

ENGLISH 1050H: LITERATURE AND COMPOSITION (HONORS)

Instructor: Dr. Monica Smith

Office: 328 Park Hall

Office Hours: Tuesday from 11-12:15 and Thursday from 2-3:15 or by appointment

Email: msmith@english.uga.edu

Course URL: <http://www.english.uga.edu/~msmith/1050/1050.htm>

PREREQUISITES: ENGL 1101 and permission of Honors. Not open to students with credit in ENGL 1030 or ENGL 1060H or ENGL 1102 or ENGL 1102M.

COURSE DESCRIPTION AND OBJECTIVES: We will explore and develop an understanding of the recursive writing process, audience, and individual writing styles, all toward the aim of crafting persuasive, substantial arguments about literary works.

CLASSROOM PERFORMANCE: This is an active, discussion-oriented class entailing substantial, demanding, daily readings and writings. Each day, students should come to class prepared to articulate and defend their own readings, both on paper and in person. Failure to do so will be reflected in the final course grade.

REQUIRED TEXTS: Please purchase the editions specified below. Please check the edition numbers on your copies before purchasing.

- Abrams, M.H. *A Glossary of Literary Terms*. 8th edition.
- Bronte, Charlotte. *Jane Eyre*. Ed. Richard Nemesvari.
- Harjo, Joy. *In Mad Love and War*.
- Hoffman. *Adios, Strunk and White*.
- King, Thomas. *Green Grass, Running Water*.
- Lunsford, Andrea A. *St. Martin's Handbook*, 5th edition.
- Rhys, Jean. *Wide Sargasso Sea*.
- Simic, Charles. *Hotel Insomnia*.
- Strunk and White. *Elements of Style*.
- Wordsworth, William and Samuel Taylor Coleridge. *Lyrical Ballads*.
- Dictionary of your choice: Recommended are *American Heritage College Dictionary* or *Random House Webster's College Dictionary*.
- Thesaurus of your choice: Recommended are *Webster's Collegiate Thesaurus*, *Oxford American Thesaurus of Current English*, or *The New Roget's Thesaurus of the English Language in Dictionary Form*; instead of a thesaurus, you may prefer a synonym dictionary such as *Webster's Dictionary of Synonym*.

ASSIGNMENTS AND REQUIREMENTS:

Daily Assignments, both reading and writing, are substantial and demanding. All assignments and readings should be completed before coming to class, and I strongly recommend that you get in the habit of looking ahead on the syllabus; know when your next large assignment is due, and plan accordingly.

In-class Writings will vary from a quick, four or five line response to a question or prompt to a detailed analysis of a particular passage. These writings will be assessed according to the degree of engagement the student demonstrates with the question or assignment.

Class presentations will vary from a small, 2-3 minute summary of particular information to leading class discussion over a particular text or topic. These presentations will be assessed according to the degree of engagement the student demonstrates with the question or assignment.

Response Papers, writings designed to encourage creative ideas and critical thinking, are due at most every class meeting (see daily schedule for specifics). These writings are crucial both for your development as writers and for your successful completion of formal essays; you will use these responses as springboards for full essays, and you will submit a number of them in your final portfolio.

- You should always bring two copies of your response to class—one for me and one for your writing group members. Please keep copies for yourself, preferably a hard copy and one on disk.
- Response papers must be typed and submitted on the day we discuss the readings; late responses will not be accepted and no credit will be given.
- These responses will not be “graded”; that is, there will be no assignment of “A,” “B,” etc. Instead, you will receive full credit for satisfactorily completing the response and no credit for failing to do so. While I will not return these responses to you, you are always welcome (indeed, encouraged) to speak with me during office hours about your writings.
- At the top of every response, please include the following information:

Your name
Dr. Monica Smith
English 1050H: Response Paper
Date the response is due, not the day you typed it

Today’s topic: [copy today’s topic from the syllabus here, and also include any special techniques or strategies you have been asked to incorporate from *SMH*, *Elements of Style*, or *Adios*]

- Response papers should be single-spaced, 12 pt. font, Times New Roman or other acceptable academic font.

Some **critical essays** will grow out of response papers, while others will be created for assigned topics. Each critical essay should contain a plausible, significant thesis and should demonstrate the following: clear, well organized analysis; thorough, accurate documentation, including proper format for quotations; evidence of original thinking; controlled, effective style; freedom from major grammatical errors; few if any minor stylistic flaws, grammatical errors, or misspellings; adherence to course requirements (a typed, double-spaced paper; MLA documentation; proper heading with student’s name, instructor’s name, date, paper topic, and title; submitted on time).

The **Final Portfolio** will contain a sampling of work created over the course of the semester and will constitute the bulk of the final course grade.

ATTENDANCE: Because writing skills develop slowly over time, regular attendance is essential. Students are allowed three absences. On the fourth absence, regardless of the reason, you will be dropped with a W if before midterm or a WF if after midterm. You may not exceed the allowed number of absences for any reason, and all absences will be treated the same, i.e. no differentiation between “excused” or “unexcused” absences.

MAKE-UP POLICY: No late assignments will be accepted. Each student is held responsible for all assignments, regardless of her/his class attendance on the day the assignment is made. If a previously scheduled event coincides with an exam or paper due date, a written request for an extension or make-up

date will be considered. All such requests must be submitted prior to the date in question. Any requests based on illness or family emergency must be accompanied by written documentation from Student Affairs. All make-ups and extensions are at the instructor's discretion.

COMPUTER ACCESS: Students are expected to check the course webpage and email daily for new content and announcements. Students are responsible for securing working computer equipment; several labs are available on campus. Please note that since “The printer wouldn’t work,” “Something’s wrong with my disk,” and “I don’t know what happened; I posted it but now it’s not there” have become the 21st century versions of “My dog ate my homework,” computer, software, or printer malfunction/failure of any kind will not constitute a valid excuse for missed, late, or incomplete work.

WORKSHOPS: On the day a workshop is planned, each student must bring a complete draft of the assigned paper in the specified format to class. Any student without a complete, properly formatted draft during a workshop will be asked to leave class and will be counted absent for that day. Additionally, any student absent on a workshop day will lose 3 points from his or her final grade for the semester.

CONFERENCES: Each student will have at least one professor-student conference. These meetings are mandatory, so if a student misses a scheduled conference, it will be counted as a class absence. Office hours are Tuesday from 11-12:15 and Thursday from 2-3:15. Please feel free to stop by with any questions. If this time is not convenient, please schedule an appointment.

ACADEMIC HONESTY: All students are expected to demonstrate the highest standards of honesty and integrity in every phase of their academic careers. Any instance of suspected plagiarism will be reported to the Office of the Vice President of Instruction. All students are expected to abide by the UGA Honor Code: “I will be academically honest in all my academic work and will not tolerate academic dishonesty of others.”

ACCESS STATEMENT: If you need adaptations or accommodations because of a disability (i.e., physical, mental, psychological, learning), have emergency medical information to share with me, or need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible. Students with the option of testing at either of the disability services centers will be required to do so.

GRADING:

In-class writings, quizzes, and class presentations	10%
Response Papers	20%
Critical Essays	40%
Final Portfolio	30%

DAILY SCHEDULE: The most up-to-date version of daily assignments will be available online; syllabus is subject to change.

Thursday, August 18
Introduction to Class

Tuesday, August 23

- (Diagnostic) Writing and Responding
- *SMH* Ch. 7 and Ch. 64. Answer 64.1 on pg. 896 in 2-3 paragraphs.
- *Elements of Style* Ch. 1 and Ch. 4. Review chapters; make note of any “rules” that you know give you trouble. Pay particular attention to any that surprise or confuse you.

Thursday, August 25: Drop/Add ends today

- How to read poetry: Elizabeth Barrett Browning, Sonnet I, *Sonnets from the Portuguese* (online)
- **Essay 1 DUE**

Tuesday, August 30: Lyrical Poetry

- “Lyric” and “Sonnet” in *Glossary of Literary Terms*.
- Wordsworth, “London, 1802”; Wordsworth, “The world is too much with us”; Shelley, “To Wordsworth.” (online)
- *SMH* Ch. 2 “Considering Rhetorical Situations.” For everything you write in ENGL 1050H, consider your audience to be your instructor *and* your classmates; we will frequently share responses in class. Answer questions on *SMH* 56 after writing your response to today’s readings
- Response: 250-500 words on connections between Shelley’s sonnet and one or both of Wordsworth’s sonnets.

Thursday, September 1

- “Elegy,” “Conventions,” and “Pastoral” in *Glossary of Literary Terms*.
- Thomas Gray, “Country Churchyard” (online)
- *SMH* pg. 57-62. Complete ex. 3.1 on pg. 63 using today’s response topic.
- Response: 250-500 words on Gray’s elegy, a poem dedicated to what Abrams calls a “somber meditation on mortality.”

Tuesday, September 6

- “Ode” and “Stanza” in *Glossary of Literary Terms*.
- Percy Bysshe Shelley, “Ode to the West Wind”; John Keats, “Ode on a Grecian Urn” (online)
- *SMH* 63-71. Organize today’s response using one of the methods described in these pages. On separate page, write a paragraph or two detailing why you chose this particular method (or these methods) of organization.
- Response: 250-500 words on the steps Shelley and Keats take to create verses that are examples of, in Abrams’s words, the “personal ode of description and passionate meditation, [a verse] stimulated by (and sometimes at its close reverts to) an aspect of the outer scene and turns on the attempt to solve either a personal emotional problem or a generally human one” (206).

Thursday, September 8:

- “Dramatic monologue” in *Glossary of Literary Terms*.
- Robert Browning, “Porphyria’s Lover”; Alfred Lord Tennyson, “Ulysses” (online)
- *Elements of Style* Ch.2. Check your response for today to see what places you may have “violated” one of Strunk and White’s “rules” from this chapter. Revise accordingly. Be prepared to work with these “rules” in class.
- Response: 250-500 words on the different depictions of unfulfilled passions in “Porphyria’s Lover” and “Ulysses.” Address both verses in your response.

Tuesday, September 13:

- “Ballad,” “Narrative,” and “Oral Poetry” in *Glossary of Literary Terms*
- John Keats, “La Belle Dame Sans Merci” (online)
- Continue to work with the “rules” from Ch.2 of *Elements of Style* in this week’s response: review your response for “violations” and revise accordingly.
- Response: 250-500 words on topic of your choice.

Thursday, September 15

- Charles Simic, “My mother was . . .”; “Someone shuffles . . .” (handout)
- “Free verse” and “Prose” in *Glossary of Literary Terms*.
- *Adios* 16-30. Incorporate one or both of the two techniques discussed in this chapter into your response for today. Doing so will mean drafting your response, and then looking for places to revise, using these techniques. Such will be the case for all the techniques from *Adios* that you choose for experimentation. Indicate on your paper which technique(s) you are attempting.
 - Be prepared to discuss the text’s examples for each one (“Freighting” and “Telescoping”) in class. Mark the examples, showing where you think these techniques are being used. Which examples do you find most effective? Least? Why?
- Response: 250-500 words on how we read these poems as poems. How do these verses “exploit the poetic resources of language for poetic ends” while being written as prose? [Hint: The more close reading and explication you do, the easier this response will be. You must engage slowly and closely with these poems at the most minute levels (word, phrase, sound, image) in order to answer this question.]

Tuesday, September 20:

- *Lyrical Ballads* 13-63.
- *Adios* 31-49. Incorporate one or more of the techniques discussed in this chapter into your response for today. Indicate on your paper which technique(s) you are attempting.
 - Be prepared to discuss the text’s examples for each technique in class. Mark the examples, showing where you think these techniques are being used. Which examples do you find most effective? Least? Why?
- Response: 250-500 words on connections you see between these poems in terms of a) theme and b) form. What are the major themes you see occurring in these verses? What varieties of poetic form can you identify? What significance does the title of the volume have in terms of the kinds of poems in the collection and the sort of thematic concerns addressed? Incorporate as many of the poems from today’s reading into your response as possible.

Thursday, September 22:

- *Lyrical Ballads* 64-85.
- *Adios* 50-67. Incorporate one or more of the techniques discussed in this chapter into your response for today. Indicate on your paper which technique(s) you are attempting.
 - Be prepared to discuss the text’s examples for each technique in class. Mark the examples, showing where you think these techniques are being used. Which examples do you find most effective? Least? Why?
- Response: Like last time, 250-500 words on emerging themes you see in the volume; also address any formal innovations you see in the poetry.

Tuesday, September 27:

- *Lyrical Ballads* 88-115.
- *Adios* 68-81. Incorporate one of the techniques discussed in this chapter into your response for today. Indicate on your paper which technique you are attempting.
 - Be prepared to discuss the text’s examples for each technique in class. Mark the examples, showing where you think these techniques are being used. Which examples do you find most effective? Least? Why?
- Response: 250-500 words on the overall thematic concern of the volume. Now that you’ve read *Lyrical Ballads* in its entirety, what do you see as the overriding thematic concern in the volume? How does the poets’ creation of a “lyrical ballad” work with (or against) that thematic concern?

Thursday, September 29:

- Charles Simic, *Hotel Insomnia*
- *Adios* 84-102. Incorporate one of the techniques discussed in this chapter into your response for today. Indicate on your paper which technique you are attempting.
 - Be prepared to discuss the text's examples for each technique in class. Mark the examples, showing where you think these techniques are being used. Which examples do you find most effective? Least? Why?
- Response: 250-500 words on topic of your choice.

Tuesday, October 4

- Joy Harjo, *In Mad Love and War*.
- *Adios* 103-125. Incorporate one of the techniques discussed in this chapter into your response for today. Indicate on your paper which technique you are attempting.
 - Be prepared to discuss the text's examples for each technique in class. Mark the examples, showing where you think these techniques are being used. Which examples do you find most effective? Least? Why?
- Response: 250-500 words on topic of your choice.

Thursday, October 6:

- *SMH* Ch. 4, pgs. 83-103. Review these pages carefully, and be prepared to use these strategies in workshop.
- Workshop: Generating longer essays out of shorter writings. For the workshop, bring to class:
 - Out of the responses you have written thus far, choose 2 or 3 that you are most interested in expanding into a longer essay. Bring 3 copies of each response you are considering revising to class for workshop.
 - For each response you are considering revising and expanding, write a revision plan. Include why you are considering revising this response, what you think gives it potential for expansion, what additions you would make, what possible shortcomings the idea has, what questions you have for your writing group, etc. Attach a copy of the revision plan to the response (make sure every copy of the response has a copy of the revision plan).

Tuesday, October 11: Midterm

No class today; individual conferences.

- In our conference, we will discuss which response you will expand and revise for your next critical essay. Bring me a detailed plan for revision/expansion; be prepared to explain why you want to continue working on this particular work/topic. You are expected to lead the conversation; come prepared with ideas and questions.

Thursday, October 13:

- *Elements of Style* Ch. 5. Review chapter, and use these guidelines in crafting your essay.
- Workshop expanded essay: Bring three typed copies of your essay to class for workshop.

**Tuesday, October 18: Midterm Withdrawal Deadline
Essay 2 Due**

Thursday, October 20

- “Novel” in *Glossary of Literary Terms*.
- Charlotte Bronte, *Jane Eyre*, Volume I
- *Adios* 149-173. Incorporate one of the techniques discussed in this chapter into your response for today. Indicate on your paper which technique you are attempting.
 - Be prepared to discuss the text’s examples for each technique in class. Mark the examples, showing where you think these techniques are being used. Which examples do you find most effective? Least? Why?
- Response: 250-500 words on the most important scene in this first volume. Which scene does the most to establish important character development, thematic concerns, structural issues? Why?

Tuesday, October 25

- Charlotte Bronte, *Jane Eyre*, Volume II
- *Adios* 174-205. Incorporate one of the techniques discussed in this chapter into your response for today. Indicate on your paper which technique you are attempting.
 - Be prepared to discuss the text’s examples for each technique in class. Mark the examples, showing where you think these techniques are being used. Which examples do you find most effective? Least? Why?
- Response: 250-500 words on topic TBA.

Thursday, October 27: Fall Break**Tuesday, November 1**

- Charlotte Bronte, *Jane Eyre*, Volume III
- Review *Adios*. Find a strategy or technique you have not tried, and incorporate it into your response for today. Indicate on your paper which technique you are attempting.
- Response: 250-500 words on topic TBA.

Thursday, November 3:

- *Wide Sargasso Sea*
- Review *Adios*. Find a strategy or technique you have not tried, and incorporate it into your response for today. Indicate on your paper which technique you are attempting.
- Response: 250-500 words on topic TBA.

Tuesday, November 8

- Thomas King, *Green Grass, Running Water* 1-250.
- Response: 250-500 words on topic TBA.

Thursday, November 10:

- Thomas King, *Green Grass, Running Water* 250-end.
- Response: 250-500 words on topic TBA.

Tuesday, November 15

- Workshop essay on novel: bring three copies of your essay on the novel to class for workshop.

Thursday, November 17:

- Workshop essay on novel: bring three copies of your essay on the novel to class for workshop.

Tuesday, November 22
Essay 3 Due

Thursday, November 24
Thanksgiving Holidays

Tuesday, November 29
Crossing Genres in the Essay: Bring three copies of detailed essay plan to present to class.

Thursday, December 1
Workshop multi-genre essay: bring three copies of essay to class for workshop.

Tuesday, December 6
Preparing the portfolio; final workshop day

Thursday, December 8
Portfolios Presentations; portfolios due by final exam time