

ENGLISH 101
CRITICAL READING AND COMPOSITION

BULLETIN INFORMATION

ENGL 101: Critical Reading and Composition (3 credit hours)

Course Description:

Instruction in strategies for critically reading and analyzing literature and non-literary texts; structured, sustained practice in composing expository and analytical essays.

SAMPLE COURSE OVERVIEW

English 101, the first half of the First-Year English course sequence, is designed to help you learn to read a variety of texts with insight and to write about them with skill and understanding. To that end, I'll provide you with instruction and feedback to help you advance as an effective writer and as a thoughtful reader and researcher. You will learn approaches to close reading and textual analysis and you will practice developing ideas into fully-developed analytical essays, through a process of drafting, revision, and editing. By the end of the semester, you should feel more confident about your ability to engage with and analyze challenging texts—as well as your ability to write clear, thoughtful, well-argued academic papers.

ITEMIZED LEARNING OUTCOMES

English 101 fulfills a general education requirement in “Effective, Engaged, and Persuasive Communication (Writing)” for the Carolina Core. This means that the course will help you learn to “identify and analyze issues, develop logical and persuasive arguments, and communicate ideas clearly for a variety of audiences and purposes through writing.”

Upon successful completion of English 101, students will be able to:

1. Identify how a variety of challenging texts represent a range of literary and non-literary genres and a range of media;
2. Demonstrate the ability to learn and practice strategies for reading carefully and for analyzing texts closely, and critically;
3. Work through a full range of writing processes—including invention, planning, drafting, revision, and editing;
4. Develop, organize, and produce effective college-level expository and analytical essays;
5. Demonstrate the ability to summarize, paraphrase, and cite reading material in accordance with MLA guidelines and understand basic principles of academic integrity;
6. Engage in productive discussions with classmates about course texts and about each other's papers in progress.
7. Develop a clear, effective writing style, free of major errors, appropriate for academic audiences.

SAMPLE REQUIRED TEXTS/SUGGESTED READINGS/MATERIALS

1. Barnet, Sylvan, William Burto and William E. Cain. *Literature for Composition*, 8th ed. Pearson, 2010.
2. Ruskiewicz, John, Christy Friend, Daniel E. Seward, and Maxine Hairston. *The Scott, Foresman Handbook for Writers*, 9th ed. Pearson, 2010.
3. A disk or drive on which you will save copies of all your work

SAMPLE ASSIGNMENTS AND/OR EXAMS

You will write every day in this class. Some of this writing will be informal and brief, and some will be formal and more rigorous—but nearly all of it will fold into four major essay projects.

1. Major Essays:

- a. Essay 1: Close Reading of a Literary Text, 3-4 pages
- b. Close Reading of a Visual or Nonfiction Text, 3-4 pages
- c. Historical/Cultural Analysis, 4-6 pages
- d. Comparative Analysis, 4-6 pages

2. Short Writing Assignments, or “SWAs”: Approximately every other week, I will ask you to write a short essay in response to the reading. These 1-2 page assignments will be completed outside of class and should be typed, edited, and proofread. They will be letter-graded, based on both content and the quality of the writing.

3. Prewriting Assignments, or “PWAs”: For each major essay, you will complete and turn in prewriting assignments designed to help you generate and develop ideas for the essay. PWAs will include topic proposals, tentative thesis statements or introduction paragraphs, drafts, and/or peer critique memos. Most PWAs will be completed outside of class and should be typed and edited; however, these assignments are less formal than SWAs, and although they will be letter-graded, grades will be based primarily on completeness and content.

4. Quizzes and daily work: I will start most classes with a brief quiz or writing prompt on the assigned reading for the day. Occasionally, I will also ask you to complete small-group activities or in-class writing exercises to turn in.

5. At the end of the term, you will submit a **final portfolio** containing the drafts and final versions of your four major essays, along with a cover letter reflecting on the progress you have made during the semester.

SAMPLE COURSE OUTLINE WITH TIMELINE OF TOPICS, READINGS/ASSIGNMENTS, EXAMS/PROJECTS

Week 1 / Introduction to the Course

Class 1: Introductions; policies and procedures; expectations for academic reading and writing

Readings: SFH Chapter 1, and Chapter 6

Week 2 / Unit 1: Reading and Responding to Literary Texts

Class 2: Thinking and reading carefully and critically; strategies for reading and responding to fiction; literary terms for analyzing fiction; close reading exercises. Readings: SFH Section 11a, Kate Chopin (LC 3-4) and Michelle Serros (LC 14-17); also read the following sections: (LC 3-8).

Class 3: Reading and responding to fiction, continued. Reading: Kate Chopin (LC 22-24); also read the following sections: (LC 22-30).

Class 4: Reading literary nonfiction; the essay as a genre; strategies for reading and responding to essays; close reading exercises. Reading: Brent Staple (LC 301-303); also read the following sections: (LC 298-301).

Week 3 / Unit 1, continued

Class 5: Strategies for reading and responding to proverbs and poems; literary terms for analyzing poetry; close reading practice. Reading: A.E. Housman (LC 57) and John Donne (58); also read the following sections: (LC 53-57).

Class 6: Strategies for reading and responding to fables; the fable as a genre; close reading practice. Reading: Aesop (LC 60) and William March (LC 61-62); also read the following section: (59).
Due: SWA 1: Write a 1-page response to one of the Critical Thinking and Writing prompts about either “Three Fables” (LC 60-61) or “Aesop’s Last Fable” (LC 61-62).

Week 4 / Unit 1, continued

Class 7: Reading and responding to poems, continued. Essay Assignment 1 will be posted by the beginning of class today. Reading: Robert Frost (LC 69) and Langston Hughes (LC 72); also read the following sections: (LC 67-80).

Class 8: Reading and responding to poems, continued. Reading: William Shakespeare (LC 80-81), John Donne (LC 81-82) and Emily Brontë (LC 82-83).

Class 9: Reading and responding to poems, continued. Reading: Li-Young Lee (LC 83-84), Randall Jarrell (LC 84) and Elizabeth Bishop (LC 85).

Due: SWA 2: Choose one of the three poems and write a 1- page response to one of the Critical Thinking and Writing questions for that poem (either LC 84 or 85-86).

Week 5 / Unit 1 Workshop

- Class 10:** Topic proposal workshop for Essay 1; developing a thesis and organizing a literary analysis essay
Reading: SFH Chapter 2 and Section 3a
Due: PWA 1: Topic Proposal for Essay 1 (1 page; you may choose to explicate poetry, a passage from a short story, or a passage from an essay).
- Class 11:** We'll work on your introductions and discuss any last-minute questions you have about Essay 1; practice revision workshop with sample student drafts.
Reading: SFH Section 3b (SFH 56-75)
Due: PWA 2: Your introduction to Essay 1 (bring 2 copies to class).
- Class 12:** Peer revision workshop.
Reading: SFH Chapter 5 (SFH 56-75)
Due: PWA 3: Essay 1, Draft 1. Bring **xx** copies for peer revision.

Week 6 / Unit 2: Reading and Responding to Visual Texts

- Class 13:** Strategies for reading and responding to pictures; terminology for analyzing photographs and illustrations; practice exercises. Essay 2 assignment will be posted by the beginning of class today.
Reading: George Hint (LC 241); also read the following sections: (LC 236-247).
Due: PWA 4: Peer revision memos (2 memos [one for each group member's draft]; follow the memo format shown in SFH Ch 18).
- Class 14:** Strategies for reading and responding to pictures, continued.
Reading: SFH Section 9c, Dorothea Lange (LC 248); also read the following sections: (LC 248-261).
- Class 15:** Strategies for reading and responding to pictures, continued. Essay 1 drafts returned with my comments at the end of class today.
Reading: Ansel Adams (LC 263); also read the following sections: (LC 261-265).
Due: SWA 3: Write a 1-page response to one of the seven Critical Thinking and Writing questions (LC 265-266).

Week 7 / Unit 2, continued

- Class 16:** Strategies for reading and responding to pictures, continued; selecting a topic for Essay 2; planning, developing, and organizing an essay that analyzes a visual text; discussion of possible Essay 2 topics.
Reading: (LC 267-276).

Class 17: Topic proposal workshop for Essay 2; discussion of sample drafts; style/grammar workshop based on common problems in Essay 1 drafts.
Reading: SFH Chapter 13. Other selections from SFH tbd based on common problems in Essay 1 drafts.
Due: PWA 5: Topic Proposal for Essay 2.

Class 18: We'll work on your introductions and discuss any last-minute questions you have about Essay 2.
Due: PWA 6: Your introduction to Essay 2 (bring 2 copies to class).

Week 8 / Unit 2 Workshop

Class 19: Peer revision workshop for Essay 2.
Due: PWA 7: Essay 2, Draft 1. Bring two copies for peer revision.
Note: PWA 8: Email your completed peer memos to your partners within one week of today.

Class 20: We'll hold individual to discuss strategies for revising your drafts of Essays 1 and 2. Please also come prepared to discuss any general questions you have about the course.

Week 9 / Unit 3: Historical/Cultural Analysis of Texts

Class 21: Strategies for analyzing texts from the perspective of gender: essays and poems.
Reading: (LC 759), Steven Doloff (LC 760-762), Gretel Ehrlich (LC 762-764), (LC 801) and Marge Piercy (LC 811-812); also read the following sections: (LC 1373).

Class 22: Strategies for analyzing texts from the perspective of gender: fiction.
Reading: Charlotte Perkins Gilman (LC 764-775) and Richard Wright (LC 776-784).

Class 23: Strategies for researching cultural and historical contexts; introduction to ENGL 101 LibGuides; types of sources useful for historical and cultural analysis. Today's class will meet in a multimedia classroom, location tba.
Reading: SFH Section 12c, Chapter 44 (SFH 618-635)
Due: SWA 4: Library Research Exercise: Write a 100-word summary and brief analysis of two sources that pertain to your Essay 3 topic, drawing on the "positioning" and "evaluating" questions discussed in SFH Chapter 44.

Week 10 / Unit 3, continued

Class 24: Practice activities in historical and cultural analysis: Analyzing American Indian identity in poems and pictures
Reading: Lydia Howard Huntley Sigourney (LC 1086-1087), Robert Frost (LC 1087-1089), Wendy Rose (LC 1089-1091), Nila northSun (LC 1091-1093), Edward S. Curtis (LC 1088) and James Luna (LC 1092).

Class 25: Practice activities in historical and cultural analysis, continued: Analyzing the National Anthem in photographs and essays
Reading: (LC 1182-1183), Scott Tyler (LC 1184), Caldwell Titcomb (LC 1185-1187), Hendrik Hertzberg (LC 1187-1189), (LC 1190) and (LC 1190).

Class 26: Analyzing the National Anthem, continued: poems and songs
Reading: Francis Scott Key (LC 1189-1191), Samuel Francis Smith (LC 1191-1192), Katherine Lee Bates (LC 1192) and James Weldon Johnson (LC 1193-1194).
Due: SWA 5: Write a one-page response to one of the four Critical Thinking and Writing questions (LC 1195).

Week 11 / Unit 3 Workshop

Class 27: Topic Proposal workshop for Essay 3; discussion of MLA format for in-text citations and works cited page.
Reading: Chapter 8: (LC); SFH Chapter 50 (SFH 686-732)
Due: PWA 9: Topic Proposal and Works Cited list for Essay 3.

Class 28: We'll work on your introductions and on integrating paraphrases and quotations from your source materials for Essay 3; grammar/style workshop based on common problems in Essay 2 drafts.
Reading: SFH Chapter 46 (SFH 645-655); other readings from SFH tbd based on common problems in Essay 2.
Due: PWA 10: Your introduction to Essay 3 (bring 2 copies to class).

Class 29: Peer revision workshop
Due: PWA 11: Essay 3, Draft 1. Bring two copies for peer revision workshop.

Week 12 / Unit 4: Textual Retellings

Class 30: Introduction to textual retellings: comparing, contrasting, and interpreting adaptations of a text. Essay 4 assignment will be posted by the beginning of class today.
Reading: Matthew Arnold (LC 191-192) and Anthony Hecht (LC 193-194); also read the following section: (LC 96-102).
Due: PWA 12: Peer revision memos for Essay 3.

Class 31: Practice with comparative analysis: Retelling Greek mythology
Reading: Alfred, Lord Tennyson (LC 667-668) and William Butler Yeats (LC 288).

Class 32: Practice with comparative analysis, continued: Retelling fairy tales
Reading: Robert Pack (LC 749-750) and Louise Glück (LC 901).
Due: SWA 6: Write a 1-page response to one of the four Critical Thinking and Writing questions for either (LC 750) or (LC 901).

Week 13 / Unit 4, continued

Class 33: Practice with comparative analysis, continued: Retelling law and disorder. Essay 3 drafts will be returned with my comments at the end of class today.
Reading: (LC 1320-1322) and Martin Luther King Jr. (LC 1260-1273).

Class 34: Practice with comparative analysis, continued: Re“singing” the Blues
Reading: W.C. Handy (LC 593-594), Bessie Smith (LC 595-596), Robert Johnson (LC 596-597), Paul Laurence Dunbar (LC 597-598), W.H. Auden (LC 599-600) and Langston Hughes (LC 600-601).

Class 35: Practice with comparative analysis, continued: Re“singing” the Blues; organizing a comparative analysis essay.
Reading: SFH Section 3c (see especially the discussion of comparison/contrast patterns); Johnny Cash (LC 601-602), Merle Haggard (LC 602, 627-628), Linda Pastan (LC 628), Allen Ginsberg (LC 629-630), Charles Wright’s (LC 630-631) and Sherman Alexie (LC 631-632).

Week 14 / Unit 4 Workshop

Class 36: We’ll discuss your topic proposals and tentative thesis statements for Essay 4.
Due: PWA 13: Topic proposal for Essay 4.

Class 37: We’ll work on your introductions and discuss any last-minute questions you have about Essay 4.
Due: PWA 14: Your introduction to Essay 4 (bring 2 copies to class).

Class 38: Peer revision workshop.
Due: PWA 15: Essay 4, Draft 1. Bring 2 copies to class for peer revision.

Week 15 / Preparing your Final Portfolio: Style and Editing

Class 39: Polishing your writing style; honing your editing skills; in-class style exercises
Checklist for Final Portfolio will be posted by the beginning of class today.
Reading: SFH Section 17b, Section 17c, and 19d
Due: PWA 16: Peer revision memos (bring 2 copies to class).

Week 16 / Final Portfolio, continued and Course Wrap-Up

Class 40: Style and editing exercises, continued; discussion of common problems in Essay 4 drafts. Essay 4 drafts will be returned with my comments at the end of class today.

Class 41: Review of final portfolio requirements; q&a; final questions.

Class 42: Last day of class. Course wrap-up; preview of English 102; course evaluations

Final Exam [according to University schedule]

- **Final Exam Essay: SWA 7:** You will write reflective in-class essay commenting on your development as a reader and writer during the semester. This essay will be turned in as the cover letter for your Final Portfolio.
- **Due at the end of the final exam period: Final Portfolio** (including reflective cover letter and drafts and final version of Essays 1-4.)