English 1102 - Winterhalter

English 1102
Spring 2004
Instructor: Dr. Teresa Winterhalter
Office: Gamble 210 C
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Required texts: Literature, Robert DiYanni, Ed.
Their Eyes Were Watching God , Zora Neale Hurston

Recommended texts:
Scribners Handbook for Writers
The MLA Handbook

COURSE OBJECTIVES

English 1102 is designed to introduce you to the study of literature and to provide you with the opportunity to practice your skill at college writing. As you know from English 1101 (in which you must have earned a C or better to qualify for 1102), “college writing” is not a single, easily identifiable entity, nor is it merely a set of skills you assemble. Neither is the study of literature an easily definable enterprise. But I hope that as you learn to criticize literature that you will sharpen your perceptions of your culture and yourself. I hope that you will develop the analytical and interpretive abilities essential for problem solving and communicating in the academic and professional worlds. Therefore, the objectives of English 1102, (the second of the required courses in composition) are two-fold. One you will be given further practice in writing. And two, you will be introduced to the study of fiction, poetry, and drama.

I hope that when you complete this course that you will be able to approach what you read and write critically and thoughtfully; that you will be better able to summarize the work of others, describe what you have read and written, synthesize the arguments of several different writers, and analyze those arguments. You should be better able to articulate your own positions and to develop and support those in writing that is appropriate to the rhetorical situation. Finally, you will be given practice working with your peers, collaborating on drafting, revising, and editing both your work and theirs.

How much can we do in one semester?

It’s time to find out.

WHAT WE’LL BE DOING TOGETHER IN HERE
I’ve decided to organize this course around central ideas, rather than to organize it around the study of the different literary genres. We will explore the themes of “Initiation,” “Love,” “Time,” “The Gendered Subject,” “The Family,” and “The Literature of the Margins.” Through our exploration of these themes, we will examine the forms of the short story, the poem, the novel, and the play. You will be asked to respond personally to the readings, to take those personal responses and begin to generate ideas for papers with the assistance of classmates and myself, and to revise those papers within the community of learners that is the class. We will be paying attention to the variety of literary forms and to the entirety of writing.

COURSE REQUIREMENTS
You will be writing four papers this semester (one of which will be a practice Regents exam and one of which will be a research paper), keeping a journal of responses to the reading and class discussion, and providing your peers with written critiques of their work. The genre of the papers will be stipulated, but the topic of the papers (with the exception of the first) is more or less up to you. Papers are due at the beginning of class periods; we will be reading and discussing them with one another. Journals will be collected randomly, and because your responses in the journals will help guide our discussion and classroom writing, you must bring them with you to class every time we meet. The two thought papers may be revised once within two weeks of when the graded copy is returned. Late papers will drop one full letter grade for each day that they are late (including weekends and holidays). All papers must be word-processed. All students must abide by the Honor Code and Code of Conduct found at the appendix to the college catalog.

We are responsible for our own learning and the learning of others: attendance at each class is expected. More than three absences will lower your final letter grade one letter for the course.

Participation is more than attendance, however. You can participate in lots of different ways: conferences, critiques of other students papers, thoughtful journal entries.... So even if you’re not comfortable speaking out in class, being shy is no excuse. Participation counts in your final grade in this course; there will be a final take-home exam.

EVALUATION
I work with a portfolio system of grading and evaluation. A portfolio allows you to select the best work you’ve done over the semester and present that to me for your final grade. I feel that it’s better to judge you on what you can do by the end of the semester than to average your grades from the whole semester. After all, I hope that you will have improved as a college writer by the end of the semester, and I would hate to have any evaluation of my writing ability now tempered by how I wrote many years ago. I will provide you with tentative grades on papers as you turn them in, but because each paper will be written through (what is known as) “the writing process,” your final grade will reflect the level of writing you demonstrate in the final revision.

A portfolio also allows you to show off more than just major papers. I’ll give you a handout with specific guidelines for your final portfolio later in the semester, but tentatively, it might include samples of your journal writing, critiques you’ve written for classmates, a reflective letter providing me with a context for reading all that you’ve selected, and two to three of your papers. Save everything you write for this class--starting now!
We will practice evaluating writing repeatedly throughout the semester, and we will develop, as a group, criteria for evaluating different kinds of writing.

So the weight of course requirements looks like this:

- Journal: 15%
- Participation: 15%
- Exam: 20%
- Final Portfolio: 50%

**SYLLABUS**

**Week one**
Initiation
1/6 Introductions and expectations
1/8 in-class Regents essay

**Week two**
1/13 Updike, “A&P”
1/15 Joyce, “Araby”

**Week three**
1/20 Nelson, “The Middle of Nowhere” (xerox)
1/22 Cisneros, “Eleven”; Carver, “Cathedral”

**Week four: Parental Love**
1/27 Paper #1 draft due, Seamus Heaney, “Digging”; Raymond Carver, “Photograph of My Father; Robert Hayden, “Those Winter Sundays”
1/29 Paper #1 due, Sylvia Plath, “Daddy” (Xerox); Theodore Roethke, “My Papa's Waltz”; Hall, “My Son, My Executioner”

**Week five: Time and Reflections**
2/5 Photo session; Tennyson, “Ulysses”; Shakespeare, “That Time of Year”; Marvell, “To His Coy Mistress”; from Ecclesiastes 3.1-8

**Week six**
2/10 Paper # 2 draft due: writing workshop
2/12 Paper #2 critique due; Browning, “My Last Duchess”; Dunbar, “We Wear the Mask”
**Week seven: O'Connor in focus--Campus Read**

2/17 Paper #2 due; Introduction, pp. 181-184

2/19 “Good Country People”; “On Symbol and Theme”; “On Good Country People”

**Week eight**

2/24 “A Good Man is Hard to Find”; “On a Good Man”

2/26 “Everything that Rises Must Converge”; “On Everything that Rises”; Paper # 3 topics

**Week nine**

3/2 library research day; begin reading Their Eyes Were Watching God

3/4 Gilman, “The Yellow Wallpaper”

**Week ten: Literature of the Margins**

3/9 Their Eyes: ch. 1-3

3/11 Ch. 4-6; outside sources and citations due

Spring Break

**Week eleven**

3/23 Ch 7-10; Research paper annotated bibliography due

3/25 No class

**Week twelve**

3/30 Ch 11-end; Peer editing of thesis and outline

4/1 Oral narratives

**Week thirteen**

4/6 Research paper finished draft due; individual conferences

4/8 individual conferences

**Week fourteen: The Family in Crisis**

4/13 Research Paper due; The Glass Menagerie

4/15 The Glass Menagerie

**Week fifteen**

4/20 In-class regents

4/22

4/27 portfolios due (final exam included in it)