

Composition II English 1023—Asynchronous Online

Instructor: Scott O’Neil

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Office: Witherspoon Hall 146 (and via WebEx Teams)

Office Hours: T/R 2:30-4:30 and by appointment

Syllabus

Required Texts:

The Norton Introduction to Literature (Shorter 13th Edition), Edited by Kelly J. Mays

Course Prerequisite: Minimum grade of C in ENGL 1013 or 1043. Note: A grade of C or better must be earned in each of the two composition courses used to satisfy the general education requirement of English.

Course Description: ENGL 1023 Composition II. A continuation of ENGL 1013 with readings in poetry, fiction, and drama. This class will provide an introduction to the critical reading of literature, which will also provide you with the tools and skills needed to engage in analytical writing throughout college. We will focus on the three major traditional modes of literature—poetry, drama, and fiction—though we will also be blurring the lines between these modes and more modern forms of literary expression. We will discuss the formal and stylistic qualities that make literature work, that allow it to express various kinds of meaning. As part of that exploration, we will consider issues of audience—who are the producers and consumers of literature, why does that matter, and how does that impact the literary text itself? Throughout this discussion, we will address the formal and rhetorical qualities of your own argumentative writing.

This course aligns with three of Arkansas Tech University’s general education objectives:

- Students will learn to write essays that **communicate effectively** in clear, correct prose.
- Students will learn to **think critically** in order to argue effectively, evaluate sources, and employ sound logic in their essays.
- Students will **develop ethical perspectives** by understanding and addressing multiple sides of an argument.

Class Policies and Procedures

Student Rights:

Arkansas Tech University does not discriminate on the basis of color, sex, sexual orientation, gender identity, race, age, national origin, religion, or disability in any of our practices, policies, or procedures. If you have experienced any form of discrimination or

harassment, including sexual misconduct, we encourage you to report it. You can talk to me or directly to our Title IX Coordinator, Amy Pennington, at (479) 968-0407.

Students with Disabilities:

Arkansas Tech University adheres to the requirements of the Americans with Disabilities Act in order to prevent barriers to academic accessibility. If you need an accommodation due to a disability, please contact the ATU Office of Disability Services, Located in Doc Bryan Student Center, Suite 141, or call (479)964-3290. Most importantly, please talk to me and let me know how I can best teach you.

Contacting Your Instructor

I will be delighted to discuss your suggestions, ideas, and concerns about this course with you. You should feel free to drop by during my office hours, particularly if you enjoy coffee/tea. If those times are inconvenient, please reach out via WebEx Teams. As a *last* resort, you can also email me (WebEx goes directly to my phone, so it is far less likely to be buried in the gaggle of emails I receive on a daily basis). I'm happy to make other arrangements. Please e-mail me in advance if you need to cancel an appointment.

Written Work

All writing assignments should be typed and double spaced with one-inch margins. Please use 12-point Times New Roman font. All writing will be handed in electronically via Blackboard; **All assignments must be in .pdf, .doc or .docx format, or I will not be able to open them.**

Please note! This syllabus constitutes a contract for this class. I will follow all of the policies I have set out in the syllabus. If you are still enrolled in this class by the end of the add/drop period, I will assume you have agreed to these terms and conditions.

Assignments/Grading:

Participation (Discussion boards)	20 points
Poetry Paper	20 points
Drama Paper	20 points
Fiction Paper	20 points
Paragraph assignments	10 points
Polish and editing	10 points
TOTAL	100 points

Grading Scale:

90%—100%	A
80%—89%	B
70%—79%	C
60%—69%	D
0%—59%	F

- A -- Achievement that is outstanding relative to the level necessary to meet course requirements.
- B -- Achievement that is significantly above the level necessary to meet course requirements.
- C -- Achievement that meets the course requirements in every respect.
- D -- Achievement that is worthy of credit even though it fails to meet fully the course requirements.
- F -- Represents failure and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed.

Course Schedule

Week 1

Tuesday 1/12: Course overview.

Friday 1/14: Form and philosophy (Poetic interpretation): Please read “Poetry: Reading, Responding, Writing” (NIL 730-734 and 746-754). Haiku (Basho—978 and 979 in NIL, more on Blackboard), “Myth” by Natasha Trethewey (NIL 956), “The Passionate Shepherd to His Love” by Christopher Marlowe (NIL 803) and “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh (NIL 804).

Week 2

Tuesday 1/19: Sonnets and control (Theories of Poetry): “Sonnet 130” by Shakespeare (NIL 967), “When I consider how my light is spent” by Milton (NIL 968), “How Do I Love Thee?” by Elizabeth Barrett Browning (NIL 970), “I will put Chaos into fourteen lines” by Edna St. Vincent Millay (NIL 972), “Sonnet” by Billy Collins (NIL 974), “Dim Lady” by Harryette Mullen (NIL 975), Ted Berrigan (on Blackboard).

Friday 1/21: Writing about Poetry (Poetic interpretation): Read the first two sections (the short intro and “Three anthologies of 2002”) in the Laurence Goldstein article “The Response of American Poets to 9/11: A Provisional Report” in *Michigan Quarterly Review* (link on Blackboard). Elegy and experience.

Week 3

Tuesday 1/26: Close Reading Workshop—How to write *about* poetry.

Friday 1/28: Trauma and Experience—War Poets (Metaphor and Symbol): “Dulce et Decorum Est” by Wilfred Owen (NIL 913), “An Irish Airman Foresees His Death” by William Butler Yeats (on Blackboard), “The Soldier” by Rupert

Brooke (on Blackboard), “Break of Day in the Trenches” by Isaac Rosenberg, and “My Papa’s Waltz” by Theodore Roethke (NIL 857).

Week 4

Tuesday 2/2 (Groundhog Day): Verse and Identity in the Harlem Renaissance (Voice, tone, and the printed page): Langston Hughes, “Ballad of the Landlord” (NIL 778), “I, Too” (NIL 1075), and “Let America Be America Again” (on Blackboard). “If We Must Die” by McKay (NIL 1077).

Friday 2/4: Poetry, Language, and Sound (Sound and performance): “The Bells” by Edgar Allan Poe (on Blackboard), “The Red Wheelbarrow” and “This Is Just to Say” by William Carlos Williams (NIL 861-863), Slam poetry (on Blackboard).

Week 5

Tuesday 2/9: Paper 1 (Poetry paper) is due. No new class material for today. I will be available on WebEx for students who want/need some last minute conferencing on their papers.

Friday 2/11: Elements of Drama, Origins of Drama: “Elements of Drama” (NIL 1221-1230). “Quem Quaeritis” (on Blackboard). Why Shakespeare doesn’t have to suck (B & B—passage on Blackboard).

Week 6

Tuesday 2/16: Drama as a Political Vehicle: Follow along with Shakespeare’s *Julius Caesar* (Folger digital text linked on Blackboard) as you watch the production I will provide. Please also read the Paulson/Deb *NY Times* article and the Gilbert article from *The Atlantic* on the Trump/Caesar/Politics issue from 2017 (Both linked on Blackboard). Bonus Blog.

Friday 2/18: The Comic Book as storyboarded Drama—Also, Drama and Gender: Please read the issue of *Superman’s Girlfriend, Lois Lane* (on Blackboard). Please also read the excerpt from *Elsenhire in Elsinore* (on Blackboard).

Week 7

Tuesday 2/23: Close Reading Workshop—How to write *about* Drama.

Friday 2/25: Screenplays as contemporary drama: Please read the screenplay for the pilot episode of *Stranger Things* (on Blackboard). Give yourself plenty of time for this—you have a full week because of Tuesday’s workshop—break it up and read a little each day.

Week 8

Tuesday 3/2: Modern Drama: Please read Scenes 1-7 of Quiara Alegria Hudes' *Water by the Spoonful* (NIL 1283-1310)

Friday 3/4: Modern Drama: Please read Scenes 8-15 of Quiara Alegria Hudes' *Water by the Spoonful* (NIL 1310-1330)

Week 9

Tuesday 3/9: Paper 2 (Drama paper) is due. No new class material for today. I will be available on WebEx for students who want/need some last minute conferencing on their papers.

Friday 3/11: Intro to Fiction, *kinds* of fiction, Themes, and the allure of the “truth”: Please read “Fiction: Reading, Responding, Writing” (NIL 16-20 and 26-27). Narrative structure. Fictional sub-genres. Please read “The Lives of the Dead” (NIL 63-74) & excerpts from *In the Lake of the Woods* (on Blackboard). In lecture, I will reference (but you do not need to read/watch): *Maus*, *Empire of the Sun*, *Life is Beautiful*, and several other texts connecting to World War II.

Week 10

Tuesday 3/16: Writing About Fiction: Please read the excerpt from Susan Farrell's “Tim O'Brien and Gender: A Defense of *The Things They Carried*” (NIL 637-642). Please also read the chapter from *The Things They Carried* titled “The Sweetheart of the Song Tra Bong” (on Blackboard).

Friday 3/18: Focus on PLOT: Please read D. H. Lawrence's short story, “Odour of Chrysanthemums” (on Blackboard). Seeking evidence for a claim.

Week 11

3/22 through 3/29 is Spring Break

Week 12

Tuesday 3/30: The Importance of Setting: Please read Dorothy Allison's short story, “River of Names” and select chapters from Angie Thomas's *The Hate U Give* (both on Blackboard). In lecture, I will reference *12 Angry Men*, *Big Brother*, *The Real World*, and Western films.

Friday 4/1 (April Fools' Day): Close Reading Workshop—How to write *about* fiction. In preparation for this workshop, and continuing the focus on setting, please read Ray Bradbury's “There Will Come Soft Rains.”

Week 13

Tuesday 4/6: Narration, Character, and Point of View: Please read/listen to Harlan Ellison's short story, "Jeffty is Five" (both the text and an audio version will be uploaded to Blackboard/our course site, respectively). In lecture, I will reference *M*A*S*H* and Timothy Zahn's *Conquerors* trilogy of novels.

Friday 4/8: Symbol and Figurative Language: Please read Mary Wilkins Freeman's short story, "The Revolt of Mother," and Doris Lessing's short story, "Through the Tunnel" (both on Blackboard).

Week 14

Tuesday 4/13: Paper 3 (Fiction paper) is due. No new class material for today. I will be available on WebEx for students who want/need some last minute conferencing on their papers.

Friday 4/15: Beyond the big three—analyzing media: Music, Youtube, Social Media, News sources. Readings TBD.

F 4/16: Last day to drop courses with a "W" or change from credit to audit. This is also the *last* date that I will accept drafts of Papers 1 and 2.

Week 15

T 4/20: Revision, polishing, and editing I.

R 4/22: Revision, polishing, and editing II.

Final Portfolio due TBD

Final Exam Week 4/26—4/30