English Composition II

Spring Semester - Room: A&S 149 - Course: ENGL 1102

Tuesday & Thursday. 3:30-4:45 PM

**Instructor**: Jad Adkins

**Office Hours**: Tuesday and Thursday: 2:15-3:15, or by appointment. Location TBD

**Contact Information**: E-mail – jad.adkins@gcsu.edu, Mailbox: in the MFA office - A&S 329

**Required Texts**: Kennedy, X.J., Dana Giola, and Nina Revoyr, eds. *Literature for Life*. New York: Pearson-Longman, 2012. ISBN-13: 978-0-205-74514-2

Barrie, J.M. *Peter Pan.* New York: New American Library, 1987.

ISBN-13: 0-451-52088-2

**Course Description & Goals:**

**Assignments & Grading**

Poetry Explication (3-4 pgs.) 100 pts. A=625-563

Fiction/CNF Analysis (4-5 pgs.) 100 pts. B=562-500

Group Drama Adaptation 100 pts. C=499-438

Research Paper (6-8 pgs.) 125 pts. D=437-375

In-class-writing/Peer review/Quizzes 100 pts.

Participation 50 pts.

Response Papers 50 pts.

Total 625 pts.

(Note: Grades are non-negotiable)

**Participation:** This class will DEPEND on you to not only read the assigned readings, but to also come to class ready to discuss them. This is part of what makes literature fun; it begs to be mulled over, and agreed on and argued about. We all bring different experiences and worldviews to the table, different interpretations. So, a relatively large portion of your grade is reserved for contribution to in-class discussions, which will be generated by assigned readings and certain lectures topics. If you are engaged in the conversations, speaking up and listening actively, you will do well. If it is clear that you have not read and/or do not want to *try* to take part, you will lose points.

**Response Papers**: (one page, double spaces, 5 points each), which will be turned in after each assigned reading (10 total). While this is meant to be informal writing, it should reflect a close reading and follow an intelligent train of thought about the piece. You can, for example, write a response detailing the reasons why you did not like the reading, or why you did. You can riff on something the piece taught you or something it made you ponder. Again, I’m not looking for anything in particular with these, just proof that you read and gave it some thought. General, clear-you-read-the-piece-ten-minutes-before-class responses will lose points.

**In-Class Writing**: At the beginning of most classes, we will spend about ten minutes writing, answering a “daily question.” These questions will be related to assigned readings, and will be meant to generate class discussion and material for your essays. In addition to these daily questions, there will be other writing exercises specific to the demands of the elements/analysis we are working on. This is not going to be graded strictly. The only thing I want to see is effort and some vulnerability and insight.

--Bring a journal to class EVERYDAY. I’ll collect these in-class writings twice (middle and end of semester).

**Peer Review**. Because so much of our growth as writers depends on our ability to read and to have our work read by others, you will be submitting your drafts to your peer review group (3 or 4 in each group). The purpose of these groups is not only to strengthen one another’s work, but to help you hone your own writing. In these groups you will be an extra set of eyes, to let someone know that their argument has a hole in it, or that their thesis isn’t clear. It is a time to be honest and critical, but not to the point of cruelty or discouragement. **All advice should be constructive and insightful**. Bad advice, e.g. “This paper sucks,” will result in lost points. We will discuss this more when the time comes.

**Extra Credit**: To earn **ten points** of extra credit, you will be given the opportunity to memorize and recite a poem of your choosing (and my approval) in front of the class. The recitation must be flawless: no unnecessary pauses, no *uhhhhh*s, no goof-ups of any kind. And you will be given TWO chances, should you blow the first attempt.

**Revision**: You will have the opportunity to revise both of the first two essays for better grades. Writing is a *process*. It is really never *done*, but it can get better, more focused and clear. A good rewrite can make an enormous difference, and I hope you are able to take advantage of it.

All rewrites must be submitted no later than one week following the day the essay is handed back. And they must be substantial re-workings, not just a few cut and pastes and some grammar edits. And the changes must *improve* the essay. You will not get extra points just for rewriting. The paper has to improve significantly. The two scores, the original essay and the revised, will be averaged and the new grade recorded.

**Attendance**: You will be allowed three, free, no-questions-asked, absences. That’s a week and a half’s worth of class. Any absences after that will result in an automatic 10-point deduction from your final point total. Please note that your three absences do not exempt you from important deadlines and assignments. You will still be responsible for turning in your work on time and in full, even if you cannot make it to class. And in regards to your participation grade, you will not lose points for missed in-class discussion/writing, so long as it is within your three allowed absences. If you miss class, be sure to contact a fellow classmate, or me, and catch up on any new assignments.

**Tardiness:** Be here on time! I know sometimes things happen, but it is distracting. Don’t make it a habit. Three of them equal an absence. And if you know you’re going to be a little late, just let me know. Same for leaving early. Just let me know.

**Late work**: You must turn your work in the day it is due. For every day it is late, you will lose 10% (one letter grade) of that assignment’s point value. This goes for all assignments. There are no exceptions. You are responsible for planning accordingly and beating deadlines. In desperate cases (if all the printers on campus blow up), you may email your work to me. But if I do not have it in my inbox by the beginning of class, or if the attachment doesn’t open, or if you send it to the wrong address, I will count it late. A lot can go wrong in cyber space. Do your best to *hand* me your work.

**Format**: All essays should be stapled and formatted with 1-inch margins and 12 point, Times New Roman font. Also, if the assignment, for example, calls for 5 pages, turn in 5 pages. Not 4 and ¾’s. Not 4 and 6/8’s. And do not manipulate the margins or the font. If I can tell something has been doctored you will lose points.

You will need to give me two copies of each completed essay. One hard copy due *in class* the day it is due (unless otherwise specified), and one submitted to TurnItIn.com. Both copies are required to be submitted on time.

**TurnItIn:** Everyone will need to register on TurnItIn.com as soon as possible. Go to the website and create an account. Then, on your homepage, click the “Enroll in a Class” tab. The class/section ID is: 5916700. The password to join the group is: lilwhitebird

**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*.

**Cell Phones:** Please, turn them off and put them away. If I see it out, I will assume you’re not paying attention and you will lose participation points. If I have to tell you more than once to put it away, I will ask you to leave and you will be counted absent. If there is an emergency and you need to have your phone handy, let me know.

**Assistance for Student Needs Related to Disability***:* If you have a disability as described by the Americans with Disabilities Act (ADA) and the Rehabilitation Act of 1973, Section 504, you may be eligible to receive accommodations to assist in programmatic and physical accessibility. Disability Services, a unit of the GCSU Office of Institutional Equity and Diversity, can assist you in formulating a reasonable accommodation plan and in providing support in developing appropriate accommodations to ensure equal access to all GCSU programs and facilities. Course requirements will not be waived, but accommodations may assist you in meeting the requirements. For documentation requirements and for additional information, we recommend that you contact Disability Services located in Maxwell Student Union at 478-445-5931 or 478-445-4233.

**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: Poetry**

*“We don’t read and write poetry because it’s cute. We read and write poetry because we are members of the human race, and the human race is filled with passion. Medicine, law, business, engineering, these are noble pursuits, and necessary to sustain life. But poetry, beauty, romance, love; these are what we stay alive for.”*

–Dead Poet’s Society

**Week 1**

**1/8:** Introductions; review syllabus; A word about analysis. Baudelaire, “Be Drunk”

HW: Buy books; read pgs. 12-16 in *Literature for Life*, including Bukowski’s poem “Dostoevsky”

**1/10:** Discuss readings; Introduce poetry and poetry explication

HW: read pgs. 50-62 in *Literature for Life* (elements of poetry 1-4). Read Bukowski, “ Bluebird” and “The Laughing Heart”; Tate, “The Lost Pilot”; Thomas, “Do not go gently into that good night”; Choose two elements and two poems and write a one-page response investigating the author’s use.

**Week 2**

**1/15:** In class writing; Discuss readings and elements

HW: Read 62-76 in *Literature for Life* (elements 5-9). Read Plath, “Daddy”; Carver, “Happiness”; Brooks, “We Real Cool”; Cummings, “since feeling is first”; Berger “What Reconciles Me.” Choose two elements and two poems and write a one-page response investigating the author’s use.

**1/17:** In class writing; Discuss readings; “Red Wheelbarrow”

HW: Read pgs. 169-189 in *Literature for Life*; Read Eliot, “The Love Song of J. Alfred Prufrock”; In a one-page response, dissect Eliot’s poem. What elements does he use? Why? What purpose and meaning do they help convey?

**Week 3**

**1/22:** In class writing; Discuss readings; Putting the pieces together; Brainstorm

HW: Read Mitcham, “Night”; Friman, “”; One-page response; Choose a poem and decide on paper topic

**1/24:** In class writing; Motion Poems; Dawes and Boss

HW: Work on rough drafts

**Week 4**

**1/29: Peer Review; Rough Draft Due**

HW: Work on essays; **Sent me a copy of revised *the night before* our conference**

**1/31: Class cancelled for conferences**

HW: Work on essays

**Section 2: Fiction & Creative Nonfiction**

*“We are all given one thing by which our lives are measured, one determination. Mine are the stories which can change or not change the world. It doesn’t matter which as long as I continue to tell the stories… I have only my stories which came to me before I even had the words to speak. I learned a thousand stories before I took my first thousand steps. They are all I have. It’s all I can do.”*

–Sherman Alexie, *This Is What it Means to Say Phoenix, Arizona*

*“The world exists. Why re-create it? I want to think about it, try to understand it. What I am is a wisdom junkie, knowing all along that wisdom is, in many ways, junk. I want a literature built entirely out of contemplation and revelation. Who cares about anything else?*

*-*David Shields

**Week 5**

**2/5**: **Final draft of Poetry Explication due;** Introduce fiction & nonfiction

HW: Read pgs. 17-24 in *Literature for Life*; Read Alexi, “This Is What it Means to Say Phoenix, Arizona”; McInerney “It’s Six A.M. Do You Know Where You Are?”; Identify one of the elements in each of the stories and write a one-page response

**2/7:** In-class writing; discuss readings

HW: Read 25-32 in *Literature for Life*; Read Atwood “Rape Fantasies”; Bender “Off”; Identify one of the elements in each of the stories and write a one-page response

**Week 6**

**2/12:** In class writing; discuss reading;

HW: Read from Hampl, “Memory and Imagination”; Beard, “Fourth State of Matter”; Write a one-page response on the topic: Imagination in Nonfiction

**2/14:** In class writing; discuss readings

HW: Read Dybek “Pet Milk”; Wolff, “Bullet in the Brain”; Vivian “Gestures in Waiting”; One-page response

**Week 7**

**2/19:** In class writing; discuss readings

HW: Read pgs.147-155 in *Literature for Life;*

**2/21**:In class writing; discuss readings

HW: Read from Dillard, “Holy the Firm”; Woolf, “Death of the Moth”; Dillard, “Living Like Weasels”; One-page response.

**Week 8**

**2/26:** In class writing; discuss readings; Discuss topic ideas

HW: Prepare a thesis and outline for conference

**2/28**: **Class Cancelled for conferences**

HW: Work on essays

**Week 9**

**3/5:** **Peer Review: Rough Draft Due**

HW: Work on essays

**3/7: Final Draft of Fiction Analysis Due;** introduce Drama; Assign project groups

HW: Read One Act play; One page response

**Section 3: Drama**

*“All the world’s a stage,*

*And all the men and women merely players.”*

-Shakespeare, *As You Like It*

**Week 10**

**3/12:** Read and discuss play

HW: TBD

**3/14:** Read and discuss play

HW: TBD

**Week 11**

**3/19: Class cancelled for group conferences**

HW: Finish projects

**3/21: Drama Projects Due; in class screening**

**Section 4: Peter Pan**

“Pan, who and what art thou?” [Hook] cried huskily.

“I’m youth, I’m joy,” [he] answered at a venture, “I’m a little bird that has broken out of the egg.”

This, of course, was nonsense; but it was proof to the unhappy Hook that Peter did not know in the least who or what he was, which is the very pinnacle of good form.

-J.M. Barrie, *Peter Pan*

**Week 12**

**3/26 & 3/28: Spring Break**

HW: Read *Peter Pan*,chapters 1-3

**Week 13**

**4/2:** Introduce Peter Pan and Research Assignment; Quiz 1

HW: Read *Peter Pan*, chapters 4-7

**4/4:** Discuss book; Quiz 2

HW: Read *Peter Pan,* chapters 8-13

**Week 14**

**4/9:** Discuss book; Quiz 3

HW: Read *Peter Pan*, chapters 14-17

**4/11:** Discuss book; Quiz 4

HW: Finalize research topics

**Week 15**

**4/16:** Library Day!

HW: TBD

**4/18: Peer Review: Thesis, 10 Potential Sources, and Outline Due**

HW: Work on essay; **Sent me a copy of revised *the night before* our conference**

**Week 16**

**4/23 & 4/25: Class cancelled for conferences**

**Week 17**

**5/4: Final Draft of Research essay Due**