

Fall 8-15-2011

ENG 1002G-001: Composition And Literature

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ENGLISH 1002G COMPOSITION AND LITERATURE

Dr. Buck, Professor

Office: Coleman Hall, Room 3040

Telephone: Office: 581-5012 (Please leave voice mail if I'm not there)

Mailbox: English Dept Office, Coleman Hall, Room 3155

Office Hours: MWF 9:00-10:00 and by appointment.

Textbooks: -Kennedy and Gioia, *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*, 11th edition

--Griffith, *Writing Essays about Literature*, 8th edition

--*The Little, Brown Handbook*, 11th edition

Course Objective

This composition course is designed to develop your skills in critical thinking and analytical expression based on the reading of literary texts. This course will 1) introduce you to a variety of works of literature, 2) instruct you in the distinction of literary genres, 3) help you to become more sensitive and attentive readers, and 4) guide you in articulating--both in class discussion and in written discourse--a mature, informed reaction to literary works.

Course Requirements

The requirements of this course include two formal papers, two exams, short papers and writing exercises (scope 2 pages--you may always write more) done in-class and at home, and grammar editing exercises. In-class writing may be unannounced. Since this is a seminar, you will be required to discuss and present your work to the class throughout the semester. Formal Papers I and II (scope 4-5 typed pages--you may always write more) will be analytical and interpretive essays on selected works. The final exam will test your understanding of the theoretical content of the course; it will consist of an objective portion along with a short essay portion. Paper and exam grades will be based on what you have to say (that is original and insightful); and how well you say it (clarity, development, and technical soundness).

Folder for Process Writing Materials

You will need to purchase a paper manilla folder for this class. That is where you will be keeping all your writing process materials for each unit. Please always bring your folders to class.

Always keep your writing process materials in an organized fashion so that you are sure not to lose anything. You will turn everything in to me at the end of each unit along with your formal paper (see attached sheet for dates).

Active Attendance

You are expected to attend every class because teaching/learning requires dialogue and without you we can have no dialogue. Our class work on the analysis of literary works is a crucial part of this course and you will be required to participate actively in the discussion of texts. Come to class ready to articulate your knowledge and formulate your questions for the class.

An absence policy is important 1) so that I can be equitable to all members of the class and 2) so that you will be successful in this class. Please note that more than four unexcused absences in this course will result in failure of the course.

Definition of an excused absence:

1. University obligation, in which case you will need to present me in advance with a letter explaining the purpose and date of your upcoming absence.
2. Emergency or medical illness, in which case you must call my office number and leave voice mail at 581-5012 before class begins on the day of your absence explaining the reason for your absence. No email will be accepted for reasons of unreliability which I will explain in class.

--If you must miss class, I will expect you to find out from someone in the class what you've missed

so that you'll be prepared for the next class meeting. Any worksheets or handouts or assignments will only be distributed once; it is your responsibility to photocopy assignments from another student if you are absent.

--Only students with an excused absence on the day of any exam or in-class writing assignment may take an alternative exam or quiz, of different format, within the week of the scheduled exam or in-class writing assignment.

Tardiness

--Please be on time for class; habitual tardiness is disruptive and disrespectful of other class members. I will be taking roll each morning as soon as class begins. If you come in late, it is your responsibility to notify me after class so that I take your name off the absence sheet. If you fail to notify me at the end of class on the day you are late, you will be recorded as absent. Please do not ask me for a letter of recommendation if you are habitually tardy or absent from class or are unprepared with home assignments.

Late assignments

All written assignments must be submitted when due; no late assignments will be accepted. Papers are due when class begins on the designated dates. Make-up work will be permitted for excused absences only.

Typing and Presentation

Formal papers must be typed (double-spaced) in MLA format. All other home assignments may be handwritten BUT all hand-written work must be clearly legible and all punctuation must be clearly marked. If I cannot read your assignments, you do not get credit for them. If in doubt, you should type them.

Course Grading

The final course grade will be based on an average of the following grades.

--2 formal papers with process materials and final exam = 60% of final grade (all equally weighted)

--Poetry exam = 10%

Short papers and writing exercises (home and in-class), presentations and oral work, and grammar exercises = 30% (equally weighted)

Failure to complete any component of the course will result in failure of the course.

Scale for the course is 100-90% = A; 89-80% = B; 79-70% = C; 69-60% = D; below 60% = F

Electronic Devices

No electronic devices of any kind, including laptops, may be used at any time during class; they will be counted as a disruption in class and as an unethical use of information during oral work conducted in class. After three occasions, the student will be reported to the judicial affairs office. Anyone with an electronic device not stowed away and out of use during an exam or in-class writing assignment will receive an automatic F on the exam--no questions asked, no discussion. Anyone who leaves class to use a phone may not reenter class--you must wait until class has ended to get your belongings.

Where to Go For Help with this Course

1. Come to see me in my office during my office hours and by appointment.
2. Go to the Writing Center, where graduate students can help you with planning, drafting, revising your papers. Their phone number is 581-5929. But note that No one (not even the Writing Center, nor parents, nor tutors) may read, proofread, or edit your writing over the course of the semester; you may read sections of the paper out loud to someone for feedback but you must always keep your paper in your own hands so that you have control and responsibility over your own work.

Students with Disabilities

If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

Plagiarism

The English Department requires that instructors quote to all students the university's policy on plagiarism:

Any teacher who discovers an act of plagiarism--'The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work' (Random House Dictionary of the English Language)--has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office.

Use or reproduction of any material or ideas off the internet without proper documentation is considered plagiarism and will be penalized as above.

What to do in Case of Emergency

If we have an emergency in class, go promptly to inform Jean Toothman, Department Secretary (Room 3135) and Dana Ringuette, Chair (Room 3341) and dial 911.

COURSE READINGS

Please read and do the assignment before coming to class on the date given here.

Lit = *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*

Griffith = *Writing Essays about Literature*

Handbook = *The Little, Brown Handbook*

**This calendar should be used as a guideline. We may change some dates depending on the needs of the class.

UNIT I

WEEK ONE: CRITICAL READING STRATEGIES

Aug 22 Introduction to the course and how you will be evaluated

Aug 24 Why do we Read? Why do we Read Literature? Read all the following:

"Why Do People Read Literature," Griffith, pp. 3-4

"Literature is Aesthetic," Griffith, p. 23

"Forming a Critical Perspective," Handbook, pp. 138-153 and pp. 131-133

"Annotating While You Read," handout

SHORT PAPER DUE: SUMMARY WRITING (minimum 2 pages)

Use the above readings for content, PLUS your own ideas. Consult Handbook, pp. 134-135 to review what summary writing is. Challenge is to avoid plagiarism.

1. Why do we read literature (fiction, poetry, drama)? Classify and list as many different reasons as you can. What is the importance of reading in our lives? What is your response to people who say they never read literature?
2. What is a good working definition of active, critical reading? What strategies are employed in this method of reading?
3. You must include a Works Cited Page at the end, citing your textbooks in MLA format.

Aug 26 Summary Writing vs Analytical Writing; Focus on Theme

Read Hemingway, "Hills Like White Elephants" (handout)

(Think carefully about questions on the text; be ready to discuss them)

Read "How do We Interpret," Griffith, pp. 4-13

How to Prepare a Presentation (handout I will give you in class and "Exploring Fiction Questions," also a handout
Assignment of Presenters

WEEKS TWO AND THREE: READING ANALYTICALLY FOR THE ELEMENTS OF FICTION

- Aug 29 I will give you notes and we will do exercises in class.
Plagiarism and Documentation review
Not all Dictionaries are Equal
General-Purpose and Specialized Encyclopaedias and the Reference Room
Reference books on critical reading and thinking
Go Browse the Reference Room at your Leisure
- Aug 31 Setting
Read Cisneros, "The House on Mango Street," Lit, pp. 518-519
Read Griffith, pp. 68-72 (setting); pp. 39-44 (theme)
- SHORT PAPER DUE (minimum 2 typed pages)
SELECT ONE OF THE FOLLOWING QUESTIONS
1. Write a personal essay that is organized, like Cisneros's story, around some place or object (home, neighborhood, toy) or person (parents, sibling, friend, teacher) that symbolizes important emotions and meanings for your life.
 2. Describe the effects of moving to different homes during your childhood.
 3. The narrator yearns for what she calls "a real house. One I could point to."
- Write an essay describing your own experience of living in what you did not consider a "real home."
- Sept 2 Character and Conflict
Read Olsen, "I Stand Here Ironing", Lit, pp. 607-612
Be prepared to discuss questions (handout)
Read Griffith, pp. 60-67 (characterization)
- Sept 5 Holiday
- Sept 7 Plot
Read Mason, "Shiloh", Lit, pp. 569-578
Be prepared to discuss questions (handout)
Read Griffith, pp. 50-60 (plot)
- Sept 9 Read Baldwin, "Sonny's Blues", Lit, pp. 51-73
Take careful notes and annotate the story (pre-writing exercise)
Writing Sentence Workshop
Presentation of Papers MLA format
Present tense and time
Tense shifting

WEEK FOUR: NOW IT'S YOUR TURN A FIRST TRY AT WRITING ABOUT FICTION--WRITING AN INTERPRETIVE ESSAY

We will not be discussing "Sonny's Blues" in class. Your job is now to figure it out on your own.
WRITING WEEK

FORMAL PAPER I PROMPT

FIRST DRAFT PAPER I DUE SEPT 16--MINIMUM 4 TYPED PAGES

How do the plot, setting, and characterization in "Sonny's Blues" help us to figure out the role music plays in the theme of the story? You must address the following:

1) What effects does Baldwin achieve by rearranging the order of events? 2) Think about setting as home, neighborhood, community. 3) Make sure you discuss the importance of music in the conclusion and the title. 4) Why and how is music important to each of the characters? Your paper must NOT be simply paragraphs answering these questions. You must choose your own thesis that serves as the organizing and unifying principle of your paper.

Sept 12

Come to class with your process writing folder. By today you should have

1. annotated notes on the story
2. a working thesis (consult your handbook on thesis if needed, pp. 27-32)
3. an outline of your paper in any form you like (consult your handbook if needed, pp. 33-45) in which you consider how you are going to logically organize your arguments
4. the first paragraph of your paper

Question and Answer Session--Anything you want to ask about the story

Sept 14-18 If you are stuck, see me in my office.

Griffith, pp. 255-272 (Drafting the Essay)

Use Griffith, pp. 375-380 as a sample model

Writing sentence workshop

Sept 14

Writing Sentence Workshop

Sept 16

COMPLETE FIRST DRAFT PAPER I DUE

BRING TWO COMPLETE COPIES TO CLASS

Preparation for conference

Writing Sentence Workshop

WEEK FIVE: REVISION WEEK

Sept 19-23

No formal class--INDIVIDUAL CONFERENCES

COME TO MY OFFICE AT YOUR APPOINTED TIME

This week you should be

1. Going to individual conferences
2. Revising your paper for content and clarity (Handbook, pp. 54)
3. Editing your paper for sentence strength (Handbook, pp. 60-65 and exercises we did in class)
4. Proofreading your paper (Handbook, p. 66)
5. Retyping a clean, final draft

AND

PREPARING FOR THE POETRY UNIT

1. Look through your Literature anthology (pp. 1016-1103 and throughout the poetry section beginning on p. 631). Browse through it and read some poems at your leisure. Decide on a poem that you would like to work on for your formal paper (that has not been analyzed already in your book).

You must observe the following criteria for your selection:

- a. It must be a poem that is new to you and that you have never read before.
- b. Select a poem that you enjoy but that you do not fully understand, that still has some mystery to you, or that you're really puzzled about.

- c. Select a poem that intrigues you so much that you want to spend a lot of time with it.
 - d. You must pick a poem (not song lyrics, or other subgenres)
 - e. No one else may choose your poem for you.
2. On a sheet of paper, write the title of the poem, the author, and the page # it appears on in your textbook. This is your first choice. Then indicate two other poems that you would like to write on as back-ups just in case too many other people have selected your first choice poem. Please hand this in to me on Sept 26.

Sept 26

FINAL PAPER I AND FOLDER DUE and Poem(s) Selected