

## **Department of English: Lower Division Studies Introduction**

Welcome to teaching in Lower Division Studies! Lower Division Studies comprises all first- and second-year courses (1000-2000 level) in the English Department, along with the Regents' Writing Preparation course (RGTE 0199). We design curriculum, suggest textbooks, and support instructors teaching Lower Division courses. Our work is foundational not only to the English department but to the university at large. Indeed, every student who begins a college career at GSU will take several of our courses. In three semesters, Spring 2003-Fall 2003, we offered approximately 305 first-year writing classes and 72 survey/introductory literature courses. Most of the students who take these courses don't major in English, and these courses may be the last they'll take in English. Thus, our teaching offers many students the most intensive instruction they'll receive during college in language theory, rhetoric, writing, and literature.

Our goal in Lower Division Studies is to offer the highest level of instruction for students in these courses. At the same time, we hope to provide instructors with a supportive environment in which to hone effective teaching methods and study the latest pedagogical research. Since the majority of these courses are first-year writing, all GTAs teach composition courses. Some, depending on their interest, concentration, experience, and expertise may also teach business writing, creative writing, and survey literature courses. The work you do with us is vitally important not only to the English department but also to the hundreds of students you'll teach.

This handbook is designed to address your needs as instructors of Lower Division courses. It covers information from the very practical workings of the department (who to ask what and where to find what you need, for example) to the more theoretical and pedagogical (course syllabi, class activities and methods, and textbook ideas). We have worked hard to keep the material presented here practical and immediately useful. While this handbook supports a cover-to-cover reading, we've also included a Table of Contents and Index so you can locate needed information quickly. Please visit our link on the English department web page, <<http://www.gsu.edu/~wwwgea/teaching.html>>, for this information as well as additional resources. Enjoy your experience teaching with us, and please know how much we appreciate your work.

The Lower Division Team

Dr. Marti Singer, Director

Dr. Mary R. Lamb, Associate Director

Marc Pietrzykowski, Assistant Director

Heather Russel, Assistant to the Director

## Departmental Information for Instructors

### Copies

You are allocated 750 copies per class that you teach. Your copy code is the last four numbers of your Social Security Number. Be sure to log off the machine after you have made your copies so that others don't accidentally use your code. If you have problems with your copy code, or if the copier is broken, see Kimberly Glover, who is in the front office. When you log off the copier, the total number of copies you've made for the semester is displayed. Please pay attention to that number during the semester so that you can see how many copies you are making. Every state employee must pay for his or her own personal copies. **Therefore, any copies you make for classes you are taking are considered personal copies, and you need to pay for those copies at .10 per copy.** We maintain a sheet at the copier and at the printer for you to record copying and printing, and then at the end of each semester, you will receive an invoice indicating the amount you owe the department. One way for you to cut down on the number of copies that you make for the classes that you are teaching is to use course packs. You can also make transparencies for your class, send emails to students, or create a webpage that includes assignments, readings, and activity sheets. (Transparencies are in the workroom).

### Course Packs

Course packs are handouts for your students prepared at University printing (ex. 1-2171), or at one of the printers on Decatur Street. If you take them the original material you want copied, they will get copyright permission, make and bind the copies, and provide you with a free copy. Your students will go to the store and purchase the coursepack from them directly. The advantage to you is that you are not breaking the law by making illegal copies and you save your own copy allotment for items like tests and quizzes.

### Payroll

Per college policy, the department generally makes annual appointments instead of term appointments for graduate assistants. By the beginning of the semester, each graduate assistant should have received or will receive a letter indicating his/her status and salary. If you did not receive this letter, please see Marta Hess for a copy. Pay dates are listed on the GSU/Human Resources website. Your check is deposited automatically in your account, and you will receive notification by email that it has been deposited. Also, please see Marta if your check does not look correct.

### Travel

The department does not have a budget for graduate student travel but is able to fund travel from other areas of the budget. Generally we are able to fund \$100 - \$200 for travel if you are reading a paper at a conference. Also, there is a limited amount of funding available from textbook proceeds written by members of our faculty (see Dr. Singer). In order to request travel funding, you must complete a Travel Authorization form, available from Marta Hess, Heather Russel, or Michele Yulo, at least 2 weeks before your trip. When you return from your trip, take your receipts to Marta's office, and she will assist you in completing the forms you need to receive reimbursement. You may also be reimbursed for conference registration fees from the GEA. See Marc Pietrzykowski for information on this.

### Receiving and Returning Student Assignments

Students should not rely on the front office for managing and receiving end-of-semester projects. Instead, instructors should plan to collect final work at the last class meeting, at the final exam, or during designated office hours. At the end of the semester, if you have assignments you want to return to students, please make sure that they have given you envelopes with correct postage in place. We ask that you not leave papers and projects in the front office or in the hallways in front of your offices.

### Grade Appeals

If a student chooses to appeal a grade, the student should get paper work from Heather Russel and take it to Dr. Wayne Erickson, who reviews the appeal and then contacts the instructor before submitting it to a committee of English Department faculty for review.

## **Office Space**

Instructor offices are assigned by Kim Glover. If you find that your office is busy or you need space to meet with students other than your office, the Troy Moore Library is located in Room 939 of the English Department and has wireless access for laptop computers. (Wireless cards are available from Greg George ([engwebmaster@gsu.edu](mailto:engwebmaster@gsu.edu)) if your laptop lacks one.) In addition, the Commons Room (976A-GCB), Library South (nice, secluded spaces to work on the upper floors), 904-GCB if it is available, the Writing Studio, and spaces in the New Student Center (Art Gallery and Lounge, 3<sup>rd</sup> floor) provide comfortable setting for working alone or with students.

Your key to the main department door (923-GCB) can be used to enter the Commons Room, where you can store belongings in a locker or food in the refrigerator.

## **Key Cards**

To obtain a key for your office, the department, and classroom (when necessary), see Tammy Mills or Marta Hess. With a picture ID, take the key card to Key Control in 1 Park Place. Enter the building on the side near the Police Department. Key Control is around the corner on the first floor. Classrooms typically are not locked during the semester unless they contain computer equipment. It's best to make your key request early as the key control staff will often need time to cut keys.

## **Lockers**

Several wallets, purses, book bags, and even coats have been stolen over the past few years. **Do NOT leave items unattended.** Thieves have been known to wander into offices as well. Bring your own lock and claim a locker for your valuables. The lockers are available on a first-come, first-served basis.

## **Book Orders**

Each year the Lower Division Directors decide on a list of possible texts to use for composition and literature courses. We choose a composition text, a handbook, and literature texts for each section. If you are not going to use the standard text, then you should order a text for your classes before the deadline for each semester. Kimberly Glover in the front office handles textbook orders, so check with her about deadlines and textbook order forms (located in the workroom). Also, if you are putting together a course packet or using a text not on the list of suggested texts, please check with Dr. Singer before you order the books for your classes.

In addition, you should know that your textbook order goes to the main bookstore and then is shared between all three GSU bookstores (the University bookstore, Park Place bookstore, and the Georgia Bookstore), so your students need to know that if one of the bookstores does not have your book in stock, one of the others may.

## **Additional Information and “who to ask what”**

Because we are such a large (in number) and diverse English department in terms of staff, instructors, professors, and students, we have included on the following page the chart concerning “staff” found on the English department website. Please check this chart when you are wondering who to ask when you have a problem or question regarding logistics in the department. This chart includes staff members and their primary responsibilities as well as faculty who have administrative or directorship positions in the department.

**Burmester, Dr. Beth**

Director, Writing Studio

- Assistantships in Writing Studio
- Writing and Research Resources
- Regents' Test Grading

**Caldwell, Dr. Tanya**

Associate Director of Graduate Studies and Coordinator of the British/American Joint Studies Program.

- Graduate Advisement
- Comprehensive Exams (M.A., M.F.A., and Ph.D.)
- Questions about Graduate Program
- Questions about Northumbria Exchange Program

**George, Greg**

Department Technology Coordinator

- User ID and Password
- Hardware and Software Problems (for On-Campus Computers Only)
- GEA and Department Websites

**Glover, Kimberly**

Front Office Manager

- Textbooks Ordering
- Mailbox Assignment
- Copy machine Maintenance and Codes
- Student Evaluations
- Authorization for Undergraduate Classes
- Office Assignments

**Hess, Marta**

Business Manager

- Paycheck Questions
- Copy Machine Allotments
- Faculty Travel
- Faculty Conference Registration
- Foundation Reimbursements
- General Office Procedures and Policies

**Holman, John**

Director of Creative Writing

- Questions about Graduate Program (Creative Writing)
- Admissions Process

**Lamb, Dr. Mary R.**

Associate Director of Lower Division Studies

- Curriculum Issues and Pedagogical Design
- Professional Development for Instructors
- Development of Instructor Materials for Teaching Portfolios, Observations, and Annual Reports

**Malamud, Dr. Randy**

Associate Chair

- Scheduling

**Mills, Tammy Cole**

Assistant to the Chair

- GoSolar Registration Problems
- Change of Grade Forms/Letters
- Incomplete Forms
- Appointments with Dr. Roudané, Chair
- Non-Computer Supply Requests
- Curriculum Proposal Information

**Pietrzykowski, Marc**

Assistant Director of Lower Division Studies

- Pedagogical Conferences
- GEA and Department Websites
- Professional Development Communities

**Roudané, Dr. Matthew**

Chair

**Russel, Heather**

Assistant to the Directors of Undergraduate Studies, Lower Division Studies, and Creative Writing

- GTA applications and portfolios.
- CLEP Exams.
- 1101 Transfer Requests.
- 1102 Transfer Requests.
- 1102 Exemption Portfolios.
- Plagiarism issues.
- Registration for Senior Seminars.
- Senior Exit Portfolios.
- Undergraduate Internship Program.
- Undergraduate Directed Readings Program.
- Questions about the creative writing concentration for undergraduates.

**Singer, Dr. Marti**

-Travel Money (see Heather Russel for forms)

- Curriculum and Pedagogical Design
- Professional Development for Instructors
- Textbook Approval
- Student/Teacher Issues

**Thomas, Dr. Calvin**

Director of Graduate Studies

- Graduate Advisement
- Comprehensive Exams (M.A., M.F.A., and Ph.D.)
- Questions about Graduate Program

**Yulo, Michele**

Assistant to the Director of Graduate Studies

- Authorization (Graduate Classes)
- Tuition Waivers
- Comprehensive Exams (M.A., M.F.A., and Ph.D.)
- Prospectus and Exam Samples
- Appointments with Dr. Calvin Thomas
- Maintaining Dossier Files

**GSU Instructional Policies and Procedures**  
**College of Arts and Sciences**  
**Fall 2004**

The following policies are taken from the Faculty Handbook and offer a range of helpful information, from how to design a syllabus to how to withdraw students from your class. Within these guidelines, you can establish practices that best suit your personality and philosophy as a teacher. For full policies, see the Handbook at the links below.

- I. Academic Instructional Information**  
<http://www.gsu.edu/%7Ewwwfhh/sec400.html>
- II. Policy on Academic Honesty**  
Section 409
- II. Student Conduct Code**  
<http://www.gsu.edu/~wwwcam/preface.html>
- III. Disruptive Student Behavior Policy**  
Section 401.08

**General Tips**

Record Keeping

This isn't an official policy, but keeping good records is very useful. Some instructors keep a file for each class or each semester and file all emails, notes on conversations, etc., as they happen in case there's a need to recollect events. This file provides a record of interactions in case you have grade appeals, student complaints, attendance challenges, etc.

Emergency Numbers

Keep helpful numbers in your grade book or day-timer you'll have in class with you (not written in your office). These include Instructional Support (downtown: 1- 0834; Alpharetta: 404-538-3911), for things like last minute overhead replacement, and GSU Police (1-3333), for any number of events in a downtown, urban campus.

**Course Syllabus** (Section 401.01)

According to the handbook, all teaching faculty shall provide by the end of the first week of class, each term, a copy of a course syllabus to each student in their classes. Also, a copy of each syllabus shall be provided to the departmental office, Kimberly Glover, no later than the end of the first week of class.

Course syllabi shall contain the following items of information (see examples elsewhere in this handbook):

1. complete course title and number; name of professor; term, year;
2. statement of faculty member's accessibility to students outside of class (e.g., office hours, telephone number);
3. prerequisites (if any) for the course;
4. course objectives that specify measurable and/or observable student learning outcomes. These learning outcomes should state course objectives in language that makes explicit the knowledge and skills students should have after completing the course. Consequently, these objectives may be quantitative or qualitative, as appropriate for the learning outcomes.
5. course assignments (e.g., required readings and activities) and due dates;
6. specific course requirements (e.g., written and oral tests and reports, research papers; performances). In cross-listed undergraduate and graduate classes, the course requirements will specify any projects and/or other activities required specifically of graduate students taking the course and the criteria by which student work will be judged that differentiate graduate-level from undergraduate-level work;
7. grading policy: how the final grade is to be determined with respect to the weights assigned to various course requirements;
8. attendance policy (see current University general Catalog for University guidelines). Syllabi should state specific requirements for attendance including requirements for the frequency and kind of participation by designated channels;

9. list of text(s) or other required course materials;
10. make-up examination policy;
11. all syllabi should include the following statement: “The course syllabus provides a general plan for the course; deviations may be necessary.”
12. all syllabi should refer to the Policy on Academic Honesty ([Section 409](#)).
13. statement of institutional accommodations;
14. statement directing student to the Writing Studio;
15. English department syllabi for 2000 and above courses should include a statement about Senior Portfolios that includes the following information:

### **English Major Requirements**

The English department at GSU requires an exit portfolio of all students graduating with a degree in English. Ideally, you should work on this every semester, selecting 1-2 papers from each course and revising them, with direction from faculty members. The portfolio includes your revised work and a reflective essay on what you’ve learned. It’s due on the following dates: Fall—Oct. 1, Spring—Feb. 1, Summer—June 1 (or the closest following Monday if dates are Sat. or Sun.). See the main office for the most up-to-date requirements and additional information.

### **Reporting of Grades** (Section 403.02)

Grades are reported through GoSolar; follow departmental deadlines that will be given during the semester.

The University considers student grades to be private information and prohibits the posting of grades by name or social security number on bulletin boards or classroom or office doors. A faculty member may permit a student to provide a self-addressed stamped postcard or envelope for early receipt of a grade. This policy is derived from the institution’s interpretation of the Family Rights and Privacy Act (see Appendices V and W). In addition, graded essays should not be left in boxes or mailboxes where other students can access them.

### **Disruptive Student Behavior Policy** (Section 401.08)

Every student has the right to a safe, comfortable learning environment. As instructors, we create this environment in our classes by communicating our expectations to students. We should model respect, friendliness, enthusiasm, and professional decorum. Doing so eliminates most “disruptive student behavior” because students like us, they understand why we’re asking them to do the coursework, and they feel motivated and engaged. There are, however, some students who don’t understand classroom decorum. In these cases, simply explain to students privately (before or after class) what your expectations are. Some instructors include specific behavioral expectations in their syllabi (turning off cellphones, for example). Consider this option, but realize that your syllabus should be as positive and inviting as possible. If you’d like to discuss any issues you’re having, feel free to see Dr. Singer or Dr. Lamb. Note the full policy in the handbook, but the website explains the following expectations for behavior:

“Disruptive student behavior is defined as a student behavior in a classroom or other learning environment that interferes or interrupts the learning process for the instructor and the other students. Such behaviors include but are not limited to verbal or physical threats, repeated obscenities, or other obstruction of learning whether experienced verbally, physically, electronically or otherwise. Examples of such behavior may include repeatedly and/or continuously dominating discussion, conducting personal cellphone conversations, leaving and entering class frequently during class, and personal conversations with other class members.”

**Academic Honesty** (see the full policy and explanation in the handbook Section 409 (FIND URL) and ask Dr. Singer for the departmental policy on handling academic dishonesty)

The university expects students and faculty to be academically honest, and it expects faculty members to communicate expectations to students in their syllabi. See the definitions below.

### **409.02 Definitions and Examples**

The examples and definitions given below are intended to clarify the standards by which academic honesty and academically honorable conduct are to be judged. The list is merely illustrative of the kinds of infractions that may

occur, and it is not intended to be exhaustive. Moreover, the definitions and examples suggest conditions under which unacceptable behavior of the indicated types normally occurs; however, there may be unusual cases that fall outside these conditions that also will be judged unacceptable by the academic community.

A. **Plagiarism:** Plagiarism is presenting another person's work as one's own. Plagiarism includes any paraphrasing or summarizing of the works of another person without acknowledgment, including the submitting of another student's work as one's own. Plagiarism frequently involves a failure to acknowledge in the text, notes, or footnotes the quotation of the paragraphs, sentences, or even a few phrases written or spoken by someone else. The submission of research or completed papers or projects by someone else is plagiarism, as is the unacknowledged use of research sources gathered by someone else when that use is specifically forbidden by the faculty member. Failure to indicate the extent and nature of one's reliance on other sources is also a form of plagiarism. Any work, in whole or in part, taken from the Internet or other computer-based resource without properly referencing the source (for example, the URL) is considered plagiarism. A complete reference is required in order that all parties may locate and view the original source. Finally, there may be forms of plagiarism that are unique to an individual discipline or course, examples of which should be provided in advance by the faculty member. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly or creative indebtedness, and the consequences of violating this responsibility.

B. **Cheating on Examinations:** Cheating on examinations involves giving or receiving unauthorized help before, during, or after an examination. Examples of unauthorized help include the use of notes, computer based resources, texts, or "crib sheets" during an examination (unless specifically approved by the faculty member), or sharing information with another student during an examination (unless specifically approved by the faculty member). Other examples include intentionally allowing another student to view one's own examination and collaboration before or after an examination if such collaboration is specifically forbidden by the faculty member.

C. **Unauthorized Collaboration:** Submission for academic credit of a work product, or a part thereof, represented as its being one's own effort, which has been developed in substantial collaboration with another person or source, or computer-based resource, is a violation of academic honesty. It is also a violation of academic honesty knowingly to provide such assistance. Collaborative work specifically authorized by a faculty member is allowed.

D. **Falsification:** It is a violation of academic honesty to misrepresent material or fabricate information in an academic exercise, assignment or proceeding (e.g., false or misleading citation of sources, the falsification of the results of experiments or of computer data, false or misleading information in an academic context in order to gain an unfair advantage).

E. **Multiple Submissions:** It is a violation of academic honesty to submit substantial portions of the same work for credit more than once without the explicit consent of the faculty member(s) to whom the material is submitted for additional credit. In cases in which there is a natural development of research or knowledge in a sequence of courses, use of prior work may be desirable, even required; however the student is responsible for indicating in writing, as a part of such use, that the current work submitted for credit is cumulative in nature.

[Approved by the University Senate: 4/11/02]

### **Plagiarism in Writing Courses**

As writing instructors, our specialty is language and language philosophy. We're experts on teaching student how to write from sources. Thus, as you're including the university's plagiarism policy in your syllabus, consider elaborating on it for your coursework. Explain specific types of plagiarism likely to occur as they work through assignments; help students know that you'll teach them the skills they need to write from sources. At the same time, think about what you'll do if students plagiarize and specify these policies.

For example, will you require a re-write of a rough draft that has insufficient citation or will you fail the paper? If a student turns in a final paper he didn't write, will you fail that paper or fail him for the course? What if a student leaves out some sources from her Works Cited list? What if a student follows a source too closely in a final draft (stylistic plagiarism or patchwriting)? Do all cases of mishandling sources and plagiarism earn the same penalty? If so, what is it? Think through these issues beforehand and consider including your policies in your syllabus so that you can consistently and fairly encourage students to write from sources effectively and ethically.

### **Class Rolls**

You'll get your class rolls by logging in to GoSolar and printing them out (<http://www.gosolar.gsu.edu/webforfaculty.htm>). You should verify these rolls at the beginning of the semester (by the end of the second week) and again at midpoint. We can no longer add or drop students at the end of the semester, so verify rolls early. Some instructors use these printouts all semester long to record attendance. Others use grade books, available in the workroom (or ask Kimberly Glover). Devise a consistent way to record attendance. Even if you don't require attendance, keep a record because sometimes the registrar's office or student accounts needs the information.

### **Student Attendance (Section 401.03)**

Writing is a skill that improves with practice and feedback, so many instructors require attendance for their classes and plan effective classroom activities that reinforce this requirement. Decide on a policy, put it in your syllabus, and enforce it consistently. If you decide to count attendance, keep meticulous records. In addition, consider notifying students when they're reaching the limit (email, a form, etc.). The Faculty Handbook states the following on attendance:

“The resources of the University are provided for the intellectual growth and development of its students; it is expected that students attend class. ‘Attendance’ means following the specific requirements for attendance including requirements for the frequency and kind of participation by designated channels. There are two formal institutional regulations regarding class attendance: Veterans’ attendance policy (see 401.4), delineated below; and Regents’ Test Preparation course attendance policy (see current [Catalog](#)).

All matters related to student absences, including the making up of work missed, are to be arranged between the student and the professor. All professors will, at the beginning of each term, make a clear statement to all their classes in the syllabus their policies for handling absences. Professors will also be responsible for counseling with their students regarding the academic consequences of absences from their classes or laboratories. Students are obligated to adhere to the requirements of each course and of each course professor.”

### **Grading System (Section 403.01)**

Devise a consistent, fair, and manageable grading policy. Many instructors use a ten-point scale and assign letter grades to all work; others use a point system and designate percentages for each letter grade. Make your expectations as clear as possible and keep accurate records. Consider making all your grades based on a written product rather than something subjective like “participation” (unless you've specified freewriting, notetaking, completing peer review sheets, etc., as participation). Many instructors call these type activities “classwork.”

Letter grades “A,” “B,” “C,” “D,” and “F” are given, although only “A,” “B,” and “C” are considered passing in 1101, 02, and 03. Regents’ courses receive an “S” or “U” (see web site for full, up-to-date policies). See below for policies on incompletes (“I”). You may also give “W” if they withdraw before the midpoint. Students usually receive a “WF” for withdrawing after the midpoint, which counts as an “F” in their GPA.

## Student Withdrawal and Grade Changes

To receive a “W” in the course, students must withdraw before the mid-point of the semester. Instructors can also withdraw them before midpoint for missing class (if you’ve stated as much in your syllabus). Use the following procedures:

### Registration Adjustments

#### **ALL REQUESTS MUST BE SENT FROM A GSU EMAIL ADDRESS!**

#### **Simple Adds/Drops/Withdrawals – *Current Term***

**Adding a student to a course** — The instructor should draft an e-mail requesting that the course be added to the student’s record and send it to <ENG\_Reg\_Approve@langate.gsu.edu> for departmental approval. Once approved, it will then be forwarded to the Registrar’s Office.

**Dropping or Withdrawing a student from a course** – If a student needs to be dropped or withdrawn from a course, the instructor must send an email to <ENG\_Reg\_Approve@langate.gsu.edu > for approval. Once approved, the request will then be forwarded to the Registrar’s Office.

**\*Students who have NEVER attended class may be dropped. Students who quit coming to class may be withdrawn if they stopped attending before the midpoint of the semester.\***

The instructor must include the following:

Subject line: Student’s name (last name, first name), SSN, ADD, DROP or WITHDRAW

For example: Smith, Joe. 121 15 1711 ADD

Body: Student’s name, SSN, ADD, DROP or WITHDRAW

Course subject, number, CRN, Sem/Yr– ex. Engl 1102 CRN 12345 SP 04

Brief reason for add, drop, or withdrawal.

**If withdrawal, estimated last date of attendance.**

If withdrawal, assigned Grade of W or WF (WF grade will automatically be assigned if withdrawal date is past the midpoint).

Approved by \_\_\_\_\_, Instructor.

#### **Complex Adds/Drops/Withdrawals – *Post Term***

In order to add/drop/withdraw a student post term, the request will need to be approved at the departmental level at <ENG\_Reg\_Approve@langate.gsu.edu>. If approved, the request will then be forwarded to the Dean’s Office for the Dean’s approval before it is forwarded to the Registrar’s Office.

The instructor must include the following:

Subject line: Student’s name (last name, first name), SSN, ADD, DROP or WITHDRAW

Ex. Smith, Joe. 111 11 1111 DROP

Body: Student’s name, SSN, ADD, DROP or WITHDRAW

Course Subject, number, CRN, Sem/Yr– ex. Engl 1102 CRN 12345 SP 04

Brief reason for add, drop, or withdrawal.

Assigned Grade: A, B, C, D, etc. (if a late add).

If withdrawal, estimated last date of attendance and assigned grade of W or WF.

Approved by \_\_\_\_\_, Instructor.

### Grade Changes

**Change of Grade:** If an instructor would like to make a simple change of grade, ex. C to B, I to A, NR to letter grade, etc., the instructor should draft an e-mail to <ENG\_Reg\_Approve@langate.gsu.edu> requesting

the grade change. Once approved, the request will then be forwarded to the Registrar's Office.

The instructor must include the following:

Subject line: Student's name (last name, first name), SSN, Grade Change

Body: Student's name, SSN, Grade Change

Ex. Smith, Joe. 111 11 1111 Grade Change

Course Subject, number, CRN, Sem/Yr- ex. Engl 1102 CRN 12345 SP 04

Current Grade

Corrected Grade

Brief reason for grade change – ex. error in grade, removal of incomplete or in progress, not on grade roll

Approved by \_\_\_\_\_, Instructor.

**Called to Active Military Duty —This will remain a paper process.**

Please see Tammy Mills for instructions.

**Incompletes —**

Incompletes may be issued to students with a **non-academic** circumstance that prohibits the completion of the class. The terms of the incomplete must be worked out between the instructor and the student **PRIOR** to the final grade deadline.

When entering grades via GoSolar at the end of the semester, the instructor enters an "I" for the student instead of a letter grade and **within two weeks** completes the paper incomplete form and submits it to the Chair's Assistant. (The student does not have to sign the form; he or she will be mailed a copy once the Chair has issued approval.)

If an instructor would like to **extend** an incomplete after the allowable terms, an e-mail must be sent to <ENG\_Reg\_Approve@langate.gsu.edu> to request the extension.

To issue a grade once the terms of the incomplete have been satisfied, the instructor follows the change of grade instructions. If the student does not complete the necessary work to earn a letter grade, the instructor does not have to do anything, and the incomplete will automatically convert to an "F" at the end of two semesters.

**Important Things to Remember**

-If a student receives a "W" or "WF," he or she is still responsible for paying for the course (unless called to active military duty).

-You cannot change an F back to I. You can, however, change the F to a different letter grade if the student completes the work.

-Effective Fall 2003, no student can graduate with an incomplete on his or her record.

-When assisting students, please be clear when describing administrative drops and administrative withdrawals. **Students who have NEVER attended class may be dropped. Students who quit coming to class may be withdrawn if they stopped attending before the midpoint of the semester.**

ALL REQUESTS MUST BE SENT FROM A GSU EMAIL ADDRESS!

### **Fair Use of Student Work**

If you'd like to use your students' work for instructional purposes (example on overhead, sample to share with other classes), for your teaching portfolio, or for research, you must get their permission first. Some instructors include a statement on the syllabus that all work may be shared for instructional purposes. Others like to give students the option on a case-by-case basis. Either way, it's best to get students' written consent if you intend on copying and disseminating their work. Securing written permission is necessary, though, if you intend on publishing the work. You may use the following permission forms.

### **Consent Form for Publishing Student Writing**

I request the rights to publish your writing as a component of my research that is part of my academic scholarship. Would you please consider signing the following statement, indicating that you give me consent to publish your writing at some future date?

I agree to allow \_\_\_\_\_ to publish my writing when it is a part of his/her academic scholarship. I understand that my work will be presented without my name being attached to it, and that I will receive no monetary compensation for my writing as published by \_\_\_\_\_ now or in the future.

In addition, I understand that my consent or lack thereof will not affect my grade in

ENG \_\_\_\_\_ in any way.

Print Name: \_\_\_\_\_

Permanent Address: \_\_\_\_\_

\_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

### **Consent Form for Instructional and Professional Use of Student Writing**

I would like to use a copy of your writing for instructional purposes (i.e. sharing with other classes as an example) and/or for professional purposes (i.e. including in my teaching portfolio). Would you please consider signing the following statement indicating that you give me consent to publish your writing at some future date.

I agree to allow \_\_\_\_\_ to publish my writing for instructional and/or professional uses. I understand that my work will be presented without my name being attached to it, and that I will receive no monetary compensation for my writing used by \_\_\_\_\_ now or in the future.

In addition, I understand that my consent or lack thereof will not affect my grade in

ENG \_\_\_\_\_ in any way.

Print Name: \_\_\_\_\_

Permanent Address: \_\_\_\_\_

\_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

## The Writing Studio

Department of English  
Georgia State University  
404/651-2906

writing@gsu.edu

Director: Dr. Beth Burmester  
Asst. Director: Beth Godbee  
<http://www.gsu.edu/~wwwcwr/>

**Our Hours:** Typically we are open Mondays-Thursdays, 10 am to 5 pm; closed Fridays. As staff availability allows, we will open at 9 am or stay open until 6 pm. Our one-hour staff meeting is scheduled for Tuesdays, and the Studio will be closed to students for that hour.

**Our Staff:** 16 Readers (tutoring staff) are graduate students in the English dept. and from across campus through the WAC Program; we also have 2 Senior Peer Tutors, one in English and one WAC, who tutor and do classroom presentations; and we have 8 desk staff, who are freshmen and sophomore University Scholar students. They greet students, schedule, and maintain our database.

**Coffee, Tea, Hot Chocolate:** Our staff provide a variety of beverages available to all GSU students and staff. Donations are gratefully accepted, per cup or \$10 for the entire semester. Bring your own mug! Donations also support a supply of candy.

**Our Motto:** *Come talk, write, and drink coffee with us as you practice the art of writing*

**What We Do:** Whether we are working with graduate students as they write a thesis or dissertation, or undergraduate students composing rough drafts of assignments or seeking preparation for the Regents' Exam, we primarily talk with students about invention strategies (how they can add to and generate the content of their papers), and arrangement (how to structure their papers and arguments to appeal to and communicate with readers). Conversation allows students to talk through their ideas and ask questions, while receiving immediate and individualized feedback to help them rewrite. Our staff respond as readers and writers, rather than as editors or proofreaders. Through these student-centered methods, and in a one-on-one teaching environment, students discover how a real audience responds to the expression of their ideas and the form of their writing, and learn how to better craft the writing to meet audience needs and expectations. They also learn that writing is an on-going process, and that style and content are inter-related.

**Undergraduate Student Responsibilities (What to tell your students):** We work with texts-in-progress, not finished papers. Students can make the most of a tutorial by dropping by *at least* one day before the due date, and by bringing their assignment sheet and course syllabus with them, as well as a copy of their draft. Note: We do not have computers or printers for student use in the Studio. Students may make appointments in advance by calling us, or may drop in. Students who are more than 5 minutes late for a scheduled appointment will lose their time slot. Also, students should be advised not to skip class for an appointment in the Studio! Our busiest times are in the middle of the day, and the weeks around midterms. Students need to be prepared to wait for an available Reader at those times.

**The Studio's Resources for Teachers and Researchers of Writing:** We also provide a reference library for teaching and tutoring writing, including books and journal collections; a collection of videos depicting college and high school writing classrooms, tutoring, and teacher/student relationships; a digital archive of historical documents and oral histories of GSU's writing center from 1976-present; a database; and other resources supporting the scholarship and research of writing centers and teaching writing at secondary and post-secondary institutions. All GTAs are welcome to give us copies of their syllabi, writing assignment sheets, grading policies, and sample student papers for us to keep on file for tutors and other teachers to access.

## Professional Development Communities

**Purpose:** to enhance teaching and professional development among graduate teaching assistants, instructors, lecturers, and faculty through conversations focused on issues of interest among the community. The primary goal for TAs and faculty in these communities is to emphasize multiple views and methods for teaching in the lower division, both composition and literature.

**Conversations will include:** observations and feedback, teaching portfolios, annual reports, general and specific conversations about teaching, learning, building syllabi, assessment, lessons and teaching activities, as well as how to juggle teaching and professional writing, getting a job, etc.

**The Plan:** to construct small groups that include a faculty member, two or three experienced TAs, a few TAs who have been teaching for a year or so, and new/potential TAs. Lecturers and instructors will also be included in the communities. The faculty member and experienced teachers will facilitate the conversations.

The communities will meet at least once a month during the academic year at a time and place convenient to the community. Each semester, the community will include the following in its discussions:

- Sharing of syllabi, teaching goals, outcomes, assessment, and ideas for classroom activities
- Organize observations of teaching whereby each TA observes another member of the community and is observed by at least one other member of the community. Each observation will be described in writing and discussed in the group.
- Review teaching portfolios and annual reports and suggest revisions
- Discuss issues of professional development and teaching important to members of the community
- Write a response at the end of each semester reflecting on the community's experience.

**Lower Division:** The Lower Division Committee will meet during the semester to construct and revise suggestions for observation report forms, portfolio inclusion, the annual report, and proposals for the teaching theory/pedagogy conferences held several times a year (as well as other business pertinent to the committee).

**Teaching theory/pedagogy conferences:** Instead of many teaching seminars held during the semester, four 2-day mini conferences will be organized (two each semester at the beginning and at mid-point). Faculty and TAs will be invited to submit a 250 word proposal to the Lower Division Committee. The conferences will include concurrent and general sessions. The GEA will be invited to help organize these conferences as well.

## GTA /VI Teaching Portfolios

Teaching portfolios are essential for obtaining jobs in your fields as well as providing information on program assessment for agencies such as the SACS accreditation review. All faculty in the English Department construct teaching portfolios each year. These portfolios are reviewed by various committees. For the purposes of Lower Division Studies, GTA and VI teaching portfolios will be constructed based on the information below and discussed (and assessed) in the Professional Development Communities. Portfolios vary as a result of experience and courses taught, as well as personal style, but all must include the following information. Please arrange materials in the order described. We strongly recommend that you save these materials in an electronic portfolio for eventual posting online; more information on posting your portfolio to the web is forthcoming. Or you may use a manila folder to hold materials. Either way the teaching portfolio must be completed by mid-February. Each Professional Development Community is responsible for reviewing the portfolios of those in its group, discussing the contents, and making recommendations for future teaching.

### Outline:

#### 1. Teaching Philosophy and Course Reflections

For each semester you taught during the previous calendar year (Spring, Summer, and Fall) include:

2. Syllabus for each different course, including course outline.
3. Learning Outcome Grid for 1000 level courses, complete with all supporting materials
4. Course Evaluations
5. Observation Forms

### Description:

**1. Teaching Philosophy and Course Reflections.** Begin this essay with a philosophy of teaching (a couple pages maximum). Discuss your goals and philosophy (theory) of teaching. Your philosophy should show your awareness of major concepts and trends in your field (i.e. rhetorical, process, feminist, collaborative pedagogy; authorship, reader-response, cultural studies, etc.) but avoid academic jargon and overly inflated prose. Then follow with a reflection about the courses you've taught this year. What unique contribution do you make to the classroom, based on your philosophy and experience teaching this year? Discuss what you think worked with particular classes and what you will try next time you teach the courses. Here you may also explain details you've included in the Learning Outcomes Grid.

**2. Syllabus.** Include the ones used for courses taught this year, including course outlines.

**3. Learning Outcome Grid.** Use the attached form; choose 2-3 learning outcomes for each different course you taught this year and explain the activities or assignments that you used to teach them. Attach sample student work that demonstrates the outcome. Explain briefly how you measured the outcome (you may include a grading rubric or use the sample rubric attached here, which refers to our published course grading standards). Finally, estimate the percentage of students who met the outcome. For example, you can explain that 5/23 earned an A, 8/23 a B, 3/23 were not proficient, etc.

**4. Course Evaluation.** Include the GOSOLAR summary of course evaluations for each different course you taught this year.

**5. Observation Form.** Include a copy of the written comments of your observers in the Professional Development Communities. You may include any explanatory material that you wish.

Following are the assessment grids for Learning Outcomes for 1000 level courses, a suggested rubric for writing assessment, and the GSU Writing Standards:

Name: \_\_\_\_\_

1101 Learning Outcomes	Activities and Assignments	How Measured	Percentage of Students
Engage in writing as a process by using invention technique, gathering evidence, evaluating audience, drafting, revising, editing, and proofreading			
Recognize and practice the collaborative, social aspects of writing			
Use language to explore and examine contemporary multicultural, global, and international questions			
Demonstrate their use of writing aids, such as handbooks, dictionaries, online tools			
Identify, summarize, synthesize, and explain information from various sources			
Use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences			
Assess and evaluate their own and others' work in written and oral formats			
Produce coherent, organized, readable prose for a variety of rhetorical situations			
Evaluate their own work by reflecting on their writing process			

**Evaluation:** Please include sample work for each learning outcome you're describing. Include also your explanation of how you measured students' learning and an explanation of how many students learned the outcome. Please note that the sample grade rubric reflects GSU's published writing standards, but you may include your own grid or explanation of your grading standards and how you determine who meets the standards and passes your course.

Name: \_\_\_\_\_

1102 Learning Outcomes	Activities and Assignments	How Measured	Percentage of Students
Analyze, evaluate, and draw inferences from various sources			
Identify, select, and analyze appropriate research methods, research questions, and evidence			
Use various argumentative strategies and genres for various rhetorical situations.			
Integrate others' ideas with their own			
Use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences			
Produce well-reasoned, logical argumentative essays with evidence appropriate to the rhetorical situation			

**Evaluation:** Please include sample work for each learning outcome you're describing. Include also your explanation of how you measured students' learning and an explanation of how many students learned the outcome. Please note that the sample grade rubric reflects GSU's published writing standards, but you may include your own grid or explanation of your grading standards and how you determine who meets the standards and passes your course.

### Rubric for Papers in English Composition

(A) High Proficiency    (B) Good Proficiency    (C) Minimal Proficiency    (D or F) Non-proficiency

<b>Ideas</b> topic thesis/central idea focus purpose audience	Ideas are clear, insightful, thought-provoking, and focused so that they consistently support the topic, thesis and audience for the paper.	Ideas are clear and focused to support the topic and a clearly-stated central idea, but are not consistently insightful or thought-provoking.	Ideas are clear but conventional or general, and support the topic, thesis, and audience for the paper.	Ideas are unclear or clichéd and demonstrate a lack of focus in support of the topic or a central idea, which may be vague or missing.	Comments:  Rating: A B C N
<b>Development</b> details evidence examples logic arguments	Development is fresh, with abundant details and examples that arouse audience interest and provide relevant, concrete, specific and insightful evidence in support of sound logic.	Development is adequate, but may lack depth, with details and examples that arouse audience interest and provide relevant, concrete, specific evidence in support of sound logic.	Development is sufficient but general, providing adequate but perhaps not interesting details, examples, and evidence that include no logical fallacies or unsupported claims.	Development is insufficient, providing scarce or inappropriate details, evidence, and examples that may include logical fallacies or unsupported claims.	Comments:  Rating: A B C N
<b>Organization</b> structure coherence unity transitions	Organization is coherent, unified and effective in support of the paper's purpose/ plan and consistently demonstrates effective and appropriate rhetorical transitions between ideas and paragraphs.	Organization is coherent, unified and effective in support of the paper's purpose/ plan and usually demonstrates effective and appropriate rhetorical transitions between ideas and paragraphs.	Organization is coherent and unified overall in support of the essay's purpose/ plan, but is ineffective at times and may demonstrate abrupt or weak transitions between ideas or paragraphs.	Organization is confused and fragmented in support of the essay's purpose/ plan and demonstrates a lack of structure or coherence that negatively affects readability.	Comments:  Rating: A B C N
<b>Style &amp; Mechanics</b> sentence structure word choice tone grammar spelling punctuation	Style is confident, readable and rhetorically effective in tone, incorporating varied sentence structure, precise word choice and correct grammar, spelling and punctuation. (Mastery of style)	Style is readable and rhetorically effective in tone, incorporating varied sentence structure, effective word choice, and correct grammar, spelling and punctuation. (Effective style)	Style is readable, but unremarkable in tone, sometimes including a lack of sentence variety, effective word choice, or some distracting, but not serious, errors in grammar, spelling and punctuation. (Readable but inconsistent style)	Style is incoherent or inappropriate in tone, including a lack of sentence variety, ineffective or inappropriate word choice, and serious errors in grammar, spelling and punctuation. (Ineffective style)	Comments:  Rating: A B C N
<b>Format</b> presentation sources documentation MLA style	Format is correct, meets all assignment directions, and works expertly to support the essay's purpose/plan.	Format is correct, meets all assignment directions, and works generally to support the essay's purpose/plan.	Format is mostly correct, meets critical aspects of assignment directions, and works mostly to support the essay's purpose/ plan.	Format is faulty, does not meet sufficient aspects of the assignment direction, and does not support the essay's purpose/ plan.	Comments:  Rating: A B C N

**Evaluation:** Please include sample work for each learning outcome you're describing. Include also your explanation of how you measured students' learning and an explanation of how many students learned the outcome. Please note that the sample grade rubric reflects GSU's published writing standards, but you may include your own grid or explanation of your grading standards and how you determine who meets the standards and passes your course.

## Georgia State University Writing Standards

A. The A paper exhibits originality of thought in stating and developing a central idea. The ideas expressed are clear, logical, and thought provoking. The paper contains the positive qualities of good writing listed below: 1. The paper concentrates on a central idea and reveals a clear and sound over-all organizational plan. 2. Major points in the paper are developed logically and are supported with concrete, specific evidence or details that will arouse the reader's interest. 3. The paper reveals the writer's ability to select effective, appropriate words and phrases to make careful use of transitional devices; to maintain a confident, appropriate tone; and to be free from mechanical errors.

B. The B paper has a clearly stated central idea, logically and adequately developed. The ideas are clear because the paper contains some of the positive qualities of good writing. The paper is comparatively free of errors in the use of English. Although indicating marked competence, the B paper lacks the originality and depth of thought and the mastery of style which characterizes the A paper.

C. The grade of C demonstrates college-level proficiency in writing. The paper has a central idea expressed clearly enough to convey the paper's thesis to the reader. The paper avoids serious errors in the use of English, but lacks the vigor of expression and thoroughness of development found in B or A papers. Organization, coherence and unity of thought must be sustained in the paper as a whole.

D. The grade of D indicates achievement that falls below that of college-level proficiency. Most D papers fail to clearly develop and sustain a central idea, or they may reveal serious and numerous errors in rhetoric and mechanics.

E. The grade of F usually indicates a failure to state and to develop a central idea, to have an organization in the paper that is indicative of an overall plan, to deal with the assigned topic, or to avoid serious (and numerous, perhaps) errors in rhetoric and mechanics.

## Freshman Composition

Freshman Composition at Georgia State includes three levels of writing courses: English 1101, 1102, and 1103. All of these courses have several common goals (see learning outcomes), but each has specific skills in mind as students become more proficient with language and writing through their college and life experiences. In the following discussion, we'll explain:

- the catalog course description and learning outcomes
- a description of previous sections of the course
- sample syllabi of various approaches to these classes
- sample activities for each course

### **English 1101: English Composition I**

#### Catalog Course Description and Learning Outcomes:

This course is designed to increase the student's ability to construct written prose of various kinds. It focuses on methods of organization, analysis, research skills, and the production of short argumentative and expository essays; readings consider issues of contemporary social and cultural concern. A passing grade is C. By the end of this course, students will be able to:

- engage in writing as a process, including various invention heuristics (brainstorming, for example), gathering evidence, considering audience, drafting, revising, editing, and proofreading
- engage in the collaborative, social aspects of writing, and use writing as a tool for learning
- use language to explore and analyze contemporary multicultural, global, and international questions
- demonstrate how to use writing aids, such as handbooks, dictionaries, online aids, and tutors
- gather, summarize, synthesize, and explain information from various sources
- use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences
- critique their own and others' work in written and oral formats
- produce coherent, organized, readable prose for a variety of rhetorical situations reflect on what contributed to their writing process and evaluate their own work

#### Previous Sections:

Previous sections of English 1101 have tended to emphasize expository writing, the writing process, short essays drawn from a few sources, and an introduction to rhetorical strategies. Most English 1101 sections focus on an introduction to college writing; however, we must remember that students come to us with varied experience and skills. Some sections have focused not on academic writing but civic writing and service learning, ethnographic description, or personal essays. Most tend to take a rhetorical approach to this course, encouraging students to write with rhetorical strategies in mind (logos, ethos, pathos, arrangement, patterns, audience awareness, situated writing, etc). Some sections are part of Freshman Learning Communities, groups of students who take the same courses, based on an area of interest. Thus, they'll have a theme, and you'll relate assignments to the other courses See <<http://www.gsu.edu/~wwwugs/flcmainpage.html>> for more information on FLCs. But the primary goal for this course is clear, logical writing, within a specified context or situation, and with a specific audience in mind.

In 1101, we want students to think about writing as a motivated, purposeful activity, and we try to develop assignments to meet that goal. More specifically, we introduce students to research activities, the library, the Internet, computer-based writing, and other means of communication. And of course, we intend for them to review (and if necessary, learn) the conventions of academic writing, including what some of us call "grammar" and Standard English but also developing paragraphs and effective topic sentences, using transitions and reader-friendly prose, summarizing sources, drawing conclusions from sources, and synthesizing sources effectively. Assignments for writing cover a variety of writing types and purposes, some narrative, some expository, some argument. Please note that this course will become a computer-based course (mandated by the Provost), where students will learn the technologies of writing and communicating via electronic methods. At this time, however, we are piloting several sections for this initiative. In a year or so, all freshman English 1101 sections will be technologically based.

### **English 1102: English Composition II**

### Catalog Course Description and Learning Outcomes:

Prerequisite: grade of C or higher in Engl 1101. This course is designed to develop writing skills beyond the levels of proficiency required by English 1101. It stresses critical reading and writing and incorporates several research methods; readings will be drawn from a wide variety of texts. A passing grade is C. In addition to the skills acquired in Engl 1101, by the end of the course, students will be able to:

- analyze, evaluate, document, and draw inferences from various sources
- identify, select, and analyze appropriate research methods, research questions, and evidence for a specific rhetorical situation
- use argumentative strategies and genres in order to engage various audiences
- integrate others' ideas with their own
- use grammatical, stylistic, and mechanical formats and conventions appropriate to rhetorical situations and audience constraints
- produce well reasoned, argumentative essays demonstrating rhetorical engagement
- reflect on what contributed to their writing process and evaluate their own work

### Previous Sections:

Previous sections of English 1102 have focused in more depth on argumentative writing, from civic writing and political arguments to literary response and essays. Previous sections have introduced students to the study of argument and rhetorical theories by using texts that either, 1) texts that focus on rhetorical theory, types of argument, and a variety of nonfiction essays, or 2) teach students to create arguments about literature or literary topics.

In 1102, we want students to try out a variety of arguments that draw on different types of sources as evidence. Although we have introduced them to research and library work in English 1101, we offer additional research instruction and guidance for particular assignments. 1102 offers more practice writing from sources, including summary and paraphrase, quoting and citing sources, evaluating and drawing conclusions from sources, synthesizing sources, and other techniques for researched writing. Students learn more sophisticated argumentative strategies, including developing appeals to fact or reason, values, character, and emotion; building credibility; developing effective reasons; using appropriate evidence; and analyzing and developing various types of argument.

We also find that students continue to need help with academic usage and structures. However, 1102 offers more attention to style and usage as rhetorical strategies. Rhetorical strategies covered in English 1101 become practical considerations for English 1102. Please note that this course will become a collaborative-based course (mandated by the Provost), where students will learn strategies for group writing, teamwork, collaborative projects, etc. Most of us already include these activities in our classes, so it is not a big change except that the pedagogy and conversations in the classroom will become increasingly concerned with collaboration.

### **English 1103: Advanced Composition**

#### Catalog Course Description and Learning Outcomes:

Engl 1103 (3) Prerequisite: admission by permission of department. A passing grade is C. This course is designed to develop students' ability to construct written texts. It emphasizes critical reading and writing of various sources and incorporates advanced research methods. In addition, it emphasizes more advanced rhetorical issues, including invention strategies, arrangement, selecting and analyzing evidence, and developing appropriate style. By the end of this course, students will be able to:

- understand and engage in writing as a process, including various invention heuristics, gathering evidence, drafting, revising, editing, and proof-reading
- understand the collaborative, social aspects of writing, including the ability to use writing as a tool for learning
- analyze, evaluate and draw inferences from information from various sources
- identify, select, and analyze and appropriate research methods, research question, and evidence for a specific rhetorical situation
- use grammatical, stylistic, and mechanical formats and conventions appropriate to various rhetorical situations
- integrate others' ideas with their own
- produce well-reasoned, logical argumentative essays with evidence appropriate to the rhetorical situation

### Previous Sections:

English 1103 is offered to students who have exempted English 1101 and 1102, and who are placed in this course through testing, SAT scores, or AP scores. English 1103H is an honors course for Honors Students only and functions as a freshman learning community. The content of the course is not different from English 1103, however, unless the Honors freshman community has a specific theme attached to it. This advanced composition course assumes writing skill on the part of the students. Very few usage issues will need to be covered, but the students are generally inexperienced writers otherwise. The range of differences regarding intelligence, skill, and motivation among these students is much lower than in the other two freshman composition courses. Therefore, the instructor should assign readings that are more advanced in content and in style, assign papers that require critical thinking at a higher level, and engage students in areas of interest to them on an academic level.

### **Sample Syllabi and Activities**

The following pages include several syllabi for each of these courses, along with activities and assignments to think about for your classes. As you look at these samples, notice how each is unique and consider what might work for you in your classroom, modify and revise, and as you come up with syllabi and activities that you would like to share, send them to Dr. Lamb and/or Dr. Singer via email. Thanks!

**English Composition I**  
**English 1101 (CRN # )**  
**(semester and year)**  
**Georgia State University**

**Time:** \_\_\_\_\_ **Classroom:** \_\_\_\_\_  
**Instructor:** \_\_\_\_\_  
**Office:** \_\_\_\_\_  
**Office Hours:** \_\_\_\_\_  
**Phone:** \_\_\_\_\_  
**Email:** \_\_\_\_\_

**Course Description**

This course is designed to increase the student’s ability to construct written prose of various kinds. It focuses on methods of organization, analysis, research skills, and the production of short argumentative and expository essays; readings consider issues of contemporary social and cultural concern. A passing grade is C.

**Learning Outcomes:**

- engage in writing as a process, including various invention heuristics (brainstorming, for example), gathering evidence, considering audience, drafting, revising, editing, and proofreading
- engage in the collaborative, social aspects of writing, and use writing as a tool for learning
- use language to explore and analyze contemporary multicultural, global, and international questions
- demonstrate how to use writing aids, such as handbooks, dictionaries, online aids, and tutors
- gather, summarize, synthesize, and explain information from various sources
- use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences
- critique their own and others’ work in written and oral formats
- produce coherent, organized, readable prose for a variety of rhetorical situations
- reflect on what contributed to their writing process and evaluate their own work

**Texts**

Glenn, Cheryl, et. al. Writer’s Harbrace Handbook. 2<sup>nd</sup> ed. Boston, MA: Harcourt College Publishers, 2004.  
Sugarman, Tammy and Lynée Lewis Gaillet. Pullen Guide and Supplement. 2003 ed. Packaged with *Harbrace Handbook*.  
Miller, Robert Keith. Motives for Writing. 4<sup>th</sup> ed. Boston: McGraw-Hill, 2003.

**Course Work–Assignments and Evaluation**

The grades for this course will be weighted as follows:

- |  |                  |
|--|------------------|
| 1. Journal   | 15 %             |
| 2. In-Class Assignments  | 15 %             |
| This grade includes class participation, responses to writing prompts, written and oral feedback of others’ papers in peer groups, and timed essays. |                  |
| 3. Three Essays, 3-5 pages   | (15 % each) 45 % |
| This grade includes both drafts and final papers.  |                  |
| 4. Writing Across the Curriculum Assignment  | 25 %             |
| Interview  | (10 %)           |
| Essay (and draft)  | (15 %)           |

We will discuss the grading system for the essays and the Writing Across the Curriculum assignment before the first due date.

**Course Policies:**

**Attendance:** Class attendance is necessary. Students who miss more than 6 classes will fail the course. I understand that emergency situations do occur, so please do not use your absences unnecessarily. I will not make a distinction between an absence caused by sickness and one caused by laziness.

**Tardiness:** Please do not wander in and out of class. It is distracting and takes away from the learning environment. We will begin or end every class period with a short writing assignment, which I will use to take attendance and which will also count towards your In-Class writing grade. If you are tardy and miss that assignment, see me after class. If you are consistently late, it will adversely affect your grade.

**Late Work:** Because we will spend class time discussing the revision of your drafts, all drafts must be turned in on the day they are listed as due. As for the final drafts of your papers, I expect them to be on time. Late papers will be docked a letter grade for each day that they are late. I know that emergencies do occur. If you know a paper will be late, please contact me before the due-date so that we can discuss arrangements.

**Paper Submission:** Students must bring two copies of each paper to class on the days in which drafts are due. Several people may be reading over them in class. Final drafts must include your name, the class, and the date. They must be stapled (no plastic binding). They should be typed on a word processor, double-spaced with standard margins and font. Computers are available in the Writing Center (976 GCB), the Learning Lab in 120 Kell Hall, and the Computer Lab in 106 Library South. When you turn in your final papers, include all of the drafts, particularly those on which other students have made comments. They should be paper-clipped to the final paper. I do not accept emailed or faxed papers for final submission without prior discussion.

**Cell phones:** Cell phone use is strictly prohibited during class. Turn off all cell phones and beepers at the beginning of the class period.

**Office Hours:** My office hours are from 10:00 am to noon on Mondays and Wednesdays or by appointment. In addition, you may email me to discuss specific questions you have about your writing.

### **Academic Dishonesty**

All students are expected to follow Georgia State's code of academic conduct. Plagiarism will not be tolerated. If you have any questions about plagiarism or other forms of academic dishonesty, feel free to ask. The University's policies on Academic Honesty can be read in the student handbook or on the following website: <[http://www.gsu.edu/~wwwreg/LK\\_4.html#AcademicHonesty](http://www.gsu.edu/~wwwreg/LK_4.html#AcademicHonesty)>.

### **Accommodations for Students With Special Needs**

Students who need accommodations are asked to arrange a meeting during office hours or at another mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodation Form to the meeting. If you do not have an Accommodation Form but need accommodations, make an appointment with the Office of Disability Services (Suite 230, New Student Center, ext. 3-9044) to arrange for accommodations.

### **The Center for Writing and Research**

The Writing Center, located in room 976 in the General Classroom Building, provides personal, one-on-one service for students in order to help them at all levels of the writing process. You can schedule an appointment or just drop by and wait. The service is free. This is a valuable resource for writers, and I highly suggest that you use it.

### **Course Schedule**

Note: The reading is due on the day it is listed. You must be prepared to discuss the reading before you come to class that day.

Week 1: Aug. 25-29

M- Introduction. Discuss syllabus.

W- Diagnostic Essay. Assign and discuss journals.  
F- Audience, Purpose, and Context. *Harbrace* p. 2-26. *Motives* “Understanding Your Rhetorical Situation” p. 2-7

Week 2: Sept. 1-5

M- **Labor Day, no class.**

W- *Motives*. “Writing to Understand Experience” p. 51-56. Schiel and Sanders.

F- *Motives*. Njeri and Dillard.

Week 3: Sept. 8-12

M- *Harbrace* p. 34-42. *Motives* “Preparing to Write” p. 7-21 Discussion on Brainstorming methods.

Peer Groups—Brainstorming Sessions.

W- *Motives* “Drafting” p. 21-26. *Harbrace* p. 42-66.

F- Further Study—Audience. Discussion on Self as Audience, The Intimidating Audience, No Audience.

Week 4: Sept. 15-19

M- **Draft of Paper I Due.** Discussion of the Revision Process. *Motives* “Revising,” “Editing,” and “Peer Review” p. 26-34.

W- Peer Reviewing Session. *Harbrace* p. 67- 87.

F- In-Class Writing: Working with Peer Groups. *Harbrace* p. 87-110.

Week 5: Sept. 22-26

M- **Paper I Due.** *Motives* “Writing to Report Information” p. 97-104. Egan.

W- *Motives* Stark and Schlosser.

F- Further Study—Audience. Vague Audiences, Audience Analysis. **First journal check**—bring your journals to class. I will be taking them up.

Week 6: Sept. 29-Oct. 3

M- *Harbrace* 232-244, “Library Resources.” *Introduction to the Pullen Library*.

W- *Motives* “Writing to Interpret Information” p. 201-206. Dershowitz.

F- *Motives* Dold and Sickinger.

Week 7: Oct. 6-10

M- *Motives* “Writing to Evaluate Something” p. 275-282. Rowe. Peer Groups—Brainstorming Sessions.

W- *Motives* Ozick and Kaysen.

F- Further Study—Audience. Professional/Business Audiences.

Week 8: Oct. 13-17

M- **Draft of Paper II Due.** Peer Reviewing Session.

W- Individual Conferences. No class.

F- Individual Conferences. No class.

Week 9: Oct. 20-24

M- **Paper II Due.** Discussion about In-class Writing. *Harbrace* “Writing Under Pressure” p. 115-129.

W- Discussion about Regents’ Exam.

F- Timed writing I. Practice Essay for Regents’ Exam.

Week 10: Oct. 27-31

M- *Motives* “Writing to Move Others” p. 443-450. Swift.

W- *Motives* Orwell and Walker.

F- *Motives* King. **Second journal check**—bring your journals to class. I will be checking to see if you’ve been doing your journal entries.

Week 11: Nov. 3-7

M- *Motives* “Writing to Persuade Others” p. 497-509. King. Discussion on differences between “Moving Others” and “Persuading Others.”  
W- *Motives* Jefferson and Shenk.  
F- Further Study—Audience. Familiar Audiences.

Week 12: Nov. 10-14

M- *Motives* Taylor. Peer Groups—Brainstorming Sessions.  
W- *Harbrace* p. 248-263, 270-281—Evaluating and Using Sources, Plagiarism.  
F- Timed Writing II.

Week 13: Nov. 17-21

M- **Draft of Paper III Due.** Peer Reviewing Session. Further discussion of timed writing.  
W- Discussion of WAC Assignment.  
F- Further Study—Audience. The University; Writing Across the Curriculum.

Week 14: Nov. 24-28

M- **Paper III Due.** *Harbrace* “Writing Academic Discourse” p. 391-400.  
W- **Thanksgiving Holidays, no class.**  
F- **Thanksgiving Holidays, no class.**

Week 15: Dec. 1-5

M- *Motives* “Writing to Analyze Images” p. 341-349. Kilbourne.  
W- *Motives* Heller and Berger.  
F- Further Study—Audience. Ethics and Audience. Manipulating and Persuading Audiences. Advertising.

Week 16: Dec. 8-12

M- Class Discussion: WAC Interviews  
W- Finish discussion of interviews. Peer Groups—Brainstorming Session  
F- Last Day of Class. **Journals Due.**

WAC assignment due in my office/box by 4:00 pm on Friday December 19.

Disclaimer: This syllabus represents a plan for the semester. Deviations may be necessary.

**English 1101**  
**(semester and year)**

**Time and day**                      **location**

**Instructor**

**Office:**

**Phone: 404-651-2900 (Dept. of English)**

**Office Hours:    and by appointment**

**E-mail:**

**Course Description and Goals**

This course is designed to increase your abilities in writing for various rhetorical situations. We will learn to write in a variety of modes, emphasizing traditional academic standards and organization. This entails writing grammatically correct prose and an awareness of issues such as audience and purpose. Writing is a means by which we share knowledge and ideas; therefore, we will learn to write with audience needs in mind as well as to provide constructive feedback on other's writing, and thus, learn from one another. Readings consider issues of contemporary social and cultural concern. A passing grade is "C." This course carries 3 credit hours and is a prerequisite for English 1102.

By the end of this course, you will be able to:

- engage in writing as a process, develop brainstorming skills, revise, edit, and proofread, gather evidence, consider audience, engage in the collaborative, social aspects of writing, and use writing as a tool for learning
- use language to explore and analyze contemporary multicultural, global, and international questions
- demonstrate how to use writing aids, such as handbooks, dictionaries, online aids, and tutors
- gather, summarize, synthesize, and explain information from various sources
- use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences
- critique your own and others' work in written and oral formats
- produce coherent, organized, readable prose for a variety of rhetorical situations
- reflect on what contributed to your writing process and evaluate your own work

**Required Texts and materials**

- Miller, Robert Keith. *Motives for Writing*. 4<sup>th</sup> ed. Boston: McGraw Hill, 2003.
- Glenn, Cheryl et al. *The Writer's Harbrace Handbook*. 2nd ed. Boston: Thomson Heinle, 2003.
- Sugraman, Tammy and Lynée Gaillet. *Pullen Guide and Supplement*. 2003 ed. Packaged with Harbrace
- Manila folder, notebook

**Recommended Texts:**

College dictionary and thesaurus

**Course Policies**

· **Attendance:** Since writing is a skill that requires practice, it is pertinent that you do not miss class. This is not a traditional lecture class, and class participation, group collaboration and in-class writing assignments cannot be made up. You are responsible for everything that goes on in class; however, keep in mind that in-class writing cannot be made up, and this will in turn reflect upon you final grade. An unreasonable amount of absences (three and above) will result in a lower grade. Tardiness will not be tolerated; if you are late to class on a repeated basis, your lateness will count towards unexcused absences.

· **Late Work:** In general late work will not be accepted. I will, however, accept late work only if you make prior arrangements with me and if your request is reasonable. I am willing to discuss your reasons for handing in late work. However, do not abuse this right. Late work that has not been approved by me will be penalized by a letter grade.

· **Academic Misconduct:** For the university's policies on academic misconduct, see in the student catalog, "Academic Honesty," p. 54-55 or visit [http://www.gsu.edu/~wwwreg/LK\\_4.html#Academic\\_Honesty](http://www.gsu.edu/~wwwreg/LK_4.html#Academic_Honesty). We will discuss how to incorporate other's ideas honestly and effectively and not fall into the viscous trap of plagiarism.

Penalties for failure to properly incorporate borrowed material range from a lowered grade to course failure.

- **Classroom Conduct:** Adults you are. Act accordingly. Treat your classmates with respect. I will not tolerate disrespectful outbursts or nonsense. Remember to turn off your cell phones and/or any other noisy gadgets you might have, and do not eat during class. Drinks are permissible.
- **Paper Submission:** I will not accept rough or final drafts via email – papers must be hard copies with one inch margins, double spaced, readable font, size 12.

### **Accommodations for Students with Special Needs**

Students who need accommodations are asked to arrange a meeting during office hours or at another time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodation Form to the meeting. If you do not have an Accommodation Form but need accommodation, make an appointment with the Office of Disability Services (Suite 230, New Student Center, ext. 3-9044) to arrange accommodations.

### **HELP!**

Written comments on papers are useful but personal attention and one-to-one conferencing is important. You may find me in my office during the designated office hours. You may schedule an appointment whenever you feel the need and I will gladly help you. Email me with questions you might have. You may also call me. I would also like to encourage you to visit the Writing Studio, located in the English Department on the ninth floor of the General Classroom Building, room # 976. There you will find friendly and capable tutors that will help you with your writing.

### **Course Work**

- **Daily work:** this includes responses to what we read, in-class and out-of-class writing assignments, group collaboration, quizzes, portfolios.
- **Formal out-of-class writing and Portfolio:** this includes four essays, each 3-5 pages long. Topics and specific assignments will be given in class. For each of the four essays, you will be responsible for a portfolio. We will discuss the contents of the portfolio in class.

### **Grading\***

- Class participation (includes “daily work”). 10%
- Personal Narrative Essay: 15%
- Expository Essay: 15%
- Analysis Essay: 25%
- Argumentative Essay: 35% \_\_\_\_\_ 100%

\* I use the following grading scale: 90-100=A, 80-89=B, 70-79=C, 60-69=D, below 60=F

### **GRADING RUBRIC**

The following are general criteria that indicate specific writing elements used to evaluate your writing, in particular your essays that will be graded. I may include more specific elements or expectations for in each specific project, which I will distribute as needed. Although these criteria reflect an emphasis on higher-order writing concerns, (organization, clarity, etc.), you must also use standard grammar, spelling, and punctuation.

To receive a/an:

**A** Exemplary writing that provides the right kind and amount of information. Document uses the appropriate tone and arguments for its audience and purpose. Document is clear, focused, and uses arguments that are well developed and supported. This document contains only minor flaws.

**B** Provides the right information and rhetorical approach. It has a clear purpose. This document may contain a few flaws.

**C** This document is marginally rated. The writing doesn't fulfill one or two of the following elements: audience, purpose, relevant information, organization, clarity, support, explanation, and development. This

document contains numerous lower-level errors.

**D** This document would require major revisions to meet minimum academic standards. It lacks adequate considerations of audience and purpose. It may be unfocused, uneven or inadequate development, and lack adequate support and organization. Contains many major and minor flaws.

**F** This paper lacks adequate knowledge of audience purpose, development, etc. A paper of this quality will require remediation.

**Disclaimer: The schedule IS subject to change. Deviations may be necessary**

August 25 Introduction	27 Writing Process Diagnostic Essay	29 Personal Narrative: elements of narrative / Discuss Readings
September 1 LABOR DAY	3 Description and narration	5 Narrative continued / in-class writing
8 Paragraph Development	10 Brainstorming techniques	12 Readings
15 Mock Peer Edit	17 Rough Draft due: Peer Edit	19 Writing is Rewriting: revision
22 Paper One Portfolio Due: memo in-class Writing to Inform	24 Summarizing and paraphrasing	26 Library
29 MLA Works Cited & Incorporation of sources	1 October Discussion / Brainstorming	3 Research Day: no class
6 MLA QUIZ	8 Rough Draft Due: Peer Edit	10 Common grammar errors 0L
13 Paper Two Portfolio Due CONFERENCE DAY	15 Discuss Regents' Exam	17 Writing to Evaluate LAST DAY TO WITHDRAW WITH "W"
20 Readings	22 Thesis and thesis development	24 In-class writing: Mock Regents' Exam
27 Evaluative writing continued	29 Brainstorming	31 In-class writing
November 3	5 Rough Draft due: Peer Edit	7 Argument
10 Argument	12 Paper Three Portfolio Due: memo in-class Argument	14 In-class Writing / Argument continued
17 Argument continued	19 Elements of Argument: Logos	21 Pathos
24 Topic Proposals Due	26 NO CLASS	28 NO CLASS
December 1 Ethos	3 Rough Draft due: Peer Edit	5 Argument
8 Rough Draft 2 due: Peer Edit	10 CONFERENCE DAY	12 LAST DAY OF CLASS
15 Final Paper Portfolio Due in office by 1:00pm	17	19

(semester and year)  
(Day and time)  
(location)

**Instructor:**

**Office:**

**Office Hours:**

**Email:**

**Department Phone:** 404-651-2900

**Course Web Address:**

### **Required Texts**

Horner, Winifred, Webb, and Miller. *The Writer's Harbrace Handbook*. Fort Worth: Harcourt Brace, 2002.

Miller, Robert Keith. *Motives for Writing*. 4<sup>th</sup> ed. Boston: McGraw Hill, 2003.

Morley, Deborah. *Getting Started with the Internet and the World Wide Web*. 2<sup>nd</sup> ed.

Published with *An Introduction to Pullen Library at Georgia State University*. By

Lynee Gaillet. Ft. Worth, TX: Harcourt Brace, 1999.

### **Course Description**

The primary purpose of this course is for students to learn how to write at the college level. Throughout the semester we will be discussing, among other things, argumentation, audience, grammar, and organization as they relate to the writing process.

The secondary purpose for this class is to address writing situations as they relate to the theme of this Freshman Learning Community. We will be closely integrated with what takes place in your GSU 1010 class, as we will address such topics as globalization and the multifaceted nationwide integration of economic forces as they relate to globalization.

We will read essays and attempt to pick them apart in the context of these elements of writing, and we will also do some in-class writing exercises. Keep in mind that a passing grade for this class is a "C."

### **Course Objectives**

By the end of this course, students will be able to:

- understand and engage in writing as a process, including various invention heuristics (brainstorming, for example), gathering evidence, considering audience, drafting, revising, editing, and proofreading
- engage in the collaborative, social aspects of writing, and use writing as a tool for learning
- use language to explore and analyze contemporary multicultural, global, and international questions
- understand how to use writing aids, such as handbooks, dictionaries, online aids, and tutors
- gather, summarize, synthesize, and explain information from various sources
- use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences
- critique their own and others' work in written and oral formats
- produce coherent, organized, readable prose for a variety of rhetorical situations
- reflect on what contributed to their writing process and evaluate their own work

### **Policies**

**Attendance:** Regular attendance is required and arriving late or leaving early counts as an absence. You are allowed four free absences throughout the course of the semester. If you foresee a circumstance that may make you miss more than you allowed absences you must see me before it takes place. Keep in mind that attendance is part of the final grade for the class.

**Late Work:** Late work will be penalized one letter grade.

**Peer Edit Workshops:** On days set aside for peer edit workshops, you must bring three copies of your essay to class. This will count toward your attendance and participation grade.

**Essay Formatting:** All out-of-class assignments must be typed with one-inch margins and in 12 point Times New Roman font.

**Plagiarism:** All work must be the student's own; plagiarism will be treated in accordance with the University's policy on Academic Dishonesty.

**Email Policy:** I try to respond to my email as quickly as possible but there are times when a message might sit for a day or two. Please note: **I do not accept assignments by email.**

**Course Website:** Please visit the course website often. Updates on assignments will be posted there, as will in class exercises.

### Course Assignments

Attendance and Participation	10%
Reading and Writing Journal In this journal you will keep your in-class writing exercises and comments about reading assignments. You will need to respond to one reading per week in a one-page response.	20%
Four Essays (3-5 pages each)	40%
Portfolio You will select two of the four essays and revise them to turn in again at the end of the semester.	30%

### Accommodations for Students with Special Needs

Students who need accommodations are asked to arrange a meeting during office hours or at another mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodations Form to the meeting. If you do not have an Accommodations Form but need accommodations, make an appointment with the Office of Disability Services (Suite 230, New Student Center, Extension 3-9044) to make arrangements.

### Schedule

<i>Week 1</i>	
Tuesday August 26	Introduction, Syllabus, Academic Honesty
Thursday August 28	Diagnostic Essay
<i>Week 2</i>	
Tuesday September 2	Discuss Diagnostic Essay issues Assign Essay 1
Thursday September 4	Introduction to <i>MFW</i> : pp. 1-21 Usage and grammar review Introduction to <i>MFW</i> : pp. 21-50
<i>Week 3</i>	
Tuesday September 9	20 Most Common Student Mistakes Drills
Thursday September 11	In-class group work: Political debate topic <i>MFW</i> Chapter 7: pp. 497-510; 518-523; 563-578
<i>Week 4</i>	
Tuesday September 16	Drafts due to exchange papers for peer review Free writing in-class writing exercise
Thursday September 18	Peer workshop of essays

*Week 5*

Tuesday September 23      **ESSAY 1 DUE**  
Assign Essay 2  
    *MFW* Chapter 6: pp. 443-450; 461-467; 467-472; 488-495  
Thursday September 25      *MFW* Chapter 10: pp. 671-680; 694-696; 719-721  
In-class paraphrase and summary exercise

*Week 6*

Tuesday September 30      Return Essay 1; workshop errors from Essay 1  
    *MFW* Chapter 3: pp. 202-207; 212-218; 230-237; 257-274  
Thursday October 2      *MFW* Chapter 4: pp. 275-283; 313-321; 330-341

*Week 7*

Tuesday October 7      Essay 2 Drafts due to exchange papers for peer review.  
Thursday October 9      TBA – Library Introduction

*Week 8*

Tuesday October 14      **ESSAY 2 DUE**  
Assign Essay 3  
    *MFW* Chapter 2: pp. 97-105; 115-122; 151-167  
Thursday October 16 Return Essay 2; workshop errors from Essay 2

Friday October 17      **SEMESTER MIDPOINT – LAST DAY TO WITHDRAW  
AND RECEIVE “W”**

*Week 9*

Tuesday October 21      *MFW* Chapter 10: pp. 671-680; 715-719; 719-722  
Thursday October 23 Introduce Regents Test topics, issues

*Week 10*

Tuesday October 28      Essay 3 Drafts due to exchange for peer review  
In-class Regents test essay  
Thursday October 30 Return Regents Test; workshop errors from test  
Peer workshop Essay 3

*Week 11*

Sat. Nov. 1 – Tue. Nov. 4      **Regents Test Dates**

Tuesday November 4      **ESSAY 3 DUE**  
Assign Essay 4  
    *MFW* Chapter 5: pp. 341-350; 355-373; 413-428  
Thursday November 6      TBA

*Week 12*

Tuesday November 11      Conferences; Return Essay 3  
Thursday November 13      Conferences; Return Essay 3

*Week 13*

Tuesday November 18      Essay 4 Drafts due to exchange for peer review  
**Reading Journals Due**  
Thursday November 20      Peer workshop Essay 4

*Week 14*

Tuesday November 25      **Thanksgiving Holiday**

Thursday November 27      **Thanksgiving Holiday**

*Week 15*

Tuesday December 2      **ESSAY 4 DUE**; Return Reading Journals

Thursday December 4      Peer workshop essays for revision

*Week 16*

Tuesday December 9 Return Essay 4

Peer workshop errors from Essay 4

Peer workshop essays for revision.

Thursday December 11      **Last day of class; Revised Essays Due**

**Semester, Year**  
**Georgia State University**  
*Instructor*

**Time**

**Room number**

**Contact Information**

**Office:**

**Phone:**

**Office Hours:**

**Email:**

**Course Description**

This course is designed to increase the student's ability to construct written prose of various kinds. It focuses on methods of organization, analysis, research skills, and the production of short argumentative and expository essays; readings consider issues of contemporary social and cultural concern. A passing grade is C. By the end of this course, students will be able to:

- engage in writing as a process, including various invention heuristics (brainstorming, for example), gathering evidence, considering audience, drafting, revising, editing, and proofreading
- engage in the collaborative, social aspects of writing, and use writing as a tool for learning
- use language to explore and analyze contemporary multicultural, global, and international questions
- demonstrate how to use writing aids, such as handbooks, dictionaries, online aids, and tutors
- gather, summarize, synthesize, and explain information from various sources
- use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences
- critique their own and others' work in written and oral formats
- produce coherent, organized, readable prose for a variety of rhetorical situations
- reflect on what contributed to their writing process and evaluate their own work

This section will increase your ability to construct written prose for academic rhetorical situations. Part of the FLC "Understanding Social Change," it focuses on social change in Atlanta. As such, we'll focus on how language effects personal, social, cultural, and political change. We will assume that all writing is motivated (or rhetorical)—it grows out of the writer's desire to change a particular social situation. Kenneth Burke, a twentieth-century rhetorician, defines rhetoric as "the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols" (*Rhetoric* 43). This class applies Burke's idea by studying how language "induces" us to various attitudes and actions. Thus, you will become sensitive to how language affects us in all arenas—academic, economic, cultural, social, and interpersonal. Subsequently, you will learn to produce writing that engages themes of social change and contributes to current discussions of social issues.

**Required Texts and Materials**

Glenn, Cheryl et al. *Writer's Harbrace Handbook*. 2nd ed. Boston, MA: Harcourt College Publishers, 2004.

Sugarman, Tammy and Lynée Lewis Gaillet. *Pullen Guide and Supplement*. 2003 ed. Packaged with *Harbrace Handbook*.

Miller, Robert Keith. *Motives for Writing*. 4th ed. Boston: McGraw-Hill, 2003.

A ring-binder notebook; photocopying costs for printing multiple copies of drafts of papers

**Recommended Texts**

a college dictionary and thesaurus

**Course Work**

1. Reading Responses, Quizzes, and Short Writing Assignments 20%

These include in-class and out-of-class writing assignments that practice skills we discuss in class, respond to assigned readings, and serve as invention strategies for papers. Two of these will include a reflection essay about

our visit to the Martin Luther King Center and a report on your poverty lunch project from GSU 1010.

2. Classwork, Peer Review, Drafts 10%

These include exercises, oral presentations, group collaboration, drafts of papers, and your written and oral feedback of others' papers.

3. Papers 60%

These include out-of-class essays that follow MLA format. Topics and specific assignments will be provided in class.

Paper 1 (3-5 pages long) Due Sept. 18 10%

An essay that reflects on our readings and an experience you've had with language and social change.

Paper 2 (3-5 pages long) Due Oct. 16 15%

An essay that reports information about the civil rights movement in Atlanta.

Paper 3 (3-5 pages long) Due Dec. 4 15%

An essay that interprets information related to civil rights.

Paper 4 (3-5 pages long) Due Dec. 9 20%

An essay that evaluates Nickel and Dimed (from your sociology class).

4. A final in-class essay that summarizes what you learned this semester. 10%

**I use the following grading scale: 90-100=A; 80-89=B; 70-79=C; 60-69=D; below 60=F.**

**Course Policies**

**1. Late work:** Late work is bad for both of us; it reinforces poor time management strategies and makes it impossible for me to give sustained, careful feedback of your work. Furthermore, if you turn in work late, I may not be able to return it in time for my feedback to help you on the next assignment. In addition, much of the class activities we do simply cannot be "made up" since they focus on your active engagement with others' ideas. However, you may turn in work one class period late for a letter-grade deduction if you have an emergency. Otherwise, see a classmate and come to the next class prepared to submit the work that is due that day.

**2. Submitting papers:** This course emphasizes the development of your ideas in various stages of the writing process. We will have peer review for each of the major writing assignments; paperclip a copy of these rough drafts to your final papers when you submit them for a grade. Final papers, drafts for peer review, and all out-of-class writing should be typed on a word processor, double-spaced with standard margins and font, and follow MLA guidelines. Computers are available in the Writing Center (976 GCB), the Learning Lab in 120 Kell Hall, and the Computer Lab in 106 Library South. Papers are due at the beginning of class on the date due; I do not accept emailed or faxed papers for final submission. Always keep a copy of any paper you submit so you can re-submit if a paper is lost (hasn't happened in my fifteen years teaching, but it's a good habit to develop for future classes). All essays must be completed to pass the course.

**3. Academic Misconduct:** The Department of English expects its students to adhere to the university's code of student conduct, especially as it pertains to academic conduct. (For the university's policies on academic misconduct, see in the student catalog, "Academic Honesty," pp. 54-55 or [http://www.gsu.edu/~wwwreg/LK\\_4.html#Academic Honesty](http://www.gsu.edu/~wwwreg/LK_4.html#Academic Honesty)).

**4. Grading:** Grades reflect my best and fairest judgment of the overall quality of your paper, taking into account how well it fulfills the assignment and its purpose; how focused and organized it is; how effectively it uses evidence; how effectively it communicates with its audience; to what extent it engages its reader's imagination and understanding; how easily it can be read and comprehended (reading ease is affected by factors such as unity and coherence, grammatical correctness, and the physical appearance of the manuscript).

•**Letter grades:** To earn a grade of "average" (a "C"), your essay must fulfill all the requirements of the assignment, present an organized, fairly well-supported argument that reflects awareness of the terms of our discussion. If I have difficulty discerning the presence of an argument, or if careless style or lack of organization significantly impede my ability to discern your argument (even if the argument itself is good), your grade will be lower than a "C." A well-presented, well-reasoned, and insightful argument, with few grammatical or stylistic errors, will earn a

“B” while an argument of exceptional excellence in its reasoning, handling of evidence, and presentation will earn an “A.” An “A” paper examines the issue at hand in all its complexity and presents an effective argument through careful organization as well as stylistic appeal.

•**Revision:** Revision is an integral part of the writing process and an essential part of improving one’s writing. To that end, multiple drafts of papers that show substantial revision are required. However, once a paper has been graded, it may not be revised for an improved grade. Although class participation and collaboration improve your writing and are habits I hope you will develop, they are not the intended products of the class. As such, your paper grade reflects your final written product rather than your effort.

**5. Office Hours/Contact Information:** One of the most valuable ways to improve your writing is through sustained, personal attention to your work. I offer this attention during office hours—8:30-9:20am—or by appointment. In addition, you may email me to discuss specific questions you have about your writing.

### **Attendance and Participation**

Writing is a skill that requires practice through revisions, tutoring, and collaboration. Talking about ideas with others—including class discussions—improves your writing as it helps hone, clarify, and create knowledge. Since we are working together to improve our own and others’ writing, you should expect to participate; this is not a lecture class. For these reasons, your attendance in the course is crucial for your success. Students who miss more than four classes will fail the course. If you miss five classes before the midpoint, I’ll withdraw you and assign a “W.” You should be present for most of the class to receive credit for the class day. Present or not, students are responsible for everything that goes on in class. Call a classmate to find out what you missed and come prepared; we’ll exchange email addresses.

### **The Writing Studio (976 GCB; 404-651-2906)**

I encourage students to seek additional personal instruction and tutoring at the Writing Studio, located on the ninth floor of the General Classroom Building (976). The staff can assist you with all stages of the writing process, from invention to arrangement to revising. They will not, however, edit your papers or correct all your grammatical mistakes. If you seek help with a specific grammatical quandary or troublesome stylistic tendency, they can show you strategies for overcoming these problems. The service is free; you may drop-in and wait for a tutor or sign up for a regular appointment. N.B.: You, not your tutor, are ultimately responsible for the quality and content of the papers you submit.

### **Accommodations for Students with Special Needs**

Students who need accommodations are asked to arrange a meeting during office hours or at another mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodation Form to the meeting. If you do not have an Accommodation Form but need accommodation, make an appointment with the Office of Disability Services (Suite 230, New Student Center, extension 3-9044) to arrange for accommodations.

### **Schedule of Readings and Assignments**

*Please Note:* Reading and writing assignments are due at the beginning of class on the day for which they are listed. I’ll make changes to the syllabus to meet the class’s educational goals more effectively. Please keep abreast of these changes by recording all revisions below. If you miss class, you are still responsible for any changes I announce in class, so consult a peer for what you missed.

Writing to Explore Experience: Language and Social Change

Week 1                      Aug. 25-29

T:                      Class introduction and syllabus discussion

Th: Motives Ch. 1: Writing for Your Life, 1-49; In-Class Writing

Week 2                      Sept. 1-5

T:                      Motives Ch. 2: Writing to Understand Experience, 51-57; Njeri, “Life with

Father,” 68+  
Th: Paper 1 Assignment; Assessment Journal  
Naylor, “Mommy, What Does ‘Nigger’ Mean?” 74+

Week 3 Sept. 8-12  
Sept. 1: Labor Day Holiday  
T: Drafting HH 2; Direct Discourse HH 34  
Th: Paper 1 Draft Due: Peer Revision; HH 3

Week 4 Sept. 15-19  
T: Paper 1 Draft Due: Peer Editing  
Th: Paper 1 Due; Assessment Journal Writing

Writing to Report Information: Civil Rights in Atlanta

Week 5 Sept. 22-26  
T: Motives Ch. 2, 97+; Solnit, “The New Gold Rush,” 115+ and Response Due  
Th: HH TBA; Kolbert, “Unchartered Territory,” 140+; Paper 2 Assignment

Week 6 Sept. 29-Oct. 3  
T: Martin Luther King Center Tour  
Th: Respond to MLK Center; meet individually

Week 7 Oct. 6-10  
T: Return Paper 1; Do Assessment Journal; MLK Response Due  
Th: Paper 2 Draft Due: Peer Revision

Week 8 Oct. 13-17  
T: Paper 2 Draft Due: Peer Editing  
Th: Paper 2 Due; Assessment Journal Writing  
Oct. 17: Midpoint (Last day to withdraw with a possible “W” except for hardship)

Writing to Interpret Information: Civil Rights and Social Change

Week 9 Oct. 20-24  
T: Motives Ch. 3, 201-207; Kristof 207+ and Response Due; Paper 3 assignment  
Th: Research social issue; meet individually

Week 10 Oct. 27-31  
T: Paper 3 topic and plan due; Burma, “The Joys and Perils of Victimhood,” 246+  
Th: Finding, Evaluating, Using Sources HH 8-10; Return Paper 2

Week 11 Nov. 3-7  
T: Reading and HH TBA  
Th: Paper 3 Draft Due: Peer Revision

Week 12 Nov. 10-14  
T: Paper 3 Draft Due: Peer Editing  
Th: Paper 3 Due; Assessment Journal Writing

Writing to Evaluate: Nickel and Dime

Week 13 Nov. 17-21  
T: Motives Ch. 4 275-283; Moskowitz 293+ and Response Due; Paper 4 assignment  
Th: Twain 330+ and Response Due

Week 14 Nov. 24-28  
Nov. 25-28: Thanksgiving Holiday

Week 15                    Dec. 1-5  
T:                    Paper 4 Draft Due: Peer Revision  
Th:                    Paper 4 Draft Due: Peer Editing

Week 16                    Dec. 8-12  
T:                    Paper 4 Due; Last Assessment Journal Entry  
Th:                    Last Day of Class; Bring SASE; In-Class Essay; Assessment Journal Due

## English 1101 Sample Assignment 1

### Examining Yourself as a Writer

Please write a short essay (3-4 pages, double-spaced) describing yourself as a writer. View yourself through two lenses: first, describe how you move through your own writing process; then, tell me how you see yourself as a writer, in terms of your past (hindrances, disappointments, challenges, successes, fluency) and future (improvements, plans, goals). Although I will serve as your primary audience, your classmates will become part of your audience as well. Your purpose is to examine your writing self truthfully and then describe the results of that examination to me and your classmates. The context for this assignment is our writing course, but the assignment will serve to provide you and me with a current snapshot of you as a writer. Where you are – and where you're going – as a writer is important to your success in this course.

I am interested in your view of yourself as a writer, but I realize that your development as a reader may play an important part in your development as a writer. Feel free to interweave important moments in your reading history as well, *if* doing so strengthens your essay.

The following questions (or prompts) may help with the *invention* of your essay, but they won't help you much with the *organization* (or arrangement). Therefore, I advise you to freewrite responses to each of the prompts, reread what you've written, and then strategize an effective arrangement. Many students feel more comfortable as chronological writers, but that organizational pattern may not be the best one for you. Organizing your material emphatically, for instance, might be more effective.

1. How do you go about understanding the writing assignment?
2. How do you typically prepare for a writing assignment? Describe the steps you take, including rereading the assignment, asking questions about it, talking to instructors or friends, jotting down ideas, gathering information, and so on. How far in advance of the due date do you usually begin working on the assignment?
3. What is your ideal place to write? Would it be solitary and silent or noisy and crowded or just a little of both? Describe the places you'll actually be doing your writing for this course, and then discuss their suitability for you.
4. Describe your typical drafting or writing process. Do you finish a draft in one sitting, or do you need to take breaks? When you get stuck, what do you do to get moving again? Is your process efficient? Are there specific steps you could take to improve your efficiency? What does revising mean to you? Do you ever revise, and if so, what specifically do you do when you revise (insert, delete, move around information, check punctuation; proofread for typos and misspellings)? Why do you revise (or not revise)?
5. Finally, how do you respond to the evaluation of your writing? What do you read first – the grade itself or the teacher's comments? Do you want an explanation for your grade immediately, or do you understand how you earned that grade? Do you refer back to your teacher's comments or previous assignments as you work on your current assignments?

## English 1101 Sample Assignment 2

## The Rhetorical Analysis

A Rhetorical Situation calls for the use of *rhetoric*, or speech-making, oratory, a situation where argument would be appropriate. A rhetorical situation identifies the interaction between writers and readers or speakers and listeners in relation to a particular issue and refers to the set of elements involved in any act of communication: the writer/speaker, the audience, the purpose, the occasion, and the topic.

For this essay (3-4 pages double-spaced), apply your rhetorical ability in two ways: as a reader and as a writer. To that end, select an editorial or opinion piece that takes a stand on an issue related to the literature we've read for this class. Whether you choose an essay on issues of race, equality, patriotism, prejudice, gender, animal rights, depression, family responsibility, or any other issue connected with the literature, look for an argument that you find rhetorically interesting in terms of the ways the writer uses words or strategy (method of appeal, arrangement of evidence, emphasis or de-emphasis of information, etc.). For instance, the essay could be an eloquently expressed position with which you agree, one you haven't given much thought to, or one with which you disagree. Even if you don't yet have a clear position, the writer of the work you're reading should take a definite stance on the issue under consideration. *For this reason, a news story reporting on or describing a dispute will not work for this assignment.*

Unless you specify otherwise, the **audience** for your essay will be first-year writers at Georgia State University. You should not assume that your readers are familiar with the work you have chosen to analyze, but you should assume that your readers are familiar with the issue as discussed in class. Please remember to attach a copy of the essay you're analyzing. Your **purpose** is to analyze the essay and describe its strengths and weaknesses in terms of its appropriateness to the rhetorical situation and the use of artistic appeals (pathos, logos, ethos). Therefore, part of your task is to review briefly the contents of the essay you're analyzing (particularly the claim or proposition advanced by the author) and to suggest to your audience that they, too, should be interested in the issue and the author's treatment of it.

But fulfilling the preceding obligations of the assignment are not enough; you are expected to *explain* the reasons for the (in)effectiveness of the author's treatment of the issue at hand in ways that help your readers see how the writer's argument works (or doesn't work). By examining the rhetorical strategies a writer has adopted, you can make inferences about what that writer has attempted to do, why he/she is saying specific things to a particular audience, why she is speaking in a particular way, and how he/she wants the audience to respond. Thus to fulfill your purpose, you'll want to establish a **thesis statement**, a generalization about the rhetorical strategies of the text, and demonstrate to your audience that your generalization is a reasonable one. To that end, **you will employ every rhetorical strategy** within the range of your abilities.

The following questions should help you generate the material you need for planning, inventing, and drafting your rhetorical analysis:

1. What is the **rhetorical situation** of the essay? Who's the writer's audience? What's his/her purpose? What issue is at stake? For what specific context was the rhetoric composed? How did the context affect the writer's use of the artistic appeals? Of specific evidence, support, or details? How does the writer respond to, show awareness of, or resolutely ignore other positions on the issue?
2. How does the writer establish his/her **ethos** (good will, good sense, good moral character)? How does he/she establish common ground with her readers? Consider two kinds of evidence for your answers; overt statements and the attitudes implied through tone, style, and choice of evidence.
3. How does the writer employ **logos** (claims, supporting ideas and evidence, implicit assumptions) to (appear to) deliver a rational argument?
4. How does the writer employ **pathos** (emotions and values) in order to identify his/her cause with the interests of his/her reader? How does he/she connect emotionally with his/her readers?
5. How is the essay organized? What is the thesis statement? How do the supporting paragraphs follow from that thesis? How are the supporting paragraphs themselves arranged: chronologically, spatially, or emphatically? Does the writer use transition words to enhance the movement of the argument?
6. How well is the thesis statement supported? The (implicit or explicit) topic sentence of each paragraph?
7. How does the writer use specific words, phrases, sentence structure, or paragraph lengths to establish a

tone? What is that tone? Is it appropriate?

In arranging this essay, you may wish to pursue one of these two basic strategies:

1. The *play-by-play* approach, in which you follow the structure of the text, presenting commentary as you go. This approach is very practical, but its dangers are paraphrase and lost focus.
2. The *topical* approach, in which you follow out relationships between the questions, or structure your discussion around a few carefully chosen examples, the order depending on the particular point you want to lead up to. This approach has structural dangers, and it is harder, but it also offers you more freedom.

## Reporting Information: Multi-Voiced Draft

“I will *try* to publish nothing about any book or article until I have *understood* it, which is to say, until I have reason to think that I can give an account of it that the author will recognize as just.”

—Wayne C. Booth

Now that you’ve gathered your sources and summarized them using the rhetorical précis, you can begin drafting your essay. All writing is a process of **(re)forming** others’ ideas, our own experience with these ideas, and our own experience. We see traces of these ideas or experiences when we refer to them, but in some writing, the reader may not know the source of our ideas. However, in writing to report information, we emphasize others’ ideas rather than our own. And in academic writing, you must show where you got your ideas and the source of the material you’re using. We do this because academic readers are interested in how you came to hold the views you do; academic writing details your thinking on a subject. Crucial to writing about another’s ideas, though, is being able to understand them. Thus, early drafts are often very writer-centered—we’re trying to understand and figure out our ideas. To facilitate that process, complete the following on at least one of your sources. Then, write a multi-voiced draft of your paper (guidelines will follow).

### Step 1 (can be handwritten):

1. Go back through the selection and highlight words you didn’t know. List them, look up the unfamiliar words in the dictionary, and define them (only the definitions for this particular usage).
2. Highlight passages that you didn’t understand. Re-read them after defining words. Draw a line down the center of your notebook paper. On the left hand side, make notes about the dictionary or literal meaning of the words and passage. On the right hand side, generate possible meanings for the passage given the context of the essay.
3. Re-read the essay and your other sources. Add to your notes about the possible meaning of the passages.

### Step 2 (word processed):

Write a multi-voiced first draft of your paper. First, create a Works Cited page (Harbrace Ch.11, especially 11a3, p. 292+ and sample p. 323). For each entry, use a different color font. Choose a font color for yourself and use it for the heading of your paper. Write an introduction and conclusion in your own words, in your own font. Decide how you want to organize the material you’ve gathered. Will you divide your subject into parts, examining parts in various paragraphs? Will you describe causes or effects of your topic in various paragraphs? Will you compare your topic to similar topics? Will you describe the process involved in your topic?

Next, draft the body of the paper, switching font color every time you shift to another’s voice. Include the author’s name and page number (Lamb 12), but if you’re not sure of the form, don’t worry. You can look this up later (Harbrace ch. 11a1-2). Feel free to be very “chatty” in this first draft. As you include information, discuss your reaction to the material, reasons for including it, etc. You’ll revise your paper later to become more reader-friendly. Remember, you’ll be primarily reporting, so there will be lots of others’ font colors.

Booth, Wayne C. *Critical Understanding: The Powers and Limits of Pluralism*. Chicago: U of Chicago P, 1979.

## Writing to Explore Experience

### **Purpose and Topic:**

Your purpose is to explore and understand a facet of your life, or as Itabari Njeri writes, “to impose order on the chaos of memory” (68), in order to help others understand this experience. Remember, you must have some distance from this experience to write about its meaning effectively. Choose from the following topics:

- why others see you the way they do or why they nicknamed you or called you what they did
- why a parent, caregiver, or relative is the way he or she is
- why you engage in a certain behavior
- why you love a favorite possession, article of clothing, etc.
- why you said or did something you regret (or didn’t do or say something you regret); a time when you were forbidden or expected to do something because of your gender

### **Tips for the Process:**

Re-read class notes and essays; freewrite, journal, and use brainstorming techniques from Motives. Consult family photo albums, re-read old journals, letters, and memorabilia to find ideas. Share your ideas and emerging drafts with peers, classmates, and the tutors in the writing center.

### **Evidence:**

Use plenty of description to illustrate your experience. Rely on narration to tell us what happened. Feel free to quote from the essays if they’re relevant. Be creative about using dialogue and details from your past (hint: you may take poetic license to fill in details you may have forgotten).

### **Arrangement (Organization):**

Using description and narration, arrange your ideas so we can understand your experience. Be sure to indicate the time and sequence of events clearly. Consider variations on chronological order, but be sure to save an effective scene for the end.

### **Clarity/Readability/Delivery:**

Write with your audience (well-disposed, intelligent adults) in mind, striving for Standard English and effective style. Make sure you’ve moved from the writer-based prose of early drafts to reader-based prose for delivery. Type your essay following MLA format. Turn in a complete, typed draft on Thurs., Sept. 11, and bring an extra copy for peer review. Bring a revised copy for peer review on Tues., Sept. 16. Turn in your complete essay with revised drafts and peer review sheets in class on **Thursday, Sept. 18**.

## Writing to Report Information

### **Purpose and Topic:**

What are you curious about? We report information when we want to understand an issue and share this understanding with others, often in order to illustrate dangers or a new understanding. Thus, your purpose in paper 2 is to learn about a topic and explain it to others. You'll concentrate on describing the facts, processes, and background of your topic rather than interpreting, persuading, proposing, or analyzing. Choose a topic you like since you'll write about it again in Paper 3. For your audience, imagine college students like you who would like to learn more about this subject who are reading a particular magazine or web site for information. Possible topics include:

- risks of a certain sport or activity
- heat exhaustion, West Nile virus, meningitis, or other disease and how to protect yourself
- background of a current social issue or conflict, such as the Middle East
- ownership and practices of a company that sells a favorite product
- the food at Georgia State or local school—how dieticians determine what to offer; its cost and nutritional qualities, etc.
- the preservatives commonly used in processed food and their effects on human health
- gender differences in some social arena—sports funding at Georgia State, a certain job or profession, etc.
- civil rights history in Atlanta
- local (Atlanta, GSU) resources available for people hurting themselves or being hurt (eating disorders, self-mutilation, domestic violence, etc.)

### **Tips for the Process:**

Re-read class notes and essays; freewrite, journal, and use brainstorming techniques from Motives. Consult Motives (102-104) and Harbrace Ch. 8 for how to find sources. You'll write a précis for each of your sources, keep a reading journal, and turn in a multi-voiced draft in which each different voice (including your own) is a different color font. You'll have specific instructions later regarding your drafts. Share your ideas and emerging drafts with peers, classmates, and the tutors in the writing center.

### **Evidence:**

You may build on the experience you wrote about in paper 1 or start on a new topic, but include what you already know about the subject. Then, use a variety of sources to help you learn—web sites, interviews, magazine articles, essays in Motives, newspaper articles, or books. Use at least one source accessed through Galileo (see your Pullen library supplement).

### **Arrangement (Organization):**

Your organization should help the reader follow your ideas. Consider the guidelines of quantity, quality, relevance, and manner as you select and organize your material.

### **Clarity/Readability/Delivery:**

Write with your audience (well-disposed, intelligent adults) in mind, striving for Standard English and effective style. Make sure you've moved from the writer-based prose of early drafts to reader-based prose for delivery. Type your essay following MLA format. All your précis and multi-voiced drafts are due Thursday, Oct. 9 (two copies). A complete draft of the final is due Tuesday, Oct. 14 for editing. Turn in your complete essay with revised drafts and peer review sheets in class on Thursday, Oct. 16.

## Writing to Evaluate

### **Purpose and Topic:**

We evaluate every day when we decide which products to buy, which clothes to wear, and which courses to take. Evaluation means judging the quality, worth, merit, or importance of something. Written evaluations include job ratings, consumer reports, movie reviews, restaurant reviews, scholarly articles, editorials, and book reviews. These evaluations help readers decide whether or not to use the product or read the book. Sometimes written evaluations help others see how a new book might contribute to their understanding of an issue or topic and if they'd like to read it. You'll write such a review of Nickel and Dimed; this review might appear in the Signal or other newspaper. Thus, your purpose is to evaluate what the book contributed to your understanding of poverty so that others can decide the book's worth and whether or not to read it.

### **Tips for the Process:**

Study the essays we've read in Motives for approaches and rhetorical strategies. Read and take careful notes on the book. Think about your criteria and components you'll use; develop these in your journal. Decide on passages you want to include, and do some summaries, paraphrases, and quotations. Come to class on Dec. 2 ready to draft. Share your ideas and emerging drafts with peers, classmates, and the tutors in the writing center.

### **Evidence:**

Include plenty of textual evidence from the book so that readers have a sense of the text and can follow your reasoning about why you judge it the way you do. In addition, use your own experience and background as support for your judgment and to build your credibility with readers. Finally, include your criteria on which you based your judgment, explaining any controversial ones.

### **Arrangement (Organization):**

Your organization should help the reader follow your ideas. Study Motives pp. 280-82 for an outline and tips on organization. Be sure your judgment (thesis) is stated explicitly.

### **Clarity/Readability/Delivery:**

Write with your audience (well-disposed, intelligent adults) in mind, striving for Standard English and effective style. Make sure you've moved from the writer-based prose of early drafts to reader-based prose for delivery. Type your essay following MLA format. Be ready to do a required, handwritten draft in class on Tues., Dec. 2, to share with others. Complete, typed drafts are due Dec. 4 (two copies) and Dec. 9 for peer revision. Turn in your complete essay with revised drafts and peer review sheets in class on Thursday, Dec. 11.

## Evaluating Sources

Name: \_\_\_\_\_

1. Brainstorm and write below keywords related to your topic on a privacy issue. Circle one to use in the next activity.
2. Do two different searches, one with the search engine Yahoo and the other with the licensed database EBSCOhost, available through Galileo. Print the results page for each search and attach them to this sheet.
3. Explain the differences in results between the two searches. How do you account for these differences?
4. Choose one source from each and circle its entry on your printed results page. Write a brief paragraph evaluating each source based on the entry below. Comment on its type of publication (genre or type of site), bias, angle of vision.

## Strategies for Paragraphs: Introductions, Body, and Conclusions

### Developing Body Paragraphs

Through the years, writers have developed many ways to develop paragraphs, and we've classified and defined these, often calling them rhetorical methods. They reflect the human thinking process, the way we argue, explain, teach, or make a point. But like human thinking, the methods are best used in combination; remember, essays are living, human products, not static, scientific objects. Choose methods based on the audience and rhetorical situation.

- Use details and examples
- Narrate a sequence of events, sometimes in chronological order
- Describe a person, place, object, or sensation
- Explain a process to show how something happens
- Analyze the cause or consequence of something
- Compare or contrast your topic to show similarities or differences
- Classify or divide your topic
- Define an important concept

### Tips:

When you're revising early drafts, look at paragraph length (you don't even have to read them). What do you notice? If you have especially long paragraphs, re-read to make sure you're covering one main idea. If you have a short paragraph, re-read to make sure it works for effect rather than just being underdeveloped.

### Developing Introductions and Conclusions

1. Ways to develop introductions (HH 3b):
  - a. an interesting fact or unusual detail
  - b. an intriguing statement
  - c. an anecdote
  - d. a question your essay will answer
  - e. an appropriate quotation
  - f. an illustration
  - g. general information on subject or how you came to choose it
  - h. state your thesis

### **Types of introductions** (from Jeff Rackham and Olivia Bertagnolli, *From Sight to Insight*):

- a. **provocative lead:** catch the reader's attention with an outrageous statement, "Boys are smarter than girls" and then illustrate your position in contrast to this belief (or give reasons why it's true).
- b. **contrast-and-conflict:** establishes the focus by reversing reader's expectations; begin with a common belief and take the opposite position.
- c. **question lead:** most common but most easily misused; pose a question your essay will answer; be sure it is answered in your essay and that it doesn't arise multiple answers.
- d. **descriptive lead:** illustrates the subject with anecdotes or description of a scene; usually followed with a question, "Is this fair?" that the essay will address
- e. **cumulative-interest lead:** creates reader's interest by piling up facts or details related to the essay; for example, King's speech might have opened with a series of examples of prejudice that, taken together, illustrate his position that racism is destructive.

### 2. Ways to Develop Conclusions (HH3b):

- a. Rephrase the thesis and summarize main ideas
- b. Call attention to larger issues
- c. Call for a change in action or attitude
- d. Describe a vivid image that illustrates your point
- e. Connect ideas back to the introduction

### **Revising Paragraphs: Unity and Coherence**

Remember, paragraphs should be unified—have one main idea—and be coherent—follow logically with transitions that cue the reader about what to expect next (HH3c). Most paragraphs should have an explicit topic sentence stating the main idea; if you want to use an implicit main idea, be sure you can describe the main idea anyway and justify why you want to make it implicit.

Use transitions for coherence within and between paragraphs. Use pronouns, repetition of important words, phrase, or ideas, parallel structure, and conjunctions. See the list on p. 89. Transitions indicate your thinking about material and cue readers about the relationship between ideas. Thus, they're crucial for getting your point across.

#### **Practice:**

Answer the following questions on a separate sheet of paper.

1. Study the introductions in Buruma and Kristof. What type do they use? (Note that introductions are sometimes more than one paragraph in long essays.)
2. Examine the following body paragraphs from Kristoff's and Buruma's essays. What rhetorical method does each use for development? Is the topic sentence stated? What transitions do the writers use (note especially transitions that interpret)?  
Kristoff Paragraph 14:  
Kristoff Paragraph 18:  
Buruma Paragraph 8:  
Buruma Paragraph 10:  
Buruma Paragraph 12:
3. Examine Kristoff's and Baruma's conclusions and discuss below the strategy each uses.
4. Keep these strategies in mind as you draft and revise Paper 3. Which ones are most useful for your particular paper and topic? Which ones are useful for interpretation? We'll use these same strategies for revising your draft next week.

**English 1102**  
**(semester and year)**

**Instructor:**  
**Class Hours:**  
**Office/Hrs:**

**Office Ph. #:**  
**Classroom #:**  
**Email:**

**PREREQUISITE:** Passing level (C or higher) in ENGL 1101

**COURSE DESCRIPTION**

This course is designed to develop writing skills beyond the levels of proficiency required by English 1101. It stresses critical reading and writing and incorporates several research methods; readings will be drawn from a wide variety of texts. A passing grade is “C.”

**LEARNING OUTCOMES**

In addition to the skills acquired in ENGL 1101, by the end of the course, students will be able to:

- analyze, evaluate, document, and draw inferences from various sources
- identify, select, and analyze appropriate research methods, research questions, and evidence for a specific rhetorical situation
- use argumentative strategies and genres in order to engage various audiences
- integrate others’ ideas with their own
- use grammatical, stylistic, and mechanical formats and conventions appropriate to rhetorical situations and audience constraints
- produce well reasoned, argumentative essays demonstrating rhetorical engagement
- reflect on what contributed to their writing process and evaluate their own work

**REQUIRED MATERIALS**

James, Missy and Alan P. Merickel. *Reading Literature and Writing Argument*. Upper Saddle River, NJ: Prentice Hall, 2002.

Glenn, Cheryl, et al. *The Writer’s Harbrace Handbook*. 2<sup>nd</sup> ed. Boston, MA: Harcourt College Publishers, 2004.

Sugarman, Tammy and Lynee Lewis Gaillet. *Pullen Guide and Supplement*. 2003 ed. Packaged with *Harbrace Handbook*. ISBN# 0759397961

College Dictionary and Thesaurus

Blue or black pen, laptop (optional) – no pencil

Composition Book – no 3-ring binders!

**Course requirements**

1. Reading Responses and Short Writing Assignments (Commonplace Book) 20%

This includes in-class and out-of-class writing assignments that allow you to practice skills we discuss in class, respond to assigned readings, and brainstorm and pre-write for papers.

2. Class work, Peer Editing, General Participation, Quizzes 10%

This includes class involvement and positive attitude, group and individual exercises, informal oral presentations, group collaboration, drafts of papers, and peer editing. This is a writing course, and often you will be required to read your work out loud or present your work on the overhead projector. This is not optional. Much of the peer editing will be anonymous.

3. **Papers** 70%

These include out-of-class essays that follow MLA format. Topics and specific assignments will be provided

in class; drafts are due a couple of days before the final paper is due; specific dates will be announced.

Paper 1 (3-4 pages long)	5%
Paper 2 (3-4 pages long)	15%
Paper 3 (3-4 pages long)	15%
Paper 4 (6-8 pages long)	25%
Self-Evaluation	10%

## COURSE POLICIES

**Late work:** Late work is bad for both of us; it reinforces poor time management strategies and makes it impossible for me to give sustained, careful feedback of your work. Furthermore, if you turn in work late, I may not be able to return it in time for my feedback to help you on the next assignment. In addition, much of the class activities we do simply cannot be “made up” since they focus on your active engagement with others’ ideas. Bearing this in mind, any work turned in late MAY receive a penalty up to one letter grade per day.

**Submitting papers:** This course emphasizes the development of your ideas in various stages of the writing process. We will work on your drafts in class before papers are due; you must bring **five single-spaced front and back copies of your draft and one double spaced copy**. These will be presented anonymously for peer review. You must paperclip a copy of your rough drafts to your final papers when you submit them for a grade. Keep in mind that normally, choosing a format is a rhetorical decision, but for this class your essays should be double-spaced, 12-pitch, Times New Roman font, with one-inch margins on all sides. No separate title page is necessary; instead, place your name, the name of the assignment, my name, and the date in the upper left-hand corner of the first page. Center your title above the body of your essay on the first page, and double space (just like the rest of the paper) between the title and the essay. The title has no quotation marks around it, nor is it bold-faced, underlined, or italicized. Page one need not be numbered, but all subsequent pages should be numbered in the upper right-hand corner (header), with your last name (Ex. Smith 2). Fasten the pages with one staple in the upper left-hand corner. No plastic binders, please. Computers are available on the 4<sup>th</sup> floor of GCB, in 120 Kell Hall, and the Computer Lab in 106 Library South. Papers are due at the beginning of class on the date due; please do not email the paper to me unless it’s an emergency and you will not be in class. Always keep a copy of any paper you submit so you can re-submit if a paper is misplaced. **All essays must be completed to pass the course.**

**Academic Honesty:** The Department of English expects its students to adhere to the university’s code of student conduct, especially as it pertains to academic conduct. (For the university’s policies on academic misconduct, see in the student catalog, “Academic Honesty,” pp. 54-55 or [http://www.gsu.edu/~wwwreg/LK\\_4.html#AcademicHonesty](http://www.gsu.edu/~wwwreg/LK_4.html#AcademicHonesty)).

**Grading:** Grades reflect my best and fairest judgment of the overall quality of your paper, taking into account how well it fulfills the assignment and its purpose; how focused and organized it is; how effectively it uses evidence; how effectively it communicates with its audience; to what extent it engages its reader’s imagination and understanding; how easily it can be read and comprehended (reading ease is affected by factors such as unity and coherence, grammatical correctness, and the physical appearance of the manuscript).

· **Letter grades:** To earn a grade of “average” (a “C”), your essay must fulfill all the requirements of the assignment, and present an organized, fairly well-supported argument that reflects awareness of the terms of our discussion. If I have difficulty discerning the presence of an argument, or if careless style or lack of organization significantly impede my ability to discern your argument (even if the argument itself is good), your grade will be lower than a “C.” A well-presented, well-reasoned, and insightful argument, with few grammatical or stylistic errors, will earn a “B” while an argument of exceptional excellence in its reasoning, handling of evidence, and presentation will earn an “A.” An “A” paper examines the issue at hand in all its complexity and presents an effective argument through careful organization as well as stylistic appeal.

· **Revision:** Revision is an integral part of the writing process and an essential part of improving one’s writing. To that end, multiple drafts of papers that show substantial revision are required. However, once a paper

has been graded, it may not be revised for an improved grade. Although class participation and collaboration improve your writing and are habits I hope you will develop, they are not the intended products of the class. As such, *your grade reflects your final written product rather than your effort*. You will, however, receive class work grades on how effectively you engage in peer review.

**Office Hours/Contact Information:** One of the most valuable ways to improve your writing is through sustained, personal attention to your work. I offer this attention during office hours-TBA-or by appointment. In addition, you may email me to discuss specific questions you have about your writing.

### **Attendance and Participation**

Writing is a skill that requires practice through revisions, tutoring, and collaboration. Talking about ideas with others – including class discussions – improves your writing as it helps hone, clarify, and create knowledge. Since we are working together to improve our own and others’ writing, you should expect to participate; this is not a lecture class. For these reasons, your attendance in the course is crucial for your success (see “Class Attendance” in the catalog). Students who miss more than 15% of class, or more than 5 classes, will fail the course. In addition, missing frequently will lower your grade since you cannot participate in class activities and earn credit for class work. Being late or leaving early repeatedly will earn you absences. You should be present for most of the class to receive credit for the class day. Present or not, students are responsible for everything that goes on in class. Call a classmate to find out what you missed and come prepared; we’ll exchange email addresses. Students participating in university activities may arrange for make-up work prior to being away from class by submitting a memo from the appropriate university official stating the upcoming absence and arranging to submit assignments ahead of time.

### **Writing Studio** (976 GCB; 404-651-2906; [www.gsu.edu/~wwwcwr](http://www.gsu.edu/~wwwcwr))

I encourage students to seek additional personal instruction and tutoring at the Writing Studio, located on the ninth floor of the General Classroom Building (976). The staff can assist you with all stages of the writing process, from invention to arrangement to revision. They will not, however, edit your papers or correct all your grammatical mistakes for you. If you seek help with a specific grammatical quandary or troublesome stylistic tendency, they can show you strategies for overcoming these problems. The service is free; you may drop-in and wait for a tutor or sign up for a regular appointment. Remember, you, not your tutor, is ultimately responsible for the quality and content of the papers you submit.

### **Accommodations for Students with Special Needs**

Students who need accommodations are asked to arrange a meeting during office hours or at another mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodation Form to the meeting. If you do not have an Accommodation Form but need accommodation, make an appointment with the Office of Disability Services (Suite 230, New Student Center, extension 3-9044) to arrange for accommodations.

## **ASSIGNMENTS**

### **General Schedule**

Please Note: Reading and writing assignments are due at the beginning of class on the day for which they are listed. I will provide detailed daily assignments and may make changes to the syllabus to meet the class’s educational goals more effectively. Please keep abreast of these changes by recording all revisions below. If you miss class, you are still responsible for any changes I announce in class, so consult a peer for what you missed. This syllabus is subject to change.

<b>T 8/26</b>	Introductions/Syllabus
<b>Th 8/28</b>	<i>HH</i> Ch. 1 ( <u>CPB</u> ) <b>Diagnostic Essay</b>
<b>T 9/2</b>	<i>HH</i> Ch.2 ( <u>CPB</u> )
<b>Th 9/4</b>	<i>HH</i> Ch. 3 ( <u>CPB</u> )

**T 9/9**

**TH 9/11**     **Essay #1 Due [revised diagnostic]**

**T 9/16**             *RL&WA Ch. 1 (CPB)*  
*RL&WA Appendix A (640-647)*

**TH 9/18**             *HH Ch. 7 (CPB)*

**T 9/23**             *RL&WA Ch.2 (CPB)*

**TH 9/25**             *RL&WA Appendix B (648-652)*

**T 9/30**             *RL&WA Ch.3 (CPB)*

**TH 10/2**

**T 10/7**             *RL&WA Ch.4 (CPB)*

**TH 10/9**             Essay #2 Draft Due

**T 10/14**

**TH 10/16**     **Essay #2 Due [Rhetorical Analysis]**

Commonplace Book Due

**Friday, October 17, 2003 – LAST DAY TO WITHDRAW WITH A “W”**

**T 10/21**             *RL&WA Ch.5 (CPB)*

**TH 10/23**

**T 10/28**             *RL&WA Ch.6 (CPB)*

**TH 10/30**             *HH Ch. 13 (CPB)*

**T 11/4**

**TH 11/6**             Essay #3 Draft Due

**T 11/11**

**TH 11/13**     **Essay #3 Due [Literary Analysis/Explication]**

Begin Research Process

**T 11/18**             *HH Ch. 8 (CPB)*

**TH 11/20**

**T 11/25**     **THANKSGIVING HOLIDAY – NO CLASS**

**TH 11/27**     **THANKSGIVING HOLIDAY – NO CLASS**

**T 12/2**             *HH Ch. 9 (CPB)*

**TH 12/4**

**T 12/9**             *HH Ch. 10 (CPB)*

**TH 12/11**

**M 12/15-F 12/19 – EXAMS – Research Paper Due, Commonplace Book Due, Final Self-Evaluation**

**Selected Readings** Unless otherwise indicated, read all of the introductory material in each chapter, including any literature, analysis, sample writing, etc. The following list of works should be read in addition to the introductory material.

**Chapter Three**

Fiction

Kate Chopin, “Desiree’s Baby” (63-67)

Tim O’Brien, “On the Rainy River” (91-102)

Kurt Vonnegut, Jr., "Harrison Bergeron" (109-114)

#### Poetry

Judy Grahn, "Ella, in a Square Apron, along Highway 80" (123)

Langston Hughes, "Passing" (124)

Etheridge Knight, "Hard Rock Returns to Prison from the Hospital for the Criminal Insane" (125-126)

Claude McKay, "Outcast" (127)

Dwight Okita, "In Response to Executive Order 9066" (128-129)

Alma Luz Villanueva, "Crazy Courage" (134-135)

#### Nonfiction

Martin Luther King, Jr., "Letter from Birmingham Jail" (170-182)

Henry David Thoreau, "Civil Disobedience" (200-215)

### Chapter Four

#### Fiction

Pam Houston, "A Blizzard Under Blue Sky" (239-243)

Jack London, "To Build a Fire" (258-269)

Eudora Welty, "A Worn Path" (274-280)

#### Poetry

Lucille Clifton, "For de Lawd" (286-287)

Linda Hogan, "Heartland" (292)

Rainer Maria Rilke, "The Panther" (296)

Carl Sandburg, "Chicago" (302)

#### Non-fiction

Aldo Leopold, "Thinking Like a Mountain" (341-342)

Alice Walker, "The Place Where I Was Born" (360-362)

### Chapter Five

#### Fiction

Kate Chopin, "The Storm" (369-372)

Alice Walker, "Everyday Use" (428-434)

#### Poetry

Nikki Giovanni, "Mothers" (437-438)

Seamus Heaney, "Digging" (441-442)

Peter Meinke, "Advice to My Son" (443-444)

Mary Oliver, "The Black Walnut Tree" (448-449)

Dudley Randall, "Ballad of Birmingham" (450-451)

Adrienne Rich, "Aunt Jennifer's Tigers" (452)

Margaret Walker, "Lineage" (459)

#### Nonfiction

Pauli Murray, "The Inheritance of Values" (484-488)

Harper Stevens, "Frankenstein's Daughter" (494-500)

### Chapter Six

#### Fiction

Nadine Gordimer, "Terminal" (534-536)  
Nathaniel Hawthorne, "The Maypole of Merry Mount" (537-544)  
Tim O'Brien, "The Things They Carried" (571-583)

#### Poetry

Gwendolyn Brooks, "The Boy Died in My Alley" (593-594)  
Martin Espada, "Bully" (595)  
Carolyn Forché, "The Colonel" (597)  
Robert Frost, "Mending Wall" (599-600)  
A.E. Housman, "The Laws of God, the Laws of Man" (601)  
Langston Hughes, "Theme for English B" (602-603)  
James Merrill, "Casual Wear" (605)  
Sharon Olds, "The Promise" (609-610)  
Linda Pastan, "Ethics" (611)

#### Nonfiction

Katherine Anne Porter, "To Dr. William Ross" (619-621)  
John F. Kennedy, "Inaugural Address" (612-614)  
Richard Wright, from *Black Boy* (633-637)

*Georgia State University*

*Instructor*

**(Day and time)**

**(Location)**

**Contact Information**

Office:

Phone:

(Dept. of English: 404-651-2900)

Office Hours:

Email:

**Course Description**

This course is designed to develop writing skills beyond the levels of proficiency required by English 1101. It stresses critical reading and writing and incorporates several research methods; readings will be drawn from a wide variety of texts. A passing grade is “C.” A prerequisite for this course is passing 1101. This course earns 3 credit hours.

This section of this course will increase your ability to construct written prose for academic rhetorical situations by introducing theories of argumentation and rhetorical concepts relevant to academic writing. Kenneth Burke, a twentieth-century rhetorician, defines rhetoric as “the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols” (*Rhetoric* 43). This course applies Burke’s idea by studying how language “induces” us to various attitudes and actions. Thus, you will learn to read culture rhetorically—to be sensitive to how language affects us in all arenas—academic, economic, cultural, social, and interpersonal. Subsequently, you will learn to produce academic arguments that deploy these rhetorical concepts. Thematically, the course is divided into two parts. In “Languages and Identities,” you study the complex ways language shapes us and is shaped by us. The second half of the semester reads essays about “Images and the Media;” you will both analyze mediated arguments and form an argument of your own about the rhetorical effects of a media phenomenon. This last essay is a proposal argument requiring sources as evidence using MLA documentation.

In addition to the skills acquired in ENGL 1101, by the end of the course, students will be able to:

- analyze, evaluate, document, and draw inferences from various sources
- identify, select, and analyze appropriate research methods, research questions, and evidence for a specific rhetorical situation
- use argumentative strategies and genres in order to engage various audiences integrate others’ ideas with their own
- use grammatical, stylistic, and mechanical formats and conventions appropriate to rhetorical situations and audience constraints
- produce well reasoned, argumentative essays demonstrating rhetorical engagement
- reflect on what contributed to their writing process and evaluate their own work

**Required Texts and Materials**

Hodges, John C. et al. *Hodges’ Harbrace Handbook*. 14th ed. Fort Worth, TX: Harcourt College Publishers, 2001. (HH)

Lunsford, Andrea A., John J. Ruskiewicz, Keith Walters. *Everything’s An Argument with Readings*. 2nd ed. Boston: Bedford, 2001. (*Everything*)

Morley, Deborah. *Getting Started with the Internet and the World Wide Web*. 2nd ed.

Published with *An Introduction to Pullen Library at Georgia State University*. By Lynée L. Gaillet. Ft. Worth, TX: Harcourt Brace, 1999. (Morley)

Photocopying costs for printing multiple copies of drafts of papers

**Recommended Texts**

a college dictionary and thesaurus

**Course Work**

1. Reading Responses (RR), Quizzes, and Short Writing Assignments 30%

These include in-class and out-of-class writing assignments that practice skills we discuss in class, respond to

assigned readings, and serve as invention strategies for papers.

2. Classwork, Peer Review, Required Revisions 10%

These include exercises, oral presentations, group collaboration, drafts of papers, and your written and oral feedback of others' papers.

3. Papers 60%

These include out-of-class essays that follow MLA format. Topics and specific assignments will be provided in class; drafts are due a couple of days before the final paper is due; specific dates will be announced.

Paper 1 (3-5 pages long) Due Thursday, February 1 10%

An essay that summarizes and analyzes an essay using both personal experience and the rhetorical concepts we've learned.

Paper 2 (3-5 pages long) Due Thursday, March 1 15%

An essay that offers a rhetorical analysis of an essay we read about languages and identity that illustrates the rhetorical concepts we've learned.

Paper 3 (3-5 pages long) Due Thursday, March 29 15%

An essay that evaluates a media phenomenon; it draws on rhetorical analysis of essays in our book that address key issues related to the phenomenon.

Paper 4 (6-8 pages long) Due Thursday, April 26 20%

An essay that makes a causal argument about the rhetorical effects, causes, or consequences of the media phenomenon or issue you studied in Paper 3; for evidence it uses both essays from our reader and other sources that are appropriate to the subject.

My grading scale is: 90-100=A; 80-89=B; 70-79=C; 60-69=D; below 60=F.

### Course Policies

1. **Late work:** Late work is bad for both of us; it reinforces poor time management strategies and makes it impossible for me to give sustained, careful feedback of your work. Furthermore, if you turn in work late, I may not be able to return it in time for my feedback to help you on the next assignment. In addition, much of the class activities we do simply cannot be "made up" since they focus on your active engagement with others' ideas. For these reasons, I do not accept late work. If you must miss class, you may talk with me ahead of time to arrange for make-up work; late work under these circumstances is penalized two letter grades per day late. Otherwise, see a classmate and come to the next class prepared to submit the work that is due that day.

2. **Submitting papers:** This course emphasizes the development of your ideas in various stages of the writing process. We will have a workshop for each of the major writing assignments; paperclip a copy of these rough drafts to your final papers when you submit them for a grade. Final papers, drafts for peer review, and all out-of-class writing should be typed on a word processor, double-spaced with standard margins and font, and follow MLA guidelines. Computers are available in the Writing Center (976 GCB), the Learning Lab in 120 Kell Hall, and the Computer Lab in 106 Library South. Papers are due by 5:30 p.m. in my office on the date they are due; I do not accept emailed or faxed papers for final submission. Always keep a copy of any paper you submit so you can re-submit if a paper is lost (hasn't happened in my thirteen years teaching, but it's a good habit to develop for future classes). All essays must be completed to pass the course. Because we frequently have opposing academic and personal demands on our time, I will accept ONE of your first three papers late (up to three days late, excluding weekends, counting the day due as one) without a grade deduction. Any future late papers that you have pre-arranged with me will be penalized two letter grades for each day late for any reason. The final paper must be submitted on time.

3. **Academic Misconduct:** The Department of English expects its students to adhere to the university's code of student conduct, especially as it pertains to academic conduct. (For the university's policies on academic misconduct, see in the student catalog, "Academic Honesty," pp. 54-55 or [http://www.gsu.edu/~wwwreg/LK\\_4.html#Academic Honesty](http://www.gsu.edu/~wwwreg/LK_4.html#Academic%20Honesty)). Plagiarism is a form of academic dishonesty in which you present another's ideas as your own. It includes, but is not limited to, purchasing papers from individuals, organizations, businesses, or the Internet and submitting them as your own (ghostwriting). Insufficient citation: Quotations or paraphrase from

another's work requires citation, and direct quotations require quotation marks. Unacknowledged collaboration: Students are expected to cite both written (print and electronic), oral, and visual sources consulted in writing papers. When students collaborate with others (tutors, classmates, friends, etc.) on their papers, they should acknowledge those collaborators' contributions. Papers that are ghostwritten, do not cite correctly, or fail acknowledge collaboration will receive a range of penalties, from required re-write to failure of the course and disciplinary action.

4. **Grading:** Grades reflect my best and fairest judgment of the overall quality of your paper, taking into account how well it fulfills the assignment and its purpose; how focused and organized it is; how effectively it uses evidence; how effectively it communicates with its audience; to what extent it engages its reader's imagination and understanding; how easily it can be read and comprehended (reading ease is affected by factors such as unity and coherence, grammatical correctness, and the physical appearance of the manuscript).

•**Letter grades:** To earn a grade of "average" (a "C"), your essay must fulfill all the requirements of the assignment, present an organized, fairly well-supported argument that reflects awareness of the terms of our discussion. If I have difficulty discerning the presence of an argument, or if careless style or lack of organization significantly impede my ability to discern your argument (even if the argument itself is good), your grade will be lower than a "C." A well-presented, well-reasoned, and insightful argument, with few grammatical or stylistic errors, will earn a "B" while an argument of exceptional excellence in its reasoning, handling of evidence, and presentation will earn an "A." An "A" paper examines the issue at hand in all its complexity and presents an effective argument through careful organization as well as stylistic appeal.

•**Revision:** Revision is an integral part of the writing process and an essential part of improving one's writing. To that end, multiple drafts of papers that show substantial revision are required. However, once a paper has been graded, it may not be revised for an improved grade. Although class participation and collaboration improve your writing and are habits I hope you will develop, they are not the intended products of the class. As such, your grade reflects your final written product rather than your effort.

5. **Office Hours/Contact Information:** One of the most valuable ways to improve your writing is through sustained, personal attention to your work. I offer this attention during office hours—TTH 9:30-10:30—or by appointment. In addition, you may email me to discuss specific questions you have about your writing.

### **Attendance and Participation**

Writing is a skill that requires practice through revisions, tutoring, and collaboration. Talking about ideas with others—including class discussions—improves your writing as it helps hone, clarify, and create knowledge. Since we are working together to improve our own and others' writing, you should expect to participate; this is not a lecture class. For these reasons, your attendance in the course is crucial for your success (see "Class Attendance" in the catalog). Students who miss more than 15% of class, or more than five classes, will fail the course. In addition, missing frequently will lower your grade since you cannot participate in class activities and earn credit for classwork. Present or not, students are responsible for everything that goes on in class. Call a classmate to find out what you missed and come prepared. Students participating in university activities may arrange for make-up work prior to being away from class by submitting a memo from the appropriate university official stating the upcoming absence and arranging to submit assignments ahead of time.

### **The Writing Studio (976 GCB; 404-651-2906)**

I encourage students to seek additional personal instruction and tutoring at the Writing Studio, located on the ninth floor of the General Classroom Building (976). The staff can assist you with all stages of the writing process, from invention to arrangement to revising. They will not, however, edit your papers or correct all your grammatical mistakes. If you seek help with a specific grammatical quandary or troublesome stylistic tendency, they can show you strategies for overcoming these problems. The service is free; you may drop-in and wait for a tutor or sign up for a regular appointment. N.B.: You, not your tutor, are ultimately responsible for the quality and content of the papers you submit.

### **Accommodations for Students with Special Needs**

Students who need accommodations are asked to arrange a meeting during office hours or at another mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately.

Bring a copy of your Student Accommodation Form to the meeting. If you do not have an Accommodation Form but need accommodation, make an appointment with the Office of Disability Services (Suite 230, New Student Center, extension 3-9044) to arrange for accommodations.

### **Schedule of Readings and Assignments**

*Please Note:* Reading and writing assignments are due at the beginning of class on the day for which they are listed. I will provide detailed daily assignments four weeks at a time and may make changes to the syllabus to meet the class's educational goals more effectively. Please keep abreast of these changes by recording all revisions below. If you miss class, you are still responsible for any changes I announce in class, so consult a peer for what you missed.

#### **Understanding Arguments and Appeals: Languages and Identities**

- Week 1                      Jan. 9-11  
T:                      Class introduction and syllabus discussion  
Th:                      Everything Ch. 1: Everything is an Argument; Ch. 2: Reading and Writing Arguments
- Week 2                      Jan. 16-18  
T:                      Everything Ch. 3: Readers and Contexts Count; Reading Responses  
Th:                      Everything Ch. 4: Arguments from the Heart; RR on Rushin; Paper 1 Assignment
- Week 3                      Jan. 23-25  
T:                      Everything Ch. 5: Arguments Based on Values; Rall  
Th:                      Everything Ch. 6: Arguments Based on Character; RR on Tan
- Week 4                      30-Feb. 1  
T:                      Draft Paper 1; HH 32  
Th:                      Paper 1 Due

#### **Analyzing Arguments**

- Week 5                      Feb. 6-8  
T:                      Everything Ch. 7: Arguments Based on Facts and Reason; RR on Hill  
Th:                      Everything Ch. 8: Structuring Arguments
- Week 6                      Feb. 13-15  
T:                      Everything Ch. 9: Arguments of Definition; RR on Rickford  
Th:                      Paper 2 Assignment; HH 35: Reading Critically; Everything Ch. 22: Documenting Sources
- Week 7                      Feb. 20-22  
T:                      Everything Ch. 13: Humorous Arguments; RR on "Two Cartoons" and Trudeau  
Th:                      Draft of Paper 2 Due: Workshop; HH 38c and 38e: Incorporating Sources using MLA
- Week 8                      Feb. 27-March 1  
T:                      Paper 2 Workshop  
Th:                      Paper 2 Due

**Fri. 3/2: Midpoint (Last day to withdraw with a possible "W" except for hardship)**

**March 5-9: Spring Break**

#### **Writing Arguments: Images and the Media**

- Week 9                      March 13-15  
T:                      Everything Ch. 15: Visual Arguments; RR on "Selling Men's Underwear"  
Th:                      Everything Ch. 10: Evaluations; Reading TBA
- Week 10                      March 20-22  
T:                      Everything Ch. 18: What Counts as Evidence; RR TBA

Th: Paper 3 Assignment; Reading TBA  
March 19-21: Regents' Test

Week 11 March 27-29  
T: Everything Ch. 19: Fallacies of Argument; Reading TBA; HH 35h  
Th: Paper 3 Workshop

Week 12 March 27-29  
T: Paper 3 Workshop  
Th: Paper 3 Due; Paper 4 Assignment and bibliography discussion

**Entering the Conversation: Writing An Argument from Sources**

Week 13 April 3-5  
T: Everything Ch. 11: Causal Arguments and Ch. 20: Intellectual Property  
Th: Library; HH 37a,b,c,d

Week 14 April 10-12  
T: Everything Ch. 21: Assessing and Using Sources; HH 37f, 38b-c  
Th: Annotated Bibliography due of additional three sources; Reading TBA

Week 15 April 17-19  
T: Reading TBA  
Th: Paper 4 Draft Due: Workshop

Week 16 April 24-26  
T: Paper 4 Workshop  
Th: **Last Day of Class; Paper 4 Due**

Instructor  
Day and Time  
Locations

Office:  
Phone:  
Office Hours:  
and by appointment

### **Course Objectives and philosophy:**

The purpose of this course is to provide students with intensive practice in writing and revision. Our focus will be on essays in the text that deal with topics drawn from popular culture and contemporary life. These topics will be the center of our discussions, analysis, library research, and ultimately, the subjects of the essays that students will be required to write. My philosophy is that the writing classroom should be a combination of a laboratory and a workshop. We will therefore approach our work both in small groups and as individual writers. We will develop our essays through a combination of techniques including brainstorming, collaboration, drafting, and workshopping. We will concentrate first on the quality of our individual writing, and also on correct methods of documentation and efficient approaches to revision.

A grade of C is required to pass this course. Upon successful completion of the course, students will be able to:

- Analyze, evaluate, document and draw inferences from various sources
- Identify, select, and analyze appropriate research methods, research questions, and evidence for a specific rhetorical situation
- Use argumentative strategies and genres in order to engage various audiences
- Integrate others' ideas with their own
- Use grammatical, stylistic, and mechanical formats and conventions appropriate to rhetorical situations and audience constraints
- Produce well reasoned, argumentative essays demonstrating rhetorical engagement
- Reflect on what contributed to their writing process and evaluate their own work

### **Required Texts:**

- Glenn, Cheryl, Miller, Webb, and Gray. *The Writer's Harbrace Handbook*. Fort Worth: Harcourt Brace, 2004.
- Hatch, Gary Layne. *Arguing in Communities: Reading and Writing Arguments in Context*. Boston: McGraw-Hill, 2003.
- Marshall, Dan, ed. *Composition II, English 1101 Readings Coursepack*. Available at The Printshop, 6 Decatur St., Atlanta, GA 30303.

### **Attendance Policy:**

Class participation forms a significant part of your final grade (see below), and our discussions are planned to enrich your writing and analytical skills. I will take roll at the beginning of every class. More than four absences will cost you a letter grade; more than eight absences will result in a failing grade for the course. **No excuses.** Any in-class work that you miss—such as reading quizzes or in-class writing—which we will do weekly—cannot be made up.

### **Tardiness:**

Please make every effort to be on time. If you come in late, please do so as quietly as possible. Frequently we will have reading quizzes or in-class writing at the beginning of class, so if you are late, you lose. I do not allow make-up for missed in-class work. If you come in after I have called the roll, it is **your responsibility** to make sure that I have not counted you absent. See me after class, if necessary.

### **Assignment Requirements:**

Except for in-class writings, all assignments should be typed and should comply with the following format:

- Double-spaced
- 12-point font, Times New Roman
- one inch margins
- MLA style documentation, when need.

In addition, each essay must include a heading, which we will discuss in class, pagination, a title, but **no title page**.

All assignments are due at the beginning of class on the day due according to the syllabus. You must present your assignment in person, unless you have made arrangements in advance with me. **IDO NOT** accept assignments via email or fax. If an assignment is late, you will be penalized a letter grade for one class day late, and a second letter grade for two class days late. I will not accept an assignment after that. It is an automatic F.

### **Miscellaneous Policies:**

Please turn off all cell phones and pagers before class begins.

I reserve the right to reproduce all or part of your work, both to present in this class and in subsequent classes; any use of your work will be anonymous.

Part of your class participation will include reading your work aloud; be prepared at any time to read either from your in-class writing or from any of the assignments you prepare outside of class. You are, of course, free to write anything you want during in-class writing and in your assigned essays. Remember that you must be willing to read aloud to the class **anything** you write for this course.

We will write in class each week. Come prepared with paper and pen.

### **Plagiarism:**

I hope that it goes without saying that plagiarism is a serious offense. Plagiarism is the intentional or unintentional use of someone else's ideas or words without giving that person credit. It is theft, basically. We will discuss how accusations of plagiarism might arise; for now, you should know that plagiarized papers will receive a grade of zero (not F); students committing plagiarism **may** also receive a grade of F in the course, as well as a letter to the dean's office detailing the offense.

### **The Writing Studio:**

If you are having trouble with your writing, I strongly recommend that you make an appointment with a tutor in the Writing Studio, room 976, General Classroom Building. I have worked in this writing center myself, and I can attest to the high level of assistance you can receive there. If I notice during the early weeks of the semester that you have a persistent pattern or errors or problems in your work, I may refer you to a tutor.

### **General Grading Scale**

**A** The A paper exhibits originality of thought in stating and developing a central idea. The ideas expressed are clear, logical, and thought-provoking. The paper contains the positive qualities of good writing as follows: the paper concentrates on a central idea and reveals a clear and sound over-all organization plan; major points in the paper are developed logically and are supported with concrete, specific evidence or details that will arouse the reader's interest; and the paper reveals the writer's ability to select effective, appropriate words and phrases to make careful use of transitional devices; to maintain a confident, appropriate tone; and to be free from mechanical errors.

**B** The B paper has a clearly stated central idea, logically and adequately developed. The ideas are clear because the paper contains some of the positive qualities of good writing. The paper is comparatively free of errors in the use of English. Although indicating marked competence, the B paper lacks the originality and depth of thought and the mastery of style which characterizes the A paper.

**C** The grade of C demonstrates college-level proficiency in writing. The paper has a central idea expressed clearly enough to convey the paper's thesis to the reader. The paper avoids serious errors in the use of English, but lacks the vigor of expression and thoroughness of development found in B or A papers. Organization, coherence, and unity of thought must be sustained in the paper as a whole.

**D** The grade of D indicates achievement which falls below that of college-level proficiency. Most D papers fail to develop and sustain a central idea, or they may review serious and numerous errors in rhetoric and mechanics.

**F** The grade of F usually indicates a failure to state and to develop a central idea, to have an organization in the paper which is indicative of an overall plan, to deal with the assigned topic, or to avoid serious (and numerous, perhaps) errors of rhetoric and mechanics.

**Specific Grading by Assignment/Task:**

Introductory Exercises (see Assignment Descriptions)	20%
Midterm Examination (see below)	20%
Class Participation	10%
Annotated Bibliography	10%
Argumentative/Analytical Essay	15%
Final Research Essay	25%

**Midterm Examination:**

There will be a midterm examination in this class, administered during class time on October 6, 2003. A portion of the exam will deal with grammar or punctuation issues that I observe in your writing during the first half of the semester; there will be an objective portion in which you will be expected to provide definitions and illustrations of common rhetorical and logical terms; and there will be a short essay question.

**Accommodation Statement:**

Students who need accommodations are asked to arrange a meeting during office hours or at another mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodation form to the meeting. If you do not have an Accommodation Form, but need accommodations, make an appointment with the Office of Disability Services (Suite 230, New Student Center, extension 3-9044) to arrange for accommodations.

**Class Schedule:**

(Reading assignments are designated AIC for *Arguing in Communities*. Essays from the AIC are designated by author’s name and starting page number. Our readings from AIC follow two paths through the book: we will read the chapters in order, and attend to the writing/critical issues that they discuss. At the same time, we will read the essays clustered according to themes—during the first three weeks our focus will be on Language, Media and Public Discourse; during the next three weeks we will read the essays that deal with the shootings at Columbine School. Then we will read from the Literature Packet which I will distribute after the midterm, followed by another group of essays from the text that deals with Cultural Differences. Our final discussion will be about visual rhetoric, and as a class we will assemble a Visual Portfolio during the final weeks of the semester. Be prepared to discuss the assigned passages on the dates listed. Due dates are shown for written assignments; see Assignment Description page for details. I will review my expectations and requirements for each assignment well in advance of its due date.)

Aug. 25	Introduction; survey cards; review syllabus and schedule; diagnostic essay
28	return and discuss diagnostic; AIC Chapter 1, 3-17; AIC essays; Simon, 627; Perry 780
Sept. 1	LABOR DAY—NO CLASS
3	AIC essays: Quindlen, 304; Will, 309; Postman/Powers, 465; Definition Essay due
8	AIC Chapter 2, 67-72; return Definition Essays, discuss
10	AIC essays: Solomon, 581; Sowell, 591; Uchitelle, 606; Logos Essay due
15	AIC Chapter 3, 109-113; return Logos Essays, discuss
17	AIC essays: <i>Post</i> , 46; Green, 54; Adams, 87; Heston, 89; Ethos Essay due
2	AIC Chapter 4, 139-163; return Ethos Essays, discuss
24	AIC essays: Woodward, 122; Ivins, 721; Rosenblatt, 128; Pathos Essay due

- 29 AIC Chapter 5, 221-237; return Pathos Essays, discuss  
 Oct.1 AIC essays: Lerner, 183; Caldwell, 185; Reisman, 188; Fessenden, 512
- 6 Midterm Examination  
 8 Discuss possible topics for research project
- 13 Conferences; return midterm exams and give evaluation; individual  
 discussion of research topics  
 15 Conferences; return midterm exams and give evaluation; individual  
 discussion of research topics
- DROPPATE 10/17/03**
- 20 AIC Chapter 6, 327-399; discuss research projects for the remainder of the semester
- 22 Literature packet: Gluck, Joyce, Carter
- 27 AIC Chapter 7, 445-456
- 29 Literature packet: Angelou, Yeats, Wright
- Nov. 3 AIC Chapter 8, 499-507
- 5 Literature packet: Komunyakaa, Welty, Bausch
- 10 AIC Chapter 9, 555-563
- 12 AIC essays: Caesar, 526; Rieke/Sillars, 631; Taylor, 737
- 17 AIC Chapter 10, 619-626
- 19 AIC essays: Cary, 101; Lacayo, 541; Argumentative/Analytical Essay due;  
 discuss assembly of Visual portfolio over holiday
- 24 THANKSGIVING BREAK—NO CLASS**  
**25 THANKSGIVING BREAK—NO CLASS**
- Dec.1 AIC Chapter 11, 711-720; return Argumentative/Analytical Essays, discuss
- 3 Visual portfolio: see AIC 785, 787, 788, 789, 790
- 8 AIC Chapter 12, 757-779
- 10 Visual portfolio; final paper due; annotated bibliography due

This schedule represents an estimate of the pace of our course, and is subject to change. Students are responsible for completing the assigned work by the due dates shown, and for staying up to date on any changes in the schedule or the requirements for the course.

### English 1102 Sample Assignment 1

#### Rhetorical Reading Responses\*

The purpose of this assignment is to encourage rhetorical reading and writing. Rhetorical reading calls attention to the author's intentions on readers and focuses on how texts work to change readers' minds. As you read texts, you're not just learning about the world; rather, you're learning what the author claims about the world in the text.

**Before writing the response:**

1. Do a fast preview of the text for as much information as possible—length, complexity, original publication and date, author, time to read, etc.
2. Slowly and carefully read the essay; take marginal notes so you'll remember your reactions (or use post-it notes).
3. Make a brief list of does and says statements for each paragraph. Does indicates the paragraph's function, such as "summarizes opposing views," while says summarizes content.

**The Written Response:**

1. Using your memory and notes, write a rhetorical précis in your own words with no words borrowed directly from the text:

Sentence 1: Name of author, genre, and title of work, date in parentheses; a rhetorically active verb (such as "claims," "argues," "asserts," "defines," "explores," or "suggests"); and a "that" clause containing the major assertion or thesis statement in the work in your own words.

Sentence 2: An explanation of how the author develops and supports the thesis (i.e. evidence), usually in chronological order.

Sentence 3: A statement of the author's apparent purpose, followed by an "in order to" phrase.

Sentence 4: A description of the intended audience and/or the relationship the author establishes with the audience.

2. Write your reaction to the text. Are you confused? Annoyed? Delighted? Tickled? Do you agree?
3. Write about what you agree with in the text or stuff you learned. Include your personal experiences, values, and beliefs that affirm the author's argument (Elbow's believing).
4. Write a paragraph about your questions, objections, doubts, or confusion about the author's argument (Elbow's doubting game).
5. After re-reading, write a more detailed, analytical response. This section should include a claim supported with textual evidence from the argument. Think of a question that can be answered with a close reading of text and explanation of passages. Reach for a why question here; look at your does statements above. For example, "Why does Tan open with an anecdote about her mother?" Your answer is your claim. Then support your claim with textual evidence. Sometimes I'll assign the question for you to answer for this number.

**Format:** Informal. Thought and development count. I must be able to understand your ideas, though. Type your responses; keep them under 2 pages.

**Tip:** Keep these responses when I return them because you're building notes that will become the basis of papers. This takes time—academic writing requires you to read, process, and write about source texts—but rest assured, the skills and habits you form will help you in other classes.

**Grading:** F—off topic, incomplete; D—complete but sketchy; C—good effort but keep digging deeper; B—you've made important observations but develop them more fully; A—I learned something new about your thinking about the essay; thoughtful and well developed.

\*For this assignment, I am indebted to Ann George; Ramage, Bean, and Johnson, *Writing Arguments* Brief Edition, New York: Longman, 2004. 22-48; and Margaret K. Woodworth, "The Rhetorical Précis," *Rhetoric Review* 7 (1988): 156-65.

Name: \_\_\_\_\_

A. Write each of the following correctly for a Works Cited entry. Indicate the page in Bean and Harbrace where the type entry is located.

1. James L. Kinneavy's A Theory of Discourse: The Aims of Discourse, published by W. W. Norton, New York, in 1971.

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B: HH:

2. The article, "Living to Tell the Tale: The Complicated Ethics of Creative Nonfiction," by Lynn Z. Bloom, in College English, volume 65, number 3, January 2003, pp. 276-289.

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B: HH:

3. From The New Yorker, Ian Frazier's "Profiles: Nobody Better, Better than Nobody," February 21, 1983, pp. 50-83.

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B: HH:

4. The article, "China Seeks Investors for Its Hainan Island," in The New York Times, section D, page D4, February 7, 1983, col. 1

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B: HH:

B. Correct the following Works Cited entries. Indicate the page in Bean and Harbrace where the type entry is located.

1.  
Troutt, David T. "Defining Who We Are in Society." Everything's An Argument with Readings. Ed. Andrea A. Lunsford, John T. Ruskiewicz, and Keith Walters. Boston: Bedford/St. Martin's, 2001. 613-616.

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B: HH:

2.  
Amy, Tan. "mother Tongue." Everything's An Argument with Readings. Ed. Andrea A. Lunsford, John T. Ruskiewicz, and Keith Walters. Boston: Bedford/St. Martin's, 2001. 589-594.

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B: HH:

3.  
Lunsford, Andrea. "Say What? Watch Your Language." James Hill. Everything's An Argument with Readings. Boston: Bedford/St. Martin's, 2001. 608-609.

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B: HH:

4.  
Rall, Ted. "Office Jargon: Language or Dialect." Everything's An Argument with Readings. Ed. Andrea A. Lunsford, John T. Ruskiewicz, and Keith Walters. Boston: Massachusetts, 2001. 611-612.

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B: HH:

5.  
Rushin, Steve. "Hip Unchecked: In Sports and on tv, sarcasm and cynicism are drowning out sincerity and compassion." Everything's An Argument with

Readings. Ed. Andrea A. Lunsford, John T. Ruszkiewicz, and Keith Walters. Boston: Bedford/St. Martin's  
2001 602-603

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B: HH:

**English 1102 Sample Assignment 3**

**Rhetorical Analysis Editing**

Reviewer: \_\_\_\_\_

Reviewed: \_\_\_\_\_

For each paper, read the paper through looking for each issue. Initial when you've corrected/commented on each paper.

#### Clarity and Readability

1. Read the paper through looking for MLA conventions. Check the following:

\_\_\_\_\_ Title page correctness

\_\_\_\_\_ Works Cited list correct, in alphabetical order

\_\_\_\_\_ Punctuation for quoted material correct (outside parenthesis)

\_\_\_\_\_ Author's last name in parentheses with page number unless introduced in sentence; then just page number

2. Examine the paper for introducing material correctly. Is all borrowed material introduced with a rhetorically effective attributive tag? Comment.

3. Ask the writer what grammar, style, or clarity issues he or she has had in the past. Write them below, look up and write below the page in Harbrace for reference, and read the paper checking for these. Circle and explain any you find.

4. Read the draft once out loud. Circle and comment on confusing passages or errors.

5. Check for spelling errors, especially those spell check will miss (to/two/too, here/hear, affect/effect).

6. Locate other errors or patterns of errors that the writer should correct. Circle them and comment. Write them below (subject-verb agreement, comma usage, etc.).

### English 1102 Sample Assignment 4

#### Rhetorical Analysis Revision

Reviewer: \_\_\_\_\_

Reviewed: \_\_\_\_\_

For each paper, complete the following activities. Put your comments in writing somewhere on each paper so that the writer can use them for revision.

#### Purpose and Topic

- Read the paper through one time without marking anything. Play the believing game and explain everything that works well.
- How well does the paper address the purpose and topic of the assignment?
- Underline the writer's thesis statement and explain how well it helps you understand the essay's contribution.
- Underline each of the topic sentences. Read the thesis statement and all the topic sentences. Explain how well the paper's argument works (it should make sense this way even without the evidence in the body paragraphs.)

#### Organization

- Re-examine the topic sentences. Explain how the paper is organized and how you know. Suggest places that confuse you.
- Examine the topic sentences and paragraphs for transitional words that cue you to arrangement. For chronological, you'd expect "time" words, like "first," "next," "later," etc. For topical, you'd expect numbers of points, "first," "second," "another," "further." Explain places you're confused and suggest places for improvement.

#### Evidence

- Examine body paragraphs for evidence. How well are do you understand the writer's claims? Explain places you'd like to see more textual evidence.
- Note the amount of summary, paraphrase, and direct quotation. Comment on its effectiveness.
- Look for attributive tags and introductory material for every borrowed text. Circle these; explain places where they're missing.
- Comment on the inclusion and explanation of rhetorical terms. Suggest places where you're confused or need more clarification.

## English 1102 Sample Assignment 5

### Rhetorical Analysis

### **Purpose and Topic:**

Part of preparing to argue is fully understanding and researching what's already been written about the issue. We consider what others have written, think about what further ideas need to be written, and then develop these in an argument. Paper one encourages you to do just that. In paper one, you'll analyze what and how an essay contributes to our understanding of an issue in a conversation. You may analyze any of the essays we've read—Cobb, Wynar, Ringley, Felton, Brin, Lewis, Posner, or Guernsey. While you're concentrating on one essay in detail, you should refer to the others so we see the distinctive contributions of the one you're analyzing.

Remember, all the arguments we've read make a certain type of claim and help us see certain things about the issue. So in your essay, explain the claim and how it's made. In other words, play Elbow's believing game rather than doubting game. You don't have to agree, of course, with the author's claims or strategies, but you should be able to fairly and accurately explain what the argument claims, how the author accomplishes this meaning, and what the essay contributes to the ongoing discussion of this topic.

### **Evidence:**

In rhetorical analysis, you're concentrating on the rhetorical aspects—how the author creates meaning and the “does” statements in your notes. So while you'll need to summarize each essay with a brief précis, your essay should do more than summarize. Instead, you should point out rhetorical moves and explain how they create meaning and understanding. Include the aspects we've learned—types of claims, rhetorical situation and genre, logos (claim, reason, warrant, grounds, backing, qualifier, rebuttal), the writer's credibility (ethos), and the writer's appeal to emotions (pathos)—when you discuss the writer's work. Your argument should demonstrate understanding and savvy application of these concepts. In addition, be sure to use plenty of textual evidence, summarized, paraphrased, and quoted using MLA format, and explain what the textual example means and what it “does” in the argument. Choose this evidence carefully to illustrate your claim about the essay.

### **Arrangement (Organization):**

An effective analysis will include an introduction that provides your background, experiences, qualifications, as well as the topic's background, overview of essays, and your thesis. Successful body paragraphs will show us with textual examples of why your claim is reasonable and true. Readers usually expect one of the following patterns in analysis:

- a play-by-play (or chronological) pattern follows the structure of the text, presenting commentary as you go. This is practical, but you risk paraphrasing and merely summarizing rather than arguing the rhetorical aspects and supporting your thesis. In addition, it's often difficult for readers to switch gears repeatedly among the various rhetorical qualities of the text.
- a topical approach is organized by points, reasons, or rhetorical aspects you want to discuss. This approach allows you to make a pointed analysis and helps ensure you've digested the material and aren't just summarizing. It's structurally more complicated and, subsequently, more difficult.

Make sure you include plenty of transitional cues to the reader regardless of the pattern you choose. An effective conclusion answers “so what,” and in this case, indicates what else needs to be argued about this issue.

### **Clarity and Readability:**

Write with your audience in mind, striving for standard English and effective style. Adhere to MLA format for academic essays. Use simple, straightforward language and explain the text clearly and fully.

### **Delivery/Evaluation:**

You'll bring two complete typed drafts to class on Tuesday, Feb. 17, for peer review and to submit to me. Bring another draft Th. The final is due Tuesday, Feb. 24, by 1:30 p.m. in my office (470-B, 10 Park Pl.). As an academic paper in the humanities, the paper should be typed neatly following MLA format; include all drafts and peer review sheets with the final.

I'll evaluate your paper using the guidelines in your syllabus. I'm looking for demonstration that you understand and can apply the concepts in the chapters we've read thus far. Use plenty of textual evidence and explanation.

### **Tips for the Process:**

You began writing this paper the first day of class when we began discussing this topic. Re-read class notes, the textbook, and the essays. Talk to your classmates about their reaction to the material. Engage in the pre-

writing strategies in Bean and Harbrace. See especially Bean's chapter on "Reading Arguments," the sections on analyzing the sources of disagreement and articulating your own values. If you don't understand the rhetorical terms, study the sections in the book that discuss these and/or come see me during office hours. Use your reading responses to develop ideas; draft early and revise often. Visit the Center for Writing early and often. Enjoy!

Instructor:  
Class Times:  
Room:  
email:

Office:  
Phone:  
Ofc. Hours:  
or by appt.

**Required Texts:**

- James, Missy and Alan P. Merickel. *Reading Literature and Writing Argument*. Upper Saddle River: Prentice-Hall, 2002.
- Glenn, Cheryl, et al. *The Writer's Harbrace Handbook*. 2<sup>nd</sup> ed. Boston: Heinle, 2004.
- Sugarman, Tammy S. and Lynne Gaillet. *Introduction to the Pullen Library*. Mason: Thomson Custom Publishing, 2003.
- One folder with clasps.

**Course Description and Outcomes:**

*Prerequisite:* admission by permission of department. A passing grade is C. This course is designed to help students develop sophisticated written texts. It emphasizes critical reading, analysis, and writing while incorporating advanced research methods. In addition, because it replaces English 1101 and 1102, it incorporates the primary goals of each of those courses but also emphasizes more intensive analysis.

By the end of this course, students will be able to:

- engage in writing as a process, including various invention heuristics, gathering evidence, considering audience, drafting, revising, editing, and proofreading
- demonstrate the collaborative, social aspects of writing, including the ability to use writing as a tool for learning
- analyze, evaluate, document, and draw inferences from various sources
- identify, select, and analyze appropriate research methods, questions, and evidence for a specific rhetorical situation
- use grammatical, stylistic, and mechanical formats and conventions appropriate to various audiences and disciplines
- integrate others' ideas with their own to produce well reasoned, argumentative essays demonstrating rhetorical engagement
- reflect on what contributed to their writing process and evaluate their own work

**Attendance Policy:**

Attendance is mandatory, and class participation forms an important part of the final grade (see below). I will allow four absences throughout the semester. If you miss five classes, you will lose one letter grade. If you miss more than eight classes, you most certainly risk failing the course. I do not require that you bring in excuses for absences. Should you find it necessary to drop this class, **you are responsible** for submitting the appropriate request for withdrawal. If you withdraw from this class prior to the drop date, you will receive a W. If you withdraw from this class after the drop date, you will receive a WF. Should you fail to withdraw, you may receive an 'F' as your final grade. The final day to drop this class with a possible 'W' is October 17, 2003.

**Tardiness:**

As attendance is mandatory, so is being on time for class. More than four tardies will lower your final grade for this course by ½ grade. This policy also applies to early departures. When you must come in late or leave early, please do so as quietly as possible. Frequently we will have reading quizzes or in-class writing during class time; entering late only causes disruptions to others who are concentrating on their work. No make-up work is allowed for any in-class group or writing assignments or reading quizzes.

**General Assignment Requirements:**

Except for in-class group or writing assignments and quizzes, all other assignments must be typed and must comply with the following:

- Double-spaced
- 12-pt. Font, Times New Roman
- One-inch margins

- MLA style documentation, when necessary
- ½ grade penalty for assignments that are required to be stapled

**All assignments are due at the beginning of class on the due date.** There is a full letter grade penalty for assignments turned in one class period late. No assignments will be accepted after that one grace class period and a 0 is given to that assignment. **No assignments will be accepted via email or fax or in my mailbox.** However, I will accept any and all assignments BEFORE the due date. Please bring any early, completed assignments to class. So, if you are planning on not coming to class, **PLAN FOR IT ACCORDINGLY.**

Handwriting assignments must be legible. Write larger or print if necessary. If the assignment is not legible, you will be required to type the assignment, and failure to return it on the day specified by me will result in 0 for the assignment.

#### **Miscellaneous Policies:**

- Please turn off all cell phones and pagers before entering the classroom. Such continuous behavior will result in being asked to leave the class and may risk receiving an ‘F’ for the class.
- Sleeping, reading and the writing of material not assigned for participation in this course will result in an absence for that day. Such continuous behavior will result in being asked to leave the class and may risk receiving an ‘F’ for the class.
- Part of your class participation may include reading your work aloud; be prepared at any time to read either from your in-class writing or from any of the assignments you prepare outside of class. Remember, you are here to work on your writing skills, as are all of your classmates. In such an environment, each student can only benefit from the other. I will be bringing some of my drafts into class as well. Reading, editing, writing are all skills you will practice with everyone in the classroom. Also, remember that you must be willing to read ANYTHING in class; doing so, enables you to become more aware of audience, which is a major component for writing any material, personal or business. When writing any assignment, the standard audience for this class is an academic audience. This concept will be explained in more detail at the beginning of the course.

#### **Plagiarism:**

I hope it goes without saying that plagiarism is a serious offense. For a complete definition of plagiarism, see: <http://www.gsu.edu/~wwwreg/LK4.html#AcademicHonesty>. If you are caught, you WILL fail the course, and appropriate disciplinary measures will be taken on the University level. If you have any questions as to what is or is not plagiarism, we will cover this issue in class. But to be certain, you can always see me about this issue before writing or during the writing of any of the assignments for this course. You can find this link on my web site.

#### **Writing Studio:**

If you are having any trouble with your writing, I strongly encourage you to make an appointment with a tutor in the Writing Studio, Room 976, General Classroom Building. A copy explaining the Writing Studio’s function is attached.

#### **Grading Scale:**

A copy explaining the grading scale for this class is attached.

#### **Accommodation Statement:**

Students who need accommodations are asked to arrange a meeting during office hours or at another mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodation Form to the meeting. If you do not have an Accommodation Form, but need accommodations, make an appointment with the Office of Disability Services (Suite 230, New Student Center, extension 3-9044) to arrange for accommodations.

Your final course grade will consist of the following:

Class participation 10%

Reading Quizzes	10%	
In-Class Writing		
Assignments	10%	
Commonplace book	30%	
Two essays	20%	
Research Paper	20%	Thesis and Outline, 1 <sup>st</sup> Draft, and Final Draft

Revisions for the two assigned essays will be accepted anytime up to the final class day of this course. Revision grades will be averaged in with the original grade, and revising your papers will never result in a lower grade. No essay revisions will be accepted after the class period on the last day of the semester as noted in this syllabus.

Please note that this syllabus represents only a plan. As the semester progresses, deviations may be necessary. This syllabus also represents a contract between you and me, and by remaining in this class we both agree to abide by its terms.

### **Class Schedule:**

August	
25	Class begins/syllabus handout
27	Diagnostic essay
29	No class
September	
1	Labor Day
3	Diagnostic essay/self-assessment
5	Research/MLA
8	Research/MLA
10	The process of writing
12	The process of writing
15	The process of writing
17	Chpt. 1: Reading to Explore and Examine
19	Truer to the Game—5 London—8/ <b>Essay #1 due</b>
22	Chpt 2: Writing to Evaluate and Articulate/Intro
24	Letter from Birmingham Jail—170 To Be of Use—56
26	In-class writing assignment
September/October	
29	Frederico's Ghost—12 Girl—16
1	Chpt 3: Individuality and Community
3	Desiree's Baby—63 Harrison Bergeron—109
6	Lost Sister—132, The Chinese in All of Us—188
8	Chpt 4: Nature and Place/Intro A Blizzard Under Blue Sky—239
10	In-class writing assignment/ <b>Essay #2 due</b>

13	A Man To Send Rain Clouds—270
15	Solitude—355
17	The Place Where I Was Born—360
	Last day to withdraw and possibly receive a ‘W’
	<b>Commonplace book due: Chpts. 1-4</b>
20	The process of writing
22	The process of writing
24	The process of writing
27	Chpt 5: Family and Identity/ <b>Thesis and Outline due</b>
	Separating—419
29	Everyday Use—428
31	In-class writing assignment
November	
3	Divorce and Our National Values—481
5	Chpt 6: Power and Responsibility/Intro Cathedral—514
7	The Maypole of Merry Mount—537
10	The Things They Carried—571
12	Mending Wall—599
14	In-class writing assignment
17	Conference with me/ <b>1<sup>st</sup> draft due</b>
18	Conference with me/ <b>1<sup>st</sup> draft due</b>
19	Conference with me/ <b>1<sup>st</sup> draft due</b>
20	Conference with me/ <b>1<sup>st</sup> draft due</b>
21	Conference with me/ <b>1<sup>st</sup> draft due</b>
24	Inaugural Address of John F. Kennedy—612
26	Thanksgiving holiday
28	Thanksgiving holiday
December	
1	Peer Review
3	Peer Review
5	Peer Review
8	The process of writing: conclusion
10	<b>Final in-class writing assignment</b> Final draft of research paper due Commonplace book due: Chpts. 5-6
	<b>Final submission of all or any revisions of essays</b>
13-19	Final Exams Week

### English 1103 Sample Syllabus 2

**Instructor:**  
**Office:**  
**Office Hours:**  
**Phone: For office:**  
**Email:**

Required Texts:

Glenn, Cheryl, Keith Miller, and Suzanne Webb. *The Writer's Harbrace Handbook*. 2nd ed. Boston: Thomson Heinle, 2004. Purchase with *Introduction to the Pullen Library*.  
Coursepack- available at The Printshop (6 Decatur St.)  
*The God of Small Things* (Arundhati Roy)

### **Course Description and Objectives:**

English 1103H is an advanced composition course designed to help students develop sophisticated written texts. It emphasizes critical reading, analysis and writing while incorporating advanced research methods from a variety of disciplines. In addition, because it replaces English 1101 and 1102, it incorporates the primary goals of each of those courses but also emphasizes a deeper, more intensive analysis.

By the end of this course, students will be able to:

- Engage in writing as a process, including various invention heuristics, gathering evidence, considering audience, drafting, revising, editing, and proofreading
- Demonstrate the collaborative, social aspects of writing, including the ability to use writing as a tool for learning
- Analyze, evaluate, document, and draw inferences from various sources
- Identify, select, and analyze appropriate research methods, questions, and evidence for a specific rhetorical situation
- Use grammatical, stylistic, and mechanical formats and conventions appropriate to various audiences and disciplines
- Integrate others' ideas with their own to produce well reasoned, argumentative essays demonstrating rhetorical engagement
- Produce well reasoned, argumentative essays demonstrating rhetorical engagement

**Reflect on what contributed to their writing process and evaluate their own work**

### **Course Procedures and Evaluation:**

#### 1. *Informal writing assignments* (15%).

This component includes critical reading analyses/ responses for each course reading, in-class writing assignments, and various writing assignments that take place outside of class. All of the writing that you will do in the course is important to your development as a college student who reads, thinks, and writes critically, logically, and analytically, and the writings included in this section will be heavily evaluated for evidence of these qualities. You should make connections to other ideas and theories, interpreting information back into your own words and viewpoint(s). The grading criteria (pass/fail) is more flexible than the evaluative procedure applied to the formal writing you will do in the course, so this is also a place to try out thoughts, grapple with difficult concepts, or even investigate and challenge your prose styles in a more informal environment. You may not make up any of these assignments for any reason, but I will drop the lowest grade.

2. *2 essays* (45%: E#1 20%, E#2 25%). Both essays should be 6-7 pp. typed, double-spaced, and appropriate to both the topic and the essay objectives as it engages course readings. Both must correctly utilize the MLA style format. You will receive specific parameters and guidelines for each essay as we move through the course, and you should expect to do some forms of research for each essay as well.

3. *Research paper/field project assignment* (30%). This paper/ project is a semester-long endeavor designed for the synthesis of your own academic interests with the objectives of the course itself.

4. *Short research assignments* (10%). Listed on the syllabus as “your research,” you will be required to submit a 1 page summary/ 2 page analysis on an outside source (MLA-style documentation at top of assignment) relevant to our reading assignments for the respective weeks this takes place.

*Attendance/ Participation Policy:*

Both attendance and participation are *absolutely necessary* for success in this class. Any student who misses more than four classes during the semester may be withdrawn with a grade of “W” or “WF.”

I value the writing process as a crucial means of teaching composition and revision techniques and strategies. Therefore, I require your participation in the writing workshops we will hold this semester. I will tell you exactly what is expected of you before a workshop. Not having the required materials (like a draft or thesis outline, etc.) will result in the loss of 2 letter grades for the respective essay. Likewise, I value your verbal contributions to class discussion, and require class participation. Thus, you should always come to class prepared and ready to engage in collaborative work and in class discussions.

**Accommodations for Students with Special Needs:**

Students who need accommodations are asked to arrange a meeting during office hours or at another mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodation Form to the meeting. If you do not have an Accommodation Form but need accommodations, make an appointment with the Office of Disability Services (Suite 230, New Student Center, extension 3-9044) to make arrangements.

\*\*\*The syllabus is merely a projection of what we will do in English 1103H. Some deviations may be necessary, and it is your responsibility to keep up with any changes announced in class. I reserve the right to amend the syllabus to accommodate the needs of the class.\*\*\*

Calendar of Events:

Week 1- Review (25-29 Aug.)

Introductions- purpose, design, texts, goals

Diagnostic in-class writing (will not be graded)

Writing- structure, form, process, grammar, mechanics

Explication of argument, exposition, and analysis- an overview

Week 2 (1-5 Sept.)

Labor day break.

Research paper/ field project assigned

Week 3 (8-12 Sept.)

Plato; Nietzsche; Kant (coursepack)

Film

Week 4 (15-19 Sept.)

Film con'd

Discussion

Week 5 (22-26 Sept.)

Utilizing research- process and methodology; formats and styles

Research project proposal due

Walker; Freud (coursepack)- discussion

Week 6 (29 Sept.- 3 Oct.)

Sagan; Bork (coursepack)- discussion

Essay 1 assigned

Week 7 (6-10 Oct.)  
“Your research”  
Writing workshop  
Individual conferences (office)

Week 8 (13-17 Oct.)  
Research project work  
hooks (coursepack)- discussion  
Annotated bibliography due  
Essay 1 due

Week 9 (20-24 Oct.)  
Regents’ Exam practice  
*The God of Small Things*- discussion

Week 10 (27-31 Oct.)  
Discussion of novel con’d  
Bailey; Stannard (coursepack)- discussion

Week 11 (3-7 Nov.)  
Foucault (coursepack)- discussion  
“Your research”  
Essay 2 assigned

Week 12 (10-14 Nov.)  
Writing workshop  
Individual conferences (classroom)

Week 13 (17-21 Nov.)  
Research project work  
Essay 2 due

Week 14 (24-28 Nov.)  
Thanksgiving break.

Week 15 (1-5 Dec.)  
Presentations

Week 16 (8-12 Dec.)  
Presentations  
(Last day of class)

## **Literature Survey and English Major Preparatory Courses: 2000 level**

**The courses:**

At the sophomore level, the Department of English offers three literature survey courses (2110 – World Literature, 2120 – British Literature, and 2130 – American Literature) and two preparatory courses designed specifically for English majors before taking upper-level coursework (2140 – Introduction to Literary Studies and 2150 - Introduction to Rhetoric and Advanced Composition).

The literature survey courses serve many functions:

- to introduce students from across the university to a distinctive yet representative field within the humanities (university students can take any of the three courses to satisfy their humanities requirement in area C of the core curriculum)
- to help meet the university's general education goals of developing critical thinking in lower-division courses
- to serve as grounding for English majors before they enter upper-division literature coursework.

The English major preparatory courses (2140 and 2150) focus the English major's attention on acquiring the basic knowledge and skill set necessary for pursuing upper level coursework in literature and rhetoric and composition studies, respectively.

All of the 2000-level courses, however, emphasize close reading for comprehension and critical thinking, literary analysis and critique, writing to learn and practice in formal writing, oral presentations, and small group collaborative activities. Individually, the courses have various foci (see the course learning outcomes in the section that follows for more detail):

- The World Literature survey (ENGL 2110) provides an overview of *world* literatures (as opposed to surveying a single national literature, such as American or British). Thus, the course includes writing from India, Asia, South America, and other parts of the world as well. 2110 provides an option for fulfilling the university core humanities requirement, but is *not* a required course for English majors. Still, many English majors take the class in order to fulfill the humanities requirement, as 2120 and 2130 cannot be used by an English major in that capacity.
- The British Literature survey (ENGL 2120) provides both a historical survey and an overview of literatures from the British Isles. 2120 is both an option for fulfilling the university core humanities requirement and a required course for all English majors.
- The American Literature survey (ENGL 2130) provides both a historical survey and an overview of literatures of the United States. 2130 is both an option for fulfilling the university core humanities requirement and a required course for all English majors.
- Introduction to Literary Studies (ENGL 2140) provides students with a brief introduction to the discipline of literary studies, with attention to literary theory and practice in different methods of interpretation. 2140 is a required course for all English majors, but is often taken by non-majors as well.
- Introduction to Rhetoric and Advanced Composition (ENGL 2150) is designed for English majors who want to pursue rhetoric and composition as their area of concentration and for others who wish study rhetoric and composition beyond freshman composition. This course introduces students to rhetorical theory and advanced applications within the field of rhetoric and composition.

#### **A word about demographics:**

Although many sections of ENGL 2140 and 2150 are likely to be filled with English majors, most students who register for the literature survey courses include a variety of non-English majors who are taking the class to fulfill their humanities requirements. English 2110, World Literature, is a possible course for the Humanities Area in the catalogue for all GSU undergraduates, for example. But some students must also take other humanities courses and will choose English 2120 or 2130. However British Literature and American Literature are also aimed at forming a foundation for English majors, so in these courses especially you may find a good mix of majors. We

mention this information because the demographic mix is worth considering in developing and delivering course material.

**What you will find in the following pages:**

First you will find a set of learning outcomes for each of the sophomore courses described above. Next you will find sections devoted to providing information on each of the 2000-level courses we teach in this department. Each section includes:

- the GSU undergraduate catalog course description
- a word or two on text selection
- an explanation of possible organizational approaches for these courses
- sample syllabi
- detailed descriptions of sample assignments for each course

**A note on Syllabi and Assignments:**

The syllabi offered here are not intended as prescriptive models but as examples of possible approaches to the course, including historical, thematic, and genre-based structures. We encourage readers of this packet to take what they can use from the syllabi, and modify them as necessary to meet their own particular goals in teaching the course, but we also encourage readers to attend to the set of learning outcomes that appear on each of the syllabi.

The assignments described in the following sections fall into one of five different categories: writing to learn, collaborative/group activity, formal writing, oral presentation, and quiz/examination.

The last four of these are self-explanatory, but a few words of clarification on “writing to learn” may be useful. “Writing to learn” exercises, offered in addition to formal writing assignments (which are “writing to communicate” assignments), can establish a powerful link between writing and thinking. Such exercises include any of the wide variety of written work (journals, ad hoc in-class writing, informal reflection pieces, “microthemes,” etc.) designed for students to work through their ideas, assimilate content, and practice crucial skills without stressing adherence to the norms of “finished” discourse. (For more on the distinction between writing to learn and writing to communicate [or “learning to write,” as it is sometimes called], see <<http://www.missouri.edu/%7Epattonmd/wtl.html>>. For sample writing to learn assignments, see links to “Quick Takes” and “Low-Maintenance Writing Assignments” on the Writing Across the Curriculum website <[http://wac.gsu.edu/content/resources/training/2004\\_05/index.shtml](http://wac.gsu.edu/content/resources/training/2004_05/index.shtml)>.)

You will also notice that each assignment in the packet is presented in a particular order: the assignment’s purpose and goals, with explicit attention to the learning outcome(s) that the assignment meets; followed by a description of the assignment itself; assignment requirements; and assessment ideas. In presenting the assignments in this order and with this detail, we hope that we are providing not simply examples of assignments but also examples of how to think about assignments—how to consider the assignment’s relation to course goals, its mechanics, and how to judge student performance.

As the year goes by, we hope to gather more assignments and syllabi from you for next year’s handbook. So as you find syllabi and activities in class that work well, please pass them along to Dr. Singer, who will keep a file.

The syllabi included here cover the material chronologically, thematically, and generically. Even choosing to use a theme-based course can provide a chronological arrangement, however. This method proves useful, especially if the theme is a broad one. For instance, if an instructor focuses on gender issues for the semester, she can still arrange the readings historically, showing how attitudes regarding gender change over time and how those attitudes are represented in the literature and other cultural productions. If teachers are particularly interested in genre, the historical aspect demonstrates the ways genre transforms over time and how later writers, rework generic conventions and form.

**Learning Outcomes for 2000-level Literature Survey  
and English Major Preparatory Courses**

## **Learning Outcomes: English 2110 (World Literature)**

### *General Outcomes –*

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

### *Specific Outcome(s) –*

- differentiate between Western and non-Western literature
- recognize, describe, and analyze the influence of various cultures in literary works

## **Learning Outcomes: English 2120 (British Literature)**

### *General Outcomes –*

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

### *Specific Outcome(s) –*

- recognize and describe British literary history as chronological, developmental (moving through time periods), and generic/thematic
- recognize and interpret relationships between British literature and its literary history and culture

## **Learning Outcomes: English 2130 (American Literature)**

### *General Outcomes –*

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

### *Specific Outcome(s) –*

- recognize and describe American literary history as chronological, developmental (moving through time periods), and generic/thematic
- recognize and interpret relationships between American literature and its literary history and culture

## **Learning Outcomes: English 2140 (Intro to Literary Studies)**

### **General Outcomes –**

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.

- apply writing and revision as tools for understanding literature and its interpretation

*Specific Outcome(s)* –

- recognize and discuss the complexity of the concept of “literature”
- recognize, compare, evaluate, and apply critical theories to works of literature
- perform basic research using various research tools and bibliographies
- analyze critical secondary sources on literature
- critique literature using both primary and secondary sources

**Learning Outcomes: English 2150 (Intro to Rhetoric)**

*Outcomes* –

- identify and explain the fundamentals of rhetorical history within the discipline of rhetoric and composition
- define key rhetorical terms/concepts and implement these in oral/written discussion
- identify and perform rhetorical processes effectively
- analyze audiences
- critically evaluate the persuasive potential of argument in relation to various audiences
- identify and apply rhetorical devices
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- apply writing and revision as tools for understanding rhetoric

According to Georgia State’s academic catalog “English 2110 is a survey of important works in world literature.” Although vague, that description combined with our own personal limitations places an onerous burden on the new, or even experienced, World Literature teacher. Most of us are trained in British or American Literature, not 3<sup>rd</sup> century Chinese poetry, so the amount of preparation involved in teaching a World Literature course is often overwhelming. Some of you may come to World Literature for the first time with a good idea of exactly which texts you would like to teach; however, it’s much more likely that you will reach this class with a only dim recollection of favorite readings from your sophomore year, or that you’ll be drawing from a haphazardly accumulated well of random texts that you’ve picked up out of curiosity over the course of your educational career. Since so many of us fall into the latter group, we’ve constructed a few syllabi and assignments to guide you as you approach World Literature for the first time, or, if you’re a veteran, to introduce you to some new strategies.

When you turn to the syllabi section, directly following this introduction, you will find three versions. The first reflects a standard chronological approach. Although it is difficult, if not impossible, to place world literature in anything other than a very broad continuum of influence, a chronological approach is one of the most comfortable ways to deal with the World Literature course, and one of the most popular. The second syllabus illustrates a thematic approach. While the chronological might be the most comfortable approach, many of us find the thematic approach to be the most motivating. Your students will make thematic connections between the texts regardless of whether you choose to approach the class thematically, but giving their readings a theme will allow you and your students to work from the same play book and can make the differences between the cultures much less overpowering. Finally, for those of you interested in form, we’ve offered a generic (genre-based) syllabus. This syllabus is broken into three sections: poetry, drama, and prose. Within those sections are unlisted subsections further limiting those genres. We’ve arranged the works chronologically within generic division, but be aware that this syllabus will still require moving back and forth over huge spans of time.

Of course, these syllabi are merely suggestions based on texts and strategies that have worked for us in the past. You will notice, for example, that Chinua Achebe’s *Things Fall Apart* appears on each of the samples. We’ve included that work because it’s very accessible and extremely popular with our students. For more sample organizational strategies and tips on choosing complimentary texts, look over the opening pages of *Teaching with The Norton Anthology of World Masterpieces: Expanded Edition in One Volume*. The authors offer several different thematic approaches and can help you determine which readings fit your teaching style. You may also notice that we chose to use *The Norton Anthology of World Masterpieces: Expanded Edition in One Volume* in all of the sample syllabi that we presented. We chose that text because it is the only World Literature anthology in one volume, an important issue when you consider the price of multi-volume textbooks. It goes without saying that you can choose to use other textbooks if you so desire. Other anthologies that you might consider are *The Bedford Anthology of World Literature* and *The Longman Anthology of World Literature*, both of which have impressive reading selections and come in six volume sets. Of the three text books, we found Bedford’s organizational style to be the most accessible.

Following the syllabi section, you will find a few sample assignments. These assignments reflect the learning outcomes for World Literature and should offer basic guidelines for new World Literature teachers. Hopefully, these assignments should also be easily adaptable to whichever course arrangement you choose.

**English 2110: Course Number**

**Fall 2003**

**Class Meeting Times**

*Representations of Women in World Literature: The Virgin, Whore, and Mother*

Instructor:

Office:

Office Hours:

Office Phone:

E-mail:

**Required Texts:**

Mack, Maynard, et al. *The Norton Anthology of World Masterpieces*. (Expanded Edition in One Volume). New York: Norton, 1997.

**Course Description:**

English 2110 is a survey of important works in world literature. Although gaining familiarity with all of the “important” works from world literature would be ideal, students should keep in mind that this survey is intended merely to introduce them to a wide variety of literary works spanning vastly different cultures and time periods, with the ultimate goal of encouraging them to appreciate textual diversity and make connections between works and cultures that would, on the surface, seem unrelated. In other words, English 2110 should not only teach you to appreciate works from other cultures and time periods, but should also encourage the cultivation of analytical tools that you will need to become well-rounded readers. Although we may occasionally stop on one or two works from England or America, this course is designed to introduce you to texts and concepts that don’t generally appear in the British or American Literature courses and that you may not have been exposed to before. By way of encouraging you to make connections between the texts and cultures that we explore in World Literature, your reading list for this class focuses on representations of women. Of course, class discussion will oftentimes move away from this central idea as we explore other significant aspects of these works, but this theme will be the unifying element for our discussions this semester.

**Prerequisite:** *A grade of C or higher in English 1102 or equivalent. Students who have not completed this requirement will be asked to withdraw.*

**Course Goals and Outcomes:**

*General Outcomes –*

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

*Specific Outcome(s) –*

- differentiate between Western and non-Western literature
- recognize, describe, and analyze the influence of various cultures in literary works

**Attendance Policy:**

Attendance is mandatory, as this is not a lecture course and requires your participation. While this class has no specific attendance policy, students should be aware that they may not make up in-class activities, including quizzes, in-class writing, group work. I will not accept late responses and homework assignments. Missed in-class work and work that is not handed in on time will receive a “0.” Furthermore, I reserve the right to drop any student who misses more than six days before the semester drop date.

**Academic Honesty:**

Plagiarism is not acceptable. The penalty for plagiarism is a zero on the assignment and possible failure

of the course. Students should be familiar with the section on Academic Honesty in the student handbook and should feel free to consult me if they have any further questions.

**Special Needs:**

Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first take appropriate documentation to the Office of Disability Services ( ) located in Suite 230 of the New Student Center. Students with special needs should then make an appointment with me during the first week of class to discuss any accommodations that need to be made.

**English Majors:**

Students planning to major in English should keep copies of their best papers to submit as their senior portfolio. Information regarding the senior portfolio can be located in the English department.

**Course Requirements:**

Assignments prepared outside the classroom must be typed and should reflect your mastery of English 1101 and 1102 writing skills. Assignments are to comply with the MLA format (i.e. double-spaced / one inch margins / 12 point font). All assignments must be turned in at the beginning of the class on the day due. *No late work will be accepted.*

**Reading Responses and Final Paper: 40%**

Students will complete 10 reading responses. The responses should be no fewer than 250 words in length. These responses are not plot summaries or confessionals, but careful commentaries on the ideas/images expressed in the works that you will be reading. You may choose to respond to an individual work or make comparisons between works, but you must limit your responses to the works we are covering as a group. Your responses can be thesis-driven, argumentative attempts to establish a singular point about the text, or they can be exploratory, posing one or two questions on a topic and exploring the complications that those dilemmas raise. Support your observations by quoting from the text. *The responses are due on the day we discuss the work.* You may submit responses early, but no late responses will be accepted. (20%)

In addition to the reading responses, each student will hand in a 3-5 page paper that expands upon the discussion presented in one of their responses. This short paper should be a thesis-driven, textually-based, literary analysis, and students should use quotations from the text to support their observations. This essay is an opportunity for you to explore and develop your ideas about a text, so the only source for your essay will be the literary text. (20%).

**Presentation: 20%**

Students will offer a ten-minute in-class presentation focusing on a cultural aspect of an assigned work (i.e. the author's biography, social or political context, or religious connections) or comparative analysis between two works offering some insight into thematic, character, narrative, or other similarities between the two texts. Presentations are due on the day the class discusses the work, and the student must hand in a 2-3 page synopsis of their discussion.

**In-class Assignments: 10%**

During the course of the semester, students will receive several quizzes to test reading comprehension and preparedness. Additionally, students will occasionally be asked to respond to the readings in short essays or work in groups to create points for class discussion. Quizzes and daily grades are usually administered at the beginning of the class period and cannot be "made up," so students are advised to arrive on time and ready to work. Finally, this grade will take your participation into account. The participation portion of this grade is based on your attendance, your preparedness, and your class discussion.

**Final Exam: 30%**

The final assignment of this semester will be a cumulative final exam that covers key literary terms, requires literary analysis, tests students' recognition of the elements of poetry, fiction, and drama, and asks for a comparative interpretation of works.

### Reading Calendar

**Week 1:** Introduction and *Epic of Gilgamesh* pp. 10-42

**Week 2:** Homer, *The Odyssey*: Books 15-24 pp. 216-336 and Sappho of Lesbos, *Lyrics* pp. 336-339

**Week 3:** Aeschilus, *The Oresteia* pp. 339-388

**Week 4:** Euripides, *Medea* pp. 433-466 and *Book of Songs* pp. 536-545

**Week 5:** The *Rymjyana of Vylmkyi* 576-626

**Week 6:** Catullus, *Lyrics* pp. 632-636 and Saint Augustine, *Confessions* pp. 722-739

**Week 7:** *1001Nights* pp. 923-950 and Marie de France, *Eliduc* pp.996-1009

**Week 8:** Boccaccio, *The Decameron: The Second Tale of the Fourth Day* pp. 1156-1165 and Chaucer, *Miller's Tale* pp. 1189-1204

**Week 9:** Midterm and Petrarch, *Sonnets* pp. 1484-1488

**Week 10:** William Shakespeare *Hamlet* pp. 1629-1727

**Week 11:** Jonathan Swift "A Modest Proposal" pp. 2027-2034 and Alexander Sergeyevich Pushkin: "The Queen of Spades" pp.2284-2305

**Week 12:** Leo Tolstoy, "The Death of Ivan Ilyich" pp. 2432-2476

**Week 13:** Henrik Ibsen, *Hedda Gabler* pp. 2476-2537

**Week 14:** Bertolt Brecht, *Mother Courage and Her Children* pp. 2813-2871

**Week 15:** Chinua Achebe, *Things Fall Apart* pp. 2931-3031 and Yeats and Kipling Handout

**Week 16:** Chinua Achebe, *Things Fall Apart* pp. 2931-3031

*This syllabus reflects a plan for the semester. Deviations may become necessary as the semester progresses. Students are responsible for making note of any changes that may occur.*

**Fall 2003**  
**Class Meeting Times**

Instructor:  
Office:  
Office Hours:  
Office Phone:  
E-mail:

**Required Texts:**

Mack, Maynard, et al. *The Norton Anthology of World Masterpieces*. (Expanded Edition in One Volume). New York: Norton, 1997.

**Course Description:**

English 2110 is a survey of important works in world literature. Although gaining familiarity with all of the “important” works from world literature would be ideal, students should keep in mind that this survey is intended merely to introduce a wide variety of literary works spanning vastly different cultures and time periods, with the ultimate goal of encouraging students to appreciate textual diversity and make connections between works and worlds that would, on the surface, seem unrelated. In other words, English 2110 should not only teach you to appreciate works from other cultures and time periods, but should also encourage the cultivation of analytical tools that you will need to become well-rounded readers. Although we may occasionally stop on one or two works from England or America, this course is designed to introduce you to texts and concepts that don’t generally appear in the British or American Literature courses and that you may not have been exposed to before.

**Prerequisite:** *A grade of C or higher in English 1102 or equivalent. Students who have not completed this requirement will be asked to withdraw.*

**Course Goals and Outcomes:**

*General Outcomes –*

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

*Specific Outcome(s) –*

- differentiate between Western and non-Western literature
- recognize, describe, and analyze the influence of various cultures in literary works

**Attendance Policy:**

Attendance is mandatory. After three absences, I will subtract two points for each additional absence from your final grade. Tardiness will not be tolerated. Those who continually arrive late to class will receive a “0” for that day’s class participation grade.

**Academic Honesty:**

Plagiarism is not acceptable. The penalty for plagiarism is a zero on the assignment and possible failure of the course. Students should be familiar with the section on Academic Honesty in the student handbook and should feel free to consult me if they have any further questions.

**Special Needs:**

Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first take appropriate documentation

to the Office of Disability Services () located in Suite 230 of the New Student Center. Students with special needs should then make an appointment with me during the first week of class to discuss any accommodations that need to be made.

**English Majors:**

Students planning to major in English should keep copies of their best papers to submit as their senior portfolio. Information regarding the senior portfolio can be located in the English department.

**Course Requirements:**

Assignments prepared outside the classroom must be typed and should reflect your mastery of English 1101 and 1102 writing skills. Assignments are to comply with the MLA format (i.e. double-spaced / one inch margins / 12 point font). All assignments must be turned in at the beginning of the class on the day due. No late work will be accepted.

**Mid-Term and Final Exams: 60%**

During the course of the semester, you will complete two examinations. Your mid-term examination will cover all material from the first half of the semester, and your final exam will cover all the material from the second half of the semester. These exams will include an identification section, short-answer section, and an essay section.

**Final Paper: 30%**

Students will complete a 5-7 page research paper that focuses on a pre-approved topic. Topics should involve discussions of culture, religion, gender/sexuality, form, or theme. These discussions should also include a section that deals with how this topic (and the corresponding piece(s) of literature) relates to contemporary issues. The paper should follow MLA format and include at least 2 sources in addition to the textbook.

**Presentation: 10%**

Students should prepare a ten minute oral presentation in which they discuss their research findings from their final paper project. Students should provide a handout with a bibliography of the sources they've explored and an explanation of their findings.

### **Reading Calendar**

**Week One:** Introductions and *Epic of Gilgamesh* pp. 13-31

**Week Two:** *Gilgamesh* pp 31-42 and *Genesis* pp. 56-71

**Week Three:** Aristotle *Poetics* pp. 87-95 and 520-526 and Euripides *Medea* pp. 435-465

**Week Four:** *The Rymjyana of Vylmjyki* 567-626

**Week Five:** T'ao Ch'ien Selected Poetry and Prose pp. 813-826 and *Koran* pp. 861-888

**Week Six:** 1001 Nights pp. 923-950 and Marie De France "Eliduc" pp. 951-955 and 996-1009

**Week Seven:** Giovanni Boccaccio *Decameron* pp. 1142-1164 and Midterm Exam Review

**Week Eight:** Midterm Exam and Miguel de Cervantes *Don Quixote* pp. 1475-1483 and 1523-1527.

**Week Nine:** *Don Quixote* pp. 1527-1571

**Week Ten:** *Don Quixote* pp. 1572-1628

**Week Eleven:** Jonathan Swift "A Modest Proposal" pp. 1889-1897 and 2027-2033 and Emily Dickinson

\Selected Poetry pp. 2137-2146 and 2313-2321

**Week Twelve:** Leo Tolstoy “The Death of Ivan Ilyich” pp. 2325-2337 and 2432-2475

**Week Thirteen:** *Night Chant* pp. 2579-2617 and Chinua Achebe *Things Fall Apart* pp. 2931-2952

**Week Fourteen:** *Things Fall Apart* pp. 2952-2998

**Week Sixteen:** *Things Fall Apart* 2998-3030 and Final Exam Review

**Week Seventeen:** Final Exam

*This syllabus reflects a plan for the semester. Deviations may become necessary as the semester progresses. Students are responsible for making note of any changes that may occur.*

**English 2110 Sample Syllabus 3**

**English 2110: Course Number**

**Fall 2003**  
**Class Meeting Times**

Instructor:  
Office:  
Office Hours:  
Office Phone:  
E-mail:

**Required Texts:**

Mack, Maynard, et al. *The Norton Anthology of World Masterpieces*. (Expanded Edition in One Volume). New York: Norton, 1997.

**Course Description:**

English 2110 is a survey of important works in world literature. Although gaining familiarity with all of the “important” works from world literature would be ideal, students should keep in mind that this survey is intended merely to introduce a wide variety of literary works spanning vastly different cultures and time periods, with the ultimate goal of encouraging students to appreciate textual diversity and make connections between works and worlds that would, on the surface, seem unrelated. In other words, English 2110 should not only teach you to appreciate works from other cultures and time periods, but should also encourage the cultivation of analytical tools that you will need to become well-rounded readers. Although we may occasionally stop on one or two works from England or America, this course is designed to introduce you to texts and concepts that don’t generally appear in the British or American Literature courses and that you may not have been exposed to before.

**Prerequisite:** *A grade of C or higher in English 1102 or equivalent. Students who have not completed this requirement will be asked to withdraw.*

**Course Goals and Outcomes:**

*General Outcomes –*

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

*Specific Outcome(s) –*

- differentiate between Western and non-Western literature
- recognize, describe, and analyze the influence of various cultures in literary works

**Attendance Policy:**

Attendance is mandatory. All students are allowed 4 absences to accommodate for any unforeseen difficulties experienced during the semester, whether that be sickness, family emergency, or educational overload. However, students who miss more than four classes will be docked one letter grade. Students who miss six classes will fail. If you know you will miss a class, you should contact me. It is your responsibility to ask about missed handouts, assignments or notes.

**Academic Honesty:**

Plagiarism is not acceptable. The penalty for plagiarism is a zero on the assignment and possible failure of the course. Students should be familiar with the section on Academic Honesty in the student handbook and should feel free to consult me if they have any further questions.

**Special Needs:**

Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first take appropriate documentation

to the Office of Disability Services () located in Suite 230 of the New Student Center. Students with special needs should then make an appointment with me during the first week of class to discuss any accommodations that need to be made.

### **English Majors**

Students planning to major in English should keep copies of their best papers to submit as their senior portfolio. Information regarding the senior portfolio can be located in the English department.

### **Course Requirements:**

Assignments prepared outside the classroom must be typed and should reflect your mastery of English 1101 and 1102 writing skills. They are to comply with the MLA format (i.e. double-spaced / one inch margins / 12 point font). All assignments must be turned in at the beginning of the class on the day due. No late work will be accepted.

### **Mid-Term and Final Exams: 60%**

During the course of the semester, you will complete two examinations. Your mid-term examination will cover all material from the first half of the semester, and your final exam will cover all the material from the second half of the semester. These exams will include an identification section, short-answer section, and one essay question.

### **Reading Responses: 30%**

Students will complete ten reading responses. The responses should be no fewer than 250 words in length. These responses are not plot summaries or confessionals, but careful commentaries on the ideas/images expressed in the works that you will be reading. You may choose to respond to any of the works that we are reading, but responses are due on the day that we discuss the work-no exceptions.

### **Quizzes, Daily Grades, and Participation: 10%**

During the course of the semester, students will receive several quizzes to test reading comprehension and preparedness. Additionally, students will occasionally be asked to respond to the readings in short essays or work in groups to create points for class discussion. Quizzes and daily grades are usually administered at the beginning of the class period and cannot be “made up,” so students are advised to arrive on time and ready to work. Finally, this grade will take your participation into account. The participation portion of this grade is based on your attendance, your preparedness, and your class discussion.

## **Reading Calendar**

### **Poetry: Weeks 1-5**

**Week 1:** Intro and *Epic of Gilgamesh* pp. 10-42

**Week 2:** *The Aeneid* pp. 636-683

**Week 3:** Sappho of Lesbos pp. 336-339 and Catullus pp. 630-636 and T'ao Ch'ien pp. 816-827

**Week 4:** Petrarch pp. 1484-1487 and Dickinson pp.2313-2321 and Blake pp.2264-2273

**Week 5:** Marie de France *Eliduc* 996-1010 and Geoffrey Chaucer *Canterbury Tales* 1165-1213

### **Drama: Weeks 6-10**

**Week 6:** Aristophanes *Lysistrata* 466-499

**Week 7:** Molière *Tartuffe* pp. 1898-1956

**Week 8:** Sophocles *Oedipus* pp. 388-433

**Week 9 :** William Shakespeare *Hamlet* 1629-1728

**Week 10:** Kanze Kojirō Nobumitsu *Djyji* pp. 1393-1409

**Prose: Weeks 11-16**

**Week 11:** Machiavelli *The Prince* pp. 1488-1502 and Flaubert “A Simple Heart” pp. 2336-2363

**Week 12:** Tolstoy “Death of Ivan Ilyich” pp. 2432-2476 and Kojima Nobuo “The American School” 2893-2918

**Week 13:** Gordimer “Oral History” pp. 2919-2931 and Borges “The Garden of Forking Paths” pp. 2871-2881

**Week 14:** Cao Xueqin *The Story of the Stone* 1768-1889

**Week 15:** Achebe *Things Fall Apart* pp. 2931-3031

**Week 16:** Achebe *Things Fall Apart* pp. 2931-3031

*This syllabus reflects a plan for the semester. Deviations may become necessary as the semester progresses. Students are responsible for making note of any changes that may occur.*

## **English 2110 Sample Assignment 1**

## **Writing to Learn Assignment Sheet**

### **Reading Responses**

#### **Purpose/Goals:**

This assignment is guided by the following learning outcomes:  
define key literary terms/concepts and implement these in oral/written critical analyses  
describe, examine, and evaluate their own reading practices and oral/written critical analyses  
analyze literature and explain how various components of literature work together to create meaning  
recognize, describe, and analyze the influence of various cultures in literary works

Reading responses allow students to practice their own interpretive/analytical skills and give them the opportunity to practice writing about literature in a non-formal/non-threatening manner. Because this is a writing to learn assignment, rather than a formal essay, students should feel comfortable exploring their thoughts about the text without the pressures that a formal essay exacts. Furthermore, since these responses give the students plenty of time to consider their interpretations of the text, reading responses can also significantly improve classroom discussions.

#### **Assignment:**

Students will complete 10 reading responses. The responses should be no fewer than 250 words in length. These responses are not plot summaries or confessionals, but careful commentaries on the ideas/images expressed in the works that you will be reading. You may choose to respond to an individual work or make comparisons between works, but you must limit your responses to the works we are covering as a group. Your responses can be thesis driven, argumentative attempts to establish a singular point about the text, or they can be exploratory, positing one or two questions on a topic and exploring the complications that those dilemmas raise. Support your observations by quoting from the text.

#### **Requirements:**

12-point font, Times New Roman  
1-inch margins  
Due on the day we discuss the work.

#### **Assessment:**

This assignment will be evaluated under the following criteria:  
Each response will earn a 1, 2 or 3 depending on the depth of the analysis and on the quality of presentation  
Students will hand in ten one to two-page reading responses throughout the semester for a possible 30 points total.

## **English 2110 Sample Assignment 2**

### **English 2110-World Literature Group/Collaborative Assignment Sheet**

## ***Don Quixote* Group Questions**

### **Purpose/Goals**

This assignment is guided by the following learning outcomes:

analyze literature and explain how various components of literature work together to create meaning.

recognize, describe, and analyze the influence of various cultures on literary works.

define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation

describe, examine, and evaluate their own reading practices and oral/written critical analyses

This type of guided group work allows students not only to lead the discussion but also to practice locating and incorporating textual evidence. Depending on the nature of the questions and the length of the text, students should be allowed between 20-30 minutes to consider the question, locate their evidence, and organize their responses. Students should then present their findings to the class, all of whom are encouraged to add their own thoughts to the discussion.

### **Group Work Questions:** at least 30 min

Work as a group to answer one set of the following questions, using direct textual references to support your observations. Be prepared to present your findings to the class.

Define Sancho Panza. What do we know about him? What is his purpose in the text? How does Cervantes describe him and how does that description compare to the description of Don Quixote? How does Quixote convince Panza to join him? What type of husband/father is he? Does Sancho Panza understand that Quixote is mad? Does Sancho Panza's view of Quixote change over the course of the adventure? What do you make of Panza's speech on 1575? How does Sancho Panza compare with some of the other "sidekicks" we've come across (i.e. Enkidu, Laksmana, Shazaman, etc).

Don Quixote often seems to attack good people and help bad people (i.e. he attacks the friars, the merchants, the muleteers, the guards and helps the prisoners). Examine two or three of these scenes and consider the following questions as necessary: How does Don Quixote describe the people that he attacks? What are his reasons for attacking? Are they always inappropriate? What is Cervantes trying to say about Quixote's quest? What is he trying to say about these people? Why does Cervantes spend so much time introducing the prisoners and having them misrepresent their crimes? What is Don Quixote's view of crime as seen in the chapter where Don Quixote frees the chain gang? (Chapter 22) What are the crimes that the men are arrested for and what is Don Quixote's response as he hears their stories?

On page 1558, Cervantes writes "no story is bad so long as it's true." What does he mean by that? What sort of evaluation is he expecting us to make as readers? How does that quote relate to his reiteration that he is telling a true story? How does it explain Quixote's situation? What do we make of the quote when we compare it to Passamonte's claim that his autobiography will be made up of "facts so interesting and amusing that no lies could equal them" (1569). Consider Cervantes's description of Cid Hamete Benegeli in Chapter 9. Why does he go to such pains to impart this information? What does he tell us about Benegeli? Does it contradict his purported goal? How does the narrator's claim ("no story is bad so long as it's true") relate to what Aristotle told us about history and poetry? To what St. Augustine said about history and poetry?

In several locations, but particularly in Chapters 8 and 10, Don Quixote explains appropriate chivalric behavior to Sancho Panza. Examine Quixote's descriptions. Does Don Quixote really live up to his chivalric obligations or is he only a knight when it suits him? What does this tell us about Quixote's character? About his sanity? What is Cervantes saying about knightly behavior in general? When considering this question, go back to Chapter 3 to the landlord's description of knighthood and Chapter 4 to Quixote's interaction with the master. How do his beliefs about right and wrong behavior compare with the other heroes we've encountered this semester? How does Don Quixote stack up to Gilgamesh? Rama? Jason?

## **English 2110 Sample Assignment 3**

### **English 2110: World Literature**

## **Formal Writing Assignment Final Paper Assignment**

### **Purpose/Goals:**

This assignment is guided by the following learning outcomes:  
analyze literature and explain how various components of literature work together to create meaning.  
apply writing and revision as tools for understanding literature and its interpretation  
recognize, describe, and analyze the influence of various cultures in literary works  
define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation

This assignment allows students to create and develop a formal interpretation of one of the texts that they've read during the semester and promotes the improvement of their research, argumentation, and writing skills while encouraging them to come to their own carefully considered assumptions about a text.

### **Assignment:**

For this assignment you must develop a five to seven-page, thesis-driven, interpretation of a text that you've read during the semester. Papers could include explorations of the text's culture, history, form, religion, gender/sexuality, authorship, etc.

Throughout the semester, you should make note of any uncomfortable or challenging moments you experienced while reading the text (i.e. did a character behave/speak unnaturally or out of character? did the narrator's style or attitude change? did the theme reflect an issue in the author's life? did you notice any patterns? etc.). As you prepare for the final essay, you should choose one aspect of the text that troubles or interests you, and examine the ways in which that element adds to or changes the meaning of the whole. You must then create a one to two sentence topic proposal and submit it for teacher approval.

Once your topic is approved, you can begin your research. While you only have to incorporate three outside sources in this essay, you are encouraged to examine a wide variety of resources, including, and especially, any sources that may contradict their own interpretations of the text. In addition to outside research, students will also use examples from the text (and if doing a comparison – examples from both texts). Two weeks before the final draft is due, students must submit a completed, rough draft as a portion of the grade.

### **Requirements:**

5-7 pages in length  
Pre-approved topic  
Draft for Revision  
MLA formatting  
Three outside sources (I must approve internet sources)  
Due Date:

### **Assessment:**

Assignment will be evaluated under the following criteria listed in order of importance:  
Content (insight, interpretation, and analysis)  
Grammar, structure, and organization  
Research and MLA  
Rough Draft  
Topic Proposal

## **English 2110- Sample Assignment 4**

### **English 2110: World Literature**

## **Oral Presentation Assignment Cultural Contexts Presentation**

### **Purpose/Goals:**

This assignment is guided by the following learning outcomes:  
define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation  
recognize, describe, and analyze the influence of various cultures in literary works  
differentiate between Western and non-Western cultures

Students are asked to present the “cultural background” of a particular work. Students will have to use literary terms and concepts in their discussion as well as develop a clear way of discussing how this cultural aspect influences the work itself and the reader’s interpretation of the work. Students’ written analyses should summarize their findings.

### **Description of Assignment:**

Students should offer a ten-minute in-class presentation focusing on a cultural aspect of an assigned work (i.e. the author’s biography, social or political context, or religious connections) or comparative analysis between two works offering some insight into thematic, character, narrative, or other similarities between the two texts. Presentations are due on the day the class discusses the work, and the student must hand in a 2-3 page synopsis of their discussion.

### **Requirements:**

Clear, concise presentation  
2-3 page synopsis of discussion  
Pre-Approval of topic  
MLA format

### **Assessment:**

This assignment will be evaluated under the following criteria:  
Depth of analysis and research  
Development of written analysis  
Ability to connect findings with the work itself  
Ability to effectively communicate the findings to the class  
Organization and structure (both in oral and written form—2-3 page synopsis)  
Graded on a scale: 1-20 points.

## Quiz/Examination Reading Quiz

### Purpose/Goals:

This assignment is guided by the following learning outcomes:  
analyze literature and explain how various components of literature work together to create meaning

English 2110  
Quiz and Examinations  
1001 Nights Quiz

Choose 5 out of the 7 quotations below, and using the character list, match the quotation with the character and briefly explain the significance of the quotation (i.e. Why does the character say this? What is the story associated with this quotation? What is the significance of this quotation?).

Shahrazad  
Shahrayar  
Shahzaman  
The Vizier  
The Demon's Wife  
The Merchant  
The Merchant's Wife  
The ox  
The donkey

1. "This is our common lot. Even though my brother is king and master of the whole world, he cannot protect what is his, his wife and his concubines, and suffers misfortunes in his very home. What happened to me is little by comparison. I used to think that I was the only one who has suffered, but from what I have seen, everyone suffers. By God my misfortune is lighter than that of my brother"

2. "A hundred men have known me [. . .]. [My Husband] has guarded me and tried to keep me pure and chaste, not realizing that nothing can prevent or alter what is predestined and that when a woman desires something, no one can stop her"

3. "Father, I will tell you what is in my mind. [. . .] I would like you to marry me to King Shahrayar, so that I may either succeed in saving the people or perish and die like the rest. [. . .] Father, you must give me to him. This is absolute and final"

4. "No one is safe in this world. Such doings are going on in my kingdom, and in my very palace. Perish the world and perish life! This is a great calamity, indeed. [. . .] Let us leave our royal state and roam the world for the love of the Supreme Lord. If we should find one whose misfortune is greater than ours, we shall return. Otherwise, we shall continue to journey through the land, without need for the trappings of royalty"

5. "'He who misbehaves, ends up in trouble' and 'He who considers not the end, the world is not his friend.' As the popular saying goes, 'I would be sitting pretty, but for my curiosity.' I am afraid that what happened to the donkey and the ox with the merchant will happen to you"

6. "By God, you are lying. This is nothing but an excuse. If you don't tell me and explain the cause of your laughter, I will leave you. You must tell me"

7. "Next time, when they bring [your beans] to you, don't eat or even touch them, but smell them, then draw back and lie down on the hay and straw. If you do this, life will be better and kinder to you, and you will find relief"

### English 2110 Sample Assignment 6

## English 2110: World Literature

## Quiz/Examination

### Final Exam

#### Purpose/Goals:

This assignment is guided by the following learning outcomes:

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as literary interpretation
- analyze literature and explain how various components of literature work together to create meaning
- recognize, describe, and analyze the influence of various cultures in literary works

**Part I (20%):** Fill in the blank with the term that best represents the definition.

1. \_\_\_\_\_: a work or manner that blends a censorious attitude with humor and wit for improving human institutions or humanity. These writers attempt through laughter not so much to tear down as to inspire a remodeling. This type of work, in its usual sense, aims to expose an object or a person to ridicule and censure with implicit reference to a higher standard of conduct.
2. \_\_\_\_\_: means rebirth and is commonly applied to the period of transition from the medieval to the modern world in Western Europe.
3. \_\_\_\_\_: refers to a group of Anglo-American writers who favored clear, precise images and “common speech” and who thought of the work primarily as an art object produced by consummate craft. [. . .] They disassembled in order to reconstruct, playing with shifting and contradictory appearances to suggest the shifting and uncertain nature of reality. They broke up the logically developing plot typical of the nineteenth-century novel and offered instead unexpected connections or sudden changes of perspective. [. . .] The combination of discontinuous, experimental style with a continuing belief in the wholeness of the human personality and the art work carries with it the stamp of this tradition.
4. \_\_\_\_\_: refers to the period which embraced passion over reason and promoted individuality.
5. \_\_\_\_\_: used in its broadest sense to designate any extended fictional narrative almost always in prose. In practice, however, its use is customarily restricted to narratives in which the representation of character occurs either in a static condition or in the process of development as a result of events or actions.
6. \_\_\_\_\_: a movement that accepts, whether indifferently or with celebration, the indeterminacy of meaning and the decenteredness of existence. The result is a play with conventions of the novel—authors often chat with characters, plots do not unfold as expected, and viable alternative realities exist within the pages of the text.
7. \_\_\_\_\_: author of “The Second Coming.”
8. \_\_\_\_\_: the setting for Swift’s *A Modest Proposal*.
9. \_\_\_\_\_: broadly, any attitude that tends to exalt the human element, as opposed to the supernatural, divine elements—or as opposed to the grosser animal elements. More specifically, this term suggests a devotion to those studies supposed to promote human culture most effectively—in particular, those dealing with the life, thought, language, and literature of ancient Greece and Rome.

10. \_\_\_\_\_: writers in this style were interested in truthful, objective representations of reality. The personality of the author was to be suppressed or was at least to recede into the background, since reality was to be seen ‘as is.’ In other words, these writers wanted their stories/art to be mimic real life. These authors are interested in portraying their own world (the here and now), but not in an idealized version (i.e. Romantic version). They want the truth, no matter how gritty or disturbing that truth may be.

## Part II (40%)

Choose **six** of the quotations below and identify the author, the work, the speaker (if there is no speaker write *narrator*), and the context (i.e. what does this quotation tell us about the speaker? Who is the listener? How does this quotation change our view of the work? What theme does it illustrate? etc.). *You should only respond to six quotations. If you respond to more than six, I will grade the first six.*

1. “I can think of no one objection that will possibly be raised against this proposal, unless it should be urged, that the number of people will be thereby much lessened in the kingdom. This I freely own, and it was indeed one principal design in offering it to the world. I desire the reader will observe that I calculate my remedy for this one individual kingdom of [blank] and for no other that ever was, is or I think ever can be, upon earth. Therefore let no man talk to me of other expedients:”

2. “What tormented [him] most was the deception, the lie, which for some reason they all accepted, that he was not dying but was simply ill, and that he only need keep quiet and undergo treatment and then something very good would result. He however knew that do what they would nothing would come of it, only still more agonizing suffering and death”

3. “‘Let us not reason like cowards’ [. . .] ‘If a man comes into my hut and defecates on the floor, what do I do? Do I shut my eyes? No! I take a stick and break his head. That is what a man does. These people are daily pouring filth over us, and Okeke says we should pretend not to see.’”

4. “In short, our gentleman became so immersed in his reading that he spent whole nights from sundown to sunup and his days from dawn to dusk in poring over his books, until, finally, from so little sleeping and so much reading, his brain dried up and he went completely insane”

5. “If you weren’t sick it would be another matter, but as it is, why should I grudge a little trouble? [. . .] We shall all of us die, so why should I grudge a little trouble”

6. “it should be the duty of historians to be exact, truthful, and dispassionate, and neither interest nor fear nor rancor nor affection should swerve them from the path of truth, whose mother is history, rival of time, depository of deeds, witness of the past, exemplar and adviser to the present, and the future’s counselor. In this work, I am sure, will be found all that could be desired in the way of pleasant reading; and if it is lacking in any way, I maintain that this is the fault of that hound of an author rather than of the subject.”

7. “I died for Beauty—but was scarce / Adjusted in the Tomb / When One who died for Truth, was lain / in an adjoining Room—“

8. “You know very well, [. . .], that I am not afraid of blood; and if anyone tells you that I am, he is telling a lie. And let me tell you one thing, my friend. If I were you, I would have stayed home. What you have done will not please the Earth. It is the kind of action for which the goddess wipes out whole families”

## Part III Essay (40%)

Choose two of the following prompts and respond to them in short essays, roughly 4-5 paragraphs each. Your

essays should each include a thesis and as much support as you can provide from memory. Be sure your essays include an introduction and conclusion, and that they answer the question as completely as possible. Use the notepaper provided.

1. Why does Achebe present the first four lines of W.B. Yeats' poem, "The Second Coming" in the opening of *Things Fall Apart*? How does Yeats' poem reflect/add to the notions that Achebe imparts?
2. Use Emily Dickinson's "Tell all the Truth but tell it slant – " or "Much Madness is divinest Sense" to explain a major theme in Tolstoy's *The Death of Ivan Ilyich* or *Don Quixote*.
3. What role does language play in *Things Fall Apart*?
4. "Truth" has been an important theme in almost all of the works we've read in this half of the semester. Choose three of the works we've read since the midterm and explain how "truth" was an important concept in each work of those works, comparing the works as you go along to show a progression.

### **English 2120 Introduction to British Literature**

The description in the university catalogue describes 2120 as a "historical survey of literature from the British

Isles with considerations of literary genres, conventions, and modes.” Furthermore, according to the catalogue, the course addresses issues such as “language change, periodization, canon formation, national identity and interrelationships between literature and other elements of culture.”

Given the broad expanse of time under the course’s mandate (all of British literature in one semester) covering all of the above “issues” in any depth is probably too much for instructors to expect from themselves or their students. Since students from various disciplines take survey literature classes, teachers should aim to expose all students (English majors and non-majors) to literature disciplinary conventions, focusing on terms and modes peculiar to the British literary tradition. These may include courtly literature, epic, mock epic, sonnet, etc. Instructors may choose to focus on a particular issue or two in the British literary tradition or touch on several issues listed in the first paragraph to accomplish this outcome. A particular learning outcome for British literature students includes a strong sense of British literary history. In other words, students will be able to distinguish among the various literary periods such as the Renaissance (or Early Modern period) and the Romantic period and which authors are writing in those traditions and which traditions they are writing against.

Two common anthologies that aid in this task are the *Norton Anthology for English Literature* and the *Longman Anthology for British Literature*. Both include introductions to the periods addressing the literature’s historical and cultural contexts and headnotes to individual authors and works. The Norton tends to use fairly traditional period delineations and texts, i.e. Renaissance, while the Longman uses a more New Historical approach, i.e. the Early Modern Period. Given its new historical approach, the Longman includes fewer texts in general and includes philosophical, historical, and political writings in sections called “Perspectives.” For instance, under the “Romantics and their Contemporaries” chapter, the “Perspectives” section includes pieces from Edmund Burke’s *Reflections on the Revolution in France* among others. When choosing texts, instructors should teach to their strengths and interests, keeping in mind the subtle difference in approaches of the anthologies if they choose to use one.

Students seem to respond well to a presentation of the literature that includes a well-developed sense of the time and culture. This information adds richness to the work and provides them with a framework for understanding more fully how literary genres, conventions, and modes function and why they are important.

**Office:**

**Office Hours:**

**Phone:**

**Email:**

**Course Description:** English 2120 is a historical survey of literature from the British Isles. Topics to be considered include literary genres, conventions, and modes. Additionally issues such as language change, periodization, canon formation, national identity and interrelationships between literature and other elements of culture inform the choice of selections and should guide discussions. Since the history of literature in English is long and rich, our choices represent highlights rather than a complete survey.

**Texts:** Abrams et al., eds. *The Norton Anthology of English Literature: The Major Authors*. 7<sup>th</sup>ed. You'll also need access to the *Oxford English Dictionary*.

### **Learning Outcomes and Goals:**

General Outcomes –

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

Specific Outcome(s) –

- recognize and describe British literary history as chronological, developmental (moving through time periods), and generic/thematic
- recognize and interpret relationships between British literature and its literary history and culture

**Course requirements:** The first requirement for succeeding in this course is to read the material carefully and thoughtfully. Students will be able to demonstrate their mastery of the material in responsible, collegial class participation, and on three (3) “study question” papers, a “discussion question” assignment, a midterm examination and a final examination.

I. Each study question paper will consist of three parts:

1. Vocabulary list—choose 5-10 words to look up in a full dictionary, preferably the OED. Write your definitions in your own complete sentences, locate your word in your reading exactly (act, scene, line, or page number), and indicate how knowing what the word means makes the passage in which it appears clearer, more interesting, or adds more depth to the work. (20 points)

2. Make up five study questions. For example, you might look to queries that highlight important relationships between characters; portray important themes; or illustrates literary techniques. Anchor your questions to **specific** places in the text. Otherwise, your questions will be too broad to develop in the next part of the assignment (30 points)

3. Write a one-to-two page essay in response to one of your questions. (50 points)

These tasks will greatly enhance your development as a scholarly reader if you will try to make them dovetail. If, for example, you were reading Act III, Scene 2, l. 71 of *I Henry IV* and decided you needed to confirm your understanding of the word *surfeit*, you might see how understanding its meaning could help you see how harshly the King is taking Hal to task. That realization might bring you to pose the following study question, “What are the chief complaints that the King has with regard to the Prince of Wales’s behavior?” You might very well write your short paper in response to this question.

II. Once during the course, you will be responsible to bring two well-considered and well-supported questions regarding the day's reading as a prompt for class discussion. "Well-supported" doesn't necessarily mean you **know** the answer; it means that you have an open-ended question for which the text provides some evidence that confirms or contradicts what you think the answer **could** be. These can be fairly broad questions or ones that focus on a particular passage. You'll be expected to ask them aloud to the class as a whole or in small groups and to hand in a copy of the questions to me.

III. The midterm and final examinations will consist of two parts:

1. Identification. You'll be expected to demonstrate your knowledge of terminology introduced and discussed in class in a few sentences.

2. Comparisons. You'll be asked to identify two passages from the works read and discussed in class and to write a short discussion of the similarities and differences in the passages and/or works. You'll demonstrate your mastery of the material by explaining why the two passages were paired. (The exam will be open book.)

Course grades will be weighted in this way:

Paper #1	15%
Paper #2	20%
Paper #3	25%

Discussion question assignment 10%

Midterm	15%
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Final examination	15%
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**Attendance:** Attendance is required and will be monitored. Any student who is absent 5 (5) or more times will be dropped from the course. Arriving more than fifteen (15) minutes late or leaving fifteen (15) minutes early will count as an absence.

**Accommodations for Students with Special Needs:** Students who need accommodations are asked to arrange a meeting with the instructor at a mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodation Form to the meeting. If you do not have such a form, but need accommodations, make an appointment with the Office of Disability Services (Suite 230 New Student Center, ext. 3-9044) to arrange for accommodations.

**Portfolio Requirement for English Majors:** All English majors must submit, as part of their graduation requirements, individual portfolios of their work as English majors. Students should collect several assignments each term to include in the portfolio. The main office of the Department of English can supply specific requirements for individual concentrations. Instructors and advisors can counsel students about portfolio inclusions.

**Academic Honesty:** Students are expected to abide by the University's policy on academic honesty, which is summarized on pages 54-57 in the current undergraduate catalog. Any plagiarized or otherwise academically dishonest work will receive a grade of zero, with no chance for revision. The instructors will assign a failing grade for the course to any student who submits academically dishonest work.

### **Reading Assignments**

(specific assignments may be added to, substituted for, or omitted).

Week 1: Introduction to the Middle Ages, 1-20 and Marie de France, "Lanval," 104-118

Week 2: *Sir Gawain and the Green Knight*, 119-73

Week 3: Chaucer, “General Prologue,” 173-98; “Wife of Bath’s Tale,” 216- 44

Week 4: Dame Julian, “Showings,” 276-82; Introduction to the Sixteenth Century, 315-338; Wyatt, “The long love that in my thought doth harbor” 339-40; Surrey, 343-4; Spenser, Sonnet 1 and Sonnet 75, 430-32; Shakespeare, Sonnet 18, 496; Sonnet 60, 499-500; and Sonnet 130, 504

**Paper #1 Due:**

Week 5: *1Henry IV*, 506-75

Week 6: Introduction to the Early Seventeenth Century, 577-98; Milton, *Paradise Lost* 691-95; 722-853; Lanyer, “Eve’s Apology in Defense of Women,” 629-32

Week 7 Study day: **Midterm Examination**

Week 8: Introduction to Restoration and Eighteenth Century, 855-87; Swift, “Description of a City Shower,” 966-69

Week 9: Johnson, 1196-98; 1249-73; Introduction to Romanticism, 1313-35; Wordsworth, 1424-27; 1432-35; “Tintern Abbey,” 1490-93; “London 1802,” 1490; “The World is too Much with Us,” 1491; Coleridge, 1573 75; “Christabel,” 1598-1613 “Frost at Midnight,” 1613-15

**Paper #2 Due:**

Week 10: Byron, 1636-39; “Childe Harold’s Pilgrimage,” 1646-58; Keats, 1793-96; “La Belle Dame sans Merci,” 1814-16; “Ode to a Nightingale,” 1818-20

Week 11: Introduction to the Victorian Age 1859-81; *Wuthering Heights*

Week 12: Tennyson, 1916-19; “Ulysses,” 1929-30; “The Eagle: A Fragment,” 1933; “Flower in the Crannied Wall,” 2005; Arnold, 2073-78; “Dover Beach,” 2090-01; Robert Browning, 2021-24; “Porphyria’s Lover,” 2025-26; Rossetti, 2134-35; “Goblin Market,” 2140-52

Week 13: Introduction to the Twentieth Century, 2271-89; Hardy, “Hap,” 2290-5; “The Darkling Thrush,” 2294-95; Yeats, 2363-66; “Leda and the Swan,” 2382; “Among School Children,” 2386-88; Virginia Woolf, 2402-3; *Professions for Women* 2475-79

Week 14: James Joyce 2487-91; “The Dead,” 2496-2524

Week 15: Eliot 2604-07; “The Love Song of J. Alfred Prufrock,” 2607-11

Week 16 Catch up and Review for final examination

**Paper #3**—Last day of class; final examination

**English 2120 Sample Syllabus 2**

**English 2120**

## Survey of British Literature

**Office:**

**Office hours:**

**Phone:**

**E-mail:**

Women's Voices in British Literature

**Course Description:** English 2120 is a historical survey of literature from the British Isles. Topics to be considered include literary genres, conventions, and modes. Additionally issues such as language change, periodization, canon formation, national identity and interrelationships between literature and other elements of culture inform the choice of selections and should guide discussions. Since the history of literature in English is long and rich, our choices represent highlights rather than a complete survey.

As a way to anchor and guide the course, we'll be concentrating on the cultural and historical position of women throughout British literature. The status of women varies throughout British history, and the literature produced by males containing female characters as well as literature produced by women provides interesting insights into a culture largely dominated by men. While we'll certainly address other prevalent issues in British literature besides gender, much of the literature we'll be reading illustrates attempts to subvert prevailing ideologies regarding gender roles, to maintain the status quo, and to highlight women's issues. With women (and gender) as our overarching theme, we should be able to shed a unique light on British culture and its literature as a cultural production by the end of the semester.

**Course Goals:** The primary aim of this course is to introduce students to a wide range of genres and authors in the British tradition. The emphasis is on gaining familiarity with the works on the reading list, and the class will focus on comprehension and retention of the texts. Students will also leave the class with a strong sense of literary history. We will discuss various ways of interpretation as a skill through discussion, group work, and more traditional lectures. Students will be expected to practice and demonstrate these interpretive strategies and subsequent skills in analyzing texts.

### Learning Outcomes:

General Outcomes –

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

Specific Outcome(s) –

- recognize and describe British literary history as chronological, developmental (moving through time periods), and generic/thematic
- recognize and interpret relationships between British literature and its literary history and culture

### Texts:

Abrams et al., eds. *The Norton Anthology of English Literature: The Major Authors*. 7<sup>th</sup>ed.

*Brontë, Emily*. *Wuthering Heights: A Norton Critical Edition*. 4<sup>th</sup> ed. Ed. Richard Dunn New York: Norton, 2003.

*Achebe, Chinua*. *Things Fall Apart* (edition information forthcoming)

*Shakespeare, William*. *Macbeth* (edition optional)

**Prerequisites:** a “C” or better in English 1102 and good written usage of standard American English.

### **Course Requirements**

The first requirement for succeeding in this course is to read the material carefully and thoughtfully. Because this class is designed as a reading comprehension course, you’ll be expected to follow the reading very closely and on schedule. You will be able to demonstrate your mastery of the material in responsible, collegial class participation, and on quizzes, a presentation, short reading responses, a midterm examination, and final examination.

Course assignments and exams will be weighted in this way:

Quizzes 20%

Presentation 15%

Reading responses 20%

Midterm examination 20%

Final examination 25%

**Quizzes:** Reading quizzes will be given during most class meetings. Students are responsible for the literary pieces as well as the introductions to the periods provided in the text. The grades on these quizzes will be averaged to make up the 20%. **Quizzes may not be made up.**

Once during the course, you will be responsible for bringing two well-considered and well-supported questions regarding the day’s reading as a prompt for class discussion. “Well-supported” doesn’t necessarily mean you **know** the answer; it means that you have an open-ended question for which the text provides some evidence that confirms or contradicts what you think the answer **could** be. These can be fairly broad questions or ones that focus on a particular passage. You’ll be expected to ask them aloud to the class as a whole or in small groups and to hand in to me a copy of the questions. **This assignment counts as a quiz grade.**

These questions should not involve confusions regarding plot. While you may be confused regarding “who does what” and are welcome to bring them up in class (other students will likely be confused also), these questions should focus on literary, historical, or cultural elements.

**Reading Responses:** These are typed, two page, double-spaced responses to the reading. You’ll turn in **eight** throughout the semester; **three** must be turned in before **3/2**. This assignment gives you the opportunity to explore your initial reactions to the reading. You should seize on one (or maybe two) aspects of the reading to write about. Some of these are theme, setting, characterization, language, meter, etc. Your assignment should reflect an extended response to the particular aspect you’ve chosen and should result in a thoughtful, organized response.

This assignment **does not** call for you to necessarily come to any conclusion about the reading; indeed, it should consist of something that you find interesting, troubling, insightful, confusing, etc. Therefore, a good approach to this assignment is to write about something you don’t quite understand or something you have questions about. This paper should illustrate your exploration into the text and should reflect your thought process in light of that exploration. This is not a formal essay, but it must show that you’ve thought about the text in some depth.

**Please do not write a plot summary. A plot summary involves relating what happened in a story, poem or play; your reading response should have to do with how certain literary elements contribute to the meaning of the work. A plot summary will amount to a failure for the assignment.**

While this is a writing assignment, I’ll be looking for your ability to comprehend the text and to analyze it in light of your reaction more than your writing skills. However, basic writing skills such as correct grammar, mechanics, and usage are required. Failure to adhere to these fundamental writing requirements will result in a failure for the assignment. These assignments will be evaluated on a Pass/Fail basis. I’ll return the first Reading Response

with an “R” (for revise), however, if I determine that you’ve not met the basic requirements for the assignment in terms of writing skills or if you seem to have misunderstood what I’m looking for in terms of the components of the assignment. I will give “R”s for the first Reading Response only. If you receive an “R,” you may revise by the next class period. If you don’t revise, you’ll receive a failure for the assignment. Three (3) failures will result in an “F” for the 20% this component is worth.

**\*\*You may choose any of the works on the reading assignment sheet to write your responses on. The Reading Responses must be turned in on the day the topic (piece of literature) of your response is assigned at the beginning of class.\*\***

Headings for Reading Responses must be formatted as follows:

Name  
Reading Response #  
Date

**Presentations:** Each student will give a 10-15 minute presentation on one of the assigned readings. The presentations are due the day the class is scheduled to discuss the assigned reading. Specifics on the requirements for the presentation will be handed out next week.

**Midterm Examination:** A take-home, open-book midterm exam will be distributed on **February 26th** and will be **due March 2<sup>nd</sup>**. The format will consist of a number of paired passages to choose from. You must identify the passage by providing the title of the work it’s from and name the author. Then, in a couple of paragraphs compare and contrast the passages. You’ll be expected to explain how the quotations exemplify thematic, stylistic, literary historical elements, or other similarities or differences you notice. In short, why are they paired? Avoid the temptation to attempt reading my mind; rely instead on your own imagination and interpretative skills that you acquire over the course of the semester. I’ll certainly have my own ideas about the points of comparison in the passages. I’ll be taking into consideration issues discussed in class as well as those raised in the introductions in the texts, but very often students come up with ideas I hadn’t considered.

Please use blue books. The exam will be designed so that you can complete it in two or three hours. I recommend spending no more than this so that you’ll be prepared for the final exam.

**Final Examination:** The final exam will be a **cumulative**, two-hour, in-class exam given according to the university exam schedule. The format will be same as the midterm with the inclusion of terms to identify. You may use your book for this exam but not your notes. Blue books are required.

### **Policies**

**Attendance:** I do not monitor attendance. However, students who do not attend regularly perform poorly on exams because the exams are based largely on lecture and class discussion. Moreover, since quizzes may not be made up and are worth 20% of the final grade, students who do not attend class regularly do not receive adequate points for the quiz portion of their grade.

Occasionally, the reading schedule will change depending on the needs of the class and time constraints. These changes will sometimes be announced the class period before the change occurs; it is, therefore, imperative that you attend class in order to get these changes. It is your responsibility to obtain this and any other information or announcements made in class. Contact me via email for any updates if you’re absent. An even better and often more efficient way of receiving information (including lecture notes) is from a trusted classmate. I **highly** recommend this kind of communication. Not only can it save you from being unprepared for the next class, it’s a good way to a build classroom community (i.e. exam study groups).

I will accept no late work, unless under extraordinary circumstances (such as a death or grave illness in your immediate family). If other circumstances arise which prevent you from getting your work to me on time and you

make arrangements with me a day or two in advance, I may consider an extension.

I will not accept no work by email or fax machine unless arrangements are made with me ahead of time.

Please turn off cell phones and other electronic devices while in class.

**Accommodations for Students with Special Needs:** Students who need accommodations are asked to arrange a meeting with the instructor at a mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodation Form to the meeting. If you do not have such a form, but need accommodations, make an appointment with the Office of Disability Services (Suite 230 New Student Center, ext. 3-9044) to arrange for accommodations.

**Portfolio Requirement for English Majors:** All English majors must submit, as part of their graduation requirements, individual portfolios of their work as English majors. Students should collect several assignments each term to include in the portfolio. The main office of the Department of English can supply specific requirements for individual concentrations. Instructors and advisors can counsel students about portfolio inclusions.

**Academic Honesty:** Students are expected to abide by the University's policy on academic honesty, which is summarized on pages 54-57 in the current undergraduate catalog. Any plagiarized or otherwise academically dishonest work will receive a grade of zero, with no chance for revision. The instructors will assign a failing grade for the course to any student who submits academically dishonest work.

### **Reading Assignments**

(specific assignments may be added to, substituted for, or omitted).

Week 1: Introduction to the Middle Ages, 1-20 and Marie de France, "Lanval," 104-118

Week 2: Dame Julian, "Showings," 276-82; Chaucer, "General Prologue," 173-98

Week 3: Chaucer, "Wife of Bath's Prologue and Tale," 216- 44; Introduction to the Sixteenth Century, 315-338;

Selected sonnets from Spencer, Sidney, and Shakespeare

Week 4: *Macbeth*

Week 5: Introduction to the Early Seventeenth Century, 577-98; Donne, "The Flea," 602 and Sonnets 10 & 14, 623-24; George Herbert, "The Collar," 663; Aemilia Lanyer, "Eve's Apology in Defense of Women," 629-32

Week 6: Milton, *Paradise Lost*

Week 7: Introduction to Restoration and Eighteenth Century, 855-87; Swift, "Description of a City Shower," 966-69; Pope, "The Rape of the Lock," 1134-53

### **Midterm Examination distributed**

Week 8: Introduction to Romanticism, 1313-35; Wordsworth, 1424-27; 1432-35; "Tintern Abbey," 1490-93; Coleridge, 1573-75; "Frost at Midnight," 1613-15; "Christabel," 1598-1613; Keats, 1793-96; "La Belle Dame sans Merci," 1814-16; "Ode to a Nightingale," 1818-20

Week 9: Mary Wollstonecraft, *A Vindication of the Rights of Woman*, 1405-24; Byron, 1636- 39, "Childe Harold's Pilgrimage," 1645-58; Shelley, 1710-12; "Epipsychidion" (**Handout on reserve**)

Week 10: Introduction to the Victorian Age 1859-81; *Wuthering Heights*

Week 11: Tennyson, 1916-19; “Ulysses,” 1929-30; Robert Browning, 2021-24: “Porphyria’s Lover,” “The Lady of Shallot,” 1920-24; Rossetti, 2134-35; “Goblin Market,” 2140-52

Week 12 “Dover Beach,” 2090-01; 2025-26; Elizabeth Gaskell, “The Old Nurse’s Story,” 2006-21

Week 13: Introduction to the Twentieth Century, 2271-89; Virginia Woolf, 2402-3; *Professions for Women* 2475-79; James Joyce 2487-91; “The Dead,” 2496-2524

Week 14: Katherine Mansfield, “The Garden Party,” 2645-55; Eliot 2604-07; “The Love Song of J. Alfred Prufrock,” 2607-11

Week 15: Philip Larkin, selected poems; Seamus Heaney, selected poems

Week 16: Achebe, *Things Fall Apart*

### **Final Examination**

**Office:**

**Office Hours:**

**Phone:**

**Email:**

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**Texts:** Abrams et al., eds. *The Norton Anthology of English Literature: The Major Authors*. 7<sup>th</sup>ed. You'll also need access to the *Oxford English Dictionary*.

**Learning Outcomes:**

*General Outcomes –*

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

*Specific Outcome(s) –*

- recognize and describe British literary history as chronological, developmental (moving through time periods), and generic/thematic
- recognize and interpret relationships between British literature and its literary history and culture

**Course requirements:** The first requirement for succeeding in this course is to read the material carefully and thoughtfully. Students will be able to demonstrate their mastery of the material in responsible, collegial class participation, and on three (3) “study question” papers, a “discussion question” assignment, a midterm examination and a final examination.

I. Each study question paper will consist of three parts:

1. Vocabulary list—choose 5-10 words to look up in a full dictionary, preferably the OED. Write your definitions in your own complete sentences, locate your word in your reading exactly (act, scene, line, or page number), and indicate how knowing what the word means makes the passage in which it appears clearer, more interesting, or adds more depth to the work. (20 points)

2. Make up five study questions. For example, you might look to queries that highlight important relationships between characters; portray important themes; or illustrates literary techniques. Anchor your questions to **specific** places in the text. Otherwise, your questions will be too broad to develop in the next part of the assignment (30 points)

3. Write a one-to-two page essay in response to one of your questions. (50 points)

These tasks will greatly enhance your development as a scholarly reader if you will try to make them dovetail. If, for example, you were reading Act III, Scene 2, l. 71 of *I Henry IV* and decided you needed to confirm your understanding of the word *surfeit*, you might see how understanding its meaning could help you see how harshly the King is taking Hal to task. That realization might bring you to pose the following study question, “What are the

chief complaints that the King has with regard to the Prince of Wales's behavior?" You might very well write your short paper in response to this question.

II. Once during the course, you will be responsible to bring two well-considered and well-supported questions regarding the day's reading as a prompt for class discussion. "Well-supported" doesn't necessarily mean you **know** the answer; it means that you have an open-ended question for which the text provides some evidence that confirms or contradicts what you think the answer **could** be. These can be fairly broad questions or ones that focus on a particular passage. You'll be expected to ask them aloud to the class as a whole or in small groups and to hand in a copy of the questions to me.

III. The midterm and final examinations will consist of two parts:

3. Identification. You'll be expected to demonstrate your knowledge of terminology introduced and discussed in class in a few sentences.

4. Comparisons. You'll be asked to identify two passages from the works read and discussed in class and to write a short discussion of the similarities and differences in the passages and/or works. You'll demonstrate your mastery of the material by explaining why the two passages were paired. (The exam will be open book.)

Course grades will be weighted in this way:

Paper #1 15%

Paper #2 20%

Paper #3 25%

Discussion question assignment 10%

Midterm 15%

Final examination 15%

**Attendance:** Attendance is required and will be monitored. Any student who is absent 5 (5) or more times will be dropped from the course. Arriving more than fifteen (15) minutes late or leaving fifteen (15) minutes early will count an absence.

**Accommodations for Students with Special Needs:** Students who need accommodations are asked to arrange a meeting with the instructor at a mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodation Form to the meeting. If you do not have such a form, but need accommodations, make an appointment with the Office of Disability Services (Suite 230 New Student Center, ext. 3-9044) to arrange for accommodations.

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## **Reading Assignments**

(Generic Format)

**Week One:** Introductions; Intro to Middle Ages

**Week Two:** *Beowulf*

**Week Three:** *Paradise Lost*

**Week Four:** *The Rape of the Lock*

**Week Five:** *The Canterbury Tales*, “General Prologue”; “Wife of Bath’s Prologue and Tale”

**Week Six:** Selected sonnets from Wyatt, Spencer, Sidney, Shakespeare

**Week Seven:** Selected poems from Blake, Wordsworth, Coleridge

**Week Eight:** Selected poems from Keats, Shelley, Byron, Hemens

**Week Nine:** Swift, “A Modest Proposal”; Johnson, *Rambler No. 4*; “Milton” from *Lives of the Poets*; *The Interesting Narrative of the Life of Olaudah Equiano*

**Week Ten:** Wollstonecraft, *A Vindication of the Rights of Woman*; Coleridge, *Biographia Literaria*

**Week Eleven:** Shakespeare, *Macbeth*

**Week Twelve:** Gay, *Beggar’s Opera* (handout or obtain online)

**Week Thirteen:** Wilde, *The Importance of Being Earnest*

**Week Fourteen:** Joyce, “The Dead”; Rushdie, “The Prophet’s Hair”

**Week Fifteen:** Achebe, “The Things Fall Apart”

**Week Sixteen:** Review and catch-up

## Writing to Learn

### Discussion Question Assignment

#### **Purpose/Goals:**

This assignment is guided by the following learning outcomes.

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- analyze literature and explain how various components of literature work together to create meaning
- recognize and interpret relationships between British literature and its literary history and culture

Because of the open-ended nature of this assignment, many of the learning outcomes for 2120 are covered. Appropriate kinds of questions might involve issues as broad as genre, culture, literary history, or as specific as literary terminology, textual elements, and figures of speech used in a particular passage. Be sure students don't use these questions to clear up issues of plot. These kinds of confusions can be addressed in other ways and defeat the purpose and goals of the assignment. Students will ask the questions aloud to the class as a prompt for class discussion, which dissuades students from posing plot questions. Also, the public nature of the assignment encourages students to take the assignment seriously.

#### **Description of Assignment:**

Once during the course, students will be responsible for bringing two well-considered and well-supported questions regarding the day's reading as a prompt for class discussion. "Well-supported" doesn't necessarily mean students **know** the answer; it means that they have an open-ended question for which the text provides evidence that confirms or contradicts what they think the answer **could** be. These can be fairly broad questions or ones that focus on a particular passage. Students will be expected to ask them aloud to the class as a whole or in small groups and to hand in a copy of the questions to the instructor.

A full explanation of the support for the questions need not be made explicit by the student; the question itself should lead students' classmates to examine the support implied by the question. The written part of the assignment turned in to the instructor, therefore, need not be an extensive exploration of the question (although it could be and assessed more heavily).

#### **Requirements:**

- Turn in a handwritten or typed copy of the question to instructor
- Ask/read question aloud to class
- No questions regarding plot confusion

#### **Assessment:**

This assignment is designed to provide maximum learning impact for students, asking them to demonstrate an understanding of relevant issues in British literature as a whole and/or particular concepts in specific works. At the same time, it is designed to require minimum labor for instructors. They should, therefore, be weighted lightly (10%) relative to other more formal assignments. Discussion questions could be assessed using a five or ten point scale to relieve students of the pressure of a "grade."

## English 2120 Sample Assignment 2

### English 2120

## Writing to Learn Reading Responses Assignment

### Purpose/Goals:

This assignment is guided by the following learning outcomes:

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning
- recognize and describe literary history as chronological, developmental (moving through time periods), and generic/thematic
- recognize and interpret relationships between British literature and its literary history and culture

Reading responses can be used as journal entries, turned in at various times throughout the semester or individually taken up and assessed. In any case, several should be assigned throughout the semester to monitor students' interpretive and analytic skills. They also provide a good way to gauge which works resonate with students for future classes.

### Description of Assignment:

These are typed, two-page, double-spaced responses to assigned readings of the students' choosing, due on the day the reading is scheduled. They should turn in several over the course of the semester. This assignment gives them the opportunity to explore their initial reactions to the reading, without having been exposed to class discussion or lecture. They should seize on one (or maybe two) aspects of the reading to write about. Some of these may include theme, setting, characterization, language, meter, etc. The assignment should reflect an extended response to the particular aspect they've chosen and should result in a thoughtful, organized response.

This assignment **does not** call for students to necessarily come to any conclusion about the reading; indeed, it should consist of something that they find interesting, troubling, insightful, confusing, etc. Therefore, a good approach to this assignment is for students to write about something they don't quite understand or something they have questions about. This paper should illustrate their exploration into the text and should reflect their thought processes in light of that exploration. These papers must include short quotations from the work as evidence for any assertions or as examples for any observations they make regarding the work.

Actively and rigorously discourage plot summaries.

### Requirements:

- Two typed pages · Narrow focus · Fully developed ideas

### Assessment:

Like the discussion questions, many different assessment tools can be used: point scales, letter and number grades, or pass/fail. Included in this packet is a sample assessment rubric.

### English 2120 Sample Assignment 3

Name:

	Excellent	Good	Average	Needs Improvement	Insufficient
Development of ideas					
Clear organization					
Mechanics, usage, punctuation					
MLA documentation					

Comments:

## English 2120

### Collaborative/Group Activity

#### Chaucer's "The Wife of Bath's Prologue"

##### **Purpose/Goals:**

This assignment is guided by the following learning outcomes:

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- analyze literature and explain how various components of literature work together to create meaning
- recognize and interpret relationships between British literature and its literary history and culture

Collaboration and group work can be time-consuming and difficult to work in to a class period, because as lovers of literature, we often have many things we'd like students to get out of the pieces to ensure they find it rewarding. This impulse, however, can be self-defeating. Sometimes it's more useful to expose students to just one specific idea or two, particularly if you're dealing with an especially difficult work. Guided group work often lets students see that others have trouble too, and working through a collaborative assignment provides a sense of shared achievement and aids in understanding during class discussion. Below is an example that can be adjusted to accommodate individual instructor's aims and choices of literature to cover.

##### **Description of Assignment:**

1. Ask students to count off to five.
2. Break them up into groups according to their corresponding numbers.
3. Have some of the groups (about half the class) find specific references in the "Wife of Bath's Prologue" to *auctoritee* and to experience.
4. One person from each group should record the group's references by line numbers on a sheet of paper to be handed in. All group members must sign the paper to receive "in-class" work credit.
5. Ask groups to point out one of their textual references to the class and explain its significance in terms of its relation to the Wife of Bath's assertions regarding *auctoritee* and experience. Guide the discussion by asking leading questions about the connections between their points and Chaucer's characterization of the Wife of Bath, the narrator's attitude toward her, her place in the ideology of the Middle Ages, etc. (Choose one of two of these to focus on.)

##### **Requirements:**

- Responsible, collegial debate

##### **Assessment:**

In general, collaborative/group work should be peppered throughout the semester and should be assessed on a participatory basis. In other words, if the student is present and working in a group, he or she should receive some sort of lightweight credit such as a check or 1-5 points in a participation category. Some instructors use an "in-class work" category in their course requirements. In this model, at the end of the semester the instructor counts how many in-class-work assignments the student participated in and assigns a certain number to arrive at the percentage for the category. For example, if there were 10 in-class assignments, grades could be calculated according to the following scale: 10-8=A, 7-6=B, 5-4=C, 3-2=D, 1-0=F.

## English 2120

### Formal Writing

#### Oxford English Dictionary Assignment

##### Purpose/Goals:

This assignment is guided by the following learning outcomes:

- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

Ultimately, this is an exercise in very close reading. Students learn through this assignment the various ways language can function in literature and how manifold denotations and connotations of individual words can effect and change the meaning of sentences in prose, lines in poetry, and potentially entire pieces. Because the *Oxford English Dictionary* provides all definitions and the etymologies of words, students can learn how language changes over time.

##### Description of Assignment:

Students can choose 1-5 words to look up in the Oxford English Dictionary (OED) in one particular work. Students will define the them in their own words, locate the word in the reading exactly (act, scene, line, or page number), and indicate how their expanded knowledge of the word makes the passage in which it appears more clear, more interesting, or adds more depth to the work.

They should be sure to explain how the definition illuminates the work in terms of character, theme, subject-matter, culture, etc. (Hint: Students should be alerted to the possibility of double meanings in the definitions of the words. Very often one word can have different connotations or even denotations, which can shed a very different light on what they're reading.)

While this assignment may function as a formal writing assignment, it could certainly contain a reflective component, asking students to discuss any changes in their reading and analytic strategies. In this case, students should be encouraged to use a personal writing style (allowing for the first-person "I"), while remaining analytic in their logic and conclusions.

##### Requirements:

- Instructors could require anywhere from a 1-2 to 4-5 pp. paper depending on the importance and weight they choose to give the assignment.
- Correct MLA style
- Working use of the *Oxford English Dictionary*.

##### Assessment:

This is a very flexible assignment. Instructors can ask students to write brief analyses of their findings for several words, or they can require short essays on students' interpretation of works based on their analysis of one word. Consequently, assessment tools can vary widely depending on the importance the instructor chooses to give the assignment.

Oxford English Dictionary Assignment Assessment Sheet

	Excellent	Good	Average	Needs Improvement	Insufficient
Effective thesis					
Effective explanation of how definition relates to thesis					
Depth of analysis					
Clear organization					
Mechanics, usage, punctuation					
Accurate use of MLA documentation					

## English 2120

### Oral Presentation

#### Purpose/Goals:

This assignment is guided by the following learning outcomes:

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- analyze literature and explain how various components of literature work together to create meaning
- recognize and describe literary history as chronological, developmental (moving through time periods), and generic/thematic
- recognize and interpret relationships between British literature and its literary history and culture

The overall purpose of this assignment is to deepen students' understanding of a particular piece of literature and/or the context in which it was written. To accomplish this, several goals must be achieved: they must demonstrate the ability to integrate and synthesize new information, conduct research, and convey information to others in an understandable and concise manner.

#### Description of Assignment:

Students have two options for their presentations:

I. Choose an important scene or "moment" in the text and analyze its importance. In other words, why is it there at all? Why is it necessary or vital to the overall piece? What if it were lifted out? How does the scene function? What meaning does it give the rest of the text?

In order to come to some conclusions, students will need to consider issues of language or form—things like word choice, rhyme scheme, meter, narration, characterization, setting, theme, etc. This is by no means an exhaustive list but a way for students to get started. They should be encouraged to consider anything they find appropriate to their chosen work.

The research component for this option should deal with background information on the author and/or the text itself, whichever is most appropriate. Students need to make sure this information is relevant to their reading of the scene. If they use biographical information, they should show why it is important to have that knowledge in terms of the reading or interpretation of the passage. The same should be true if they use bibliographical information about the text, i.e. where and how it was published and by whom. For instance, it might be important to know that George Herbert's religious poetry was never published in his lifetime—that he was a clergyman and his poetry was an expression of his personal, spiritual journey. These facts could very well affect an interpretation of his poetry.

II. Examine the historical, cultural, and/or social context in which the piece was written. What was going on politically? What kinds of social constraints or freedoms would the writer be either following or rebelling against? What were the literary conventions followed at the time in which the author wrote? Students will find some of these issues addressed in the introductions to the periods as well as the introductions to the authors and their works. The students' task is to provide the class with more in-depth knowledge of the context. Obviously, they cannot include all the contextual components of a piece of literature, so they need to find an angle that interests them and exercise discretion in choosing their presentation material. (The instructor's guidance could be crucial here.)

The research component of this option might include material from the field of history or literature—perhaps even anthropology or archeology—whatever they deem appropriate for the topic and the literature. Like in option I, students may need to use biographical texts. Again, the relevance of their research should be clear. Why is the background or context they provide important to an understanding of the literature and/or the author?

#### Requirements:

- Students may use note cards or an outline to refer to, but may not simply read presentations.

- Students must use at least **three (3)** secondary sources, only **one (1)** of which may be a website.
- The research must be documented correctly according to MLA format and included on whatever handout students provide the class.
- Presentations must be between 10-15 minutes. (Students should be encouraged to practice their presentations beforehand.)

Assessment:

A sample assessment rubric has been provided in this packet, although instructors are encouraged to amend and revise based on criteria they deem important for their class. However, because oral presentations require much work, preparation, and emotional investment for students (given the public nature of the assignment), they should carry some weight in the overall grading scheme for the class.

### Formal Paper Assessment Sheet

Author's Name: \_\_\_\_\_

Reviewer's Name: \_\_\_\_\_

	Excellent	Good	Average	Needs Improvement	Insufficient
Clear thesis (argument)					
Effective explanation of how textual evidence relates to thesis					
Effective and accurate use of literary terminology					
Understanding of fundamental features of the genre					
Clear organization					
Effective and sufficient use of examples from text					
Mechanics, usage, punctuation					
Accurate use of MLA documentation					

Comments:

## **Description of the Course**

The purpose of the survey of American literature is to introduce students to a wide range of American authors and genres from the Colonial Period to Contemporary American writing. The University catalogue states that English 2130 is an “historical survey of literature from the United States, with consideration of literary genres, conventions, and modes. Issues such as periodization, canon formation, national identity and the interrelationships between literature and other elements of culture” are included in this course.” In addition, we will study various literary terms and critical theories as they apply to the works read in this course. As a reading and writing intensive course, students will focus on reading comprehension along with writing as a method to learn about and explore various historical and social contexts within American literature.

### **Texts:**

Most teachers use a standard anthology for the American survey. Most instructors use The Norton Anthology, the Longman anthology, or the Prentice Hall edited anthology. All three are arranged chronologically and include information about the periods commonly named in American literature: Colonial, Reason, Romanticism, Realism, Modernism, Contemporary. The differences between them are more a matter of emphasis. For example, the Norton anthology includes introductions to time periods that focus on literature primarily; the Prentice Hall anthology is very culturally driven and focuses on history and cultural events as well as the literary shifts through time. Instructors should choose the anthology based on their experience and interests. Some instructors choose to require students to buy several specific books or collections that include major authors. Because many students from across the university take this survey course, a general anthology may work best for new instructors.

### **Organizational strategies**

This section of the handbook includes several syllabi with differing approaches as well as different timelines (one is a summer syllabus) for American Literature (Engl 2130). Note that two of the syllabi are historically arranged, and one is thematically arranged. It is conceivable to arrange the syllabus according to genre: non-fiction, poetry, short stories, novels, and drama. This arrangement would indicate an emphasis on genre, of course, but instructors should remember that we are also required to include historical and cultural aspects of American literature as well.

The activities for writing to learn, collaboration (small group work), formal writing for papers, oral presentations, and quizzes/ examinations are also intended to be samples that spur ideas for your classroom. Please use them and modify them so that they fit your style, experience, and interests (and, of course, your students).

**Survey of American Literature**  
**Syllabus**  
**Fall, 2000**

**Professors:**

**Office Hours:**

**Phone: 404-651-2900 (English Department)**

**E-mail:**

**Class Meetings:**

**Class Materials:** Text: McMichael, ed. Concise Anthology of American Literature (4<sup>th</sup> ed)  
Notebook for response log, notes, portfolio.

**Conceptual Framework:** The purpose of this Survey of American Literature is to introduce students to a wide range of American authors and genres from the Colonial Period to Contemporary American writing. The course will focus on writing as a method to learn about and explore various historical and social contexts within American literature.

**Learning Outcomes:**

*General Outcomes –*

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

*Specific Outcome(s) –*

- recognize and describe American literary history as chronological, developmental (moving through time periods), and generic/thematic
- recognize and interpret relationships between American literature and its literary history and culture

**Plagiarism:** Plagiarism occurs when a student submits work not his or her own. This includes copying from printed materials or from other people's work without giving credit to the original author. The policy on Academic Honesty can be found in the *Georgia State University Catalog*.

**Attendance:** Students are expected to attend class and participate fully in all activities. Students who miss more than four classes during the semester may be withdrawn. The semester Midpoint is October 13, 2000.

**English Majors:** English Majors are reminded that the English Department requests a portfolio of your best work as part of your graduation requirement. Be sure to gather essays, papers, and other written documents that you can possibly use for this requirement.

**Grading Policy:** Evaluation will be determined by fully participating in class activities, assignments, and discussions. Students will maintain the response log, write in-class responses as assigned, write two formal papers, and take a midterm and final exam. There will be no make-up for the in-class responses, though we will drop the lowest grade. Papers turned in after the due-date will be penalized one grade per day after the deadline. The following percentages will determine the grade for this course.

Response log/papers/Presentations	20%
Formal Papers	40%



(October 23-27)	Anderson (hand out) Fitzgerald and Faulkner - discussions Hemingway and Steinbeck - discussions
Week 11 (Oct. 30-Nov. 3)	Twentieth Century Eliot/Frost/PenWarren Washington/DuBois Intro to the Harlem Renaissance
Week 12 (November 6-10)	Twentieth Century discuss topic and turn in draft for second paper Hughes/Hurston Wright/Ellison
Week 13 (November 13-17)	Twentieth Century Porter/O'Connor Sexton/Plath Updike/Morrison
Week 14 (November 20-24)	<b>Second Paper due</b> <b>Contemporary Writing</b>
Week 15 (Nov. 27-Dec. 1)	Contemporary writing – student presentations of portfolios
<b>Week 16</b> (December 6-10)	Wrap-up Review response logs-discussion <b>Final Exam</b>

### Writing Assignments

#### Responses, Log Assignment and Portfolio (20%):

Periodically during the semester, you will be asked to write a response to the literature or discussion we have had in class. These responses will help us to know what you are learning along the way, what kinds of questions you might have, and may help you gather ideas for your papers. We will check these, not grade them. They will count more as participation.

For the **reading log**, jot down key information, interesting historical and social issues that relate to the writing, and a short summary of the literary work for each assignment, including the introduction to an era and the author. At the top of each page, write the page number in our text and other pertinent heading information so that you can refer back to this during the semester. At the end of the semester, we will collect these to review. You should have approximately 45 entries. When grading time comes, these entries will count 10% of your total grade in this way: 40-45 entries = A; 35-39 entries = B; 30-34 entries = C (don't have fewer than this!)

**Contemporary Writing: Portfolio** As part of your response and log grade, we are requiring that each of you gather some contemporary works you enjoy and compile them in a **portfolio** to present at the end of the semester. Think about how the history and social events in the United States have contributed to the production of these works, along with how these works contribute to your understanding of writing that is particularly American in nature. You may use some of your own work, but the portfolio should contain works written by others as well. The number of works included in the portfolio will vary, but you should include no fewer than five and no more than fifteen, depending on the length of the piece. The portfolio should include a reflection or overview (about one page single-spaced) of how these works provide a continuum of connections in the themes apparent in American Literature as we have discussed them this semester. This portfolio and presentation counts 10% of the total grade

for the course.

**Presentations of Portfolios:**

In an effort to share as many and as much of the portfolios with classmates as we can, we will follow these procedures:

On Monday, Nov. 27<sup>th</sup>, each person brings the portfolio and five copies of ONE short piece from the portfolio that is representative of the whole in some way.

In groups of five, students will present their portfolios to each other, read or explain the reflective piece, and distribute the copies made. After all five people have shared their portfolios, the group will choose 1 or 2 of the five individual pieces copies to share with the class as representative samples of contemporary American literature. Each student will then turn in his or her portfolio.

On Nov. 29<sup>th</sup> and Dec. 1<sup>st</sup>, each group will present its representative pieces of literature and discuss briefly the historical markers or themes involved.

Individual portfolios will be graded on an A to C scale, depending on the content and reflection.

**Papers:** (20% each...40% total)

The first paper (3-5 pages typed) will focus on American literature based on the readings during the first five weeks of class and the responses to literature pieces you have written in your log. You may choose to contrast themes discussed, authors, or issues. Be sure to discuss the focus of your paper with one of us before turning in your rough draft. This paper should use primary sources only. Use MLA Style.

The second paper (5-7 pages typed) will focus on *historical or thematic issues* that have been raised in class, through the literature, and through your logs over the twelve-week period. This paper should use both primary and secondary sources and follow the MLA style as well.

Papers must be turned in by the due date. If you choose to turn in a rough draft, it must be submitted at least in one week before the due date, so that we can get it back to you to revise. Late papers will be penalized by one grade per day (e.g. if the paper earned a grade of B and was turned in one day late, it will receive a grade of C).

**Midterm and Final:** (20% each...40% total)

Both the midterm and final exams will include short answer questions, identification, and essay questions.

**Survey of American Literature  
Syllabus  
Summer, 2004**

**Instructor**

**English 2130 (#        )**

**Office Hours:**

**Time of class**

**Phone: 404-651-2900 (English Department)**

**Location**

**E-mail:**

**Class Materials:** Text: McMichael, ed. Concise Anthology of American Literature (5<sup>th</sup> ed)  
Notebook for response log and notes.

**Conceptual Framework:** The purpose of this Survey of American Literature is to introduce students to a wide range of American authors and genres from the Colonial Period to Contemporary American writing. For this summer session, we will focus on various themes particular to American Literature as a method for covering this survey. The course also uses writing intensive strategies in order to learn about and explore various historical and social contexts within American literature.

**Course Goals and Learning Outcomes:**

*General Outcomes –*

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate reading practices and oral/written critical analyses
- analyze and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

*Specific Outcome(s) –*

- recognize and describe American literary history as chronological, developmental (moving through time periods), and generic/thematic
- recognize and interpret relationships between American literature and its literary history and culture

**Plagiarism:** Plagiarism occurs when a student submits work that is not his or her own. This includes copying from printed materials or from other people's work without giving credit to the original author. The policy on Academic Honesty can be found in the *Georgia State University Catalog*.

**Attendance:** Students are expected to attend class and participate fully in all activities. Students who miss more than two classes during the semester may be withdrawn. The semester Midpoint is July 9th.

**English Majors:** English Majors are reminded that the English Department requests a portfolio of your best work as part of your graduation requirement. Be sure to gather essays, papers, and other written documents that you can possibly use for this requirement.

**Grading Policy:** Evaluation will be determined by fully participating in class activities, assignments, and discussions. Students will write in-class and out of class responses/quizzes, write two formal papers, and take a final exam. There will be no make-up for the in-class responses or quizzes. Papers turned in after the due-date will be penalized one grade per day after the deadline. The following percentages will determine the grade for this course.

Response papers/quizzes                      20%

Short Paper, 5 pgs.	20%
Final Paper, 8-10 pgs.	40%
Final Exam	20%

The course syllabus provides a general plan for the course; deviations may be necessary.

## ENGL 2130 Course Outline

### Week 1 Review of Syllabus/Where Are We Now?

June 15 Introductions

June 17 Discussion of American Themes – Dealing with Postmodern Chaos

Assigned reading: Edward Albee, p. 2170, “The Zoo Story”; Donald Barthelme, p. 2221, “The School”

### Week 2 Gender Issues & Feminism

June 22 Anne Bradstreet, p. 89, “To My Dear and Loving Husband,” “A Letter to Her Husband upon Public Employment”; Henry James, p. 1393, “Daisy Miller: A Study”

June 24 Edith Wharton, p. 1509, “The Other Two”; Elizabeth Bishop, p. 2000, “In the Waiting Room,” “One Art”; Sylvia Plath, p. 2055, “Lady Lazarus,” “Daddy”

### Week 3 Multiculturalism & Ethnicity

June 29 Native American Voices, p. 38, “How the World Began”; Michel-Guillaume-Jean de Crèvecoeur, p. 322, “Letter III: What is an American?”; Frederick Douglass, p. 993, “The Life and Times of Frederick Douglass”

July 1 Langston Hughes, p. 1864, “The Weary Blues,” “I, Too,” “Harlem”; Ralph Ellison, p. 1917, “Invisible Man”; Louise Erdrich, p. 2275, “The Red Convertible”

### Week 4 Sex & Violence

July 6 Walt Whitman, p. 1016, “Song of Myself:” 1, 3, 11, 19, 21; Ernest Hemingway, p. 1821, “The Short Happy Life of Francis Macomber”; Allen Ginsberg, p. 2029, “Howl,” “A Supermarket in California”

July 8 Peer Review & Conferences for the Short Paper

### Week 5 Myth & Religion, Fear & Horror

July 13 **Short Paper Due, 5 pgs.**

Jonathan Edwards, p. 159, “Sinners in the Hands of an Angry God”; Nathaniel Hawthorne, p. 682, “The Minister’s Black Veil”

July 15 T. S. Eliot, p. 1685, “The Love Song of J. Alfred Prufrock,” “The Journey of the Magi”; Flannery O’Conner, p. 2115, “A Good Man is Hard to Find”

### Week 6 Death & Survival

July 20 Edgar Allen Poe, p. 551, “Ligeia”; Herman Melville, p. 715, “Bartleby, the Schivener”; Emily Dickinson, p. 1123, #’s 258, 341, 712

July 22 Robert Frost, p. 1568, “Nothing Gold Can Stay,” “Acquainted With the Night,” “Desert Places”; William Faulkner, p. 1844, “A Rose for Emily”

**At this point each of you needs to schedule an OUT OF CLASS conference with me about your final paper**

### Week 7 Politics, Patriotism, & War

July 27 Thomas Paine, p. 337, “The American Crisis”; Thomas Jefferson, p. 347, “The Declaration of Independence”; Ralph Waldo Emerson, p. 612, “Self-Reliance”; Abraham Lincoln, p. 1012, “The Gettysburg Address”

July 29 **Final Paper Due, 8-10 pgs.**

William Carlos Williams, p. 1752, "To Elsie," "At the Ballgame," "Landscape with the Fall of Icarus"; Philip Roth (handout), "Defender of the Faith"

**Final Exam:** August 5, 5:00pm

### **Writing Assignments**

Responses Papers and Quizzes (20%):

Periodically during the semester, you will be asked to write a response to the literature or discussion we have had in class. These responses will help us to know what you are learning along the way, what kinds of questions you might have, and may help you gather ideas for your papers. We will check these, not grade them. They will count more as participation.

As you read each text (or anything, really), you should also keep a journal of responses. Jot down key information, interesting historical and social issues that relate to the writing, and a short summary of the literary work for each assignment, including the introduction to the author. We will not collect or grade your journals, but keeping a meticulous journal will help you with in-class quizzes and your final exam.

Quizzes will be given in class and without warning.

Short Paper (20%):

The first paper (5 pages typed) will focus on American literature based on the readings during the first four weeks of class, the responses you have written in your journal, and on the issues we have discussed in class. You may choose to contrast themes discussed, authors, or issues. Be sure to discuss the focus of your paper with one of us before turning it in. This paper should use primary sources only. Use MLA Style.

Final Paper (40%):

The second paper (8-10 pages typed) will focus on *historical or thematic issues* that have been raised in class, through the literature, and in your journals over the seven-week period. This paper should use both primary and secondary sources and follow the MLA style as well.

Papers must be turned in by the due date. If you choose to turn in a rough draft, it must be submitted at least one week before the due date, so that we can get it back to you to revise. Late papers will be penalized by one grade per day (e.g. if the paper earned a grade of B and was turned in one day late, it will receive a grade of C).

Final Exam (20%):

The final exam will include short answer questions, identification questions, and essay questions. It will be comprehensive.

**English 2130**  
**Writing to Learn**  
**In-class Response**

**Purpose/Goals:**

This sample activity is designed to capture the following learning outcomes:

Describe, examine, evaluate reading practices and oral/written critical analyses

Analyze and explain how various components of literature work together to create meaning

Apply writing as a tool for understanding literature and its interpretation

**Description of Assignment:**

Choose one of the following questions and write for about 20 minutes. Explain as thoroughly as you can the question you choose and use examples from the text. (open book response)

**Questions:**

How does the concept of the melting pot damage “difference” or the experience of the “other”? Choose one of the works we read for this week and apply this concept.

How would you describe America? List at least 5 characteristics. Then compare or contrast these with the way that de Crevecoeur writes about America and its potential.

Find examples of imagery, metaphor and humor in Frederick Douglass’ piece. What do these tell us about his view of America?

**Requirements:**

Write in class with open book option for about 20 minutes.

Turn in response

**Assessment:**

Assessment for this activity may be non-graded, or you could use a check, check - or check + system to let the student know generally how their response strikes you as logical, informed, etc. Response papers are often used more as a communication to you about what students know (or don’t) and your response is usually written feedback. In addition, you could use their responses as a springboard for class discussion and a lecture that clarifies and highlights.

## English 2130 Formal Paper

### **Purpose/Goals:**

This assignment is guided by the following learning outcomes as stated on the syllabus:

- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, or drama
- define key literary terms/concepts and implement these in written discussion as well as in literary interpretation
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

This paper should demonstrate students' abilities to analyze literature and create arguments based on reasonable inferences from textual evidence.

### **Description of Assignment:**

Choose one of your response papers that you feel deserves further investigation and elaboration, one that you found interesting to write. Your topic and thesis must be cleared by me; you may seek approval for your paper by email, during my office hours, or by appointment. If you'd like to write on a work or topic that you didn't write a response paper on, please discuss the idea with me.

You will need to revise your response papers based on the purpose of the new assignment. The response paper is an informal piece designed to see what you know and to help you learn material in more depth. The formal paper, on the other hand, is more academic in tone and structure, and its purpose is to demonstrate your skill at analysis and interpretation, as well as with formal writing. It should be an argument with a thesis, include supporting evidence from the text and a fully developed explanation of how each piece of evidence you've provided supports your assertions.

Bring three copies of your draft for peer review on \_\_\_\_\_(date). In groups of four, you will exchange papers, take them home to comment, and bring them back the next class time for feedback.

Then take the comments and feedback provided by your peers and draft a second time. Email your second draft to me by \_\_\_\_ (date). We will discuss individually your second draft and I will then point out successes and suggest revision where needed.

On \_\_\_\_ (date) you must turn in the final version of this paper. Please attach previous drafts and comments from peers behind the copy you want me to read for the final grade for this paper.

### **Requirements:**

8-10 pp.

Times New Roman, 12pt. font, 1" margins

MLA format

Argument within a literature context

### **Assessment:**

We will use the attached sheet to assess and comment on your papers. Please be as thorough in commenting as you can. Be sure to let your classmates know where their papers are successful and where they need to be revised, where more explanation or example is needed (or omitted, perhaps).

### Formal Paper Assessment Sheet

Author's Name: \_\_\_\_\_

Reviewer's Name: \_\_\_\_\_

	Excellent	Good	Average	Needs Improvement	Insufficient
Clear thesis (argument)					
Effective explanation of how textual evidence relates to thesis					
Effective and accurate use of literary terminology					
Understanding of fundamental features of the genre					
Clear organization					
Effective and sufficient use of examples from text					
Mechanics, usage, punctuation					
Accurate use of MLA documentation					

Comments:

## English 2130

### Oral Presentation

#### Group-teach for the Colonial Period

##### **Purpose/Goals:**

This sample activity is designed to capture the following learning outcomes:

Identify and explain the fundamental features of the genres of poetry, fiction, non-fiction and drama

Describe, examine, and evaluate your own reading practices and written/oral critical analyses

Analyze literature and explain how various components work together to create meaning

Recognize and interpret relationships between American literature and its literary history and culture

##### **Description of the Assignment:**

In order to cover the contributions of early writers in America, we will conduct group presentations of some of the material from the Colonial Period. The class will be divided into 5 groups, by counting off 1 through 5, and then each group will be assigned authors to consider for teaching the class. One class period will be provided for groups to organize their presentation; the rest of the planning must be done on your own. Each group will present for 15 minutes. Requirements for presentations are below.

For instructors: Following are questions that I developed for the groups to consider in their presentations. You will certainly think of others. After each presentation, I also follow up if there is something I think the group missed.

##### Columbus/Smith

How are the themes of individualization and isolation incorporated into the works of Columbus and Smith?

What theological concepts were prevalent in Columbus' time, which made him so sure of his success in claiming the new land for the King and Queen?

What theological concepts were prevalent in Smith's time that made him so unsure from one moment to the next what God was going to do for him and his group?

What were two main aspects of the New World described in Christopher Columbus' writing?

What was the conflict between John Smith and the Powhatan regarding Powhatan's Discourse of Peace and War?

##### Bradford/Winthrop

Where did Bradford and company flee when they got the Charter?

What was the name of the company that gave them the charter?

Who was elected as the first governor of the Pilgrim's settlement in the Cape Cod area?

What were some reasons for the Pilgrims leaving the Netherlands for Cape Cod?

How did Winthrop's Puritan beliefs shape the way he ran the colony?

Was Bradford a Pilgrim or a Puritan? What is the difference?

##### Native American Voices/Rowlandson

What do you think is the importance of the edition including the two different creation myths from Native American traditions?

What evidence is there that Rowlandson's account of her captivity may have been edited?

What are the similarities between the Native American creation stories and why?

What major theme, through the use of quotes, presents itself in Mary Rowlandson's piece?

How does the Native American version of creation compare to the standard Christian version?

##### Sewall/Byrd/Woolman

Explain how Sewall, Byrd, and Woolman differed in religious beliefs.

How was slavery viewed by the three?

How educated were these three writers?  
What are the major themes in their work?  
How is their writing different from each other?

Edwards/Mather

Why was Mather against the Salem Witch Trials?

Why did Mather want Bradstreet to be governor?

How would you describe Mather's writing?

What was Edward's motivation for writing "Sinners in the Hands...." What was the reaction? Why is it considered a great American work of literature? (think about literary devices)

What is the relationship between the Enlightenment Period and these two authors?

**Requirements:**

Each group will present basic biographical information about the authors, conduct a discussion, and ask the class questions about the literature. Groups should also include a visual and a short quiz for the class. The midterm exam will use some of the questions the groups constructed. All class members are expected to read all the authors presented, but only the group will provide specific strategies to discuss the literature.

**Assessment:**

Assessment procedures for group presentations must be clear from the beginning. For this assignment, there are two assessments: one from the class, and one from the group – each worth 50 points. I ask the class to award the group points on 5 aspects of the presentation (10 points each): knowledge of the authors, clarity in presentation, thoughtful questions and discussion, visual aid, potential midterm questions. Then each individual in each group considers the following areas of assessment (worth 50 points): in a one page evaluation, think about how the group functioned and what you learned. For example, write about your contribution to the project (state what you did), contributions of others for the project (state what others did), your assessment of how well the group communicated to the class, and what you learned from this process.

**English 2130**  
**Quiz/Examination**  
**Postmodern American Quiz**

**Purpose/Goals:**

This sample quiz is designed to capture the following learning outcomes:

Describe, examine, and evaluate reading practices and critical analyses

Recognize and describe American literary history as chronological, developmental, and thematic

Recognize and interpret relationships between American literature and its literary history and culture

**Description of Assignment:**

Quiz. This in-class sample quiz is intended to measure reading and critical thinking skills.

Albee's "The Zoo Story" & Barthelme's "The School"

1. Where do Jerry and Peter meet in "The Zoo Story"? Why is this setting appropriate for this play?
2. In the story that Jerry tells Peter, who (or what) does Jerry say he tried to poison? Why does he do this?
3. What happens to Jerry at the end of the play (please be specific)?
4. In the play, Jerry says, "that neither kindness nor cruelty by themselves . . . creates any kind of effect beyond themselves [but] that the two combined . . . are the teaching emotion." What does Jerry mean by "the teaching emotion?" Use one example from the play to support your answer.
5. What elements of contemporary/postmodern literature are apparent in the play?
6. Name three things that the students adopt in "The School." What happens to them? How do the kids react?
7. What do the students beg their teacher and Helen, the teacher's aid, to demonstrate? How do the children respond?
8. Who (or what) walks into the classroom at the end of the story?
9. What is the significance of the title of this short story?
10. Why is Barthelme's writing considered postmodern? (think about the features, subject matter, etc. of this short story)

**Requirements:**

This kind of quiz is announced or unannounced and takes students about 20 minutes to complete. They might turn it in to the instructor and then go over each question as a large group discussion, get into groups and discuss the questions and then report back to the whole class, or just turn the quiz in and the instructor might lecture or lead discussion related to the quiz but not specific to it.

**Assessment:**

Assessment will depend on the use of the quiz. Instructors may choose to count each question as 10 points, knowing that some are easier than others. Instructors may choose not to grade the quiz at all but rather use it as a learning tool, an attendance tool, a discussion point.

### **Description of the Course:**

According to the English department's catalog description, ENGL 2140 covers "materials, methods, and terminology used in the discipline of literary studies" and includes "practice in effective critical writing and examination of the various critical theories available for interpretation and analysis."

This course is a required English major course and serves an important gateway function.

Texts:

**Literary texts:** Students should have the opportunity to read a few pieces in each of the major genres of fiction, poetry, and drama. ENGL 2140 teachers often select literary works that they have a strong familiarity with from previous teaching and research efforts. One may also opt to teach a film or other text outside of the traditionally "literary." In general, the deciding principle in choosing which literary texts to require of students should be how well any particular text or set of texts will help you get at the outcomes for the course.

On the practical side, teachers often choose to order an anthology of some sort (such as any of the various general literature anthologies available). Other possibilities, however, are to put together a course packet for students to purchase, to order several stand-alone texts, or to use some combination of the above. Each choice has its specific advantages and disadvantages.

**Literary criticism/theory texts**—ENGL 2140 teachers generally have their students read introductory texts in literary criticism and theory. As with the literary texts for the course, the deciding principle in choosing which critical/theoretical texts to require of students should be how well any particular text or set of texts will help you get at the outcomes for the course.

Most teachers choose a stand-alone introductory text, and there are several such texts available. A few representative titles are Charles Bressler's *Literary Criticism: An Introduction to Theory and Practice*, M. Keith Booker's *Practical Introduction to Literary Theory and Criticism*, and Jeffrey Nealon and Susan Searls Giroux's *The Theory Toolbox: Critical Concepts for the New Humanities*. An anthology of critical and theoretical pieces might also be a possibility, although one should strongly consider the level of reading skill that can be expected of sophomore English majors in opting to go this route.

### **Organizational principles for the course:**

A number of patterns for breaking up the course in the form of a calendar are possible. Whatever plan a teacher arrives at should of course be informed by the learning outcomes she hopes to achieve. A survey of departmental syllabi reveals that teachers tend to break down the course into broad units covering genre, theoretical/critical "schools," or theoretical/critical issues, with a number of combinations of the three general patterns possible as well. You will see in the three sample syllabi that follow the following patterns: an organization by theoretical/critical school; an organization into two broad units, critical theories and student applications of the theories; and, finally, an organization by theoretical issues. The sample syllabi are offered as examples of individual approaches to the subject and not as prescriptive models.

**Introduction to Literary Studies**  
**Engl 2140**  
**Semester, Year**  
**Syllabus**

**Professor**

**Office Location**

**Office Hours**

**Office Phone**

**Computer #**

**Classroom**

**Time**

**Class Materials:** Texts and Readings

Texts:

Bressler, *Literary Criticism: An Introduction to Theory and Practice*. 3<sup>rd</sup> Ed. Prentice Hall, 2003.

Chopin, *The Awakening and selected Short Stories*. Signet Classic, 1976.

Roy, *The God of Small Things*. Harper Perennial, 1997.

Faulkner, *The Sound and the Fury*. Norton Critical Edition, 1994.

Additional Readings: Shaw, *Mrs. Warren's Profession*

Barthelme, *The School*

Articles and other samples of literature as handouts from students

**Course Goals and Activities:** English 2140, Introduction to Literature, aims to introduce students to literary theories and applications of theory in order to prepare the English major for future course work. This course also serves as the literature requirement for many other majors. Students will learn about and discover the respective histories, concepts, politics, and applications for critical study in literature. During this course students will:

- discuss the complexity of the concept of "literature"
- identify and explain the fundamental features of the genres of poetry, fiction, and drama
- analyze literature and explain how various components of literature work together to create meaning.
- define key literary, critical, and theoretical terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- recognize, compare, and evaluate major critical theories and apply them to works of literature
- perform basic research using various research tools and bibliographies
- analyze critical secondary sources on literature
- critique literature using both primary and secondary sources
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- apply writing and revision as tools for understanding literature and its interpretation

Class activities will include lecture, small and large group discussions, a midterm and final exam, several short written responses and a presentation/paper.

**Assessment:** Assessment will be based on the following:

Midterm	10%
Response papers/Portfolio	40%
Presentation/Paper	40%
Final Exam	10%

**Attention all English Majors:** As part of your graduation requirement, you will be asked to submit, during your senior year, a portfolio of your work as an English major. You should collect several assignments each term to prepare your portfolio. To find the specific requirements for your concentration, contact the main office of the Department of English. Please feel free to ask one of your instructors or your advisor for advice about your

portfolio.

**Attendance:** Class attendance is a necessary part of English 2140. If a student misses more than four classes, he or she may be withdrawn. The midpoint for this semester is \_\_\_\_\_. Students who wish to withdraw should do so before this date in order to receive a grade of W for this course.

**Make-up or late work:** No late assignments will be accepted unless illness or extenuating circumstances warrant an extension. Any extension should be discussed with the professor.

The policy on **Academic Honesty** can be found in the Georgia State University General Catalog. It is the student's responsibility to be familiar with the policy and to abide by it.

This course syllabus provides a general plan for the course; deviations may be necessary.

### **Course Outline and Assignments**

Week 1 - Introductions  
Criticism vs Theory  
Bressler, Chapter 1

Week 2 - A history of literary criticism  
Bressler, Chapter 2

Week 3 - **First Response Paper due**  
Groups for theories  
Presentations for New Criticism, Reader Response, Structuralism

Week 4 - Presentations for Deconstruction, Psychoanalytic, Feminism  
Presentations for Marxism, New Historicism, Cultural Studies

Week 5 - **2nd Response Paper due**  
Chopin, *Desire's Baby* and *Story of an Hour*

Week 6 - Chopin, *The Awakening*  
Find and copy an article of criticism of Chopin's work

Week 7 - Roy, *The God of Small Things*  
Find and copy an article of criticism of Roy's work

Week 8 - **3rd Response Paper due:** Critiquing criticism  
Midterm Exam

Week 9 - Shaw, *Mrs. Warren's Profession*  
Find and copy an article of criticism of Shaw's work

Week 10 - Faulkner, *The Sound and the Fury*  
Find and copy an article of criticism of Faulkner's work

Week 11 - **4th Response Paper due**  
Barthelme, *The School*  
Find and copy an article of criticism of Barthelme's work

Week 12 - Contemporary film: *Memento*?

Week 13 - **5<sup>th</sup> Response Paper due**

Students' choice – poetry – bring in copy of poem and an article of criticism

Presentation conferences

Week 14 - Presentation Conferences

Presentations

Week 15 - **Presentations**

Final Papers due

Week 16 - **Final Exam**

Assessment Info.....

**Response Papers/Portfolio:** Response papers are intended to help you synthesize and analyze the materials presented and read in this course, discussions, observations, and your own experience. They also help me to know what you are interested in, what you have learned, and where you might be having trouble understanding the material. While these responses are meant to be informal discussions (rather than research papers), they should be typed, double-spaced, 2-4 pages in length, and incorporate readings and class discussions in a focused way. We will discuss suggestions for these papers in class as the semester progresses. The portfolio is a collection of summaries and informal responses to readings and class discussions. I will review these once at midterm and again at the final exam.

**Midterm and Final Exams:** These exams will incorporate materials from the first half of the semester for the Midterm, and the second half of the semester for the Final. Each exam will be comprised of short answer and essay questions.

**Presentation/Paper:** At the end of the semester, each student will present a 10-15 minute paper that applies theory to a literary work. This presentation/paper will comprise nearly half of the course grade and should demonstrate your knowledge and synthesis of the materials discussed and read during the semester. You may choose one theory (or two) to apply to a piece of literature, or you may wish to define and discuss theory or philosophy in a more definitive way, or you may want to look historically at literary theory to synthesize movements in literary criticism. We will discuss options as the semester progresses. The response papers are meant to serve as prewriting, draft, or perhaps sequential writing that leads to the final paper.

## SYLLABUS FOR ENGLISH 2140 INTRODUCTION TO LITERARY STUDIES

Semester Year  
Georgia State University  
Meeting Schedule, Location

Instructor:  
Office Hours:  
Office Location:  
Telephone:  
Email:

**Description and Objectives:** This course provides an introduction to the history, theory, and practice of literary study. Beginning with an overview of how literary criticism historically evolved, we will explore a variety of contemporary approaches to reading and understanding literature, including Marxism, feminism, deconstruction, and New Historicism. Throughout the course, critical methodologies will be examined in terms of both their theoretical and practical implications: that is, we will study each critical “school” through its foundational, often abstract principles and assumptions, as well as through critical essays which apply those principles to the interpretation of well-known poems, plays, short stories, and novels. Students will be encouraged, in their writing and contributions to class discussion, to compare and contrast the various critical methodologies in terms of what they can and cannot tell us about literary texts. Class activities will consist of lectures, discussion (in small and large groups), response papers, an in-class presentation, and a final essay.

After this class students will be able to:

- discuss the complexity of the concept of “literature”
- identify and explain the fundamental features of the genres of poetry, fiction, and drama
- analyze literature and explain how various components of literature work together to create meaning.
- define key literary, critical, and theoretical terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- recognize, compare, and evaluate major critical theories and apply them to works of literature
- perform basic research using various research tools and bibliographies
- analyze critical secondary sources on literature
- critique literature using both primary and secondary sources
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- apply writing and revision as tools for understanding literature and its interpretation

**Required Texts** (available at the Georgia State bookstore):

Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*. 3<sup>rd</sup> ed.

Beidler, Peter G., ed. *The Turn of the Screw*. By Henry James. Bedford Case Studies, 2<sup>nd</sup> ed.

Schwarz, Daniel R., ed. *The Dead*. By James Joyce. Bedford Case Studies.

Wofford, Susanne L., ed. *Hamlet*. By William Shakespeare. Bedford Case Studies.

Smith, Johanna M., ed. *Frankenstein*. By Mary Shelley. Bedford Case Studies, 2<sup>nd</sup> ed.

Course Requirements:

**Class Participation:** Group discussion will constitute an important part of the class dynamic, and you are expected to contribute to that dynamic. Please keep up to date with the readings and come to class having already read and considered the material to be covered on that day. The instructor reserves the right to call on students for opinion or comment at any time during class. Those who volunteer their informed comments, interpretations, and opinions, while remaining respectful of the rights of others to differ with them, will be rewarded with a strong participation mark. Consistent attendance is also an important factor in determining participation grades. Please see the **Attendance Policy** below.

**Response Papers (2):** Each of these papers will comprise a well-written, reasoned response to a specific critical methodology studied in the course. **Please note that there are two deadlines for each of these papers, and two choices of critical methodologies for each of these deadlines. Students are responsible for handing in their papers on one of these deadlines and for selecting a methodology for analysis which corresponds with that particular deadline.** Papers will be evaluated on the basis of clarity and economy of presentation (3-4 pages in length), as well as the writer's ability to stake out a persuasive critical stance on the issue at hand. These essays should be carefully considered, personal responses to the prescribed course texts, rather than research papers. As with any submission of written work, you are responsible for compliance with the University's Policy on Academic Honesty (Section 409). Please note that all assignments are due at the beginning of class for that day, and late papers will not be accepted without written proof of emergency. More detail about the requirements for these papers will be provided shortly.

**In-Class Presentation:** In this presentation, you must demonstrate your knowledge of a given theoretical methodology by comparing two essays which employ that methodology in their readings of a course text. Specifically, you will be responsible for comparing and contrasting a required critical reading from the Bedford Case Studies text to another essay suggested in the Bedford bibliography for that critical theory. Your assignment will therefore demand that you locate and read one (or more) critical articles not included in the course syllabus, and compare that article to the required reading in terms of what it does and does not tell us about *Hamlet*, "The Dead," etc. Presentations will be approximately 10 minutes in length (not including discussion), and must be accompanied by a brief hand-out to the class and a written summary to the instructor. You will be evaluated on the basis of your understanding of the critical methodology in question, the analytical detail of your comparison, and the clarity of your presentation. A sign-up sheet for the date and topic of this presentation will be made available by the instructor early in the course.

**Final Essay:** The final paper for the course will consist of a detailed application of one critical methodology to a literary text of your choice. Outside research is not required, although you are free to use secondary sources as long as they are duly noted in proper bibliographic form. Essays will be 6-8 pages in length, and topics must be approved by the instructor. To that end, a 1 paragraph proposal for the final essay must be submitted on April 6.

**Evaluation:**

Class Participation:	10%
Response Paper #1:	15%
Response Paper #2:	15%
In-Class Presentation:	30%
Final Essay:	30%

**Attendance Policy & Class Etiquette:** Attendance in class is mandatory. Students who miss more than 3 classes without valid excuse will have their final grade lowered by one full letter (A to B, B to C, etc.). Students who miss 6 classes will not pass the course. No food is allowed in class, though you may bring beverages that can be consumed inconspicuously (i.e. no slurping straws, crunching cans, etc.). You are expected to be in class on time and to stay for the entire duration.

**Attention all English Majors:** As part of your graduation requirement, you will be asked to submit, during your senior year, a portfolio of your work as an English major. You should collect several assignments each term to prepare your portfolio. To find the specific requirements for your concentration, contact the main office of the Department of English. Please feel free to ask one of your instructors or your advisor for advice about your portfolio.

**N.B.:** The course syllabus provides a general plan for the course; deviations may be necessary.

**SCHEDULE OF READINGS:**

**Week One:** Introduction, Overview  
Bressler, ch. 1: "Defining Criticism, Theory, and Literature"  
O'Connor, "A Good Man is Hard to Find" (hand-out)

**Week Two:** Bressler, ch. 2: "A Historical Survey of Literary Criticism"  
Bressler, ch. 3: "New Criticism"

**Week Three:** Poe, "The City in the Sea" (Bressler 233-35)  
Harrison, "Marked with D." (Bressler 248)  
Additional poems for analysis (hand-out)  
First Deadline for Response Paper #1 (on New Critical analysis of poetry)

**Week Four:** Bressler, ch. 7: "Psychoanalytic Criticism"  
Bressler, ch. 11: "Cultural Poetics"  
Hawthorne, "The Maypole of Merry Mount" (Bressler 248-56)

**Week Five:** Shakespeare, *Hamlet*

**Week Six:** Psychoanalytic & New Historicist Perspectives on *Hamlet*  
Student Presentations:  
Adelman, "'Man and Wife is One Flesh'" (Wofford 256-82)  
Coddon, "'Suche Strange Desygns'" (Wofford 380-402)  
Second Deadline for Response Paper #1 (on Psychoanalytic or New Historicist readings of *Hamlet*)

**Week Seven:** Bressler, ch. 9: "Marxism"  
Smith, "What is Cultural Criticism?" (Smith 396-415)  
Screening: scenes from *Mary Shelley's Frankenstein* (dir. Branagh) & *The Terminator* (dir. Cameron)

**Week Eight:** Shelley, *Frankenstein*

## **SPRING BREAK; NO CLASS**

**Week Nine:** Marxist & Cultural Perspectives on *Frankenstein*  
**Student Presentations:**  
Montag, "The 'Workshop of Filthy Creation'" (Smith 384-95)  
Zakharieva, "Frankenstein of the Nineties" (Smith 416-31)  
First Deadline for Response Paper #2 (on Marxist or Cultural readings of *Frankenstein*)

**Week Ten:** Bressler, ch. 6: "Deconstruction"  
Cisneros, "The House on Mango Street" (Bressler 232-33)  
Bressler, ch. 8: "Feminism"  
Irving, "Rip Van Winkle" (Bressler 235-47)

**Week Eleven:** Joyce, "The Dead"  
Feminist & Deconstructionist Perspectives on "The Dead"  
Student Presentations:  
Norris, "Not the Girl She Was at All" (Schwarz 190-205)  
Second Deadline for Response Paper #2 (on Feminist or Deconstructive readings of "The Dead")

**Week Twelve:**  
Student Presentations cont'd:  
Riquelme, "For Whom the Snow Taps" (Schwarz 219-33)  
Bressler, ch. 4: "Reader-Response Criticism"  
Deadline for Final Essay proposal

**Week Thirteen:** "What is Gender Criticism?" (Beidler 290-301)

James, *The Turn of the Screw*

**Week Fourteen:** *The Turn of the Screw* cont'd  
Reader-Response & Gender Studies Perspectives on *Turn of the Screw*  
**Student Presentations:**  
Booth, "He began to read to our hushed little circle" (Beidler 239-53)

Week Fifteen: Student Presentations cont'd:  
Walton, "He took no notice of her" (Beidler 305-16)  
Conclusions, Review  
**Deadline for Final Essay**

## ENGLISH 2140

### Introduction to Literary Studies

Class Schedule | Classroom | Computer #

<course website>

Instructor

Office:

Phone # | email address

Office Hours:

English 2140 introduces English majors to the reading methods and critical approaches that characterize the discipline of literary studies. In this class we will read a wide range of literary texts in the genres of poetry, drama, and fiction. We will direct our attention to developing and honing skills in close reading—the rigorous examination and interpretation of literary texts. At the same time, we will also explore some of the key movements and methods of literary and cultural interpretation since the mid-twentieth century: the New Criticism, feminist criticism, Marxist analysis, psychoanalytic criticism, reader-response criticism, queer theory, new historicism, postcolonial criticism, and cultural studies.

This will be a *writing intensive* course, meaning, in practical terms, that a large portion of the final grade is determined by grades on written assignments and that you will get feedback on your writing and you will have the opportunity to further develop your ideas and your skill in communicating them through substantial revisions of your work. You will complete a variety of writing assignments—from short, informal exercises to a lengthy formal, critical paper. These assignments will help you in developing skills in critical reading and thinking which will be crucial to your success as an English major.

Whatever your level of knowledge and skill coming into the course, I hope that this semester will be one of great growth for you as a reader, critic, and scholar of literature.

### Goals for the Course

At the end of this class, you will be able to

- discuss the complexity of the concept of “literature”
- identify and explain the fundamental features of the genres of poetry, fiction, and drama
- analyze literature and explain how various components of literature work together to create meaning.
- define key literary, critical, and theoretical terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- recognize, compare, and evaluate major critical theories and apply them to works of literature
- perform basic research using various research tools and bibliographies
- analyze critical secondary sources on literature
- critique literature using both primary and secondary sources
- describe, examine, and evaluate your own reading practices and oral/written critical analyses
- apply writing and revision as tools for understanding literature and its interpretation

*Prerequisite:* ENGL 1102 or equivalent, passed with a grade of “C” or higher.

### TEXTS AND MATERIALS

#### Required:

1. *Literature: A Portable Anthology*. Eds. Janet E. Gardner, Beverly Lawn, Jack Ridl, and Peter Schakel. Boston: Bedford, 2004. ISBN: 0-312-41279-7

2. *The Theory Toolbox: Critical Concepts for the Humanities, Arts, & Sciences* by Jeffrey Nealon and Susan Searls Giroux. Lanham: Rowman & Littlefield, 2003. ISBN: 0-7425-1994-5

3. ENGL 2140 Course Packet (available at the Campus book store.)

**Strongly Recommended** (for this class and beyond):

- college-level dictionary
- guide to literary/critical terms

Also needed:

- a single-subject spiral notebook (150 pages at least) to serve as a double-entry notebook (see assignment sheet)
- a 3.5 diskette or CD-ROM(s) for turning in electronic copies of your papers

*Please note: This syllabus, especially the calendar, may be altered as the semester develops. I will provide ample notification of any such changes in class. It will be your responsibility to keep up with any alterations by attending class and, in the event you are not able to attend, getting notes from another student. You may also check the course website (address at the head of this document) for announcements and other information, but you should rely first and foremost on announcements made in class.*

## ASSIGNMENTS

Critical Paper (40% of final grade): After the mid-term, you will write a 7-page formal interpretation of one or more of the literary texts read in the class. The paper will make use of outside research. A formal proposal will be required, as will a draft, which I will read and comment on. This formal assignment will give you valuable experience in developing and writing a rigorous literary interpretation. A detailed assignment sheet, which will lay out the specifics of the paper, is forthcoming (after the midterm).

Short Writing Assignments (20% of final grade): Throughout the course, I will assign a number of short writing tasks (“how to” papers, microthemes, reflection pieces, and so forth). Generally speaking, these will be informal pieces designed to help you master particular blocks of course material or practice crucial skills, such as particular types of interpretation. Your performance on these assignments will be evaluated on the basis of quality, but will not be evaluated for style, grammar/syntax, and the like.

Explication Paper (10% of final grade): Early in the semester, you will develop and write a short paper (3-5 pages) establishing the particular relationship(s) between an overarching theme in a single poem and the poem’s constituent parts. The explication paper will give you concentrated practice in the technique of close reading, an essential skill for English majors. There will be a required draft.

Double-entry notebook (15% of final grade): Throughout the semester, you will keep a journal in which you will record copious notes on class discussions, lectures, and your readings for the course. The distinguishing feature of the double-entry notebook is the requirement that after writing an initial entry, you return a few days later and review it, writing responses on the facing page. This notebook will be evaluated periodically over the course of the semester, with an eye toward the depth of thinking and engagement with the subject that the entries demonstrate. See the assignment sheet (handed out in the first couple days of class) for details.

Class Participation (5% of final grade): Group discussion is a very important segment of this class. Your thoughtful and informed participation demonstrates that you feel you have a stake in the class and in the intellectual community that the class develops into through our discussions. I therefore strongly encourage you to become an active member of the class community as it forms over the course of the semester.

Accordingly, at the end of the semester, I will reward thoughtful participation in the class with a strong class participation grade, tepid participation with a so-so participation grade, and frequent absences and/or hindrance to class discussions with a “zero” for class participation.

## PROJECTED SCHEDULE

## Week 1

Introductions  
Goals of ENGL 2140  
Teaching Philosophy

### **What is Literature?**

Eagleton, "Introduction: What is Literature?" (packet)  
Culler, "What is Literature and Does it Matter?" (packet)

**Due:** "How to" paper — instructions for reading a poem.

## Week 2

Poetry  
Kennedy and Gioia, "Reading a Poem" (packet)

Frost, "Nothing Gold Can Stay" (handout)  
Donne, "A Valediction Forbidding Mourning" (Lit anthology – hereafter "Lit")  
Other poems TBA

Paraphrasing, Explicating

**Due:** Dictionary Exercise

**Due:** Required revision of "how to" paper—instructions for reading a poem.

## Week 3

**Poetry continued** (Poems TBA)

**Due:** Paraphrase of a poem

**Due:** Explanation of how a metaphor or other figure operates in a poem

## Week 4

What is theory and what does it do?

"Why Theory?" (*Toolbox* ch. 1)

Author/ Authority

"Author/ity" (*Toolbox* ch. 2)

Poetry TBA

**Due:** Explication paper draft 1

**Due:** Microtheme – What is your theory of Literature?

**Due:** "How to" paper —Instructions for reading a piece of fiction.

## Week 5

### **Fiction**

"Elements of Fiction" (Lit)

Atwood, "Happy Endings" (Lit)

Louise Erdrich, "The Red Convertible" (Lit)

### **Reading**

"Reading" (*Toolbox* chap. 3)

Morrison, "Recitatif" (packet)

**Due:** Required revision of "how to" paper — instructions for reading a piece of fiction.

## Week 6

## **Subjectivity**

“Subjectivity” (*Toolbox* chap. 4)  
Franz Kafka, “Before the Law” (*Toolbox* 48-49)  
Hughes, “The Negro Speaks of Rivers” (Lit)

## **Drama**

“Elements of Drama” (Lit)  
Glaspell, *Trifles* (Lit)

**Due:** Revised Explication paper

**Due:** “How to” paper — instructions for reading a dramatic work.

Week 7

Drama continued  
Glaspell, continued

## **Culture**

“Culture” (*Toolbox* chap. 5)  
Arnold, selections from *Culture and Anarchy* (packet)

**Due:** Required revision of “how to” paper—instructions for reading a dramatic work.

## **Week 8**

### **Culture continued**

Discussion of a popular film (film TBA)

**Due:** Reflection paper on the first half of the semester

Week 9

## **Ideology**

“Ideology” (*Toolbox* chap. 6)  
Hemingway, “A Clean Well-Lighted Place” (Lit)  
Literary Research Methods

**Due:** Proposal for final paper – first draft

Week 10

## **History**

“History” (*Toolbox* chap. 7)  
Morrison, *Beloved*

**Due:** Microtheme—Does *Beloved* develop a theory of history? How would you characterize it?

**Due:** Revised proposal for final paper.

Week 11\_

Morrison, *Beloved*, continued

## **Space/Time**

“Space/Time” (*Toolbox* chap. 8)

Posts

“Posts” (*Toolbox* chap. 9)

**Due:** Microtheme—Characterize the mapping of space and time in *Beloved*. Does the mapping differ for different characters? What effects does the mapping have?

Week 12

Morrison, *Beloved*, continued  
Posts continued

Achebe, "Civil Peace"  
Differences  
"Differences" (*Toolbox* chap. 10)  
TV ads screened in class  
Hayden, "Those Winter Sundays" (Lit)

**Due:** Final paper – first draft

**Due:** Microtheme—Is Achebe's "Civil Peace" an example of "posts" as *Toolbox* describes them? Which posts? Why?

**Due:** Microtheme—What kinds of differences are deployed in Hayden's "Those Winter Sundays"?

Week 13

**Differences continued**

Discussion of scenes from *Lone Star*  
Churchill, *Top Girls* (Lit)

**Due:** Microtheme—What kinds of differences are deployed in Sayles's *Lone Star*?

**Week 14**

**Agency**

"Agency" (*Toolbox* chap. 11)

**Peer review of final paper drafts**

**Due:** Final paper – second draft

Week 15

Semester wrap-up: What have we learned about literature and its study?

**Due:** Microtheme—What is your theory of literature?

**Due:** Reflection paper on the second half of the semester

**Week 16**

**Due:** Final paper

**ENGLISH MAJOR PORTFOLIO REQUIREMENT:**

Please be aware that as part of your graduation requirement, you will be asked to submit, during your senior year, a portfolio of your work as an English major. You should collect several assignments each term to prepare your portfolio. To find the specific requirements for your concentration, contact the main office of the Department of English. Please feel free to ask one of your instructors or your advisor for advice about your portfolio.

**ACCOMODATIONS FOR STUDENTS WITH SPECIAL NEEDS**

Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first take appropriate documentation to the Office of Disability Services (<http://www.gsu.edu/~wwwods/>) locate in Suite 230 of the New Student Center. See me if you need more information.

**English 2140 Sample Assignment 1**

**English 2140**

## Writing to Learn

### Double-entry Notebook Assignment

(Based on John C. Bean, *Engaging Ideas* [Jossey-Bass, 2001: 108])

#### Purpose/Goals:

A species of journal, the double-entry notebook adds a interactive and meta-reflective element to the typical journal, encouraging not only initial reflection but reinforcing the value of re-thinking. This assignment, in general, has enough flexibility to meet a number of learning goals and, as it requires regular entries, it has the virtue of repetition for reinforcing particular skills and habits of thinking. In the iteration offered here, the learning outcomes that inform the assignment are principally:

- recognize, compare, and evaluate major critical theories and apply them to works of literature
- critique literature using both primary and secondary sources
- describe, examine, and evaluate [students'] own reading practices and oral/written critical analyses
- apply writing and revision as tools for understanding literature and its interpretation

The assignment may serve well as a “pump-primer” for in-class discussions, for helping students to come to an understanding of difficult course material in their own words, for helping students develop ideas for use in their papers, and, very importantly, for giving the instructor a way to check up on the development of students’ critical thinking skills, a periodic snapshot from which to judge whether or not the pedagogical approach needs to be modified.

#### Assignment:

Using a typical spiral-bound notebook, the student keeps copious notes and observations on class lectures and discussions, literary works read for class, chapters from a theory/criticism text, etc. (Teachers may specify explicitly what they wish students to take such notes on.) Then, a few days after writing an entry (but probably no more than a week later), the student re-reads her entry, and on the adjacent left-hand page(s), writes an interactive commentary on the original entry. In this commentary, she might do any of the following (the list is not exhaustive, of course):

- v pose questions that arise in relation to her previous entry
- v raise doubts
- v make connections (to other texts, ideas, philosophy, etc.)
- v deepen an analysis or interpretation she offered earlier
- v see or construct opposing views
- v link course material to her personal experiences
- v express confusion and try to write her way out of it
- v revise original observations or opinions, change her mind, etc.

The recursive element of the double-entry notebook helps to inculcate the value of returning to initial observations in order to cast a critical eye not only on the subject matter of the original entry but also on the thinking patterns that informed the first entry.

#### Requirements:

A spiral notebook is the typical medium for this assignment, although one might also develop an electronic version of the notebook (one may already be available out there). There are typically very few requirements as to style, format, etc., as these “final product” conventions may constrain students unduly and undermine the power of the assignment. Dates and descriptive titles for each entry, however, may be very useful to both instructor and student.

#### Assessment:

As this is a writing to learn assignment, it is essential that the scoring method one applies emphasizes that fact. In other words, one should not grade for style, grammar/syntax, etc., but rather for the depth of thinking and engagement that the entries reveal. Also, as this assignment is most effective for students when they get feedback regularly (say, at least three times over the course of the semester, with the first of these evaluations occurring quite

early in the semester), you should develop a means of evaluation that will not be time-intensive for you. Most people use some variety of a scale by which to measure individual entries, such as the one offered below. The particular scale should reflect the emphasis you are trying to achieve as a teacher.

- 10 = consistently shows strong engagement and insight
- 8 = often shows strong engagement and insight
- 6 = shows effort but does not venture far from the obvious
- 4 = shows superficial thinking, minimal effort
- 0 = does not complete the assignment

Using the scale above, the course final grade for the double entry notebook can be calculated fairly easily on the 100-point scale.

## English 2140 Sample Assignment 2

English 2140

## **Collaborative/Group Activity**

### **Group literary analysis exercise**

#### **Purpose/Goals:**

This exercise focuses on the skill of gathering textual evidence to support a general thesis and articulating the evidence's relationship to that thesis, which the instructor supplies to the group in advance. As such, it principally advances the first part of the following objective:

- critique literature using both primary and secondary sources

The assignment offers a good deal of flexibility in terms of the angle that the teacher may ask students to take on the literary text through explicit instruction. It works well for inculcating close-reading ala New Criticism, but it might be used equally as well to develop a New Historicist, Marxist, queer, or other reading capacity.

#### **Assignment:**

This assignment is best used in relation to a required literary text has been previously discussed only minimally in class. Depending on the text, however, the instructor may want to give a bit of introductory material in advance. The key consideration is that you do not want students to end up merely aping information from an earlier discussion but to have to dig for evidence (knowledge is constructed, not given). Here's a general outline of how the exercise might proceed, followed by a sample group assignment sheet:

1. Divide the class into groups of 3-5 persons. (More than 5 in a group may result in too much division of responsibility.)
2. Hand each group an assignment sheet that provides:
  - a. A clear indication of which text they should be considering, which may be a complete object, such as a short lyric poem, or a subsection of a larger work, such as a chapter of a novel or a scene of a play.
  - b. A thesis that the group is charged with backing by means of textual evidence.
  - c. Instructions for precisely how to proceed and precisely what "product" will be required of the group as a result of the exercise.
  - d. Time restrictions.
3. Run the exercise, keeping time, and checking on groups' progress, reserving time at the end of the class for groups to report their results to the class as a whole.
4. Moderate a discussion, calling on other groups for comments as necessary and guiding the discussion to the appropriate emphasis.

#### **Sample assignment sheet:**

Using the poem itself—its diction, metaphors, and other poetic devices and techniques—support the following thesis: In Phillis Wheatley's "On Being Brought from Africa to America," the strident advocating of Christianity washes out positive racial consciousness.

1. Before you begin working decide on a volunteer to record the results of the exercise and a volunteer to serve a spokesperson for the group at the end of class.
2. Work individually for ten minutes, each of you re-reading the poem carefully one or two more times with the thesis in mind. Mark passages, words, etc., that you believe support the thesis, and scribble down a few words on scrap paper about *how* the evidence supports it.
3. After the ten minutes has expired (I will give you the signal), reconvene as a group and discuss your individual findings and the logic that ties each piece of evidence to the thesis. Do not shy away from argument. After hearing each piece of evidence, decide as a group on the three most persuasive pieces. This should take 10-15 minutes altogether.
4. As a group, craft a single statement (one or two sentences) for each piece of evidence, stating clearly what the evidence is and the reasons it supports the thesis. The volunteer scribe should write these statements down on a

sheet of paper, along with the group members' last names, to turn in at the end of the class. This should take 5-10 minutes.

5. When called upon, the group spokesperson will present your evidence and argument to the class, and as a class, we'll discuss the merits of your case.

Notes on this particular assignment:

1. This assignment uses a somewhat controversial thesis, which is a good practice for this class, 2140, since the discipline of literary studies is characterized by disagreement and argument for the plausibility of certain viewpoints. 2140 students should come to understand that, so if you can use theses with some degree of critical/theoretical controversy, so much the better.

2. You can have all the groups in the class work on the same thesis or perhaps split the class into groups that work on one thesis and groups that work on a counter-thesis. This can lead to a very good discussion. The assignment has quite a bit of flexibility.

3. In the class discussion portion of the exercise, it is a good idea to focus not just on evidence selection, but on the reasoning that supports the evidence. In Wheatley poem, locating evidence will not be that hard. Instead, where students will tend to skip is in building the case for how the evidence works to support the thesis, and it is important to emphasize the necessity of making a logical and clear case.

### **Requirements:**

The group should produce a product as the result of their work, such as the set of statements required in the sample assignment sheet above. In the absence of some document (or performance, or both) which the group is on the hook for, they may not stay on task.

### **Assessment:**

It is difficult to say how one might assess performance on this assignment. There is a strong argument for not assessing it at all, in an "official" sense at least. So long as the groups enjoy the work and their work results in good fodder for a class discussion that gets at the issues at hand, then the task has done its job. But if the group-work in your particular class historically appears to be an opportunity to socialize more than to work toward a goal, then you may want to institute a grade of some sort. One possible means of doing so is to holistically score a required written end product on the appropriateness of the evidence to the thesis and the depth of reasoning linking evidence to thesis. One can also augment/modify that score, as it pertains to individual grades for the assignment, by reference to a group self-evaluation in which each group member confidentially rates her cohorts.

## English 2140

### Oral Presentation

Poetic Metaphor Presentation (5 minutes)

#### Purpose/Goals:

This assignment tries to prepare students to meet the “implementation” portion of the following course outcome:

- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation

The assignment should help to inculcate a habit of careful scrutiny of figurative language that will serve indispensably in formal writing and class discussions.

#### Assignment:

Students select a single metaphor from a poem the class is reading for class and prepare an analysis of the metaphor to present to the class, specifically answering the following questions:

1. What is the metaphor and where is it located in the poem? (Not simply a line number, but provide other contextual information as well—in other words, does the metaphor appear at a particularly important juncture in the poem? Etc.) Is the metaphor direct or implied?
2. What is being compared to what in the metaphor? What, to be more specific, is the vehicle and what is the tenor?
3. What is the significance of the metaphor for the meaning of the poem? (Here the student should try to spin out the possible meanings implied by the comparison and relate them directly to a theme, sub-theme, or set of themes in the poem.)

Notes: The assignment assumes that students already have a good grip of what a metaphor is and could offer a sound definition if asked: this task asks for an extended example of the term. It would also be worth the effort to rehearse this exercise for the students by doing a presentation of your own or by having a few volunteers offer preliminary presentations and critiquing the presentations in front of the class.

#### Requirements:

A written set of replies to the questions (this need not be particularly formal).

#### Assessment:

A qualitative assessment can be made of either the presentation itself or the written product or both based on how well the student addresses each question. There are any number of assessment instruments you might use for the assignment depending on the relative weight of the assignment, and the purpose.

For instance, if you use the assignment early within a unit on figurative language and employ it primarily to develop competency and not to measure competency, then you might construct a scoring sheet such as the following:

Question 1:  unsatisfactory |  good |  superior

Comments (if any):

Question 2:  unsatisfactory |  good |  superior

Comments (if any):

And so on....

The instrument above can provide very good feedback for the student, who can use the information to improve performance on a second presentation or related assignment, and it also gives the instructor a good feel for how the

student is doing on this fairly complex critical thinking task.

Or if you wish to develop the presentation assignment as an instrument for measuring competency, then you may want to develop a scoring device that yields a numerical grade, as in the following example:

	Poor	Weak	Good	Excellent
Question #1				
point value	5	10	15	20
Question #2				
point value	15	20	25	30
Question #3				
point value	20	30	40	50
				GRADE

Using this instrument, the instructor can check the student's response with a check mark, and question value can be weighted so that the more complex the question, the more the value. Adding the point values under each check yields the point grade for the assignment. This instrument is not perfect, and it of course begs the question of what the instructor means by "good," and so forth. So, it is necessary, as it is with any evaluative instrument, that the instructor try to clarify for the class what is meant by such terms.

**English 2140**  
**Quiz/Examination**  
**Midterm Examination**

**Purpose/Goals:**

Examinations in 2140 can link to a number of the course goals, especially:

- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- recognize, compare, and evaluate major critical theories and apply them to works of literature

**Assignment:**

English 2140 Midterm Examination

Instructions: You will have *one hour* to complete the examination. You should write your answers (in a legible hand, please) on separate sheets of paper. Please write your name on each of these sheets as well.

Section I: Definition (20 points – approx 10 min.)

*Define four of the following terms (five points for each definition) in no more than two sentences for each term, providing an example if possible.*

false consciousness  
superstructure

intentional fallacy  
estrangement

gender  
irony

Section II: Short Answer (30 points – approx 15-20 min.)

Answer three of the following questions in no more than four sentences each.

1. What is meant by “naturalization”?
2. What is the difference between denotation and connotation?
3. What elements of Ibsen’s *A Doll’s House* make it a realist drama?
4. What is meant by organic unity?

Section III: Short Essay (50 points — approx 30 min.)

*Choose one of the following prompts and write a short essay. Be sure to refer to the literary texts often to back up your argument, being specific as you can.*

1. Define what is meant by patriarchy and characterize the relationship between patriarchy and three of the literary texts (by three different authors) we have read.
2. Explain the New Critical understanding of a literary work of art and based on this, evaluate Frost’s “Nothing Gold Can Stay,” Ibsen’s *A Doll’s House*, and Rich’s “A Valediction Forbidding Mourning” to see if they stand up to this definition.

Requirements:

The general requirements for the exam are spelled out at the top of the examination.

**Assessment:**

You should build an assessment instrument for each question that provides a point-scale against which you can judge the success of each reply in living up to whatever standard you set. For instance, for definition questions,

you might consider an accurate definition and strong example as a “5,” accurate definitions with less strong examples as a “4,” and so on. How you assess short answer questions, such as the above, will depend on what you can reasonably expect the students to be able to say based on what you have discussed in class and what they have read. For the short essay question, you might consider breaking down the total possible points by the obvious “sections” implied by the question itself, assigning a relatively weighted value for each of these sections. For instance, essay number one calls for students to do four things (define patriarchy, apply the concept to one text, apply it to another, apply it to a third), so one way of scoring the entire essay is to score each of its sections as worth approximately 12.5 points each, and then judge how well each section of the essay accomplishes its goal.

Having said all that, it is well to keep in mind, that there is no substitute for communicating as thoroughly as possible your expectations for student performance on examinations as clearly as possible and far enough in advance for students for students to have enough time to prepare to meet your expectations.

**English 2140**  
**Formal Writing**  
**Theory Application Paper**

**Purpose/Goals:**

This formal paper assignment supports the portions of the following course goals:

- define key literary, critical, and theoretical terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- recognize, compare, and evaluate major critical theories and apply them to works of literature
- critique literature using both primary and secondary sources
- describe, examine, and evaluate [students'] own reading practices and oral/written critical analyses
- apply writing and revision as tools for understanding literature and its interpretation

**Assignment:**

Have students apply a theory/critical methodology to a piece of literature. The choice of theory/literature text can be their own, in some sense prescribed by the instructor, or chosen by the student from a limited set of approaches/texts supplied by the instructor.

In an assignment sheet, you may wish to prescribe a set of sections or general outline that the student must follow in order to successfully complete the assignment. This approach has the virtue of parsing out the tasks clearly for the students and of demonstrating to them a bit more clearly what “you’re looking for.” Here’s an example:

Your paper must be broken down into the following sections:

- I. Introduction
  - i. Build exigence for your interpretation: why does it seem valuable that we look at your chosen piece of literature (or section of this piece) through the theoretical lens you are adopting? Name your chosen theory explicitly.
  - ii. Provide your argumentative thesis.
- II. Theory Description/Definition
  - i. In your own words, what are the central premises of the theory?
  - ii. What practices/methods of interpretation are associated with the theory?
  - iii. What practice/method are you adopting for your interpretation?
- III. Theory Application (the largest part of the paper)
  - i. Develop an argument over several well-developed paragraphs supporting your thesis.
  - ii. Carefully choose literary evidence to back your point in each paragraph.
  - iii. Carefully introduce and intergrate literary evidence into your argument
  - iv. Make sure that the logic connecting the evidence to the point of the paragraph (and by extension, the point of the essay) comes out clearly in your discussion
- IV. Conclusion
  - i. Reiterate, in compressed form, the central points of your analysis.
  - ii. Return to the question of exigence that began the piece—what has your interpretive approach brought to our understanding of the literary work? What’s the pay-off, in other words?

**Requirements:**

- Argumentative Proposal (in which the student articulates why the particular theory/methodology is an apt choice, and what conclusions she believes her paper will yield about the literary work she has chosen.)
- First draft (full length) to be commented upon by the instructor
- Second draft (for review by peers)
- Final draft

6-8 pages of formal writing  
 double-spaced, MLA format  
 no outside sources/research necessary (although the student may want to quote from the class theory text)

**Assessment:**

Assessment of performance on formal papers can be tricky, but if the paper is written within a prescribed format, such as the above, the instructor can develop an assessment rubric or set of scales that map onto the suggested outline. (It is well to note here that the mechanism used for commenting on the first draft of the paper should probably not be the same one used for the final paper. A full-blown, analytic rubric may stymie the writer early on.) Here's an example of an analytic rubric for use in evaluating a final draft:

<b>INTRODUCTION (16 points)</b>		<b>SCORE</b>			
Exigence	none or unclear				strong
		0	2	4	6
					8
Thesis	none or unclear	clear,	complex,	argumentative	
		0	2	4	6
					8
<b>THEORY DESCRIPTION/DEFINITION (24 points)</b>					
Central Premises	unclear or inaccurate	clear,	accurate,	complete	
		0	2	4	6
					8
Practices/methods associated w/ theory					
	unclear or inaccurate	clear,	accurate,	complete	
		0	2	4	6
					8
Practices/methods used in following analysis					
	unclear			clear and accurate	
		0	2	4	6
					8
<b>THEORY APPLICATION (36 points)</b>					
Development of argument					
	uneven and/or disorganized			effective	
		0	2	4	6
					8
Evidence selection	inappropriate			sophisticated	
		0	2	4	6
					8
Evidence introduction and integration				poor	especially apt
		0	2	4	6
					8
Reasoning	unclear and/or faulty			clear,	sophisticated
		0	2	4	6
					8
<b>CONCLUSION (10 points)</b>					
Reiteration of central points in analysis					
	none or unclear	compressed,		effective	
		0	1	2	3
					4
					5
Exigence	none or unclear				strong
		0	1	2	3
					4
					5
<b>GLOBAL CONSIDERATIONS (14 points)</b>					

Paragraph unity and coherence

loose

0

1

2

3

4

tight

5

Sentence Sophistication

basic and/or

ineffective

complex,

effective

0

1

2

3

4

5

MLA format

noncompliant

0

1

2

3

compliant

4

GRADE

## **Description of the Course:**

The Introduction to Rhetoric and Advanced Composition is an “introduction to the most significant forms of writing instruction that have been offered in various cultures during a range of historical epochs. Texts include those from ancient China, pre-classical Greece, the Hellenic period, The Roman Empire, the early Christian era, Medieval Europe, and contemporary America.” This new survey course, offered for the first time last year, is designed for undergraduates who want to focus on rhetoric and composition within their English major. The historical introduction provided by this course will give students a strong foundation for subsequent courses in the concentration of rhetoric and composition.

### **Texts:**

The two texts indicated for this course so far are: Kennedy, *Aristotle on Rhetoric: A Theory of Civic Discourse* and Plato, *Gorgias*. Many of the assignments and the syllabus are on-line at

### **The course:**

Because this is a new course, at this time we are not opening it up for instructors to teach. The Rhetoric/Composition concentration faculty will teach it for the next year or so. However, if you are interested in teaching this course, please let us know. We will try to get you some observation time or work to get a team-teaching situation for this course

## **Learning Outcomes:**

- identify and explain the fundamentals of rhetorical history within the discipline of rhetoric and composition
- define key rhetorical terms/concepts and implement these in oral/written discussion
- identify and perform rhetorical processes effectively
- analyze audiences
- critically evaluate the persuasive potential of argument in relation to various audiences
- identify and apply rhetorical devices
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- apply writing and revision as tools for understanding rhetoric

## Introduction to Rhetoric and Advanced Composition: English 2150

**Instructor:**  
**Office Hours:**  
**Phone and Email**

**Computer #**  
**Time of class**  
**Location**

### Texts and Handouts

#### Texts Required:

Kennedy, George A. *Aristotle on Rhetoric: A Theory of Civic Discourse*. New York: Oxford UP, 1991.  
Plato. *Gorgias*. Edition and translation do not matter much for our purposes; however, I believe those published by Hackett are superior.

#### Handouts:

Agora: traditional site of Greek rhetorical instruction and activity  
Sophists and sophistry  
Plato's idea of dialectic  
Study guide for Aristotle's *Rhetoric*  
Aristotle's ideas about knowledge  
Aristotle's 28 common topics  
Aristotle's false topics  
Aristotle's topics of magnitude  
Differences between Greek and Roman rhetoric

#### Course Goals and Learning Outcomes

- recognize the parts of an argument
- critically evaluate the persuasive potential of arguments in relation to various audiences
- analyze audiences
- assess the reliability of testimony
- quote sources accurately
- know, understand, and perform the rhetorical process effectively
- demonstrate familiarity with rhetorical history and the discipline of rhetoric and advanced composition
- write using a sophisticated rhetorical palette

#### Pedagogy

This class will consist of reading, writing, and discussion. There will be graded writing assignments weekly.

#### Prerequisites

Grade of C or higher in Engl 1101, Engl 1102, or equivalents

#### Assignments

*Electronic portfolio (efolio)* — for 10% of your grade. English majors have a portfolio exit requirement, and majors with a concentration in rhetcomp have to make an electronic portfolio. Each semester and in every rhetcomp class you take, regardless whether you are doing the concentration in rhetcomp or not, you will have at least one assignment which has to be stored in your efolio. To get the 10% you need to write a 250 - 300 word autobiography, upload a headshot of yourself, and upload at least one piece you wrote thissemester in addition to the biography of an orator assignment described below. To start the process, visit the efolios website and sign up.

*Electronic discussion* — for 30% of your grade, you have to participate in our online discussion board. Participation means finding things to say that will engage responses in your fellow class mates and responding to what others say.

The basic subject is “Acts of rhetoric you heard, observed, or engaged in today.” Rhetorical acts include anything said, written, or even thought. You might refer to books, newspapers, magazines, TV programs, radio programs, videos, websites, advertisements, essentially anything you think others might have seen or anything you can describe well enough for others to comment on. Decorum and civility required. You can find the link to the discussion forum under the “communications” link at the top of the screen. Go there and signup.

*Brief biography* — for 10% of your grade, you will give a 10 minute presentation with a one page handout based on a 7 to 10 page essay about a person in rhetorical history. I will give you the person. You will look them up first online and then in The Oxford Classical Dictionary, then locate them in a classical source or classical sources that I will help you find, locate and read a speech they are said to have written, or fragments if no speeches exist, and tell the class who they were, when they lived, what they are known for, and what the piece you read was about and how it was arranged and what the style seems to have been like. We’ll do this piece in several stages, at least two drafts before the presentation to the class. In the end you will upload your biography of a rhetor to your efolio.

*Midterm* — for 25% of your grade

*Final* — for 25% of your grade

#### Examination Policy

There will be BOTH a midterm and a final examination. The midterm is worth 25% of your final grade, and the final is worth 25%.

#### General Policies

You are expected to attend every day, to participate in the online discussion, to turn in things when they are due, and to share what you discover on your own with others in the class.

#### Disclaimer

This syllabus represents only a plan. Deviations may be necessary.

#### Sign Up

- : create a login for yourself
- : create a password
- : enter your name
- : enter the email address you check daily

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