**English Composition 2: Spring 2013**

**Class Info:** ENGL 1102-28, CRN 20697

 Tuesdays & Thursdays, 3:30-4:45 A&S 340B

**Instructor:** Elizabeth Bohnhorst

**Mailbox:** in the MFA Office, A&S 329

**Office Hours:** Tuesday/Thursday, 12:30-1:30, in A&S 153 **or by appointment**

**Contact Information:** Phone: (231) 392-4745; email: Elizabeth.bohnhorst@gcsu.edu

**Required Texts:**

*Making Literature Matter*, John Schilb and John Clifford, ISBN 9780312653545

Something to write on and with every day

**Recommended Text:** *Easy Writer Pocket Reference*, Lunsford

**Course Description & Goals:**

In 1101, you read essays, discussed them, and labored through papers that required you to analyze, argue, and research. This class will follow a similar format, but we will instead focus on literature: poetry, fiction, drama, and film. Class discussions of the readings will (hopefully) provide you with the tools necessary to comprehend a poem or short story in a way that’s meaningful and unique to **your** reading.

I’d like you to keep this question in mind throughout the semester: *Does* literature *matter?* If so, *how?* And *why?* To be clear: I am not here to force you to like or even value reading and writing; I only ask that you approach these arts with a thoughtful and open mind.

**Daily Expectations:**

As English classes go, the reading load is fairly light. So don’t slack off or rush through it. For almost every class, you’ll be required to reflect on the assigned reading, remarking on specific passages/sections that you found provocative or meaningful. The process of marking important places that you discover in the text, then selecting which of those is most significant, will help you better interpret what you are reading and generate your own ideas and opinions about it. This process—marking the text itself, selecting the most important passages, analyzing their meaning, and connecting them to other readings or ideas—will lead to high quality papers in **all** of your classes. Through our discussions, activities, and group work, you’ll hear other ideas that you might want connect to the arguments you’re developing on your own—so take notes on what your classmates say! When it is time to begin writing your paper, you should have a wealth of arguments/ ideas/evidence to draw from. You’ll transform this collection of notes into a paper using the writing process we learned in 1101. Think of each class as a step in writing your papers.

 **Grades:**

Participation: 20%

Quizzes/informal, in-class writing: 20%

Paper #1, Close Reading: 15%

Paper #2, Character Study: 15%

Paper#3, Literary Theory Research: 20%

Group Project: 10%

**(Note: All grades are non-negotiable.)**

**Attendance/Participation:** Each student is allowed a total of **three** absences. Beginning after the third absence, your grade will drop significantly. Additionally, **disruptive behavior in class will earn you an absence for that day**. “Disruptive behavior” means basically any of an incalculable number of ways, be they vocal or physical or TXTual, that you might devise to make classroom time more difficult for your classmates and for me. **More than five absences** will result in failure of the course. **Chronic failure to contribute to discussions or informal writing may also earn you absences.**

**Submitting Papers:** At the start of class on the assigned due date, all essays are to be turned in **on paper, typed, double-spaced, and stapled**. Late papers will lose a full letter grade for **each school day** (not *class* day) that they are late.

**Paper Extensions and Make-Up Work**: If you need an extension on an assignment, **come speak to me during my office hours.** I am not a mean person; if you’re going through something tough—personal or academic—we can usually negotiate. If you missed a quiz or in-class writing and have **an excused absence (from a doctor or for collegiate events),** said assignments can be made up for full credit during my office hours, or by appointment.

**Revisions:** You are allowed to revise two graded papers and resubmit them to me. The grade of the revised paper will be averaged with the grade of the original. **Revisions must reflect serious effort—i.e. a major rethinking or reorganization of the piece**, not a series of quick fixes to simple errors, or responding exclusively to my specific comments. For the purposes of this class, revisions need not be an “improvement” in the piece—I simply ask that you work with the intent of *surprising yourself* through discovery and invention, attempting to address your work seriously from a new perspective. (Note: You will also submit a rough draft of every paper for peer review before the due date. The most efficient use of your time and effort will be to submit a quality draft, revise, and submit the best possible paper on the due date.)

**Academic Dishonesty:** This is from the student handbook:

*“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.*

**I take cheating and plagiarism very seriously**. If you plagiarize in a paper, you will get an “F” on that paper. At my discretion, you may fail the course. You will be reported to the school’s plagiarism database, and you may face other sanctions such as suspension or dismissal. If you have any questions about this process, you can read all about it in the student handbook: <http://info.gcsu.edu/intranet/handbooks/academic_affairs/aahandbook/301.html>

**Etiquette:** Please turn off your cell phones and put them away. If you want to use a laptop in class, please talk to me about it. Using the Internet in class is inappropriate unless it is for research you’ve okayed with me. When we are talking, please keep your laptops shut.

**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. (source Dean of CoAS, 12/2/2009)

**FIRE DRILLS:** Fire drills will be conducted during the semester.  In the event of a fire alarm signal, students will exit the building in a quick and orderly manner through the nearest hallway exit.  Learn the floor plan and exits of the A & S Building.  Do not use elevators.  Crawl on the floor if you encounter heavy smoke.  Assist disabled persons and others if possible without endangering your own life.  Assemble for a head count on front lawn main campus. (source Dean of CoAS, 12/2/2009)

**Writing Center:** The GCSU Writing Center is a tremendous resource. A visit takes only 15 or 20 minutes and the feedback you get can transform your paper. It is located on the second floor of Lanier Hall, room 209, and is open Monday through Friday. No reservation is necessary, just drop in.

**Class Schedule—subject to change**

Unless otherwise noted (\*) all readings come from *Making Literature Matter*

**\*\*Readings listed are what I expect you to have read, already, for that day’s class. For example, on January 15th, you will have read and be prepared to discuss “A&P” and “Hills Like White Elephants.”**

**(T) 1/8:** Introduction to the course/syllabus

**(Th) 1/10:** Chapter One “What is Literature? How and Why Does it Matter?” (3), “Fatso” (\*)

 **(T) 1/15:** “A&P” (445), “Hills Like White Elephants” (551)

 **(Th) 1/17:** “Harrison Bergeron” (1554); “Mars is Heaven!” (1519); **group prez 1**
 **(T) 1/22:** “How to Write about Poems” (143), “Why Poetry Matters” (handout)

 **(Th) 1/24:** Hoagland (\*), McKay (\*), Ginsberg (\*), Hughes (1047)

 **(T) 1/29:** “Dead Girls” (\*), “Red Dress” (\*), “Daddy” (279)

**(Th) 1/31:** “Girl” (Kinkaid), “The Storm” (699); **group prez 2**

 **(T) 2/5: Rough Draft of Close Reading Due—hardcopy**

 **(Th) 2/7:** FILM: *Dead Poets Society*

 **(T) 2/12: Final Drafts Due;** *DPS* cont’d

 **(Th) 2/14:** “The Love Song of J. Alfred Prufrock” (\*), selections from *Song of Myself*  (\*)

**(T) 2/19:** “Where Are you Going, Where Have you Been” (1407)

**(Th) 2/21:** “The Things They Carried” (1475); **group prez 3**

**(T) 2/26:** “The Yellow Wallpaper” (954)

 **(TH) 2/28:**  “Battle Royal” (1493), “To Du Street” (\*); **group prez 4**

**(T) 3/5:** selection from *Brief Interviews with Hideous Men* (\*)

**(Th) 3/7:** “A Good Man is Hard to Find” (1283) **(T) 3/12: Rough Draft of Character Analysis Due—hardcopy**

**(Th) 3/14: CLASS CANCELED: INDIVIDUAL CONFERENCES**

**(T) 3/19: Final Draft of Character Analysis Due**; FILM: *Brief Interviews with Hideous Men*

**(Th) 3/21:** Character Analysis Presentations

**(T) 3/27:** Spring Break!

**(Th) 3/29:** Spring Break!

**(T) 4/2:** “The Glass Menagerie” (361)

**(Th) 4/4:** “The Glass Menagerie” –groups’ close readings presentations

**(T) 4/9:** “Analyzing Film” (\*), FILM: *Do The Right Thing*

**(Th) 4/11:** *Do The Right Thing* cont.

**(T) 4/16:** Critical Looks at *DTRT* **DUE : THESIS and OUTLINE of Research Paper**

**(Th) 4/18:** research day (meet in library)

**(T) 4/23:**  research day (meet in library)

**(Th) 4/25:** peer review, snacks, class evaluations

**Final Research Papers Due in a box outside A&S 153 by 5 pm, Friday of finals week**

**(\*) Denotes online/handout reading**