Cynthia's Contact Information & Office Hours

You may contact Cynthia in any of the following ways:

- **by email**: use the D2L email (click the "Course Mail" link or click the envelope icon above), or you can try my Suffolk email (eatonc@sunnysuffolk.edu)
- **by phone**: 631.548.3546
- **by foot**: Orient 127, Eastern Campus, Suffolk Community College (click for directions to Eastern Campus and/or the Eastern Campus map)

I hold both online and on-campus office hours during the fall & spring semesters, so if you're on the Eastern Campus, feel free to stop in & see me during my office hours! During the summer sessions I am only available online.

**Fall 2009 Online Office Hour**

Wed 7:00 to 8:00 p.m.  D2L class chat area

**Fall 2009 On-Campus Office Hours**

Mon 12:30 to 1:30 p.m.  Orient Building 127
Tue 3:00 to 3:30 p.m.  Orient Building 127
Wed 12:30 to 1:30 p.m.  Orient Building 127
SCCC Course Description for ENG102

According to the current SCCC College Catalog (<-- this is a large pdf, see page 226), ENG102: Introduction to Literature has the following course description:

Introduction to imaginative works of literature: the short story, novel, poem, and drama. Close and analytical study of this literature introduces students to major literary themes and forms. Continues training in effective prose writing and requires students to demonstrate maturity in thought and style.

Recommended for those who plan to continue their studies at a four-year institution.

Prerequisite: ENG101.

Note: Fulfills SUNY General Education Requirement for Humanities. Required for students in the following curricula: Liberal arts and Sciences: General Studies, Humanities, Social Science: Accounting (A.S.), Business Administration (A.S.); Communications and Media Arts: and Engineering Science.
Cynthia's Course Goals & Rationale

This discussion course aims to explore a variety of ideas and values through several literary genres, including novels, poetry, drama, short stories, and auto-biography (non-fiction). We will use gender, class, race and ethnicity, sexual orientation, power relations, and historical and cultural context as springboards for our discussions. How are these things represented in literature? How do they shape our understanding of the world?

We will also explore our own assumptions and ideas about these identity constructions and see how they are challenged, reflected, or complicated by our readings. This course invites you to ponder your own roles, identities, and the extent to which you are shaped by your own cultural experiences.

As this is a literature course, another central goal is to strengthen our skills of reading, discussing, and writing about literature. Developing your critical thinking and analytical skills will serve you well throughout your collegiate career and in life in general. Literature provides a powerful way to investigate the complex issues surrounding what it means to be human and to develop more informed opinions about yourself, your career, your family, your community, your culture, your world. Another goal is to provide you with a stimulating, open, supportive environment in which to interact with this literature. Everyone should be able to speak openly and honestly, but please remain respectful of others’ perspectives. By the end of this course, you should further develop the following skills:

- utilize critical thinking skills in analysis of college-level literary texts.
- integrate primary and secondary sources in a research essay that demonstrates analytical thinking skills.
- demonstrate a comprehension of how social, cultural, aesthetic, and intellectual issues raised in class are relevant to your own life.
- understand the nature of the Humanities and its relation to other disciplines.
SCCC Course Objectives for ENG102

To complete ENG102 successfully, a student should be able to do the following:

1. Demonstrate understanding of short stories and novels through written and oral discussion of such aspects as plot, setting, character development, point of view, tone, style, theme and use of language.
2. Demonstrate understanding of poetry through written and oral discussion of poetic language and form, including such elements as type of poem (epic, lyric, dramatic); subject matter and speaker; use of language (diction; denotation and connotation); figurative language and imagery (simile, metaphor, symbol, analogy, allusion); verse form; rhythm and meter; theme.
3. Demonstrate an understanding of the nature of drama through written and oral discussion of elements such as plot, structure, character development, setting, staging, and of forms such as tragedy, comedy, and modern realism.
4. Write essays which use the tools of critical analysis to discover and communicate insights into literary works, and which demonstrate the following qualities: focused response appropriate to the assignment; clear statement of student's main idea (thesis); coherent organization appropriate to the student's thesis; presentation of pertinent textual details and excerpts to support or illustrate thesis.
Required Course Texts

For this class, you are required to purchase the text and film below.


- This is available at the Eastern Campus bookstore or online at amazon.com, bn.com, or used textbook sites. Be sure to match the ISBN number listed above so you get the right edition, the 3rd edition; even though previous editions might be less expensive, you need to have the 3rd edition so we’re all on the same page (literally!).


- This DVD is available for about $5-10 online at amazon.com or bn.com.
**Required Course Technologies**

In an online course, it is the student's responsibility to procure reliable Internet access, to maintain and monitor a functioning email account, and to understand some things about how the federal FERPA legislation applies to online courses. Details are below.

1. **Internet Access:** As a student in a fully online course, it is your responsibility to procure regular, frequent Internet access—just as in an on-campus course, it is your responsibility to procure reliable transportation to campus for each class meeting.

   If, for some reason, you do not have reliable Internet access at home (eg, if your computer crashes or if your Internet service provider access is interrupted), you must find Internet access elsewhere.

   "My computer crashed [or died, or is being repaired, etc.]" is NOT a valid excuse for not doing your coursework on time, since you can readily find Internet access in one of Suffolk CC's Academic Computing Centers, at your local public library (check out SuffolkWeb or the Nassau Library System), or often at the home of a neighbor, friend, or relative.

2. **A Word Processing Program:** I require that you type and save ALL of your work in a word processing program before you copy and paste it to the discussion board in our class website. As you likely know, computer glitches happen, and you don't want your beautifully revised essays jettisoned off into the nether regions of cyberspace.

   It's your responsibility to maintain a copy of everything you do in this class, as that forms a "portfolio" upon which a significant portion of your final course grade is determined. Nearly all computers have a word processing program. The most common is Microsoft Word; others are Works, WordPad, NotePad, WordPerfect, and OpenOffice Writer.

3. **Email Access:** Similarly, in an online course it is also the student's responsibility to have a functioning email account for ENG102 class communications that you check regularly: at least twice a week in spring and fall semesters, or at least once a day in summer sections.

4. **FERPA & Student Grades:** Finally, I'd like to explain why I do NOT provide or discuss student grades by phone or by email. In accordance with Suffolk Community College's FERPA compliance policy, I email only my response rubrics and written feedback on essays and other coursework, but not midterm or final course grades. The federal law known as the Family Educational Rights and Privacy Act (FERPA) prohibits professors from disclosing college students' grades by telephone because, since professors cannot know for sure if it's the actual student on the other end of the line, they might be violating students' right to the privacy of their educational records.

   FERPA was recently extended to cover email as well, since professors can't always know who does or does not have access to the student's email account. Therefore, if you wish to discuss your course grades with me, you must do so in person. I will be just as flexible and accommodating as I possibly can be in setting up a meeting that is mutually convenient, but I will NOT disclose student grades by phone or by email.
How to Post to the Discussion Board

In this online course, we submit the majority of our assignments--essay drafts and peer responses and essay development materials (homework exercises) to the discussion board (accessed via the "Discussions" link above). Doing so is as simple as sending an email but I do have a few requirements with which everyone should be familiar.

- DO NOT post attachments! Do NOT post attachments! Do NOT post attachments! Did I mention that you shouldn't post attachments :-) ? When posting your meditations, essay drafts, peer responses, and other work, I ask that you not post them as attachments. Why? Because attachments are a great way to unwittingly give a virus to your professor and/or classmates and because you may post the attachment in a file format that you professor and/or classmates doesn't have access to. For example, if you post a file that has the extension .docx or .wps, I will not be able to open those files. Finally, attachments prevent us from being able select all of the postings and read them in one handy screen (using the "select to print" feature).

Given the above, I ask that you follow these instructions to post your assignments:

- Type and save your work in your word processing program. No need for your name or any headings at the top, as the class website will add this for you. Single space your entire meditation or essay draft, skip one full line between each paragraph, and do not use the paragraph indent/tab feature (format your work just like this page appears).
- Be sure to save a copy to your computer or a disk--or in your email account, so you can email a copy of it to yourself and save it that way.
- Finally, go to the discussion board, open the appropriate forum, and click "compose." Highlight your entire work from your word processing program (click Control and then A, or Command and A), copy it (Control C or Command C), and paste it to the message area of the "compose" window (Control V or Command V).
- In the subject line, type your essay's title or something like "Cynthia's Peer Response for Joe" or an appropriate name for your essay development materials assignment, then click "post."

That's it!

Then, when you're ready to read everyone else's postings, since there will be no attachments, you can open that discussion forum, click the "select all" box at the top of the forum, and click the little printer icon. This "collects" all of the postings and presents them to you in a single handy screen so that you can read them all at once and avoid having to click each individual posting separately. (This is how I prepare to respond to your meditations and essay drafts too.)
Reading & Writing Requirements

In this section of ENG102, you will learn to read literature, interpret it, and write about it as well as to compose three literary analysis research essays. Both aspects of this course, then, have to do with research.

- For reading and writing about literature, your “research sources” will be the texts themselves and you’ll be offering your interpretations of those sources.
- For the literary analysis essays, your research sources will be primary, secondary, and electronic materials.

The larger goal of this course, therefore, is to develop your critical thinking skills and your ability to synthesize outside source materials with your own good ideas and thinking.

The Readings

As noted above, the primary goal of this course is to learn to read literature closely, interpret it, and effectively express your analyses about literature in writing. The reading load for this course is a heavy one. You can expect to read up to 50 pages of literature per class meeting: at least one if not two short stories or several poems or a selection from a novel per class.

The entire semester’s reading schedule is on the Assignments schedule (see link above), so you can take responsibility for planning your time so that you can keep up with all of the readings. Literary discussion classes function best when everyone is well prepared and posts on time, so we can all benefit from one another’s unique ideas and perspectives.

The Research Essays

You will write a total of three literary analysis research essays throughout the semester. For some general guidelines regarding the essays, note that each essay must:

1. demonstrate a synthesis of outside research with your own good ideas and thinking about the assigned literature (3/4 of the essay must be you talking)
2. be well developed (at least 4 pages double spaced or min. 1,000 words).
3. include a minimum of three direct literary quotations to support your analysis.
4. incorporate outside research using primary, secondary, and electronic sources and illustrate correct use of MLA documentation.
5. include multiple drafts as well as peer response for each stage and avoid all forms of plagiarism

The Meditations

Another important way to develop your critical thinking skills and your ability to synthesize ideas from literature with your own good ideas and thinking is to share your ideas and responses to the readings through writing on a regular, frequent basis. Writing your responses will help you work through and better formulate your thoughts, and the meditations journal provides a forum in which to practice and develop critical and analytical skills, which in turn should better prepare you for the essays.
A meditations journal is simply a reading journal, but I use the word “meditations” to better approximate the level of thoughtfulness and reflection I hope you will use. You should prepare a meditation (a "med") due for each assignment due date, some of which will be mega-meds (explained below). This is the place for you to jot down your thoughts, notes, and questions regarding each reading assignment.

In addition, you will post replies to your classmates after each med is posted. For example, after everyone posts Med #1 for the first assignment, for the very next assignment, they will have to post not only Med #2 but also replies to two of their classmates’ Med #1. This is how we will approximate the kinds of give-and-take conversations we might have if this was an on-campus class.

Here are the requirements for the meditations journal:

1. **Frequency**: You will have one meditation due for each assignment due date, as shown in the Assignments schedule. You are required to have 20 meditations at semester’s end, 4 of which will be submitted as mega-meditations. Also, each time a med is due, you will also post replies to two of your classmates' previous meditation.

2. **Length**: Each meditation must be a minimum of 300 words long (which is at least 1/2 page single-spaced page). Each med reply must be a minimum of 50 words.

3. **Quotations**: Meditations must include at least 3 direct quotations from the text(s) that you are analyzing to support your analysis or illustrate your points. Mega-meds should have 5 quotations. Replies may include a direct quotation from the text but are not required to have any quotes.

4. **Topics for Analysis**: I will post questions for each of the meditations, and you may choose which question(s) you wish to respond to. These prompts may invite you to analyze the readings according to character, plot, setting, theme, genre, dialogue, etc., and/or according to any critical lens (e.g., paying attention to race, gender, class, etc.). All meditations must have some depth of analysis and interpretation. That is, your meds must go beyond basic reader response such as "I like this story" or "I don't understand this poem." Try to analyze each reading assignment: think about what the author is doing with the text, why characters say and do what they say and do, the political implications of the text, the significance of various themes and metaphors and imagery and what they might mean, etc.

Med replies must add something substantive to the conversation; that is, they must go beyond "I agree with you!" or "This is interesting. I hadn't thought of the story this way." In med replies, it's must useful if you make a reference to textual evidence that expands upon whatever point the writer makes in his or her med. Perhaps the writer neglected to note a particular fact about the text. Perhaps the writer's analysis would be more persuasive if they noted a different quotation or detail about the text. Making such notes for each writer could prove quite useful to them when they are writing their literary analysis research essays. And, thought-provoking and thorough med replies are duly noted by me when it comes time to determine final course grades!

5. **Due Dates/Times**: Keep up with your meditations! The best learning happens when we’re all familiar with the readings and have intelligent questions and comments for discussion. Meditations and med replies are all due on the designated dates (Wednesday and Saturday of each week) by 11:59 p.m. (midnight). Mega-meds are due periodically as noted in the Assignments schedule.

6. **Mega-Meds**: Four of your 20 meditations will be mega-meditations. Mega-meds are longer, more fully developed and analyzed meditations that I will check and respond to on the dates indicated in the Assignments schedule. Each must be a minimum of 600 words and must include at least 5 direct quotations from your chosen text(s). You get to decide which of your regular meditations you wish to turn into a mega-med. For example, if the first mega-med is due by the time Med 4 is due, you decide whether to post your Med 1, Med 2, Med 3, or Med 4 as your Mega-Med 1, as long as it’s one of those meditations. Then, that meditation counts as both your regular med and your mega-med.
The following suggestions should help you prepare more thorough meditations:

- Write in your books. Own them, use them, consume them.
- Mark reactions in the margins where you feel confused, surprised, angry, or pleased with a particular passage or quote. Note passages that strike you as particularly interesting or challenging.
- Summarize difficult or important passages or sections in your own words. Say what you think is going on to get you through a dense section of the text. Note places where you would like some help in interpreting or unraveling them; write down your questions and post them to the discussion board for your classmates and I to respond to.
- Jot down your thoughts in your journal while they’re still fresh in mind.
- Look for connections between texts.
Portfolio Evaluation: My Grading System

Rather than assign traditional letter or number grades to individual assignments, I use a portfolio system of evaluation for this course, with the course assignments weighted as follows:

- 50% Three Research Essays
- 30% Meditations Journal and Replies
- 20% Mega Meds

I have found that conventional grading often leads students to think more about grades than about reading and writing. Such grading policies tend to cause you to worry more about pleasing me or playing mind games with me than about figuring out what you really want to say and how to say it. Conventional grading sometimes makes you afraid to take risks in your writing or can make you feel you are working against me rather than with me.

Given the above, I use a contract system for evaluation purposes in this course. You will not receive a letter or number grade on each of your quizzes, meditations, or other work. Instead, on essays you will receive a response rubric, and on other work you will receive written comments and a +, √+, √, or √−. Generally speaking, these symbols represent the following:

+ excellent: analysis is strong, persuasive, & well written; supporting quotations well chosen & discussed
√+ above average: analysis is effective, nicely expressed; supporting quotations are good
√ acceptable: some attempt at analysis; quotations are fine but could be better chosen & discussed
√− inadequate/ineffective: doesn’t meet basic requirements for analysis, supporting quotes, development
-− not submitted

In addition, I use a contract system in this course, which is explained on the next page.
**Portfolio Evaluation: My Contract with You**

I explain the basics of my grading system in the previous page so you can understand the philosophy of my portfolio system. In determining your final grade, I will balance *process* and *product*.

Here’s my contract system with you for the semester. You are guaranteed at least a C for your final course grade if you do all of the following:

1. Meet course requirements on participation, attendance, and late postings.
2. Satisfactorily complete all assigned drafts of the 3 literary analysis research essays and give full and thoughtful responses to your peers on their writing.
3. Satisfactorily complete all meditations and replies to classmates.
4. Satisfactorily complete all mega-meds.

So that's it. To pass this course you simply need to meet the most basic, fundamental requirements of the course.

To get a higher final grade, you need to do everything required for a C and your essays, meditations, and participation need to be of above average to excellent quality. You may have to work harder for a B or higher with this system than in courses where you just memorize information and regurgitate it on tests, but I don’t ask for much more work than other ENG102 classes.

You are likely to receive a grade lower than a C if you fail to satisfactorily complete the three lit analysis research essays, if you are missing 2 or more of the ten weekly quizzes, if you fail to keep a meditations journal, or if you have 4 or more unexcused absences (beyond the allowed two).

Most importantly, you should be reading a lot and writing about your reading a lot. The more you read and write, the more your reading and writing will improve—and become easier.

Although I do not grade individual assignments, if you have any questions or concerns about how you are doing in this class, please talk to me. Make an appointment to meet with me in the class chat if you can’t come to my weekly online office hour, and we can discuss your progress.

Above all, please know that I’m here to help you improve your reading, writing, and critical thinking skills. Here are some further goals for this class:

- to help you enjoy literature as well as writing, and learn to use them as a part of your life rather than just for academic work
- to help you think more critically about how this world operates, using literature as a means to comprehend how social, cultural, aesthetic, and intellectual issues raised in class are relevant to your life
- to help you put yourself into your writing, take charge of it, own it, develop your own standards, experiment, take risks
- to make you work hard, yet give you some freedom about how you work
- to create a culture of support and cooperation rather than competition; to help you learn to value self-assessment and peer response over teacher response and grading.

Also know that I always welcome feedback from students. Please feel free to chat with me via email, class chat, or during online or on-campus office hours or to indicate your thoughts, concerns, opinions in writing.
**Policy on Class Participation**

Since this is a writing-intensive workshop ENG102 class, active and energetic participation is not only highly valued, it is required. You do yourself, me, and your classmates a disservice by coming to class unprepared; class cannot function without full participation from everyone. My policies on participation, attendance, and late postings—which are closely interconnected, of course—are explained below and on the following pages. Please read these pages carefully and ask if you have any questions.

Simply put: In Cynthia's classes, participation, attendance, and promptness matter because I teach student-centered workshop classes, not lecture-and-regurgitate classes.

So here's my policy on class participation:

Regular participation in class is a basic expectation of the course. You do yourself, your classmates, and me a disservice by participating when you're unprepared. Class functions best with full participation from everyone. In a fully online or hybrid class, this involves checking assignments and your email regularly, doing your assignments by the designated due dates, completing the required peer responses, etc. Don't procrastinate and do your assignments at the very last minute so that you're unable to discuss your writing and progress with others in the class.

In all fairness, I must caution you at the beginning of the semester: In my classes, some work simply cannot be made up at a later date. That is, if you miss doing the required peer responses on Essay 1, you cannot "make up" these peer responses later. It simply wouldn't make sense to give feedback to classmates on their Essay 1 Mid-Process Drafts after they have already revised and submitted their Final Drafts. Therefore, it's extremely important that you do not fall behind in your work—especially in such a writing intensive course as an online ENG102.
Policy on Attendance

My attendance policy is strict because if you're not in class, real or virtual, you're not learning class materials. In a writing-intensive literary analysis course, you simply must be present; this is not a lecture course, where you can miss a class and simply get the notes from someone else. Further, as noted in the SCCC Student Handbook:

The College expects that each student will exercise personal responsibility with regard to class attendance. All students are expected to attend every class session of each course for which they are registered. Students are responsible for what transpires in class whether or not they are in attendance. The College defines excessive absence or lateness as more than the equivalent of one week of class meetings during the semester. Excessive absence or lateness may lead to failure in a course or removal from the class roster. An instructor may remove a student from the class roster at any time when, in the judgment of the instructor, absences have been excessive or when other valid reasons exist. (73)

Therefore, my policy on attendance is as follows:

- In my on-campus and hybrid classes, each student is allowed one week’s worth of unexcused absences for the semester, i.e., two class meetings. For an absence to be considered excused, you must provide written documentation verifying the necessity of your absence (e.g., legal or medical documentation). Should you miss a class, it is your responsibility to make up the work and prepare for the next class.

In my fully online classes, because we do not meet face-to-face, I base attendance on your regular weekly participation. If you do not do the assignments for any given week, you will be marked "absent." (In summer sections, you must post at least twice per week.) As with my on-campus sections, then, you have 2 "freebies"; that is, I will consider as "unexcused" only two late postings for which you do not provide a written legal or medical excuse.

Nota bene: In a fully online class, if I see no communication from you—if you are not posting assignments or communicating with me via email—I will assume that you have dropped the course. If you do not communicate actively, I have no way of knowing that you still exist as a student in my course. Regular and frequent communication is extremely important in an online class.

In all of my classes, your final course grade will be lowered by one-half letter grade per unexcused absence in excess of this "free" week’s worth of absences. Make no mistake: Excessive unexcused absences will have a detrimental effect on your final grade. That is, for every two unexcused absences in excess of the "free" week's worth, your final course grade will go down one full letter grade.
Policy on Late Postings

All assignments are due on the designated date by 11:59 pm (midnight). Late postings will, as they should, negatively affect your grade. If you do not post your work when it's due, it will be marked in my book as a "late," along with the date & time of postings.

Assignments submitted later than one week from the designated due date & time automatically will count as an F toward your final grade. However, you should still complete the assignment, or you will have an incomplete portfolio at semester's end (your grade is largely based upon the quality of your final portfolio).

Late postings will be held against you because they negatively affect your own progress in the course, your classmates, and me. The logic for this should become clearer as you read the rationales below:

You • Late postings will negatively affect your progress in the course. Don't get behind! Our course moves along quite quickly; as I'm sure you can imagine, it's extremely difficult to get caught up in a class that involves so much reading and writing. Simply put: Late postings are a bad idea. Do your work and do it on time. Also, as noted above, some work simply cannot be made up at a later date. Don't let your final course grade suffer due to late postings.

Your Classmates • Especially in these fully online and hybrid classes, your timely participation is crucial to the success of everyone in the class. Why? Because nearly all of the work and writing that we do is, in some way, collaborative. Postings are how we hold class discussions and conduct learning, so if you post late—that's too late. We'll have already moved on to other reading assignments, meditations, essays, and activities, and your posting will be rendered meaningless. Also, for example, if you're late posting peer response to a classmate, that affects your classmate's ability to complete his or her revision, which is clearly unfair.

Me • For each assignment, after the due date/time, I have a carefully scheduled amount of time that I can devote to reading those postings, giving everyone credit for their work, and typing and posting my replies. For example, if an assignment is due on Wednesday at midnight, I will have scheduled 5 hours on Thursday to respond to all of those meditations. If your work is submitted after the due date/time, well—sorry—but the time that I had set aside to look at that particular set of meditations or essay drafts might well have come and gone. If your work wasn't in with the others, I can't promise that I can "make" the time to look at it after the fact.

Therefore, if you simply cannot avoid posting your work after the due date/time, as soon as you do post your late work, you must send me an email to let me know it's there. I will check to see that the assignment has been done and I will give credit as appropriate (marked with the date of posting in the gradebook).

Then, given how late it is (obviously, a few hours late is far less egregious than a day or two late) and given the reason for the lateness, I will try to look at the assignment. If I can't, I can't. In short: It is your responsibility to notify me of late postings. I do not re-check old discussion forums to check for late postings.
**Semester Overview of Assignments**

As with all things in life, this schedule is subject to change. All changes will be posted in the Course Home "News" area. Most assignments are due on Wednesday and Saturday at 11:59 p.m. (midnight), with three exceptions which are noted in red font.

Most readings are in your class anthology, *Making Literature Matter*; those page numbers are in parenthesis. Other assignments, marked with an asterisk, are not in your class anthology and will be provided by me.

Click the link of any assignment for details on what’s required to get full credit for each due date.

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<th>due date</th>
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<th>reading/writing assignment</th>
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| **wed 9/9** | 1 | • read all syllabus and course information pages  
• read Eduardo Galeano “Celebration of the Human Voice/2” *  
• read Eduardo Galeano “Grapes and Wine” *  
• write and post meditation #1 to the discussion board (review meditations journal requirements here) |
| **sat 9/12** | 2 | • read Kate Chopin “The Story of an Hour” (688)  
• read D.H. Lawrence “Snake” (908-910)  
• write and post meditation #2 on Chopin and on Lawrence  
• read all meditations #1 and respond to two classmates (review meditations journal requirements here) |
| **wed 9/16** | 3 | • read Raymond Carver “Cathedral” *  
• write and post meditation #3  
• read all meditations #2 and respond to two classmates |
| **sat 9/19** | 4 | • read Charlotte Perkins Gilman “The Yellow Wallpaper” and “Why I Wrote ‘The Yellow Wallpaper’” (917-931)  
• write and post meditation #4  
• read all meditations #3 and respond to two classmates |
| **wed 9/23** | 5 | • watch Iron Jawed Angels  
• write and post meditation #5  
• read all meditations #4 and respond to two classmates  
 mega med #1 is due (i.e., med 1, 2, 3, 4, or 5 should have been posted as your mega med #1) |
| **sat 9/26** | 6 | • read James Joyce “Araby” (636-640)  
• read John Updike “A & P” (641-645)  
• write and post meditation #6  
• read all meditations #5 and respond to two classmates |
<table>
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| wed 9/30 | 7   | • read David Henry Hwang *M. Butterfly* (815-838 - Act 1)  
      |     | • **write and post meditation #7**        |
|        |     | • read all meditations #6 and respond to two classmates |
| sat 10/3 | 8   | • read David Henry Hwang *M. Butterfly* (838-864 - Acts 2 and 3)  
      |     | • **write and post meditation #8**        |
|        |     | • read all meditations #7 and respond to two classmates |
| wed 10/7 | 9   | • read Ernest Hemingway “Hills Like White Elephants” (571-575)  
      |     | • **write and post meditation #9**        |
|        |     | • read all meditations #8 and respond to two classmates |
| sat 10/10 | ~   | • introduction to MLA documentation and introduction to literary analysis research essays: read all course materials in Content under "**Literary Analysis Research Essays.**" |
|        |     | then post your responses to the following questions to the discussion forum in the Essays section called "**Intro to MLA and Research Essays.**" |

1. **Intro to the Research Process:** Most students have conducted research in the past for an academic project or essay. What research projects have you done in school (high school or college) that included a written component of some type? Have you done research writing in a job setting? Were you already familiar with the basic research process steps? Briefly describe your experience with research writing thus far.

2. **Research Source Types:** Were you already familiar with the differences between primary and secondary sources (remember that electronic sources can be either)? Most students have conducted secondary research in their academic lives, and most of us have sought information on the Internet, formally or informally. How about primary research?

3. **Boolean search using Google:** Have you heard of doing a Boolean search before? Have you used Boolean search operators? Using the information and advice on how to do a smarter Google search, write a Boolean search phrase--on any topic you wish, whether or not it's related to your essay topic idea--and test it out using Google. For instance, if I wanted to learn about the suffrage movement in the United States, I might use the following Boolean search phrase: `+suffrage +america OR "united states" +history`

Try conducting a search of your own, on any topic of your choosing. Once you determine your search terms, you might vary the order in which you list them, vary which terms you include in your string, add an OR operator, etc., and see how that changes your results. In your posting for this EDM assignment, then, share what you used as your Boolean search phrase and say whether it brought back the results you were hoping for.

4. **SCCC Library:** Given the information that you were seeking in #3 above, try conducting a search for similar or related information in one of the SCCC Library databases. Keep in mind that the SCCC Library databases cover a more far less expansive range of materials than what's available on the Internet; that is, each database only includes a certain number of magazine, newspaper, or journal
• Essay 1 rough draft due: As noted in the Intro to the Essay Units page, your topic for Essay 1 must be related to some issue of sex or gender (or sexual orientation). Most students take one of the two approaches:

1. Their essay is primarily a more in-depth literary analysis of any of the text(s) we’ve read thus far, but it also incorporates outside research to support their interpretations of these work(s). For example, a student might offer an analysis of the character John in "The Yellow Wallpaper," doing research on men's attitudes toward women in the late 1800s in America. Or a student might do a close analysis of the political implications of Gallimard's actions in M. Butterfly, incorporating research on French-Chinese relations of the 1960s-1980s. Or a student might do a literary analysis on Carver's "minimalist" style in "Cathedral," drawing on what critics have said in various literary journals about his writing style.

2. Their essay is primarily focused on one of the issues raised in one or more of the texts we’ve read thus far this semester, but it also incorporates direct quotations from the texts to help shed light on their topic. For example, a student might do research on the suffrage movement in America, incorporating quotes from "The Story of an Hour," "The Yellow Wallpaper," and Iron Jawed Angels. Or a student might research on the Chinese cultural revolution and attitudes toward homosexuality as a way to shed further light on Song Liling's character in M. Butterfly. Or a student might do research on social expectations or psychological pressures on men to "take the lead" in personal relationships and use this research to shape their readings of "A & P" or "Hills Like White Elephants."

Regardless of your approach (i.e., more literary analysis or more issues based), you are required to use at least 3 direct quotations from the literature we've read (or viewed) this semester. I encourage students to take quotes from more than just one work of literature--to make connections between & among these texts--but sometimes students write strong essays while zooming in on a single text. In addition, you are required to use at least 3 QPSs from at least one primary source, at least one secondary source, and at least one electronic source.

Thus, you are to have at least 6 QPSs total in your essay: 3 literary quotes plus 3 QPSs from outside research. You are allowed to have more than that but remember: 3/4 of the essay should be YOU talking, and only 1/4 of the essay should be your research talking. Therefore, if the final draft is to be a minimum of 4 double-space pages in length, I should be able to copy & paste all of your QPSSs and they should not fill more than a single page. The entire rest of the essay should be your good ideas and thinking, about the literature and about the research you've uncovered.

Your rough draft should include just as much research as possible, so that your classmates and I can comment on and make suggestions for your integration of research and proper use of MLA documentation.
<table>
<thead>
<tr>
<th>Date</th>
<th>Task</th>
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<tbody>
<tr>
<td>sat 10/17</td>
<td>Essay 1 peer response due: Complete the peer response form for two of your classmates and post your feedback as a reply to each student's rough draft. (Please remember to delete the writer's essay draft before posting your peer response!)</td>
</tr>
<tr>
<td>wed 10/21</td>
<td>Essay 1 final draft due</td>
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<tr>
<td>sat 10/24</td>
<td>Essay 1 Essies Celebration</td>
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<td>wed 10/28</td>
<td>10 - read Sherwood Anderson “Death in the Woods” *</td>
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<td>- write and post meditation #10</td>
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<td></td>
<td>- read all meditations #9 and respond to two classmates</td>
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<td></td>
<td>mega med #2 is due (i.e., med 6, 7, 8, 9, or 10 should have been posted as your mega med #2)</td>
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<tr>
<td>sat 10/31</td>
<td>11 - read Maura Stanton “Shoplifters” (38-39)</td>
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<td>- read Philip Levine “What Work Is” (134-135)</td>
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<td>- read Yusef Komunyakaa “Blackberries” (136-137)</td>
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<td>- read Jimmy Santiago Baca “So Mexicans Are Taking Jobs from Americans” (137-138)</td>
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<td>- read Marge Piercy “To Be of Use” (203-204)</td>
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<td>- read Marge Piercy “For Strong Women” (204-205)</td>
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<td>- read Lucille Clifton “forgiving my father” (314-315)</td>
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<td>- read Robert Hayden “Those Winter Sundays” (315-316)</td>
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<td></td>
<td>- write and post meditation #11</td>
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<td></td>
<td>- read all meditations #10 and respond to two classmates</td>
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<tr>
<td>wed 11/4</td>
<td>13 - read Barbara Kingsolver “Why I Am a Danger to the Public” *</td>
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<td>- write and post meditation #13</td>
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<td></td>
<td>- read all meditations #12 and respond to two classmates</td>
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<tr>
<td>sat 11/7</td>
<td>14 - read Tobias Wolff “The Rich Brother” (363-376)</td>
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<td>- write and post meditation #14</td>
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<td></td>
<td>- read all meditations #13 and respond to two classmates</td>
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<td>thurs 11/12</td>
<td>~ - Essay 2 rough draft due: same as Essay 1, but focused on socioeconomic status (SES) or class issues</td>
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<tr>
<td>sat 11/14</td>
<td>~ - Essay 2 peer response due</td>
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<tr>
<td>wed 11/18</td>
<td>~ - Essay 2 final draft due</td>
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<tr>
<td>sat 11/21</td>
<td>15 - read Maxine Hong Kingston “No Name Woman” (1154-1163)</td>
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<td></td>
<td>- write and post meditation #15</td>
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<td>- read all meditations #14 and respond to two classmates</td>
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<td>Assignment</td>
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<td><strong>tues 11/24</strong></td>
<td>mega med #3 is due (i.e., med 11, 12, 13, 14, or 15 should have been posted as your mega med #3)</td>
</tr>
</tbody>
</table>
| **wed 12/2** | • read Ralph Ellison “Battle Royal” (223-234)  
|            | • **write and post meditation #16**  
|            | • read all meditations #15 and respond to two classmates |
| **sat 12/5** | • read Flannery O’Connor “Revelation” *  
|            | • **write and post meditation #18**  
|            | • read all meditations #17 and respond to two classmates |
| **wed 12/9** | • read Sandra Cisneros *The House on Mango Street*  
|            | • **write and post meditation #19**  
|            | • read all meditations #18 and respond to two classmates |
| **sat 12/12** | • read Susan Sontag “The Way We Live Now” *  
|              | • read Essex Hemphill “Commitments” (599-600)  
|              | • read Kitty Tsui “A Chinese Banquet” (601-602)  
|              | • read Minnie Bruce Pratt “Two Small-Sized Girls” (603-605)  
|              | • **write and post meditation #20**  
|              | • read all meditations #21 and respond to two classmates  
|              | mega med #4 is due (i.e., med 16, 17, 18, 19, or 20 should have been posted as your mega med #14) |
| **wed 12/16** | • Essay 3 rough draft due: same as Essays 1 and 2, but focused on issues of race/ethnicity, sexual orientation, diversity |
| **sat 12/19** | • Essay 3 peer response due |
| **tues 12/22** | • Essay 3 final draft due |
Policy on Plagiarism

NOTE: The following plagiarism policy was prepared by Peter Elbow for the University of Massachusetts/Amherst Writing Program and is used here by permission. For a copy of this document online, go to the UMass/Amherst Writing Program page.

There's nothing wrong with using the words or thoughts of others or getting their help—indeed it is good to do so—as long as you explicitly acknowledge your debt. But it is plagiarism when you pass off the work of others as though it were your own. For example:

- copying passages from someone else's writing without using quotations marks and giving the author credit;
- downloading a paper from the Internet and passing it off as your own;
- paraphrasing someone else's writing without giving credit;
- using someone else’s facts or ideas without acknowledgment;
- handing in work for one course that you handed in for credit in another course without the permission of both instructors.

When you use published words, data, or ideas, you should acknowledge your use in a citation. For proper citation form, consult a writing handbook resource such as Diana Hacker's Research and Documentation Online.

When you use friends' or classmates' words, data, or ideas, you can use regular citations as above, or just thank them in a note at the end (for example, “I am grateful to my friend so-and-so for the argument I use in my third paragraph”).

When friends or classmates just give you helpful reactions to your draft or give you stimulating suggestions that you don't use, you don't have to acknowledge their help; but it is gracious to do so and most writers do.

The larger point is this: Scientists, academics, and indeed almost all writers depend on the writing of others as they engage in their own work. Dishonesty destroys necessary trust and undermines the possibility of working together as colleagues. We cannot advance knowledge if we pass off the work of others as our own. And it will even hinder our learning process if we do so. Yet of course it is a good thing to strengthen our writing and learning by using materials by others, so long as we acknowledge that use and so long as we use that material as a building block—rather than a substitute—for our own thinking.

Most colleges insist that instructors report every case of plagiarism to an Academic Honesty Board which keeps a record of all cases. The recommended penalty for plagiarism is failure for the course. Individual instructors may request more severe penalties such as suspension.

Remember too that unintentional plagiarism is still plagiarism. Now that you have read this, you cannot plead ignorance. Therefore, if you have any questions about the proper acknowledgment of help, be sure to ask your instructor.
Free Writing Tutors at Suffolk

Suffolk County Community College provides free English/Writing tutoring services on each of its three campuses.

Well, I say that they are "free," but it's more accurate to say that YOU have already paid for them through your college tuition & fees, so you should definitely avail yourself of their services!

Contact the office most convenient to you for their current schedule of tutors:

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<thead>
<tr>
<th>Ammerman Campus</th>
<th>Eastern Campus</th>
<th>Grant Campus</th>
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<tbody>
<tr>
<td>Islip Arts Building Room 101</td>
<td>Orient Building Room 234</td>
<td>Sagtikos Building Room 100</td>
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<tr>
<td>451.4150</td>
<td>548.2594</td>
<td>851.6795</td>
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</table>