**English Composition 2: Spring 2012**

**Class Info:** ENGL 1102-21, CRN 20244, Tuesday/Thursday, 2:00-3:15 A&S 351B

**Instructor:** Roger Sollenberger

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

**Office Hours:** M/W, 12:30-2:00. I will be in the lounge by the coffee stand on the first floor of the library. Mondays and Wednesdays will also be “email days.”

**Contact Information:** Phone: (571) 334-9819; email: roger.sollenberger@gcsu.edu

**Required Texts:**

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

*Slaughterhouse Five*, by Kurt Vonnegut

**Course Description & Goals:**

In 1101, you learned the core elements of writing process: brainstorming topics, gathering evidence, generating ideas, organizing, writing, and revising. In 1102, we’ll shift our focus to the process of **acquiring evidence and ideas** through reading some (hopefully) gnarly stories, plays, and poems. I want you to form the habit of **noting** the important ideas and information you come across in your reading; later, you’ll mine these notes for elements to shape into an organized argument for a paper. In this class we’ll study literature, but you can (and I hope you will) apply these writing skills to any subject.

**Every reading assignment this semester will include a standard written component.** You will pick out one or two lines from each assigned poem, or a few sentences from a short story/play/*S5*, and explain in a paragraph or two why you found those lines significant. You’ll bring these responses to class and use them to fuel our class discussions and activities. **The writing you do in and out of class will become the basis for the papers you’ll write for me this semester.**

The process of marking important places that you discover in the text, then selecting which of those is most significant, will help you better interpret what you are reading and generate your own ideas and opinions about it. This process—marking the text itself, selecting the most important passages, analyzing their meaning, and connecting them to other readings or ideas—will lead to high quality papers in **all** of your classes. Through our discussions, activities, and group work, you’ll hear other ideas that you might want connect to the arguments you’re developing on your own—so take notes on what your classmates say! When it is time to begin writing your paper, you should have a wealth of arguments/ ideas/evidence to draw from. You’ll transform this collection of notes into a paper using the writing process we learned in 1101. Think of each class as a step in writing your papers.

**Grading:**

Participation/Informal Writing: 35%

Paper #1, Poetry Close Reading: 15%

Paper #2, Critical Literacy: 20%

Paper#3, Literary Theory Research: 20%

Group Project(s): 10%

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

**Participation/Informal Writing:** Boost your grade! All you have to do is read, do the daily writing, and participate in class. It is a big percentage of your grade because you will do **A LOT** of informal writing. My grade book will have two columns for each class period. One column will register your presence or absence; the other will register your satisfactory completion of the writing assignment for that day’s reading. If you miss a class, you will have **one week** to submit the writing assignment you missed.

(You will have group assignments throughout the semester. If your group is leading discussion, that will count as “completing” your reading assignment for the day.)

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

**Submitting Papers:** At the start of class on the assigned due date, all essays are to be turned in **on paper, typed, double-spaced, and stapled**. Late papers will lose 10 percentage points for **each school day** (not *class* day) that they are late.

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

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

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

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

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

**Assistance for Student Needs Related to Disability**: If you have a disability as described by the Americans with Disabilities Act (ADA) and the Rehabilitation Act of 1973, Section 504, you may be eligible to receive accommodations to assist in programmatic and physical accessibility.  Disability Services, a unit of the GCSU Office of Institutional Equity and Diversity, can assist you in formulating a reasonable accommodation plan and in providing support in developing appropriate accommodations to ensure equal access to all GCSU programs and facilities. Course requirements will not be waived, but accommodations may assist you in meeting the requirements.  For documentation requirements and for additional information, we recommend that you contact Disability Services located in Maxwell Student Union at 478-445-5931 or 478-445-4233. (source Dean of CoAS, 12/2/2009)

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

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

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

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

**Class Schedule—subject to change**

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

**(T) 1/10:** Introduction to the course/syllabus

**(Th) 1/12:** Intro to poetry; Chapter One “What is Literature? How and Why Does it Matter?” (3); “Lying in a Hammock…” (3); slam poetry and lyrics

**(T) 1/17:** “Bright Star” (589), “The Colonel” (1154), “Wild Geese” (\*), “This is Just to Say” (\*)

**(Th) 1/19:** Songs;“This Be the Verse” (\*), “I heard a Fly…” (1611), “Song of Myself” (\*)

**(T) 1/24:** “How to Write About Poems” (143); “The Love Song of J. Alfred Prufrock” (693), “Getting it Right” (\*), “What Lips My Lips Have Kissed…” (592)

**(Th) 1/26:** Hoagland (\*), McKay (\*), Ginsberg (\*), Hughes (1047)

**(T) 1/31:** “Blood” (1007), “We Real Cool” (\*), “Tu Do Street” (\*),“Incident” (1358)

**(Th) 2/2: Groundhog day, class still meets;** “Dead Girls” (\*), “Red Dress” (\*), “Daddy” (279)

**(T) 2/7: Essay #1 Rough Draft Due: bring four copies for Group Critiques**

**(Th) 2/9:** “Capital Punishment” (1158), “So I Know” (\*); start “Dead Poets Society”

**(T) 2/14: Essay #1 final drafts due;** “DPS” cont’d

**(Th) 2/16:** Intro to fiction; “Fatso” (\*), “The Tell-Tale Heart” (1244)

**(T) 2/21:** “A Good Man is Hard to Find” (1185), from “Mystery and Manners” (1296)

**(Th) 2/23:** “How to Make Arguments About Literature” (49), “Battle Royal” (1494)

**(T) 2/28:** “A&P” (614), “Hills Like White Elephants” (551)

**(Th) 3/1: Class Canceled, conference**

**(T) 3/6:** “Where Are You Going. . .” (1407), “The Yellow Wallpaper” (954)

**(Th) 3/8:** “The Lottery” (867), “Under the guise of tradition…” (883)

**(T) 3/13:** “Mars is Heaven!” (1519), “Harrison Bergeron” (1554)

**(Th) 3/15: Essay #2 Rough Draft Due: 4 Copies; Group Critiques**

**(T) 3/20: Spring Break**

**(Th) 3/22: Spring Break**

**(T) 3/27:** Intro to drama; expert panels for *S5* assigned; “The Glass Menagerie” (361)

**(Th) 3/29: Essay #2 Final Draft Due;** “The Glass Menagerie” cont’d

**(T) 4/3:** “The Glass Menagerie”

**(Th) 4/5:** “Slaughterhouse Five”

**(T) 4/10:** Library Day

**(Th) 4/12:** Library Day

**(T) 4/17:** S5 cont’d (Group 1 presents)

**(Th) 4/19:** S5 cont’d (Group 2 presents)

**(T) 4/24:** S5 cont’d (Group 3 presents)

**(Th) 4/26:** S5 cont’d (Group 4 presents)

**(F) 5/4:** **Research Paper Due, emailed to me**