are You Going?"_____

OVER

PLAYS

1172 Glaspell "Trifles"

We will also read one or two full-length dramas.

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Remember the following statement by Flannery O'Connor. It will serve you well as you read, and keep you sane as you are exposed to literary criticism, written or spoken.

Flannery O'Connor, on fiction and its worth (1961):

"The meaning of a story should go on expanding in the mind of the reader the more he thinks about it, but the meaning cannot be captured in an interpretation. If teachers are in the habit of approaching a story as if it were a research problem for which any answer is believable so long as it is not obvious, then I think students will never learn to enjoy fiction. Too much interpretation is certainly worse than too little, and where feeling for a story is absent, theory will not supply it."