SOUTHERN POLYTECHNIC STATE UNIVERSITY
Course Syllabus For
ENGL 1102
English Composition II

Instructor
Nancy Reichert, Ph.D.

Office
J335

Office Hours
Monday and Wednesday: 10:30-11 a.m., Tuesday and Thursday: 10:30-noon
Please make appointments when possible—it will ensure we have plenty of time to meet. Email me at nreicher@spsu.edu or see me after class to make an appointment.

Writing Center Hours (Student Center, Suite 184)
Monday, Tuesday, Wednesday: 1 - 3 p.m.
To make an appointment go to http://www.spsu.edu/writingcenter/ and click the green button at the bottom of the page.

Phone
Work: 678-915-3722
FAX: 678-915-7425
Home: 770-619-9336
e-mail: nreicher@spsu.edu
Website: http://educate.spsu.edu/nreicher/ and http://nancylreichert.com

Class Location and Time
Spring 2014, ENGL 1102/010
Bldg. J, Room 214, 9 – 10:15 a.m.

Course Description
Though it is a continuation of English 1101, English 1102 emphasizes writing about and responding to a variety of literary works. English 1102 is a literature-based composition course that develops writing skills beyond the level of proficiency required by English 1101. The course also incorporates more advanced research skills than those used in English 1101 and requires one or more research projects.

Credits
3 hours

Course Outcomes
After completing English 1102, students will be able to do the following:

• Demonstrate critical thinking skills through writing that analyzes and/or interprets diverse texts.
• Find and evaluate a range of quality source material (such as that from library, internet, interviews, etc.) appropriate for use in college-level research.
• Use research strategies that include the incorporation and documentation of evaluated sources from outside the classroom.
• Produce an extended research writing project at the level of proficiency appropriate for a college writer.

Required Materials
• A pocket folder for portfolio materials—do not use binders or large envelopes.
• A storage device such as a USB flash drive

Important Web Addresses
• Desire2Learn: www.spsu.edu/d2l/
• SPSU’s Composition Program: http://www.spsu.edu/firstyearcomp/instructors/index.htm
• Library: http://www.spsu.edu/library/index.htm
• Hornet Connect: https://connect.spsu.edu/
Disabilities
Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the ATTIC at 678-915-7244 or 678-915-7361 as soon as possible to ensure that such accommodations are implemented in a timely fashion.

The Writing Center, Student Center (Building A), Suite 184
The Writing Center provides opportunities for students to work one-on-one with an English consultant on a piece of writing. The consultant can help students through the processes of invention, organization, writing, revising, and editing of essays and research papers. The Writing Center is not a proofreading service but a collaborative effort to improve student writing. If you miss a writing workshop, working with a consultant can help you make up the penalty for a late draft. Consult the Writing Center Website for information on policies, hours and scheduling: http://www.spsu.edu/writingcenter/.

General Use Computer Lab: The Knowledge Commons, Library
The IT General Use Computer Lab known as the Knowledge Commons is located in the library and is available for students who need access to computers and printing. If you plan to print in the library, realize the printers do break down so do not wait until the last minute to print.

Student Honor Code
SPSU has created the following honor code for students to follow. It is written in first person so each student reads it as a pledge.

As a member of the Southern Polytechnic State University community of scholars, I understand that my actions are not only a reflection on myself, but also a reflection on the University and the larger body of scholars of which it is a part. Acting unethically, no matter how minor the offense, will be detrimental to my academic progress and self-image. It will also adversely affect all students, faculty, staff, the reputation of this University, and the value of the degrees it awards. I promise that I will not participate in any form of academic misconduct. I also understand that it is my responsibility to hold others to these same standards by addressing actions that deviate from the University-wide commitment to working, living, and learning in an environment conducive to a quality education.

I recognize that the following actions will result in a charge of academic misconduct:

- Plagiarism, fabrication, or other academic misconduct may result in a grade of zero, a reduction in the course grade, and possibly other penalties, including failure of the course, and dismissal from the University.
- Any work submitted for credit must be completely the work of the individual student unless it’s part of a group grade.

The above statements are pulled from and are based on the SPSU Honor Code: http://spsu.edu/honorcode/. Please go to this site to learn more about your rights and penalty actions.

Plagiarism
All work you do in this class needs to be your work although you are encouraged to share ideas with your fellow classmates. Save all your drafts to show your writing progress and to avoid worries about plagiarism. To ensure that each draft is saved, select "save as" and change the name of each draft: paper1dr1.rtf, paper2dr2.rtf, and so on.

Plagiarism is the intentional or unintentional representation of someone else’s ideas or materials (a book, an article, an essay, your classmate’s paper, a paper written for you by a good friend, material from the Internet) or the use of work you have already written for another class without citing the source or the use of that work. Students should consult the Undergraduate Catalog under “Academic Regulations” for a fuller explanation of this violation of Academic Honesty.

The penalty for plagiarism may be failure for the course or dismissal from the university.

Engagement and Midterm Reports
You will notice in the calendar section that engagement and midterm reports are listed. I fill these out for administration as they concern your progress in the class. For engagement reports I will base my decisions on your attendance, class participation, and assignment completion. For Midterm Reports I will base my decisions on your current GPA for my
class students with D’s and F’s will receive U’s for the midterm. Students with four or more absences will also receive U’s.

Emergency Plan
If I am unable to make it to class, I will email all of you using your SPSU email addresses and I will post an announcement at Desire2Learn. If for some reason I will be gone for a number of days, I will direct you to use the Desire2Learn site and will ensure that you can complete work using it.

Attendance Expectations
• As this course emphasizes the development of discussion skills, the ability to work responsibly in a group, and the honing of critical and creative thinking skills, participation in the class discussions and activities is crucial.
• Excellent or perfect attendance/participation will be rewarded. For more information see the Portfolio Evaluation section of this syllabus.
• Since attendance and preparedness are crucial for your success, you will be allowed no more than six absences. I reserve the right to fail you on your sixth absence.

Conferences
There will be two mandatory student/professor writing conference. I will cancel class for the student conferences.

You will bring two copies of the draft of the paper on which we are presently working to your conferences. You will want to bring a pencil or pen as well since you will want to jot down some notes for improving your draft.

Be prepared with questions—take ownership of the session so that you can make the most of this opportunity to get oral feedback about your writing.

Those of you who fail to bring drafts or who miss the original date of the conference will be credited with an absence and a missing/late draft for the portfolio. The missing/late draft will impact your portfolio grade.

Late Work
Late work will be penalized in this class. I expect you to come prepared with drafts, final papers, and portfolios when they are due. My reasons are as follows:

1) This class operates under the assumption that knowledge making is a social, communal act. Therefore, we will share our written work and we will build knowledge as a community of learners. Do use the writing workshops as a chance to get feedback on your ideas and to analyze your writing in the context of what other students are doing. These activities will help you build on your writing and revision skills.

2) It’s unfair to students who consistently turn work in on time for me to extend deadlines for other students. In many ways we could all benefit from extended time to complete papers; however, courses are inherently limited by time since we only have a semester in which to work. Therefore, it’s necessary to hold students to the established deadlines.

Exceptional problems will be considered when I take up portfolios. Exceptional problems should be accompanied by doctor notes that indicate problems large enough to make it impossible to get the draft to class on time. Address your problems in your letters of self-evaluation.

I expect you to show problem-solving abilities for these incidents. For example, students who get copies and papers to me through e-mail or fax well in advance of a class that they can't make will be credited with timely work. I will not excuse late work, but I will give minor breaks to people who find help by asking for it at the ATTIC.

Computer problems will rarely work as an excuse for late work. Therefore, save frequently when you are working on your writing. Use the "save as" command and make sure you are saving to your disk when using the computers at school. Save more than one copy of your work. Hard drives do crash and USB drives can become corrupted.

Don’t wait to print before class. Printers do break down. Make sure you get to class with work already printed and ready to go.
Evaluation

Portfolio Evaluation will be 100% of your grade. Portfolio 1 and 2 will be worth 30% each. Portfolio 3 will be worth 40%. Save all early portfolios for resubmission at the end of the semester.

During the course of the semester, each of you will be responsible for putting together three portfolios.

The rationale for portfolio grading is that it allows for the following things:

1) You to examine all your work and to comment upon it; thus, you will become better critics of your own work, and in the end, the work of others.

2) Student work to be viewed across the semester, looking at quality in a number of works vs. in one work at a time. Thus, you won't be unduly penalized for one poor piece of work.

3) The writing process as part of the grade since the quality of drafting is reviewed as well. Since creating a good writing process is important for your success as a writer, it is critical for you to come to an understanding how the writing process shapes the final product.

Complete portfolios contain all drafting, freewriting, a complete journal, research notes when necessary, and letters of self-evaluation.

First drafts of the papers should be at least one single-spaced page of writing (this is a FULL page with Times New Roman 12 font). You will want to create enough writing that your classmates get a good idea of where you want to go with the piece. However, you also want to leave a bit of room that allows you to feel as though you can make large changes if your classmates have big ideas for ways in which you can improve your writing.

Turn in copies for your group members by using the email system in D2L. Bring two print copies to class.

For all typed writing assignments please use 12 point, Times New Roman. Do not leave space between lines when single spacing a document unless you’re starting a new paragraph.

Seeing/Reading and Writing
For the purposes of this class I would like you to consider seeing and reading as part of what is termed “semiotics.” All “semiotics” basically means is the study of signs and symbols. If you think about it, we’re bombarded by signs and symbols all day long, whether visual or auditory. Language can basically be broken down into the “word” or “sign” and the object, image idea, place, action or person that it names or means. The “word” or “sign” is what is called a “social construct” in that we, the members of a culture, all agree that it names a certain thing. So a “chair” is the thing we sit on only because we all agreed on that meaning. We could instead have all agreed to call the thing we sit on a “chaid.”

We “read” every sign we see whether it is language, an image (like a traffic light), people (their bodies, their word choice, the clothing they choose, the objects they identify with, and so on), and the world around us. Our readings are always based on both cultural and individual meaning making. For the purpose of this class we will “read” and “write” text. The text we read may be an image, an object, a place, a person and so on. The text we “write” may be an essay, a story, or an image. While we won’t tweet or text, these are other ways we write and communicate.

Writing Assignments

JOURNAL
The journal for this class will be broken into two sections. One section will be composed of in-class writing. The other section will be composed of a reading journal.

In-class Entries
In-class entries will normally explore issues that may later be used as topics for your papers. Entries will also include freewriting exercises and style exercises that should give you ideas for your papers. Expect to share in-class entries with your other classmates. Some of the in-class entries will be done in D2L, the online course management software used by
SPSU. We will mainly use the discussion aspect of D2L. You can access Desire 2 Learn on SPSU’s home page or you can go to http://www.spsu.edu/d2l/.

The in-class writings will be freewrites—don't worry about spelling and punctuation. I will evaluate in-class entries by focusing on your effort in understanding the assignment, completing the assignment, and in entering the dialogue with other classmates when possible.

**Reading Journal**

Your reading journal will be turned in within your portfolio. It should cover each assigned reading for the unit on which we’re working. It can also cover the images we discuss. In this case your discussion of an image can replace a discussion of one of the readings. You can discuss the image in many of the same ways you discuss a reading. It should do one of the following things:

1. Give your personal response to the reading. Here you may want to being by summing up what the piece of writing was about. You can then respond by identifying what you liked and/or disliked about the reading. If it were your piece of writing what would you change and why?
2. Pull out what you consider to be important quotes and respond to them.
3. Pull out one quote you like and begin a literary piece of writing such as a poem, short story, or essay with that quote as the first line of your writing.
4. Respond to how the piece was discussed in class and what you thought of the discussion.
5. Relate the reading to an experience you had that connects to the reading in some way.

To create a journal section worthy of an “A,” you will want to do the following:

- Ensure that each reading is covered. If you don’t cover a reading, cover an image we discussed instead.
- Your journal should be 4 pages of writing. If you like to write your ideas out by hand, do so, but then type them up for the journal you turn in with the portfolio.
- The 4 pages should be double-spaced and typed 12 point, Times New Roman.
- Your entries will be graded based on completeness and thoughtfulness.
- Your entries will NOT be graded on grammar or structure—don’t repeat yourself, but otherwise you have some freedom in how you structure things.

**Portfolio One—Identity and Story**

For the purposes of this class, we’re going to define identity as the particular characteristics that make each of us unique and as a particular role that we take on in society such as a member of a family or a particular group. The latter part of this definition means we have multiply identities, and that some of those identities matter more to us than others. For example, you each are currently members of this Composition II class at Southern Polytechnic State University. This may be an important role to you or it may not. If you decide that you really don’t want to play this role, you can change your schedule and become part of a different class or you can simply drop the class. As a member of the class, you’ll have certain obligations; however, each of you gets to determine how to meet these obligations in your own way. Your first paper gives you the opportunity to examine pictures and objects and to write a story about the picture/object in a way that helps you examine your identity and your memory of an event or group of people in relationship to the picture, or to an object in a particular time and place.

**Paper One: four-page minimum for an A**

Here are things you want to consider for this paper:

1. Ideally you want to bounce your ideas for a story off of a picture (group of pictures) or an object (group of objects). Pictures and objects can sometimes bring back memories we consider in the past or forgotten.
2. In class we discussed using scars, body art, and events for our topics. These options are all fine as well, but again it would be great to have a picture that goes with the topic.
3. You can create a fictional story, but I would then like you to take a picture of an object or a place or a group of people and interweave the picture in with the story.
4. Your story should on some level discuss the picture(s) or object(s) in relationship to the memory. What is a story that goes with the picture or object?
5. Your story should also discuss the role you played in it. Was it a role you wanted to play? If so, why? If not, why not? Is there something you learned from the role?
Recently I came across a number of track and field ribbons from when I ran the mile in high school. Most of them were blue. They should have elicited proud memories, but instead they reminded me of the woman who coached the team my junior year, my sister, my father, and the reason I quit the team. They also brought back the memory of seeing the woman who coached me sitting in the pew in front of me in church this past Christmas. I used to love to run, but running track my junior year almost ruined it for me. Luckily I got back to running for fun several years later, and even later, I took part in some 10 Ks. In 1999 I was diagnosed with Multiple Sclerosis and I have never been able to run since. If I were writing this paper, I would focus on this particular story and would try to somehow link the ribbons to the past but also to the present.

**Portfolio Two—Challenging and Rethinking Identity:** place, gender, ethnicity, religion, class, and disability. Whether we like it or not, the American culture discriminates among its people based upon the above constructs. For the purposes of this paper we will define “discriminate” using both definitions: 1) to recognize a distinction or a difference between items and people, and 2. To make an unjust or prejudicial distinction that affects the treatment of people or a group of people. All people need to be able to do the first in order to survive. The second definition relates to the title and is comprised of social constructs. If you think about it, there are other constructs we could add to this list, such as mental health, political identification, and even organizations with which we associate ourselves. This past holiday season there was a bit of political discussion on the race of Santa. The discussion resulted in the picture on the cover of *The Week* in Fig. 1. Is this a strange discussion (Santa is after all fiction and in many households the parents are actually buying the gifts) or should there also have been a discussion of gender? Ethnicity? Religion? Class?

![Figure 1 Santa Clauses](Source: Cover. *The Week*. 27 Dec. 2013. Web. 5 Jan. 2014.)

Why do we have these types of constructs in our society? How do they affect us individually?

**Paper Two: four-page minimum for an A**

Here are things you want to consider for this paper:

1. You want to pick a specific social construct to discuss in your paper. You want to define the construct that has been created using your own words. Once you do so you want to consider how much of this definition is based on fact and how much it’s based on stereotype. What are the false assumptions that go with this social construct? How have you personally been affected by it?
2. You can use images to inform this paper, just as you were allowed to do so for the first paper.
3. You should consider using your own personal examples or stories for this paper.
4. What have you learned about this social construct?

If I were to write this paper, I would probably take on the disability issue. What I have learned about disability since my Multiple Sclerosis diagnosis is that most people misread my issues often based upon their own issues and that my
disability is a medical issue that is often made more problematic because of things such as structures and buildings that make it more difficult for me. I would also examine how I saw this issue pre-disability and post disability.

Portfolio Three—Extending Identity Further

For this final portfolio we will examine identity as it concerns groups, clubs, organizations we purposefully choose to join as adults as well as the group of people you are working with for this class. As we age, we more and more get to determine which groups we want to join. We choose friends, who we may marry (or not), religious groups, clubs, fields of study, organizations, and so on. Here I want you to pick a group to study and to examine the culture of this group as well as the individual role you have chosen within it. On some level your task is similar to the task in your first paper. However, you’re going to examine what makes this group a group. What culture is created within it? What kinds of artifacts (objects, texts, images) are associated with it? All groups create their own jargon, their guidelines, their structure, the roles members can play, and the interests important to them. Some of these things are more informally agreed upon and some are more formally agreed upon.

Paper Three: five-page minimum for an A

Here are things you want to consider for this paper:
1. Which group is most interesting to you for consideration?
2. How would you answer the above questions?
3. What type of images may be of benefit for your paper?
4. What type of research should you do to fully explain this group to an outsider?
5. Consider stories as examples to support your ideas.
6. You should also discuss your role in the group.

This paper will be an I-search paper and will cover the process of researching a topic as much as they cover the conclusions drawn from researching. Here’s the basic format of an I-search paper:
1. Discuss what you already know.
2. Discuss what you want to learn from your research. You may want to pose three or four questions you would like for your research to answer.
3. Discuss your research process. Here you can actually discuss what you did on what day to find answers and where you found your answers as well as the answers you found. You even want to discuss any dead-ends in your research process.
4. End with any conclusions you can draw and any research you would continue if you had time.

Paper Four: group paper, three-page minimum

Your writing group—the movie. You did not get to choose the group with whom you worked for small group workshops for your paper. Form consensus within your group on creating a fictional movie that features each of you as characters. Determine the story line, the soundtrack, the actors who will play each of you, and the type of role each of you will play. Make decisions on the type of clothes, objects, and so on that will create the identity of each character. We will discuss more in class concerning this paper.

Letters of Self-Evaluation

In the letters of self-evaluation for units 1 and 2, you should address the following questions:

1. When you look at the bold words in the contract for the grade you deserve for this portfolio and you look at your own writing, which of these descriptions fit your writing? Why? (Give specific examples from your writing.)

2. When you look at the bold words and you look at your own writing, what weaknesses can you observe in your writing (the best writers know their weaknesses as well as their strengths)? What can be done to improve these weaknesses? Give actual examples from your writing--sometimes we presume we have a certain weakness, but our writing doesn’t offer evidence to support such a presumption. Pinpointing the weaknesses in your actual writing will help you to make changes and learn from your weaknesses.

3. We each have writing processes that we employ to write our papers. How would you describe your writing processes? What do you do to get started? Where do you write? Do you need absolute quiet? At which point in the drafting process do you do your best writing? Why? Do your current writing processes help or hinder the quality of your final draft?
In the letter of self-evaluation for unit three, you should address the following questions:

1. When you look at the bold words in the contract concerning the grade you deserve for this portfolio and you look at your own writing, which of these descriptions fit your writing? Why? (Give specific examples from your writing.)

2. When you look at the bold words and you look at your own writing, what weaknesses can you observe in your writing (the best writers know their weaknesses as well as their strengths)? What can be done to improve these weaknesses?

3. Discuss your decisions for the taboo-breaking paper. What was your purpose for picking the topic? In other words, what did you want your audience to think about for your paper? Why did you break the taboos you broke? How did breaking these taboos help you convey your message?

4. Why did you decide to rewrite the text you rewrote for your radical revision?

5. Why did you decide to rewrite it in the manner that you rewrote it? How do the changes you have made serve the larger purpose of getting your message across to your audience?

6. When you look over all your writing for the semester, what is your favorite piece of writing? Why?

7. When you look over all your writing for the semester, what is your best piece of writing? (Best and favorite aren't always the same.) Why?

8. What risks have you taken in your writing throughout the semester? (Again, give examples.)

9. At what times during the semester was writing most difficult?

10. What grade do you deserve based on the conditions of the contract? (Your grade is based on the quantity of work, the timeliness of that work, and the quality of that work. Do address each of these issues fully.) What grade do you deserve for your final grade?

**Participation**

You can address participation, but it is not a part of the portfolio grade. Participation is a bonus in this class. If you meet all of the following conditions, you may argue that your grade be raised a half letter grade.

- You have no more than one absence per unit;
- You are late no more than two times per unit;
- You are prepared for class and conferences. You have drafts completed before class; you have the correct number of drafts, and you have read your materials ahead of time for class;
- You participate well in classroom activities such as discussions and workshops. Participating well means entering the dialogue among students and professor. Good participants listen well and add their ideas to the dialogue. Good participation is not defined as talking a lot.

To earn a full letter grade bonus for participation, ensure that all the items I asked you to create or jot down for homework are also in your portfolio.

**Proposed Calendar**

**Week One, January 6 – 10 (Jan. 9--last day to pay and drop/add)**

**Tuesday:** Introduce ourselves using writing question, cover comics—how we interpret images and the cultural impact of them.
**Homework:** Read the syllabus and introduce ourselves through questions and changes we would like to make to the writing assignments.

**Thursday:** Do introductions and make changes to syllabus. Examine the subway picture on page 5 of *S&W*. Write In-class Journal 1 by doing the following:

1. Make observations by jotting down everything you notice in the picture.
2. Draw inferences about the people in the picture and jot them down. Why are they on the subway? Where are they going? Who are they? What are they thinking or doing? What is their economic class? Are they strangers? Friends? Relatives? How did you determine this?
3. Pick one of the people and create a short short story. Use first person and try to give the person a voice—think about what this type of person would say, what his or her word choice would be, and have him or her describe his or her reason for being on the subway. If we have time, we will share our short-short stories using a D2L Discussion.

**Homework:** In *S&W* read Annie Dillard’s essay “Seeing,” p. 96 – 109. Read this essay two different ways. **First,** a document is a visual piece of writing. As users of the English language we have expectations on how an essay should appear on a page. It should have a title, an author, and blocks of text called paragraphs. It may also have sections. These may have headings or there may simply be extra space left between two paragraphs to show that a new section is beginning. The length of the paragraphs and of the sections may impact the pace of the essay, and what I call the density of ideas. All of these things may impact whether you see the essay as “academic” reading, “literary” reading, “pleasure” reading, or reading for information on “how to” do something. The writer’s purpose for creating this essay may be drawn from these distinctions because we may read an essay for one of the reasons above. Whom the writer sees as his or her audience may also be drawn from this analysis. Finally look at the type of language the writer uses to create her essay. Underline any images, metaphors, similes, or sensory words. These types of words are trying to get you to “see” the author’s subject. This first type of reading we will call “reading as a writer.” We can make similar types of decisions as we write our essays.

The **Second** way in which we will read this text is to understand what the author is saying about her subject—in this case the act of “seeing.” Much of what you do for reading as a writer will impact your reading of content because understanding the author’s sections, her purpose for writing the essay in this manner, and what she wants her audience to know about seeing. Jot down the following after you read the essay to be used in an oral and an electronic discussion in class:

- How many sections are in this essay?
- What seems to be the topic of each section?
- Which of these sections read more quickly and were easier to understand? Why?
- How many images, metaphors, similes, or sensory words did you find? Did they serve their purpose to help you “see” what the author is discussing? Why or why not?
- Would you label this as “academic, literary, pleasure or informational? Why?
- Who do you see as a good audience for this type of writing?
- What is the author’s purpose for writing this essay—what does she want the reader to take away from it?

**Week Two, January 13 - 17**

**Tuesday:** Handout contract one for the first portfolio. We will discuss the reading and your answers orally. We will then write an in-class journal entry concerning what you could try to do as a writer based on what Dillard did.

**Homework:** Our families are often the first people who impact what we eat and drink for meals and snacks. What our parents put on the table and in the cupboards is often determined by culture and their place within that culture. In *S&W* read the pictures and the texts on pages 30 – 42. These images and texts actually tell us quite a bit about the families within them. Here is what I would like for you to do to prepare for class on Thursday:

- Pick one of the images of a family and the food it eats. Make sure to read the information concerning the family, the food the family consumes in one week, and the cost of that food.
- First jot down any observations about the picture. Then jot down observations you can make about the family and the types of items that show up in the categories in which the food is broken down in print.
- Now draw some inferences. What do these observations lead you to believe about this family? You can start simply by listing things such as ethnicity, economic class, quality of food in terms of healthiness, type of
packaging for food, and preparation necessary for it to become part of a meal. You may also draw inferences based on whether you think the family is well fed, well clothed, educated, well housed, and so on based on the photograph.

- Finally compare and contrast this family with your own a bit in terms similar to the inferences you drew from what you saw and read.

**Thursday:** We will discuss the information you gathered from the images and the text. We will then discuss it further in an electronic discussion.

**Homework:** I would like you to do two things for homework:

1. Examine the image of Daphne and her things on pages 122 – 123. Jot down your observations concerning the items in the pictures and then jot down some inferences.
2. Have a friend take a picture of you in clothing with which you identify and then take a second picture of objects that say something about who you are and what you like to do. Have a minimum of four objects in this second picture. Print these things out on paper (no need to take the image to be developed—try for images of at least 4 inches by 6 inches. Do not write anything about yourself or your things. A small group of classmates will do this for you.

**Week Three, January 20 – 24 (Jan. 20—no class—MLK day)**

**Tuesday:** We will create small groups for workshopping papers. We will discuss the images you did for homework in these small groups. For an in-class journal entry we will begin brainstorming for draft one of paper 1.

**Homework:** Write draft one. Send a copy of draft one to your small group members by 6 a.m. on Thursday. Print two copies of your draft—one to use for your group and one to turn in.

**Thursday:** 1st draft due. Discuss draft in a small group workshop. If time permits we will work on an exercise to begin rewriting your draft.

**Homework:** Examine the image titled “Mom Ironing” on p. 60 of S&W and then read Tillie Olsen’s short story “I Stand Here Ironing,” pp. 62 – 68. For the photo jot down the observations you can make and draw some inferences. Review the reading directions I gave you for “Seeing” and follow them for the shorty story.

**Week Four, January 27 – 31 (Profs. turn in Early Engagement Reports on Jan. 27)**

**Tuesday:** We will discuss the image and the short story in class.

**Homework:** Write draft 2 of your paper. Bring two copies of your draft, three questions concerning your paper (two should be on the paper itself, but one can concern the portfolio), and a pen or a pencil so you can take notes.

**Thursday:** Class is Canceled 2nd draft due for conferences—class is cancelled for conferences. The conferences will be in my office, J335.

**Homework:** Read the section in your handbook (Everyday Writer) concerning writing a business letter as well as the section on using MLA formatting. Create a series of images similar to the ones at the beginning of S&W that show your writing process.

**Week Five, February 3 - 7**

**Tuesday:** We will go over ideas for editing, for the writing process, for MLA format, and for writing the letter of self-evaluation.

**Homework:** Complete your work for the first portfolio. I expect you to have your work ready to turn in during the first 10 minutes of class.

**Thursday:** First Portfolio Due. We will use class time to begin thinking about portfolio 2.

**Homework:** Examine the photograph on page 146 (jot down observations and inferences). Read Eudora Welty’s “The Little Store,” pp. 147 – 154. Follow the same reading guidelines that you used for “Seeing” and jot down your ideas concerning the reading.

**Week Six, February 10 - 14**
Tuesday: We will do several things in terms of your reading. We will talk a bit about how place influences us. We will talk about the photo as well as Welty’s story. We will then read and discuss the short excerpt by Welty on p. 155 and examine the images on pp. 156 – 157 concerning the changing store windows.

Homework: Examine the picture on page 198, and read Julia Alvarez’s “Neighbors,” pp.199 – 200. Read Edward Hirsch’s “Edward Hopper and the House by the Railroad,” pp. 142 – 143 and examine the painting on page 143 of Edward Hoppers’ House by the Railroad. After you have done the above consider how we “read” others and how we may be read by others. Take a photo of someone who is of interest, but who is a stranger or take a picture of a stranger’s house that is interesting to you. Jot down some notes that observe and then make inferences about this person or this house. Then take a selfie of yourself. Jot down some notes that you think would show what the stranger or the strange house would see when looking at you. What are the observations and inferences that would be made about you?

Thursday: We will discuss the readings and the images. We will then share our own photos and notes in small groups. If we get time, we will consider the stories that would be told by Alvarez’s neighbor girl and by Hopper’s house.

Homework: Read the section on looking closer that begins on p. 559. Examine closely the images of the migrants that begin on p.560 and run through p. 577. Read also Sally Stein’s “Passing Likeness,” pp. 561 – 573. As usual jot down observations and inferences for the photos and follow the same type of reading for the essay that we did for “Seeing.” When you’re done, consider that pictures of mother and child have been iconic for a long time. Consider the many representation of Mary and Jesus. Pull images of mother/child from your own family photos or find images on the Internet of a mother and child (ern). Be prepared to share them in class.

Week Seven, February 17 – 21 (Profs. turn in Midterm Report on Feb. 20)
Tuesday: We will discuss the readings and the images. We will look at the context that was developed around the migrant mother photo by Lange, but we will also explore why the image of mother and child is so iconic. We will finish the class by brainstorming for your first draft of paper 2.

Homework: Write draft one of paper 2. Send a copy of draft one to your small group members by 6 a.m. on Thursday. Print two copies of your draft—one to use for your group and one to turn in.

Thursday: We will workshop draft 2 in small groups and we will follow the workshop with a revision exercise.


Week Eight, February 24 – 28 (last day to withdraw Feb. 25)
Tuesday: We will discuss the reading and the images in-class and write an in-class journal.

Homework: Write draft 2 of paper 2. Send a copy of draft two to your small group members by 6 a.m. on Thursday. Print two copies of your draft—one to use for your group and one to turn in.

Thursday: Draft 2 is due. We will work on an editing assignment during the second part of class.

Homework: First take a look at the front pages of the newspapers on pp. 273 - 276 and then read visualizing structure on p. 277. Jot down some notes on how the structure of each front page helps to send a message on Obama’s first election. Newspapers place the most important information (usually national and international news of importance to Americans) on the first page ABOVE the place where the paper is folded. The size of any image related to the article tells of the story’s importance. The other stories may be local (especially for a local paper) and there maybe images with them. The size of the headline also determines the story’s importance and it should sum up why the story is important. Jot down some notes for yourself on each paper. Note the name of the paper. Note commonalities in stories and images. Note commonalities in message. Note differences in these things as well. We will use the last 15 minutes of class to work on rewriting your letter of self-evaluation from your last portfolios.

Spring Break: March 3 - 7

Week Nine, March 10 - 14
Tuesday: We will discuss the homework and we will also look again at structure issues for your papers—in many ways we have already spent a lot of time looking at the visual structure of papers. What we also want to consider here is how images may affect the structure of a paper so you can consider this for your own paper. We will use time to think about how to revise your letter of self-evaluation using your first letter as a rough draft.

Thursday: 2nd portfolio due. Begin discussion for portfolio 3 and read Horace Miner’s “Body Ritual Among the Nacirema” in class. We will discuss the observations made by Miner for this group, and whether you will want to “borrow” a similar structure for your own paper. http://religion.ua.edu/pdf/nacirema.pdf.

Homework: This unit is looking at the groups we join and the roles we play in them. The following images have a number of different people in them that may represent one group or another. However, several may be images of groups you do not necessarily think of joining voluntarily. Jot down some observations and inferences for the various images as well as inferences that may be drawn concerning the individuals and/or the group. Images on pp. 72 – 75, Images pp. 384 - 385, Image p. 555, Images pp. 584 – 586, Image p. 587, and charts and graphs, pp. 540 – 547. For the charts and graphs, sum up what the chart or graph is telling you for each one.

Week Ten, March 17 – 21 (no class Thursday—I’ll be at a conference)

Tuesday: We will discuss what we see as the groups shown in these images. We will also consider possibilities and benefits from group interaction as well as limitations that keep us from joining certain groups despite our interest with them. What are the things that create outsiders and insiders in a particular group?

Homework: Read the poem by Jacinto Jesus Cardona called “Bato Con Khakis” on p. 324 and examine the image on the next page. Page 327 provides context for the poem and the painting. Read the essay by Luc Sante called “Be Different! (Like everyone Else!” on pp. 409 – 413. If you have never watched an episode of “The Big Bang Theory,” do so. Jot down some notes on the appearances of the characters, their body language, their voices and so on. Many people would categorize most of the characters as “nerds” or “geeks.” Consider if the cultural (clothing, hair style, make-up or lack of it) attributes of these characters must go with these groups of people.

Thursday: No class

Week Eleven, March 24 - 28

Tuesday: We will discuss the group/individualism issues raised in the homework. Since “style” plays a role in all of these pieces, we will also discuss it in connection with writing style.

Homework: For class on Thursday, go online and find images that show people who are gathered as a group or organization or team to which you belong (it doesn’t have to be your chapter of the group) or to which you wish to join. Jot down observations you can make about the group as well as inferences that can be pulled from the picture. Collect five different images—they can be for multiple groups or different shots for the same group. Print each image (on regular paper is fine) along with the group and website information to bring to class to share with your group members.

Thursday: Discuss the different images that were collected in your small groups. Share inferences that the group drew on images collected by each student as well as the observations on which they are based with the class. Begin brainstorming for draft 1 of paper 3.

Homework: Write draft one of paper three. Send electronic copies to your group members. Turn in two print copies for class. Bring your handbook to class on Thursday.

Week Twelve, March 31 – April 4

Tuesday: Draft 1 of paper 3 is due. Make sure you bring your handbook! We will discuss research methods for this paper. This paper will need both traditional and non-traditional research as well as primary and secondary research.

Homework: Interview one of the members of the group you’re using for this paper. This can be an electronic interview or a face-to-face interview. Create a transcript of this interview and then write up a short document in which you talk about the person you interviewed and you discuss the information he gave you that is pertinent to your paper. If you do not have access to a member of the group you’re studying, find pertinent web site information on the group and discuss the following about the group: What type of people join this particular group. What kind of leadership
structure does it have? What does this group do? Are there numerous chapters? What does one have to do to join the group? If the website has quotes from its members discussing the group, what do the members say about the value of this group for them? Bring your handbook to class on Tuesday.

Thursday: Make sure you bring your handbook! We will discuss the interviews and any web page information in class. We will explore ways to integrate source information into your papers.

**Homework:** Write draft 2 of your paper. Bring two copies of your draft, three questions concerning your paper (two should be on the paper itself, but one can concern the portfolio), and a pen or a pencil so you can take notes.

**Week Thirteen, April 7 - 11**

**Tuesday:** Class is canceled for conferences. 2nd draft is due. The conferences will be in my office, J335.

**Homework:** Put together all of your source information and bring it along with your handbook to class on Thursday. We will work on your works cited pages for the first part of class. We will then begin discussion for the final paper.

**Thursday:** Work on the works cited page and begin discussion for the final paper.

**Homework:** Complete your 3rd paper. Bring it, your rough drafts, and your research notes to class on Tuesday.

**Week Fourteen, April 14 - 18**

**Tuesday:** Make sure you have all of the above materials ready to turn in. We will make one last check to ensure everything is of good quality for your portfolio. We will watch some movie clips and talk some more about your final paper.

**Homework:** Each of you should write a draft of the paper you will in the end submit as a group paper. These drafts will be shared within a small-group workshop and the members of the group will discuss which aspects of the papers will be used in the next draft, which will be discarded, and which may be revised to fit in the group paper in a slightly different form or way. Turn in electronic copies of drafts by 9 a.m. on Thursday morning. Bring two paper copies to class.

**Thursday:** Draft one of paper 4 is due. We will use class time for a small-group workshop and we will share ideas among the groups in a full-class discussion.

**Homework:** Read a section of the screenplay American History X. Jot down notes on the following: Determine which actors you would have play Danny, Derek, and Dr. Sweeney based on this section of the screenplay. If you cannot come up with an actor’s name, describe how you would have the characters look and what you would have them wear. Discuss any songs that would work for a sound track or the type of music and sound you would use. Discuss some ideas for setting as well.

**Week Fifteen, April 21 - 25**

**Tuesday:** We will discuss your ideas for the screenplay and then we will watch a bit of the movie. After we watch the movie, we will discuss how you can envision these things a bit more for your own “movie.”

**Homework:** Write draft two of your paper. Once again each member of the group should write his/her draft based on the ideas of the group. Turn in electronic copies of drafts by 9 a.m. on Thursday morning. Bring two paper copies to class.

**Thursday:** Meet in small groups to workshop draft 2 of paper 4. Determine which group members will pull together the final draft to send to the others for their portfolios. Discuss any final things necessary for the portfolios.

**Homework:** Complete your portfolios. You will want to turn in material from all three portfolios for the final portfolio.

**Week Sixteen, Last day of classes April 28th; Exams begin April 30th.**
Final Exam Date: TBA. The final portfolio is due. Remember: you are turning in all the work you did for the semester.

We may not stick with this calendar exactly if we find that we need time to discuss or explore issues and ideas that come up in more detail.

**Final Statement:** I know that I am asking you to do a lot of writing; therefore, I want to let you know that most of my students pass this course, and with a bit of effort, they actually do quite well in it. If you put the time and effort into being prepared for class, I will try to ensure that the class is interesting and worth your time. Good luck!