English Composition II

Spring Semester - Room: A&S 150 - Course: ENGL 1102

Mon. & Wed. 5:30-6:45 PM

**Instructor**: T.J. Sandella

**Office Hours**: A&S 153 Wed. 3:30-5:30 P.M. and by appointment

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**Required Texts**: Klosterman, Chuck. *Sex, Drugs, and Cocoa Puffs: A Low Culture Manifesto*. New York: Scribner, 2004.

Lunsford, Andrea A. *EasyWriter with 2009 and 2010 APA Updates*. 4th ed. Boston: Bedford-St. Martin's, 2009. ISBN-13: 978-0-312-65031-5

Schilb, John, and John Clifford, eds. *Making Literature Matter: A Text and Anthology for Writers*. 5th ed. Boston: Bedford-St. Martin's, 2012. ISBN-13:978-0-312-65354-5

Other assigned texts that the instructor will provide

**Course Description & Goals:** The course catalog says English 1102 is "a composition course that develops writing skills beyond the levels of proficiency required by ENGL 1101, emphasizes interpretation and evaluation of texts, and incorporates a variety of more advanced research methods." But what does that mean for you, exactly? What does it mean for me? What are we *actually* getting into? William Stafford, in his poem “Vocation,” writes, “Your job is to find what the world is trying to be.” And I think that’s as good a place to start as any because it’s true, no matter your major, discipline, or interests. Maybe you’re in nursing because you think people should be assisted in maintaining their health. Or maybe you’re in it because the money will be good. Maybe you study political science because you’re convinced that political systems are hierarchical and unveil an inherent human desire for power over others. Maybe you study foreign languages because you believe in cross-cultural communication, the solidarity of the human experience despite aesthetic differences. Maybe you play video games because you think we are meant to relax, to be stimulated with minimal physical exertion. There are reasons we do what we do. There are reasons we believe what we believe.

And okay, okay, fine. Maybe all of this doesn’t add up to something as ambitious as Stafford imagines, something as vital as actually understanding what the world is trying to be. But our everyday battles and decisions are engaged with this question (whether we address it directly or not), if only on a smaller scale. Who am I trying to be? Who are you trying to be? Why is she wearing that hat? Why is he walking like that? Why do I care? And maybe with enough examination, these questions will eventually add up to some ideas on how to address the original, bigger quandary.

In its essence, this is the function of literature—to prompt us to examine our world, each other, and ourselves in an attempt to move (not necessarily arrive) to some kind of conclusion that enlightens our existence. But it takes our active and cerebral participation and analysis to uncover and try to understand the impact of literature, which is what we’ll be doing in this class, with a careful eye always returning to the course outcomes, which are:

- To reinforce principles of writing acquired in ENGL 1101;

- To reinforce the principles and strategies of argumentation and analysis acquired in ENGL 1101;

- To understand complexities of culture in order to write or speak about them;

- To create forceful and effective written argument in the academic environment;

- To reinforce principles of academic research and how to synthesize research in writing so that the insights and documentation are logical and clear;

- To gain insight into various ways of interpreting texts and presenting insights about them in writing.

**Assignments & Grading**

1) Fiction Paper (Thematic Textual Analysis) (3-4 pgs.) 100 pts.

2) Drama Paper (Critical Conversation) (4-5 pgs.) 100 pts.

3) Poetry Paper (Aesthetic & Thematic

Comparative Analysis) (4-5 pgs.) 100 pts.

4) Research Paper (6-8 pgs.) 125 pts.

5) Quizzes 75 pts.

6) Peer Review (4 1 to 2 pg. responses @ 25 pts. apiece) 100 pts.

7) Participation/In-class Writing/

 Presentations/Journals 100 pts.

 700 pts.

A=700-651, B=650-595, C=594-546, D=545-490, F=490-0

(Note: Grades are non-negotiable)

**Quizzes:** In lieu of response papers, I will give quizzes for each assigned reading. These will be relatively simple, and if you have read closely and attentively (which you should be doing), you shouldn’t have any trouble with them.

**Participation/In-Class Writing/Presentations:** Though there will be some lecturing in this course, it largely depends on your active and intelligent involvement. This means that you should come to class prepared to discuss, converse, and debate assigned readings and drafts. Please notice that participation is a relatively large percentage of your grade. Most classes will function as follows: attendance, quiz, informal writing, class discussion OR group discussion and presentations. After the quiz I will pose some kind of question about the reading for you to ruminate on and write about. This will get our conversation started and your insights and questions will guide us from there. Other times, I will put you into groups and assign different questions, and then you will present your findings to the class.

**Journals:** Simply reading the material won’t be enough in this course. To ensure your success in analyzing this literature, you will be responsible for an informal journal (each entry should be typed, half a page, clearly dated). I will collect these twice: before the mid-term and with your final paper. These are meant to get you thinking critically about what you are reading. In them, you should pick a specific section, type the quoted section at the top of your journal entry, and then talk a little about what you find interesting, confusing, peculiar, etc. about that particular quote. I will grade these on a check-plus/check/check-minus/minus scale. These grades will be filtered into your participation grade. So, say you actively participate and turn in all your in-class writing, but write a lot of lazy and imperceptive journal entries. You did all of the work, but it is sub-par, meaning you’ll receive a check-minus on your journal. Consequently, where you would have received full participation credit (100 pts.), now you may receive something closer to a B or C on participation (probably like a 75-85 out of 100, depending on the quality of the journal). These are a relatively easy way to engage with the text, so I’d recommend investing effort and a short amount of time to do them well.

**Peer Review:** In this class we’re not only focused on how to write, but also how to read; in particular, we are concerned with what questions we should ask ourselves as we approach a piece of literature. To become better writers and readers is to become better thinkers. To that end, you will be putting your reading skills to task on each other’s essays in addition to outside authors’ work. Notice on the schedule that two classes are slated for peer review. On the first peer review day, you will pair up and read your essays aloud. The rest of the first day of peer review will be dedicated to thoughtfully responding to your partner’s essay (**if you have laptops, it’d be smart to bring them in, since then you’ll be able to get a jump on the peer response paper🡪)**. For the second peer review day, you will bring in a typed, 1-2 page response addressing the thesis, originality, strengths, and weaknesses of your partner’s essay, as well as constructive criticism and specific thoughts for revision. Please be fair, thoughtful, and honest in your feedback, but not honest to the point of cruelty. You will spend half of the second peer review day discussing and presenting your response paper, and the other half discussing your own paper. **Please print off copies of response papers for your partner and for me.**

**Attendance**: Daily attendance is mandatory. Each student is allowed a total of three absences. After that, each absence will lower the student’s participation grade by ten points (roughly equivalent to a full letter grade). You will not be permitted to make up quizzes, and you are expected to have journal entries even for classes you miss.

This course functions as a process. In this process you will learn to write more effectively by participating in an evolution of steps (reading, writing, analyzing, synthesizing, and critiquing). If you miss a step (a class) then your understanding of the process will undoubtedly begin to crumble. Absences can only hurt your grade, so use them wisely. Please e-mail me if you don't know exactly what you missed/should be working on. Barring extreme circumstances, I reserve the right to fail any student who misses six or more classes.

**Tardiness:** Come to class on time every day. Two tardies = one absence. If you know that you're going to arrive late or leave early and you have a legitimate reason to do so, please notify me ahead of time.

**Revision**: One of the things I want to stress this semester is that writing is a process. A major component of that process is revision—therefore, students are strongly encouraged (but not required) to revise any two of the first three papers. These revisions must be turned in within one week of when papers are returned; once submitted, the revised grade will be averaged with the original to make the final grade. (Note: Submitting a revision does not guarantee a higher grade—especially if the revision is a lazy or sloppy effort.) This should be a serious and focused re-working of your previously submitted paper.

**Late work**: Papers are to be typed (double-spaced and in the proper MLA format), stapled, and turned in at the start of class on the due date. Late papers—including those submitted after class or turned in halfway through class on the due date—will be docked five points for every day that they're late. Do not e-mail me papers. I recommend printing them at least a day before the due-date to avoid printer malfunctions, lost files, etc. These are not suitable excuses for late work.

**Page requirements:** When I say four pages, I mean four, not three-and-a-quarter or three-and-a-half. Same goes for five, six, or seven pages. It's nearly impossible to achieve an A on a paper if you don't meet these requirements. (Note: Intentionally or accidentally narrowing your margins will be viewed as an act of academic dishonesty and will adversely affect your grade.)

**Turn-it-in**: We’ll talk about this…

**Caveat:** Put your cell-phone on silent and put it away.

**Plagiarism:** According to GCSU’s Honor Code:

Plagiarism is defined as presenting as one's own work the words or ideas of an author or fellow student. Students should document quotes through quotation marks and footnotes or other accepted citation methods. Ignorance of these rules concerning plagiarism is not an excuse. When in doubt, students should seek clarification from the professor who made the assignment.

If you plagiarize in an essay, you will fail that essay. At my discretion, you may also fail the course. The university has a procedure for handling cases of plagiarism. You can read all about it in the GCSU *Undergraduate Catalog*. I reserve the right to have you submit your papers to TurnItIn (we’ll talk).

**Disabilities:** Please let me know if there is anything I can do to accommodate a learning disability. If you have any further concerns, access: http://www.gcsu.edu/disability/studentpolicies.htm

**Religious Observance Policy:** Students are permitted to miss class in observance of religious holidays and other activities observed by a religious group of which the student is a member without academic penalty. Exercising of one's rights under this policy is subject to the GC Honor Code. Students who miss class in observance of a religious holiday or event are required to make up the coursework missed as a result from the absence. The nature of the make-up assignments and the deadline for completion of such assignments are at the sole discretion of the instructor. Failure to follow the prescribed procedures voids all student rights under this policy. The full policy and prescribed procedures are found at: http://info.gcsu.edu/intranet/acad\_affairs/ReligousObservancePolicy.doc

**Student Opinion Surveys:** Given the technological sophistication of Georgia College students, the student opinion survey is being delivered through an online process. Your constructive feedback plays an indispensable role in shaping quality education at Georgia College. All responses are completely confidential and your name is not stored with your responses in any way. In addition, instructors will not see any results of the opinion survey until after final grades are submitted to the University. An invitation to complete the online opinion survey is distributed to students near the end of the semester. Your participation in this very important process is greatly appreciated.

**Fire Drills:** Fire drills will be conducted annually. In the event of a fire alarm, students will exit the building in a quick and orderly manner through the nearest hallway exit. Learn the floor plan and exits of the building. Do not use elevators. If you encounter heavy smoke, crawl on the floor so as to gain fresh air. Assist disabled persons and others if possible without endangering your own life. Assemble for a head count on the front lawn of main campus or other designated assembly area. For more information on other emergencies, please visit http://www.gcsu.edu/emergency/actionplanmain.htm

**Writing Center:** The GCSU Writing Center is a great resource. The staff is friendly and extremely helpful, and 15 or 20 minutes with any one of them can transform your essay. The Writing Center is located in Lanier 209 and open Monday through Friday, 9 am – 4 pm. While no extra credit will be offered, I encourage you to visit regularly. For more information, call (478)-445-3370 or visit online at: http://www.gcsu.edu/acad\_affairs/coll\_artsci/eng/writing/

**Tentative Schedule (Subject to Change)**

**Section 1: Fiction**

**Week 1**

**1/9:** Introductions; review syllabus

*HW: Read 3-7, 22-25, & 33-36 in Schilb; Carver’s “What We Talk About When We Talk About Love” (721)*

**1/11:** What is analysis?; “K” writing response; discuss readings & apply analysis questions

*HW:* *Read 49-70 in Schilb, Vonnegut’s “Harrison Bergeron” (1554)*

**Week 2**

**1/16:** Martin Luther King Jr. Day—No Class

**1/18:** Making arguments; Vonnegut

*HW:* *Read Camu’s “Renegade” (GeorgiaView), Hemingway’s “Hills like White Elephants” (551)*

**Week 3:**

**1/23:** Applying arguments to “Renegade” & “Hills like White Elephants”

*HW: Read 108-141 in Schilb*

**1/25:** How to write about stories

*HW: Complete 1st draft of fiction paper*

**Week 4:**

**1/30: 1st draft due**—Peer Review/Conferences

*HW: Peer review responses*

**2/1:** Peer Review/Conferences

*HW: Complete final draft*

**Section 2: Drama**

**Week 5:**

**2/6: Final draft of fiction paper due**; Life in a Day

*HW: Read 168-187 in Schilb*

**2/8:** Discuss Life in a Day & Readings

*HW: Read* The Glass Menagerie *by Tennessee Williams (361)*

**Week 6:**

**2/13:** The Glass Menagerie

*HW: Read* For Whom the Southern Belle Tolls *by Christopher Durang (411); research parodies (youtube)*

**2/15:** Durang & the parody (youtube video parodies)

*HW: Complete 1st draft of drama paper*

**Week 7:**

**2/20:** **1st draft of drama paper due**–-Peer Review/Conferences

*HW: Peer review responses*

**2/22:** Peer Review/Conferences

*HW: Complete final draft*

**Section 3: Poetry**

**Week 8**

**2/27:** **Final draft of drama paper due**; what is poetry?

*HW: Read Tony Hoagland and Claudia Rankin (handouts)*

**2/29:** What does a poem do? (Race)

*HW: Read “The Love Song of J Alfred Prufrock” (693); 143-167 in Schilb*

**Week 9**

**3/5:** Analyzing “Prufrock”

*HW: Howell, Cummings, Suarez, Duhamel, Zapruder, Rohrer, Bukowski, Howe, Schultz, O’Hara, Williams, Hicok, Matthews, etc. (handouts)*

**3/7:** Poetry: narrative v. lyric (handouts)

*HW: Siken (handout), Dover Beach (847), “Dover Bitch” (handout”), Stafford (1560), Roethke (273), Nye (1007), Milton (70), Lux (861),* ***journals due on 3/12***

**Week 10**

**3/12:** Discuss readings

*HW: Marvell (688), WCW (handout), Hayden (272), Heaney (1152), Frost (handout) (72, 1452, 1450), Stevens (handout), Lee (handout), Newbern (handout), Millay (592), Hayes (handout), Cox (handout)*

**3/14:** Discuss readings

*HW: Complete first draft of poetry paper*

**Week 11**

**3/19: 1st draft of poetry paper due**—Peer Review/Conferences

*HW: Peer review responses*

**3/21:** Peer Review/Conferences

*HW: Complete final draft of poetry paper*

**Week 12**

**3/26 & 3/28:** No Class—Spring Break

**Section 4: Creative Non-Fiction & The Essay**

**Week 13**

**4/2:** The Idiots

*HW: 1-41 in Klosterman*

**4/4:** What is reality?; Simulacra & Simulation

*HW: Read Cheever (1469), Sanders (1164)*

**Week 14**

**4/9:** Cheever, Sanders

*HW: Reader chapters 9, 13, 15, 18 in Klosterman*

**4/11**: Kloster; anti-Klosterman

*HW: Brainstorm research paper topics, start outline*

**Week 15**

**4/16:** Conferences/Library Day (paper topics)

**4/18:** Conferences/Library Topics

*HW: Finish first 3-4 pages of research paper*

**Week 16**

**4/23: 1st draft of research paper due**—Peer Review/Conferences

*HW: Peer review responses*

**4/25:** Peer review/Conferences

*HW: Prepare paper presentations*

**Week 17:**

**4/30:** Final paper presentation

*HW: Complete final draft of research paper, journals*

**5/2: Final draft of research paper due**