Brian Cliff
Teaching Portfolio

1) Statement of Teaching Philosophy

    Georgia Tech Syllabi
2) English 1101 (English Composition I): "Presidential Election 2004: A Primer in Argument" (Fall 2004)
4) English 1101 (English Composition I): "Folklore, Science, and Empire." Fall 2003.
5) English 1101 (English Composition I): "Ways of Reading." Fall 2002.

    Emory University Syllabi
I have been fortunate to teach introductory and advanced courses at substantially different public and private institutions. This breadth has led me to develop a flexible pedagogy through which I teach independent intellectual skills to students from diverse educational backgrounds. By emphasizing challenging texts, independent critical skills, and active discussion, this pedagogy reflects my most deeply felt teaching goal: the classroom as an intellectual community.

All of my courses use diversely challenging readings – from Jean Toomer, Elizabeth Bowen, and Paul Muldoon to an anthology like *Ways of Reading* and contemporary political journalism – to engage students with different voices, genres, and cultures. In a course like my upper-level Modern English Literature seminar, this is essential: the breadth of twentieth-century British, Irish, and postcolonial readings supports a comparative approach that simultaneously serves the curriculum, examines changes in the categories of modern and English literatures, and encourages students' own analysis of those literatures. In this as in other classes, my research in Irish literature strengthens my teaching by connecting different texts, periods, cultures, and fields of study.

With such readings, my courses also strengthen students' abilities to develop independent arguments about challenging materials and to communicate those arguments in writing. In a recent class, for example, we spent a month carefully reading and re-reading *Heart of Darkness*, along with relevant texts by Achebe and others. My goal was not just to teach students about Conrad, but to teach them how to read a rich, complex text. Accordingly, rather than assigning an essay topic, I required students to develop their own critical analyses as we read the novel. At the same time, class discussion helped students learn to read productively, so that they were challenged rather than frustrated. This approach led them to think more independently, while also allowing them to work at their own pace, benefits they acknowledge in their evaluations.

This independence requires that students learn not just how to avoid mistakes, but how to make informed choices that clarify their writing. Toward this end, I assign multiple forms of writing – including journals, drafts, peer reviews, revisions, and websites – each with its own articulated goals. By emphasizing a writing process centered on revision, my comments in both small and large classes help students learn in a more individual, targeted way than is possible through class instruction alone. These methods distribute a substantial workload while steadily reinforcing a practice of revision that sharpens the students' understanding of their own work; in other words, these methods help students learn how to learn independently, during my class and after it, whether they are learning to write more effectively, read more critically, or both.

Because I see it as central to such a learning process, my courses at all levels of the curriculum heavily emphasize discussion. I consistently use technology to support this emphasis. In my current courses, students use online journals to post questions about the readings and to respond to their peers' questions. Our discussion then builds on these posts, drawing together different activities and giving students a material sense of their role in the class. In support of these same goals, I have also assigned collaborative websites – such as a set of annotations for Patrick McCabe's contemporary Irish novel *The Butcher Boy* – that students develop from their journals and from our discussions. These assignments have proven effective in helping students become more self-aware about how they read, how they think, and how they write.

In my future teaching, I will be excited to continue using these methods and materials to engage students in a classroom community that challenges them to refine their own critical skills.
English 1101 (Composition I) "Presidential Election 2004: A Primer in Argument"
Sections F (9:35), D (1:35), H2 (3:05)
Instructor: Dr. Brian Cliff
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Office Hours: TTH 11-1, and by appointment

GENERAL 1101 DESCRIPTION
The goal of English 1101 at Georgia Tech is to improve students' written and oral communication skills through a rhetorical focus on argument. In this course students explore a variety of non-fiction arguments within the discipline of science, technology and culture studies. Students learn how to read critically and write effectively as they examine how arguments develop within social, political, and historical contexts. To enhance their understanding of a variety of communication modes, students learn how to expand and support their written work with oral presentations, and they explore visual as well as textual arguments. Additionally, students learn how to improve their writing through their engagement with a variety of educational technologies. Working independently and collaboratively, students improve their composition skills while gaining a deeper understanding of audience and the contexts that inform effective communication.

SECTION DESCRIPTION
With a consistent focus on the argumentative strategies used in our readings, this specific section will work toward the goals of 1101 by examining news coverage of the 2004 presidential elections. Rhetoric and argument rarely have so much impact on our lives, and are rarely manipulated to such extremes, as in a presidential campaign. Accordingly, this election provides ideal material with which to exercise critical reading and writing abilities. As a composition class, our focus will be on the language in which the presidential election is discussed, by the candidates and by the press. Rather than debating the issues ourselves, we will use the public arguments about those issues to work on rhetoric, logic, and the construction of arguments in your own writing.

All of our regular readings will come from publications available online, across a broad range of the political spectrum including The New York Times, The Nation, The Washington Post, The Wall Street Journal, Salon, Slate, and The Weekly Standard. We will also watch some television coverage (including at least one of the televised debates, which we will meet to watch live) and have a class on political satire (including The Daily Show and The Onion). In addition, we will have several guest speakers. Throughout the semester, you will also be required to bring in material from other sources.

In addition to fulfilling the basic expectations of all 1101 courses, you must be willing to do the following in order to do well in this particular class: 1) keep up with changes in the reading assignments, which I will post on WebX and send out by e-mail; 2) print out and bring to class substantial amounts of assigned reading material, including some of the papers you will peer review; 3) participate effectively and politely in discussions of potentially divisive materials.

REQUIRED TEXTS
1) Faigley and Selzer, Good Reasons (Longman, ISBN 0321105311)
3) To provide further context for the election, I have placed a collection of articles from various sources on the Library's electronic course reserves for our class. These are the core of our first reading assignment, and I expect you to use them to familiarize yourself with the campaign thus far.

4) Register with at least 2 different online publications, such as The New York Times or The Washington Post, both of which are available free, or your hometown newspaper (though many local papers tend to carry large amounts of Associated Press and New York Times articles).

**RECOMMENDED TEXTS**

In addition to browsing free online publications (The Weekly Standard or The Nation, for example), I strongly recommend that you pay for an online student subscription to at least 1 publication of your own choice. Most online publications have special prices and shorter, semester-length subscriptions for college students. At opposite ends of the political spectrum, for example, Salon and The Wall Street Journal are both relatively affordable (though you can access The WSJ through the GT Library's databases too, as I'll show you). Doing so will give you access to a much broader range of sources, which will be helpful when you post articles on WebX and when you write your papers. Let me know if you're unsure whether a publication would meet course criteria.

Along with the writing handbook for the semester, we will use different resources on the web, including the website associated with the handbook (http://www.bedfordstmartins.com/smhandbook) and sites like Emory University’s Writing Center (www.emory.edu/ENGLISH/WC/).

**E-RESERVES**

In addition to the articles already on e-reserves, over the course of the semester I will post articles on the library system. If you have problems using this system, let me know right away.

**COURSEWORK**

Your work for the course will consist of the following:

- Group Presentation: 10% (due 9/14 and 9/16)
- Group Website: 10% (due 12/5)
- Paper #1: 15% (rough draft due 9/2, final draft due 9/9)
- Paper #2: 25% (rough draft due 10/26, final draft due 11/4)
- WebX portfolio: 20% (due 12/2)
- Participation 20%
  (includes assessment essays, discussion, peer reviews, and other group work)

**GROUP PRESENTATION**

During Week 5, each group will give a 20-minute oral presentation on the different argumentative strategies discussed in Ch. 5-9 of Good Reasons. You will, of course, offer some summary of the book’s views. Much more importantly, however, you will also provide your own critical analysis and draw on your own examples from the election. Finally, you will use some form of visual aid to help you lead your classmates through your material. This is not an assignment to lecture the class, but rather to lead a short class discussion.

**GROUP WEBSITE**

Over the course of the semester, we will spend several days discussing the feedback your essays have received (from your peers and from me). After you get your first paper back, you will begin to draw up specific examples of the issues you have encountered and offer solutions to those problems. Each group will condense these examples into a set of 15 that the group members have encountered. You will then develop this material into a website that would be useful for students like yourself. We will discuss this project in more detail later in the semester.
PAPERS
The writing component of this course will take several forms, all emphasizing revision as a necessary habit. 2 formal papers (each 4-5 pages/1200-1500 words) make up the largest component of the required writing for this course. Your rough draft for the first paper will be due on September 2, and your final draft on September 9. Your rough draft for the second paper will be due on October 26, and your final draft on November 4. As detailed on the schedule below, the process for each paper assignment will begin when you e-mail me your draft thesis statement. We will then discuss these as a group, asking how the thesis is effective and how it needs to improve. Next, you will exchange a full draft of the paper with the students in your group and participate in peer reviews during class. You will then revise your draft before turning it in. Anyone who fails to complete all reviews for their group members before we meet in class on review days will receive a failing grade on their own paper.

When you turn in your paper, you will include the original draft with a reviewer's marks as well as a 1-page typed summary of the reviews it received and of how you chose to address those comments. This summary requires that you analyze your revisions, and allows me to see exactly what you did. Your second paper will go through two peer reviews, each with a different group. The first paper has a broad topic, described below on the schedule, and we will discuss topics for the second paper as the date approaches. All essays must be computer printed and double-spaced in a reasonable 12-point font (such as Times or Palatino). I do not accept late papers – any assignments turned in late will receive 0%.

WEBX
The questions and responses that you post on WebX will serve a number of purposes:

1) They will give you a concrete basis from which you can begin your essays. In this sense, these journals are a key part of the process of writing, one that emphasizes both the ability to read critically and the function of revision. Instead of posting a comment and moving on, you will build your papers from your postings.

2) Because you are required to use the second, longer posting to respond to your classmates, these postings will not be a series of isolated posts. Instead, they will take the form of a threaded discussion community that will at once enrich our in-class discussions and extend them beyond our limited class time.

3) They will keep you writing on a regular basis and they will help everyone focus on the discussion for the day.

4) They will help ensure that our readings come from sources across a broad range of the political spectrum.

With some exceptions, noted on the schedule below, your responses will have two stages, both of which must be clear, concise, on topic, and on time:

1) Questions. By 10 p.m. on the assigned dates (see the schedule below), you will find an election article that you think our class would benefit from discussing, and you will post the following: the title, source, and author, including a URL; a brief description; and 2 specific, detailed questions for discussion. These should help you start to think about the reading before we begin discussing it in class, and they should be substantial questions that you think our discussion should address. The articles must come from a published source, not just from anything that has been posted online. They cannot, for example, be from personal websites and they cannot be newsgroup or blog postings. Examples of acceptable sources do include publications that only appear online, such as Salon and Slate, as well as the online versions of print publications. However, blogs can often help you find useful articles, and if you see a blog post that is responding to a published journal and that you want to use for WebX, you can do so as long as you include the article to which the blog is responding.
2) Journals. By 10 p.m. on the assigned dates, you will make a short post (300 words). These posts must respond directly to class discussion or to your classmates’ WebX posts, and they must clearly identify the specific comments or posts to which they are responding. Like the questions, these posts will help you prepare for discussion, but they will also extend our discussion beyond the class time. You should see them as an opportunity to try out some ideas that you can later develop for your essay.

These postings will have a direct effect on the time we spend in class. On days after you post an article to WebX, we will start with two students at each laptop. Each of these groups will take 5-10 minutes to decide which of their articles would best suit class discussion. We will repeat this process in groups of 6 and then groups of 12, so that by halfway through the class we have 2 groups, each of which has settled on an article for discussion and has analyzed that article's argument in some detail. We will spend the remainder of the class discussing the two articles and the groups' reasons for choosing them.

At the end of the semester, you will gather a 2-part portfolio of your class postings. 50% of the grade for your journals will come from this portfolio:

1) An explanation (500 words) of what you see as the qualities that make for a good, productive post. In defining and discussing those qualities, you must refer to examples drawn from your classmates’ posts. This portion will be graded as a formal piece of writing.

2) 5 postings that you choose to represent your best journal work for the semester. These should also reflect the criteria you define in part 1. Because these are journals rather than essays, they will be graded primarily for content, clarity, and evidence of consistent engagement with the material and with your classmates (i.e., they must do more than paraphrase my comments or those of your classmates).

The remaining 50% of your journal grade will reflect the completion of all of your journals. For every posting that is missing, late, or does not meet the basic criteria for a posting, I will deduct proportionate points from this 50%.

PARTICIPATION
This class runs as a seminar which will require both careful reading and regular participation in the discussion. Throughout the semester you will engage in several peer editing exercises, where you will exchange your work with other students. You will also participate in group presentations and workshops. All of these activities – discussion, peer-reviews, and group work – are part of the collaborative community that this class requires: the more everyone participates, the more everyone learns. In this sense, your consistent participation in these activities is an obligation to the classroom community. The most prominent part of your participation grade will be active, regular participation in class discussions. To do well on this part of your grade you will have to contribute consistently and visibly to our discussions.

Because these discussions are meant to develop everyone's understanding of the material, they rely on your willingness to ask questions, and you should not feel that you have to understand the text completely before you can participate. Participation means asking questions, not just answering them, and it means taking an active role in working out ideas as a class. Participation, though, is not simply talking a lot – it also means listening attentively and politely to the discussion. Consequently, habits such as being late, sleeping, or talking to your neighbors while others are talking will lower your participation grade.

Finally, remember that this is not a debate class. You will be required (as with your first paper) to propose arguments with which you may disagree, and you will be required to participate in the discussion with all due respect for your classmates. Rude or dismissive comments will be taken as signs that you are not interested in participating in a discussion, and will consequently lower your participation grade.
QUIZZES
There will be no quizzes or exams in this class, unless it becomes apparent from the lack of substantive discussion that you have not been doing the reading.

ATTENDANCE
You are expected to attend all classes – participation counts heavily, and you can hardly participate without attending. After two absences you will lose 3% from your final course grade for each further absence. If I do not hear anything from you about an absence, I will assume it is unexcused, so it is in your best interest to contact me as soon as possible if extraordinary circumstances arise.

OFFICE HOURS
My office hours are Tuesday and Thursday from 11-1, but I am also available to meet by appointment, and I will make time to meet with you. I strongly encourage you to come by my office or to ask in class if you are unsure about how to address the comments on your papers. If you contact me by e-mail, I will respond as soon as possible.

I will use e-mail as the primary means of contacting you, individually and as a group, about syllabi changes or anything else related to the class. I make every effort to respond to your e-mails promptly, and I expect you to do the same. Not having checked your e-mail will not be an excuse for missing a deadline.

GRADING
The grade descriptions here are not formulas: because every essay is different, every grade reflects the balance of strong and weak elements in a particular essay. One B paper may have a good argument weakened by awkward or unclear writing, while another may have very engaging writing but a weak argument, and a third might have a slightly less challenging argument but fewer formal problems. The argument in a C+ paper may have more potential than that in a B- paper, but the C+ paper may also have other more serious problems. A grammatically flawless but essentially empty essay will not get an A, nor will a brilliant argument obscured by weak grammar. The argument won’t be clear without the correct grammar, and the grammar serves no real purpose if it doesn’t help communicate anything. Finally, isolated mistakes usually won’t detract from your grade as much as the general appearance of carelessness will. You should be able to spell every word you use independently of any machine, but spelling errors in the age of the spell-checker are simply rude.

A: This essay is excellent. The argument is substantive, effectively and efficiently made, subtle, and original. The writing is clear, engaging, and direct. This essay has no significant grammatical, typographical, or spelling errors.

B: This essay has some relatively minor problems, but no major structural weaknesses. The argument is characterized by all of the same things that characterize an A argument, but to a lesser extent, or perhaps with one element weaker than the others. The writing is clear and engaging, with minor exceptions, but may not flow as well or may have passages of summary and description that do not contribute directly to the argument. There are scattered grammatical, typographical, or spelling errors that detract from the argument.

C: This essay has more serious problems, perhaps even at a structural level. The argument may be inconsistent and, despite some stronger sections, too often vague, unclear, simplistic, or disorganized. The writing may be clear, effective, or engaging in passages, but it is not consistently so. This, in turn, is probably due to an excessive number of errors or other problems.

D: This essay has extensive problems, at both surface and structural levels. The argument is unclear and ineffective to an extent that overwhelms any strong points. The writing is vague and even confusing. There may be enough serious errors that they obscure other elements of the essay, making the argument and the writing hard to evaluate.
F: This essay may have potential, but it has too many serious problems to be acceptable. The argument is unclear or weak enough that it may be hard to make out. The writing is unclear and confusing. It has serious and frequent grammatical, typographical, and spelling errors.

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PLAGIARISM

All of the work that you submit for this class must be entirely your own, and must not be work that you have submitted or are going to submit for another class. All quotations, references, and sources must be fully and clearly cited according to MLA guidelines (see Chapter 18 in *The St. Martin's Handbook*).

Particularly with regard to using online sources, which are more likely to be plagiarized through simple carelessness, we will discuss plagiarism and citation in detail before you submit any written work for this course. As part of a departmental policy, all written assignments for this course will be turned in through the anti-plagiarism program “Turn It In” (www.turnitin.com).

This course will follow the definition of plagiarism in the Georgia Tech Honor Code (www.honor.gatech.edu). The "Student Conduct Code of the Rules and Regulations" (Georgia Institute of Technology General Catalog, Section XIX) states, “Academic misconduct is an act that does or could improperly distort student grades or other student academic records” and offers the following descriptive list:

- Possessing, using, or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included in an academic course;
- Substitution for, or unauthorized collaboration with, a student in the commission of academic requirements;
- Submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations indicating authorship (plagiarism);
- False claims of performance or work that has been submitted by the claimant;
- Alteration or insertion of any academic grade or rating so as to obtain unearned academic credit;
- Forgery, alteration, or misuse of any institute document relating to the academic status of the student.

The Code continues, “While these acts constitute assured instances of academic misconduct, other acts of academic misconduct may be defined by the professor.” Consult the Honor Code online or in the General Catalog to remember your primary commitment to academic honesty. Students who engage in academic dishonesty may receive a 0.0 on the assignment or fail the course. In addition, the instance will be reported to the Dean of Students who may take further action.

COMPUTING RESOURCES AND REQUIREMENTS

We will meet regularly in a multimedia computer lab, and we will make use frequent use of Internet applications in the lab and from remote locations (i.e. your home or dorm room). Because this course assumes that all students will meet the technology requirements for incoming freshmen at Georgia Tech, you must have access to your own computer with Internet capabilities to complete the work in this class. We will use e-mail applications, Web browsers, and online conferencing applications (including Web Crossing) both in- and out-of-class. For your group websites, we will also use Macromedia Dreamweaver, which is installed on all lab and library computers at Georgia Tech, and we will devote a class to giving...
you basic training in the program. Previous experience with Internet research, e-mail, and conferencing software is not a prerequisite for this course, but it will be a significant advantage. If you have doubts about your ability to work with these programs, let me know as soon as possible. As described on the schedule below, during many of our class meetings we will also use the LCC's laptop carts. If you have your own wireless-equipped laptop, please bring it to class on those days.

**STUDENTS WITH DISABILITIES**

Any student who feels that he or she may need an accommodation for any sort of disability should make an appointment to see me during office hours. Students with disabilities should also contact Access Disabled Assistance Program for Tech Students (ADAPTS) to discuss reasonable accommodations. For an appointment with a counselor call (404) 894-2564 (voice) / (404) 894-1664 (voice/TDD) or visit Suite 210 in the Smithgall Student Services Building. For more information, see adapts.gatech.edu.

**SCHEDULE**

We will meet in our classroom, with the exception of days for website workshops, when we may meet in one of the computer labs. I will announce the time and location for Vincent Keenan's lecture at a later date, and we will meet in a lecture hall on campus to watch the first presidential debate (9/30).

**WEEK 1** (*GR* = *Good Reasons*)

**Tuesday 8/17** Syllabus, introduction, e-mail

**Wednesday 8/18** Read the collection of articles I have posted on course reserve, and choose 2 on which you want to focus. Post WebX #1: identify the two articles you've chose, use the methods in *St. Martin's* and *GR* to identify 2 key argumentative points in each of your chosen essays, then give your own 2 questions about the reading.

**Thursday 8/19** Assigned reading: articles on electronic reserves. On critical reading: *GR* Ch. 1 (13-20), *St. Martin's* Ch. 1c (37-38) and 11a-c (236-243). Assessment essay.

**WEEK 2**

**Monday 8/23** WebX #2: as described above in the class policies, post 1 article that you have selected and 2 WebX questions for discussion about it.

**Tuesday 8/24** On evaluating and strengthening arguments: *GR* Ch. 2 (32-48), *St. Martin's* 11g (245-249), and 16b-c (359-366). On finding topics: *St. Martin's* 2b (43-44) and 3a (57-63). Use laptops to work through the articles in groups.

**Wednesday 8/25** Webx#3: post WebX response to 8/24 class discussion of articles.

**Thursday 8/26** On drafting a thesis statement: *St. Martin's* Ch. 3b (63-65) and Ch. 13a-i (269-283).

Assigned news readings: check WebX/e-mail. Assign presentation groups for Week 5.

**WEEK 3** *(Republican National Convention all week: watch keynote speeches)*

**Monday 8/30** E-mail me your draft thesis statement. By now, you should all be thinking about who you want to see elected. For this first essay, though, you will need to write a serious, credible defense of one of the candidates you do *not* want to see elected. The purpose of a devil's advocate assignment like this is to help you think clearly and critically about positions you do not hold yourself, something you have to do if you are going to think clearly and critically about the positions that you *do* hold. As with the rest of your essays for this course, you will have to narrow your topic, perhaps by focusing on one issue or one aspect of the candidate in question. We will discuss this assignment, and some of the different ways you can approach it in class. Consider using the *GR* chapter on which you're presenting to help you formulate your argument. As a group, the class will go over each thesis statement in detail, and respond to it in our own terms as well as in the terms provided by *GR* and *St. Martin's*. 
Tuesday 8/31 Thesis Exercise. On plagiarism and MLA format: \textit{GR} Ch. 16, \textit{St. Martin's} Ch. 18, Ch.20. On introductions and conclusions: \textit{GR} Ch. 4 (89-90, 92-93), \textit{St. Martin's} Ch. 5f (138-143). On drafting: \textit{GR} Ch. 2 (54-55), \textit{St. Martin's} Ch. 1b (32-34), Ch. 3e-f (71-75).

**Wednesday 9/1** WebX #4: post 1 article that you have selected and 2 WebX questions for discussion about it.

**Thursday 9/2** turn in peer review draft of Paper #1. On Peer reviews: \textit{St. Martin's} Ch. 4c (85-93). On revision and editing: \textit{GR} Ch. 4 (101-102, #8) and 11 (211-222), \textit{St. Martin's} Ch. 4d-4i (93-105), common problems handout. Use laptops to work through articles in groups.

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**WEEK 4**

**Monday 9/6** WebX#5: post WebX response to 9/2 class discussion of articles.

**Tuesday 9/7** peer reviews in class. \textit{St. Martin’s} Ch. 4i (104). Discuss presentation requirements.

**Assigned news readings:** check WebX/e-mail.


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**WEEK 5**

**Tuesday 9/14** Group Presentations 1 (\textit{GR} Ch. 5), 2 (\textit{GR} Ch. 6), and 3 (\textit{GR} Ch. 7)

**Thursday 9/16** Group Presentations 4 (\textit{GR} Ch. 8) and 5 (\textit{GR} Ch. 9)

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**WEEK 6**

**Monday 9/20** WebX #6: post 1 article that you have selected and 2 WebX discussion questions.

**Tuesday 9/21** Use laptops to work through articles in groups.

**Wednesday 9/22** WebX #7: post WebX response to 9/21 discussion.

**Thursday 9/23** Assigned news readings: check WebX/e-mail.

**Friday 9/24** Progress Report Grades Due (S/U)

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**WEEK 7**

**Monday 9/27** WebX #8: post 1 article that you have selected and 2 WebX questions for discussion about it.

**Tuesday 9/28** Use laptops to work through articles in groups.

**Wednesday 9/29** Attend Vincent Keenan lecture (www.publius.org) (time/place TBD).

**WebX#9:** post journal about lecture and associated readings.

**Thursday 9/30** Guest speaker Vincent Keenan, meet to watch first Presidential debate (9 p.m.).

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**WEEK 8**

**Monday 10/4** WebX #10: post 1 article that you have selected and 2 WebX questions for discussion about it. Pick an article focused on the debate and its reception.

**Tuesday 10/5** Vice-Presidential Debate (9 p.m.).

**Wednesday 10/6** WebX #11: post WebX response to 10/4 articles.

**Thursday 10/7** Using laptops, discussion of first 2 debates and coverage of those debates.

**Friday 10/8** Last day to withdraw with a "W," watch 2\textsuperscript{nd} Presidential Debate (9 p.m.).

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**WEEK 9**

**Monday 10/11** WebX #12: post samples of 4 different problems from your first paper, each with a reference to \textit{St. Martin's} and each with a possible correction or improvement.

**Tuesday 10/12** Discuss common problems with first paper; assign Web project groups (possibly the same as your peer review groups).

**Wednesday 10/13** WebX #13: post 1 article that you have selected and 2 WebX questions for discussion about it. Watch 3\textsuperscript{rd} Presidential Debate (9 p.m.).
Thursday 10/14 Finish common problems discussion. Assigned news reading (check WebX/e-mail). Tentative guest speaker Kevin Walter.

WEEK 10
Tuesday 10/19 NO CLASS: FALL BREAK
Wednesday 10/20 E-mail me draft thesis statement for Paper #2.
Thursday 10/21 Thesis Exercise for Paper #2

WEEK 11
Monday 10/25 WebX #14: post 1 article that you have selected and 2 WebX questions for discussion about it.
Tuesday 10/26 Exchange peer review drafts for paper #2. Because you will be doing 2 different sets of peer reviews this time, each with a different group, tell both sets of your reviewers exactly what you have questions about and what you want to improve, in terms of both this paper and the feedback on your first paper. Include your WebX post on Common Problems.
Wednesday 10/27 WebX #15: post WebX response to 10/26 discussion.
Thursday 10/28 Peer reviews (first set), assigned news reading (check WebX/e-mail).

WEEK 12
Sunday 10/31 E-mail your revised draft to your second set of reviewers.
Monday 11/1 WebX #16: post 1 article that you have selected and 2 WebX questions for discussion about it. Find an article that predicts election outcome and that explains prediction
Tuesday 11/2 Election Day – watch coverage of the returns. Peer reviews, second set.
Thursday 11/4 Paper #2 due. Dreamweaver introduction in lab. On Web design: GR Ch. 13 (255-265), St. Martin's Ch.9 (192-217). Begin discussion of post-campaign coverage (we hope).

WEEK 13
Monday 11/8 WebX #17: post 1 article that you have selected and 2 WebX questions for discussion about it. Find an article focused on the outcome of the election itself.
Tuesday 11/9 Post-election coverage. Use laptops to work through the articles in groups.
Wednesday 11/10 WebX #18: post WebX response to 11/9 discussion.
Thursday 11/11 Post-election coverage. Assigned news reading (check WebX/e-mail).

WEEK 14
Monday 11/15 WebX# 19: post article and WebX questions.
Tuesday 11/16 Dreamweaver follow-up; initial Web group workshops with laptop cart.
Wednesday 11/17 WebX #20: post 4 different problems from your second paper, each with a reference to LBH and a correction or improvement.
Thursday 11/18 Discuss common problems with second paper.

WEEK 15
Monday 11/22 E-mail your group your list of sample problems drawn from your papers, each with a reference to St. Martin's and each with a possible correction or improvement.
Tuesday 11/23 Workshop websites with laptop cart, make final division of group responsibilities.
Thursday 11/25 NO CLASS (Thanksgiving)

WEEK 16
Tuesday 11/30 Exit assessment essay; discuss websites and WebX portfolios.
Thursday 12/2 Last Day of Classes. evaluations, WebX portfolio due; wrap-up discussion.
Sunday 12/5 Websites posted by midnight.
English 1102 (Composition II) "Monsters and Misfits: Social Change and Scapegoats"
Sections G4 (MWF 12:05-12:55), L2 (MWF 2:05-2:55), and E2 (MWF 3:05-3:55)
Instructor: Dr. Brian Cliff
Office: Skiles 328
E-mail: brian.cliff@lcc.gatech.edu
Campus Phone: 894-6816
Office Hours: MW 1-2, and by appointment

1102 COURSE DESCRIPTION
All English 1102 sections at Georgia Tech use an interdisciplinary, technology-infused curricula to teach students to develop their critical and rhetorical communication skills, to write effectively, and to conduct literary analysis and research. In particular, English 1102 students critically interrogate the methodologies and theoretical assumptions underlying cultural studies, while creating a diverse body of electronic and conventional writing that reflects on the principles and modalities of the writing process. To support these goals, instructors integrate educational technologies into a student-centered collaborative learning environment. These approaches expand the boundaries of the traditional classroom and provide dynamic contexts for the students' investigation of the disciplinary and rhetorical objectives of the English 1102 curriculum. Upon completion of the course, students will be familiar with the fundamentals of writing and research, and with literary and cultural analysis and critique.

SECTION G4 / L2 / E2 DESCRIPTION
As we work on the research, writing, and oral skills that 1102 is designed to support, we will read three novels that have frequently been defined as gothic (we'll also compare each novel to a film adaptation). With *Frankenstein* and *Dracula*, we will focus on how these influential texts use the language of science and technology to represent the purging of social ills and anxieties onto the forms of the monster. We will then look at how similar forces of scapegoating and exclusion are represented in the more recent novel *The Butcher Boy*. Set in 1960s Ireland, and shaped by the new technologies of popular culture that were belatedly emerging there, this novel is narrated by an adolescent boy who is not a monster but is nonetheless treated as monstrous.

TEXTS

All of these are available in the campus bookstore. The first three books are required, and you must have these specific editions, since we’ll be reading secondary source and critical materials that are included only in these editions. You may use a different writing handbook, as long as you have one that includes guidelines on MLA formatting. *Gothic* is not required, but it can help you draw additional connections between our readings, and may help with your research. Along with the writing handbook for the semester, we will use different resources on the web, including the website associated with the handbook (http://www.bedfordresearcher.com) and sites like Emory University’s Writing Center (www.emory.edu/ENGLISH/WC/).
COURSEWORK
Your work for the course will consist of the following:
- Group Annotations Website: 10%
- Group Presentation: 10%
- Paper #1 and Individual Presentation: 15% (1/26 and 2/2)
- Paper #2: 25% (3/19 and 3/29)
- Journal Portfolio: 20% (4/23)
- Participation: 20%

PAPERS
2 formal papers (each 4-5 pages/1200-1500 words) make up the largest component of the required writing for this course. Each paper will include an annotated bibliography. The first paper will be on *Frankenstein*. Your peer review draft for this paper will be due on January 26, and your final draft on February 2. The second paper will be on *Dracula*. Your first peer review draft for this paper will be due on March 19, your second peer review draft on March 24, and your final draft on March 29.

Each of your formal papers must have at least three sources. One of these sources must be from the critical and secondary materials in our texts, one from a scholarly book or journal article, and one from the web. Because Georgia Tech's library holdings in the humanities are particularly strong online, however, your research for scholarly materials may use some of the full-text scholarly journal databases (this does not include encyclopedias or biographical dictionaries). As the first paper deadline approaches, we will discuss research and citation methods in class.

As detailed on the schedule below, the process for each paper assignment will begin when you e-mail me your draft thesis statement. We will then discuss these as a group, asking what they do well and what they need to improve. Next, you will exchange a full draft of the paper with your peer reviewers and do in-class peer reviews, after which you will revise your draft before turning it in. When you turn it in, you will include the original draft as well as a 1-page typed summary of the peer reviews it received and of how you chose to address those comments. If our schedule permits, we will do two sets of peer reviews for your *Dracula* paper in Week 12. We will discuss the details of this process more fully in class as the first due date approaches. We will also discuss possible topics in class, but you will be strongly encouraged to develop your own topics.

All essays must be computer printed and double-spaced in a reasonable font (such as Times or Palatino). I will not accept late papers — any assignments not turned in on time will be considered late, and will receive 0%.

JOURNAL
The questions and journals that you post on our newsgroup (or on WebX, if the newsgroup isn't set up in time) will serve a number of purposes:

1) They will give you a concrete basis from which you can begin your essays. In this sense, these journals are a key part of the process of writing, one that emphasizes
both the function of revision and the ability to read consciously and actively. Instead of posting a comment and moving on, you will build your papers from your postings.

2) Because you are required to use the second, longer posting to respond to your classmates, these postings will not be a series of isolated posts. Instead, they will take the form of a threaded discussion community that will at once enrich our discussions and extend them beyond our limited class time.

3) They will keep you writing on a regular basis and they will help everyone focus on the discussion for the day.

Your responses will take two forms, which must be clear, concise, on topic, and on time:

1) Questions. By 10 p.m. on the assigned dates (see the schedule below), you will post 2 specific, detailed questions of your own about the reading, along with two passages from the text (including quotations and page numbers) that inspired your questions. These should help you start to think about the reading before we begin discussing it in class. More specifically, they should be real questions you have that you think our discussion should address (as often as possible, I draw on your questions during our discussion).

2) Journals. By 10 p.m. on the assigned dates (see the schedule below), you will make a short post (300 words). These posts must respond directly to your classmates’ questions, to their comments during class discussion, or to their short posts, and they must clearly identify the specific comments or students to which they are responding. Like the questions, these posts should help you prepare for discussion, but they should also extend our discussion beyond the class time, and you should see them as an opportunity to try out some ideas that you can later develop for your essay.

At the end of the semester, you will gather a 2-part portfolio of your class postings. 50% of the grade for your journals will come from this portfolio:

1) An explanation (500 words) of what you see as the qualities that make for a good, productive post. In defining and discussing those qualities, you must refer to examples drawn from your classmates’ posts. This portion will be graded as a formal piece of writing.

2) 5 postings that you choose to represent your best journal work for the semester. These should also reflect the criteria you define in part 1. Because these are journals rather than essays, they will be graded primarily for the content, clarity, and for evidence of consistent engagement with the material and with your classmates (i.e., they must do more than paraphrase my comments or those of your classmates).

The remaining 50% of your journal grade will reflect the completion of all of your journals. For every posting that is missing, unacceptably late, or does not meet the basic criteria for a posting, I will deduct proportionate points from this 50%.

PRESENTATIONS
During the week after you turn in your paper on Frankenstein, you will give a 5-minute presentation on how your research for the paper influenced your argument. At the end of our first week discussing Dracula, you will sign up for group presentations on the critical approaches at the back of our edition. In Week 13, each group will give a 20-minute
presentation on these approaches. During these presentations, you will use a visual means of leading the class through your response to the critical approach. We will discuss the expectations and format for these presentations after we have started *Dracula*.

**ANNOTATIONS**

When we read *The Butcher Boy* at the end of the semester, you will all participate in annotating sections of the novel. Rather than posting journals, you will post a series of annotations for cultural and historical references in the novel (you will still post questions, as shown below on the schedule). In small groups, you will then collate these annotations and develop a group website, which will include a formal rationale for your decisions about the site's content and design. I will explain the details of this project more thoroughly as the dates approach.

**PARTICIPATION**

This class runs as a seminar which will require both careful reading and regular participation in the discussion. Throughout the semester you will engage in several peer editing exercises, where you will exchange your work with other students. You will also participate in group presentations on *Dracula* and group annotations for *The Butcher Boy*. All of these activities – discussion, peer-reviews, and group work – are part of the collaborative community that this class requires: the more everyone participates, the more everyone learns. In this sense, your consistent participation in these activities is an obligation to the classroom community. The most prominent part of your participation grade will be active, regular participation in class discussions, and to do well on this part of your grade you will have to contribute consistently to our discussions. Because these discussions are meant to develop everyone's understanding of the material, they rely on your willingness to ask questions, and you should not feel that you have to understand the text completely before you can participate. Rather than simply a way to prove you've done your homework, this is a requirement that you take part in the intellectual give and take of working out ideas as a class.

There will be no quizzes or exams in this class, unless it becomes apparent from the lack of substantive discussion that people have not been doing the reading.

**ATTENDANCE**

You are expected to attend all classes – participation counts heavily, and you can hardly participate without attending. After three absences you will lose 3% from your final grade for each further absence. If I do not hear anything from you about an absence, I will assume it is unexcused, so it is in your best interest to contact me as soon as possible if extraordinary circumstances arise.

**OFFICE HOURS**

My office hours are Monday and Wednesday from 1-2, but I am also available to meet by appointment, and I will make time to meet with you. I strongly encourage you to come by my office or to ask in class if you are unsure about how to address the comments on your papers. If you contact me by e-mail, I will respond as soon as possible.
I will use e-mail as the primary means of contacting you, individually or as a group, about syllabi changes or anything else related to the class. I make every effort to respond to your e-mails promptly, and I expect you to do the same. Not having checked your e-mail will not be an excuse for missing a deadline.

GRADING

The grade descriptions here are not formulas: because every essay is different, every grade reflects the balance of strong and weak elements in a particular essay. One B paper may have a good argument weakened by awkward or unclear writing, while another may have very engaging writing but a weak argument, and a third might have a slightly less challenging argument but fewer formal problems. The argument in a C+ paper may have more potential than that in a B- paper, but the C+ paper may also have other more serious problems. A grammatically flawless but essentially empty essay will not get an A, nor will a brilliant argument obscured by weak grammar. The argument won’t be clear without the correct grammar, and the grammar serves no real purpose if it doesn’t help communicate anything. Finally, isolated mistakes usually won’t detract from your grade as much as the general appearance of carelessness will. You should be able to spell every word you use independently of any machine, but spelling errors in the age of the spell-checker are simply rude.

A: This essay is excellent. The argument is substantive, effectively and efficiently made, subtle, and original. The writing is clear, engaging, and direct. This essay has no significant grammatical, typographical, or spelling errors.

B: This essay has some relatively minor problems, but no major structural weaknesses. The argument is characterized by all of the same things that characterize an A argument, but to a lesser extent, or perhaps with one element weaker than the others. The writing is clear and engaging, with minor exceptions, but may not flow as well or may have passages of summary and description that do not contribute directly to the argument. There are scattered grammatical, typographical, or spelling errors.

C: This essay has more serious problems, perhaps even at a structural level. The argument may be inconsistent and, despite some stronger sections, too often vague, unclear, simplistic, or disorganized. The writing may be clear, effective, or engaging in passages, but it is not consistently so. This, in turn, is probably due to an excessive number of errors or other problems.

D: This essay has extensive problems, at both surface and structural levels. The argument is unclear and ineffective to an extent that overwhelms any strong points. The writing is vague and even confusing. There may be enough serious errors that they obscure other elements of the essay, making the argument and the writing hard to evaluate.

F: This essay may have potential, but it has too many serious problems to be acceptable. The argument is unclear or weak enough that it may be hard to make out. The writing is unclear and confusing. It has serious and frequent grammatical, typographical, and spelling errors.

A+ = 98%       B+ = 88%       C+ = 78%       D+ = 68%
A = 95%        B = 85%        C = 75%        D = 65%
A- = 90-92%    B- = 80-82%    C- = 70-72%    D- = 60-62%
F = 1-59%      Incomplete = 0%
PLAGIARISM
All of the work that you submit for this class must be entirely your own, and must not be work that you have submitted or are going to submit for another class. All quotations, references, and sources must be fully and clearly cited according to MLA guidelines (see Ch. 17 and Ch. 21 in BR). We will discuss plagiarism and citation in detail before you submit any written work for this course. As part of a departmental policy, all written assignments for this course will be turned in through the anti-plagiarism program “Turn It In” (www.turnitin.com). This course will follow the definition of plagiarism in the Georgia Tech Honor Code (www.honor.gatech.edu). The "Student Conduct Code of the Rules and Regulations" (Georgia Institute of Technology General Catalog, Section XIX) states, “Academic misconduct is an act that does or could improperly distort student grades or other student academic records” and offers the following descriptive list:

- Possessing, using, or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included in an academic course;
- Substitution for, or unauthorized collaboration with, a student in the commission of academic requirements;
- Submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations indicating authorship (plagiarism);
- False claims of performance or work that has been submitted by the claimant;
- Alteration or insertion of any academic grade or rating so as to obtain unearned academic credit;
- Forgery, alteration, or misuse of any institute document relating to the academic status of the student.

The Code continues, “While these acts constitute assured instances of academic misconduct, other acts of academic misconduct may be defined by the professor.” Consult the Honor Code online or in the General Catalog to remember your primary commitment to academic honesty. Students who engage in academic dishonesty may receive a 0.0 on the assignment or fail the course. In addition, the instance will be reported to the Dean of Students who may take further action.

COMPUTING RESOURCES AND REQUIREMENTS
We will meet regularly in a multimedia computer lab, and we will make use frequent use of Internet applications in the lab and from remote locations (i.e. your home or dorm room). Because this course assumes that all students will meet the technology requirements for incoming freshmen at Georgia Tech, you must have access to your own computer with Internet capabilities to complete the work in this class. We will use e-mail applications, Web browsers, and online conferencing applications (including Web Crossing) both in- and out-of-class. For compiling the annotations to The Butcher Boy, we will also use Macromedia Dreamweaver, which is installed on all lab and library computers at Georgia Tech, but we will devote a class to giving you basic training in the program. During the first few weeks, we will meet in the computer lab for a session to introduce you to the central applications for the course. Previous experience with Internet research, e-mail, and conferencing software is not a prerequisite for this course, but it will be a significant advantage. If you have doubts about your ability to work with these programs, let me know as soon as possible.
STUDENTS WITH DISABILITIES
Any student who feels that he or she may need an accommodation for any sort of disability should make an appointment to see me during office hours. Students with disabilities should also contact Access Disabled Assistance Program for Tech Students (ADAPTS) to discuss reasonable accommodations. For an appointment with a counselor call (404) 894-2564 (voice) / (404) 894-1664 (voice/TDD) or visit Suite 210 in the Smithgall Student Services Building. For more information, see adapts.gatech.edu.

SCHEDULE

WEEK 1
Monday 1/5: syllabus explanation, database intro
  Tuesday 1/6: Journal 1, post *Frankenstein* questions
Wednesday 1/7: *Frankenstein* Vol. 1 (45-115)
  Thursday 1/8: Journal 2, post *Frankenstein* journal
Friday 1/9: *Frankenstein* Vol. 1 and Vol. 2 (117-174)

WEEK 2
Monday 1/12: *Frankenstein* Vol. 2
Recommended Reading: Botting, *Gothic* 98-105
  Tuesday 1/13: Journal 3, post *Frankenstein* questions
Wednesday 1/14: *Frankenstein* Vol. 2 and Vol. 3 (175-244), *BR* on developing thesis statements (pp. 10-17, 24-27, Ch. 2b/pp. 34-44, and Ch. 12b/pp. 199-204; see also Ch. 3)
  Thursday 1/15: Journal 4: post *Frankenstein* journal in response to supplementary source materials at the back of our edition. Before this date, I will assign groups of you to read different sections of these materials.
Friday 1/16: *Frankenstein* Vol. 3, supplementary source materials, *BR* on evaluating research sources (Ch. 5, particularly pp. 81-87; Ch. 8c-8e/pp. 145-152; and Ch. 9, particularly the checklist on p. 160)

WEEK 3
Monday 1/19: No Class (Martin Luther King, Jr. Day)
  Tuesday 1/20: e-mail me draft *Frankenstein* thesis statement
Wednesday 1/21: Paper #1 thesis statement exercise, read *BR* on plagiarism (pp. 44-46, 69-80, and Ch. 10)
Friday 1/23: Paper #1 thesis statement exercise, read *BR* on drafting your essay (Ch. 12c-12e/pp. 204-210, Ch. 12g/pp. 212-213, and the checklist on pp. 216-217)

WEEK 4
Monday 1/26: Peer Review drafts due, *Frankenstein* film, read *BR* Ch. 13a-13b (pp. 218-226) on integrating sources into your essay
  Tuesday 1/27: Journal 5, post *Frankenstein* film questions
Wednesday 1/28: *Frankenstein* film, read *BR* on MLA citation (Ch. 17; see also Ch. 21 and pp. 362-269 for a sample MLA essay)
Friday 1/30: Paper #1 peer reviews, read *BR* on revision (Ch. 14a/pp. 231-235, and Ch. 14c/pp. 238-242, particularly the checklists on pp. 234 and 241)
WEEK 5
Start reading Dracula
Monday 2/2: Paper #1 final draft due, Frankenstein individual research presentations
Wednesday 2/4: Frankenstein individual research presentations
Friday 2/6: Frankenstein individual research presentations

WEEK 6
Sunday 2/8: Journal 6, post Dracula questions
Monday 2/9: Dracula, Ch. 1-3 (26-63)
Wednesday 2/11: Dracula, Ch. 4-6 (63-96)
Thursday 2/12: Journal 7, post Dracula journal
Friday 2/13: Dracula, Ch. 7-9 (96-134)
Last day to drop
Assign group presentations

WEEK 7
Sunday 2/15: Journal 8, post Dracula questions
Monday 2/16: Dracula, Ch. 10-12 (134-174)
Wednesday 2/18: Dracula, Ch. 13-15 (174-215)
Thursday 2/19: Journal 9, post Dracula journal
Friday 2/20: Dracula, Ch. 16-18 (215-251)

WEEK 8
Monday 2/23: Dreamweaver tutorial; read BR 15e (pp. 267-278) on Web design
Wednesday 2/25: TBD
Thursday 2/26: Journal 10, post Dracula questions
Friday 2/27: Dracula, Ch. 19-21 (251-289)
Mid-term grades due

WEEK 9
Sunday 2/29: Journal 11, post Dracula questions
Monday 3/1: Dracula, Ch. 22-24 (289-324)
Tuesday 3/2: Journal 12, post Dracula journal with reference to supplementary source materials at the back of our edition. Before this date, I will assign groups of you to read different sections of these materials.
Wednesday 3/3: Dracula, Ch. 25-27 (324-369), supplementary source materials
Recommended Reading: Botting, Gothic 135-154 (particularly 144-154)
Friday 3/5: TBD, but e-mail me your draft thesis statement before leaving for break.

WEEK 10
Monday 3/8: Spring Break
Wednesday 3/10: Spring Break
Friday 3/12: Spring Break
WEEK 11
Sunday 3/14: e-mail me your draft thesis statement if it's changed over break
Wednesday 3/17: Paper #2 thesis statement exercise
Friday 3/19: Paper #2 first peer review drafts due, workshop group presentations

WEEK 12
Monday 3/22: paper #2 first peer reviews, Dracula film
Wednesday 3/24: Dracula film, exchange second draft for further peer review
   Thursday 3/25: Journal 13, post Dracula film questions
Friday 3/26: second set of paper #2 peer reviews, Dracula film

WEEK 13
Monday 3/29: Dracula group presentations
   Paper #2 final draft due
Wednesday 3/31: Dracula group presentations
Friday 4/2: Dracula group presentations

WEEK 14
Sunday 4/4: Journal 14, post The Butcher Boy questions
Monday 4/5: The Butcher Boy (1-38)
Wednesday 4/7: The Butcher Boy (38-70)
   Thursday 4/8: Journal 15, post 2 annotations for The Butcher Boy
Friday 4/9: The Butcher Boy (71-98)

WEEK 15
Sunday 4/11: Journal 16, post 2 annotations for The Butcher Boy
Monday 4/12: The Butcher Boy (98-130), laptop workshop for group websites
   Tuesday 4/13: Journal 17, post The Butcher Boy questions
Wednesday 4/14: The Butcher Boy (130-164)
   Thursday 4/15: Journal 18, post 2 annotations for The Butcher Boy
Friday 4/16: The Butcher Boy (164-197)

WEEK 16
Sunday 4/18: Journal 19, post The Butcher Boy questions
Monday 4/19: The Butcher Boy (197-231)
   The Butcher Boy film screening in evening
   Tuesday 4/20: Journal 20, post The Butcher Boy film questions
Wednesday 4/21: The Butcher Boy film discussion, assessment exercise
Friday 4/23: Last Day of Class, portfolio due, evaluations
English 1101 (Composition I): Science, Folklore, and Empire
Sections G3 (12:05), L2 (2:05), E (3:05)
Instructor: Dr. Brian Cliff
Office: Skiles 328
E-mail: brian.cliff@lcc.gatech.edu
Campus Phone: 894-6816
Office Hours: MW 1-2, and by appointment

GENERAL 1101 DESCRIPTION
The goal of English 1101 at Georgia Tech is to improve students' written and oral communication skills through a rhetorical focus on argument. In this course students explore a variety of non-fiction arguments within the discipline of science, technology and culture studies. Students learn how to read critically and write effectively as they examine how arguments develop within social, political and historical contexts. To enhance their understanding of a variety of communication modes, students learn how to expand and support their written work with oral presentations, and they explore visual as well as textual arguments. Additionally students learn how to improve their writing through their engagement with a variety of educational technologies. Working independently and collaboratively, students improve their composition skills while gaining a deeper understanding of audience and the contexts that inform effective communication.

SECTION DESCRIPTION
With a consistent focus on the argumentative strategies at work in our readings, this specific section will work toward the goals of 1101 by examining a series of texts with different (and sometimes competing) views of how specific discourses of science and technology have functioned within the British Empire, and of what interests those discourses have served.

We will begin with Perry Curtis's study of the Irish in Victorian cartoons, which examines how anthropology and racial "pseudo-sciences" like phrenology both reflected and shaped British attitudes towards Ireland and the Irish. Your first essay will offer an argument in response to these readings. Our second main unit will build on these readings by looking in detail at the specific case of Bridget Cleary, a woman who was burned alive by her family in 1895, and whose story is the subject of Angela Bourke’s anthropological and historical study The Burning of Bridget Cleary. Bourke suggests that folklore is a kind of “database: a pre-modern culture’s way of storing and retrieving information and knowledge of every kind.” Though dismissed as “superstition” because it was a “system of reasoning which was alien to those in power,” this “database,” Bourke argues, constitutes a series of “arguments about reality.” While Cleary’s family drew on this “database” to argue that they had been attempting to save her from the fairies, the legal and political authorities in Ireland and Britain used the then-new discourses of criminology, anthropology, and eugenics to argue that Cleary’s family had simply committed criminal, degenerate acts. Your second essay will offer your own argument about how these discourses functioned in Cleary’s case. In the final weeks of the semester, we will look at several sections from another book on Cleary to compare the effectiveness of the argumentative strategies that the two books use. We will conclude the semester with a series of short readings – some of which you will choose – that examine these issues in more recent contexts.
REQUIRED TEXTS

RECOMMENDED TEXT
5) Hoff and Yeates, *The Cooper's Wife is Missing* (Basic, ISBN 0465030882)

These are all available in the campus bookstore and Engineer's Bookstore (the campus store has more copies of *The Cooper's Wife*, but Engineer's has copies of the Curtis book, which has not yet arrived at the campus store, as well as used copies of both Bourke and *The Cooper's Wife*). We will be reading some selections from *The Cooper's Wife*, which will also be on e-reserves.

Along with the writing handbook for the semester, we will use different resources on the web, including the website associated with the handbook (http://www.ablongman.com/littlebrown) and sites like Emory University’s Writing Center (www.emory.edu/ENGLISH/WC/).

E-RESERVES
The Alvarez reading and the sections from *The Cooper's Wife* will be available in pdf form from the library's electronic reserves.

COURSEWORK
Your work for the course will consist of the following:

- **Group Presentation:** 10% (due 9/15-9/19)
- **Group Website:** 10% (due 12/7)
- **Paper #1:** 15% (rough draft due 9/8, final draft due 9/12)
- **Paper #2:** 25% (rough draft due 10/27, final draft due 11/3)
- **WebX portfolio:** 20% (due 12/5)
- **Participation:** 20%
  (includes assessment essays, discussion, peer reviews, and other group work)

GROUP PRESENTATION
Each group will give a 20 minute oral presentation on the different argumentative strategies discussed in Ch. 5-10 of *Good Reasons*. You will, of course, offer some summary of the book’s views, but you will also need to provide your own critical analysis and draw on your own examples, from the essays we will have read and from other sources. Finally, you will use some form of visual aid to help you lead your classmates through your material.

GROUP WEBSITE
Over the course of the semester, we will spend several days discussing the feedback your essays have received, from your peers and from me. After you get your second paper back, you will begin to draw up specific examples of the problems you have encountered and offer solutions to those problems. Each group will condense these examples into a set of 10 that the group members have encountered. You will then develop this material into a website that would be useful for students like yourself.
PAPERS
2 formal papers (each 4-5 pages/1200-1500 words) make up the largest component of the required writing for this course. The first paper will be on the readings from the Curtis book. Your rough draft for this paper will be due on September 8, and your final draft on September 12. The second paper will be on the Bourke book. Your rough draft for this paper will be due on October 27, and your final draft on November 3.

As detailed on the schedule below, the process for each paper assignment will begin when you e-mail me your draft thesis statement. We will then discuss these as a group, asking what they do well and what they need to improve. Next, you will exchange a full draft of the paper with your peer reviewers and do in-class peer reviews, after which you will revise your draft before turning it in. When you turn it in, you will include the original draft as well as a 1-page typed summary of the peer reviews it received and of how you chose to address those comments. Your second paper will go through this process twice, each time with a different group. We will discuss the details of this process more fully in class as the first due date approaches. We will also discuss possible topics in class, but you will be strongly encouraged to develop your own topics.

All essays must be computer printed and double-spaced in a reasonable font (such as Times or Palatino). *I will not accept late papers – any assignments not turned in on time will be considered late, and will receive 0%.*

JOURNALS
The questions and journals that you post on WebX will serve a number of purposes:

1) They will give you a concrete basis from which you can begin your essays. In this sense, these journals are a key part of the process of writing, one that emphasizes both the function of revision and the ability to read consciously and actively. Instead of posting a comment and moving on, you will build your papers from your postings.

2) Because you are *required* to use the second, longer posting to respond to your classmates, these postings will not be a series of isolated posts. Instead, they will take the form of a threaded discussion community that will at once enrich our discussions and extend them beyond our limited class time.

3) They will keep you writing on a regular basis and they will help everyone focus on the discussion for the day.

With some exceptions, noted on the schedule below, your responses will have two stages, both of which must be clear, concise, on topic, and on time:

1) *Questions.* By 10 p.m. on the assigned dates (usually a Sunday – see the schedule below), you will post 2 specific, detailed questions of your own about the reading, along with two passages from the text (including quotations and page numbers) that inspired your questions. These should help you start to think about the reading before we begin discussing it in class. More specifically, they should be real questions you have that you think our discussion should address (as often as possible, I draw on your questions during our discussion).
2) Journals. By 10 p.m. on the assigned dates (usually a Thursday – see the 
schedule below), you will make a short post (300 words). These posts must respond 
directly to your classmates’ questions, to their comments during class discussion, or to 
their short posts, and they must clearly identify the specific comments or students to 
which they are responding. Like the questions, these posts should help you prepare for 
discussion, but they should also extend our discussion beyond the class time, and you 
should see them as an opportunity to try out some ideas that you can later develop for 
your essay.

At the end of the semester, you will gather a 2-part portfolio of your class postings. 50% 
of the grade for your journals will come from this portfolio:

1) An explanation (500 words) of what you see as the qualities that make for a 
good, productive post. In defining and discussing those qualities, you must refer to 
examples drawn from your classmates’ posts. This portion will be graded as a formal 
piece of writing.

2) 5 postings that you choose to represent your best journal work for the semester. 
These should also reflect the criteria you define in part 1. Because these are journals 
rather than essays, they will be graded primarily for the content, clarity, and for evidence 
of consistent engagement with the material and with your classmates (i.e., they must do 
more than paraphrase my comments or those of your classmates).

The remaining 50% of your journal grade will reflect the completion of all of your 
journals. For every posting that is missing, unacceptably late, or does not meet the basic 
criteria for a posting, I will deduct proportionate points from this 50%.

PARTICIPATION
This class runs as a seminar which will require both careful reading and regular 
participation in the discussion. Throughout the semester you will engage in several peer 
editing exercises, where you will exchange your work with other students. You will also 
participate in group presentations and workshops. All of these activities – discussion, 
peer-reviews, and group work – are part of the collaborative community that this class 
requires: the more everyone participates, the more everyone learns. In this sense, your 
consistent participation in these activities is an obligation to the classroom community. 
The most prominent part of your participation grade will be active, regular participation 
in class discussions. To do well on this part of your grade you will have to contribute 
consistently and visibly to our discussions. Because these discussions are meant to 
develop everyone's understanding of the material, they rely on your willingness to ask 
questions, and you should not feel that you have to understand the text completely before 
you can participate. Rather than simply a way to prove you've done your homework, this 
is a requirement that you take part in the intellectual give and take of working out ideas 
as a class. Participation in this sense is not simply talking a lot -- it also means listening 
attentively and politely to the discussion. Habits such as being late, sleeping, or talking to 
your neighbors while others are talking will consequently lower your participation grade.
**QUIZZES**
There will be no quizzes or exams in this class, unless it becomes apparent from the lack of substantive discussion that you have not been doing the reading.

**ATTENDANCE**
You are expected to attend all classes – participation counts heavily, and you can hardly participate without attending. After three absences you will lose 3% from your final course grade for each further absence. If I do not hear anything from you about an absence, I will assume it is unexcused, so it is in your best interest to contact me as soon as possible if extraordinary circumstances arise.

**OFFICE HOURS**
My office hours are Monday and Wednesday from 1-2, but I am also available to meet by appointment, and I will make time to meet with you. I strongly encourage you to come by my office or to ask in class if you are unsure about how to address the comments on your papers. If you contact me by e-mail, I will respond as soon as possible.

I will use e-mail as the primary means of contacting you, individually or as a group, about syllabi changes or anything else related to the class. I make every effort to respond to your e-mails promptly, and I expect you to do the same. Not having checked your e-mail will not be an excuse for missing a deadline.

**GRADING**
The grade descriptions here are not formulas: because every essay is different, every grade reflects the balance of strong and weak elements in a particular essay. One B paper may have a good argument weakened by awkward or unclear writing, while another may have very engaging writing but a weak argument, and a third might have a slightly less challenging argument but fewer formal problems. The argument in a C+ paper may have more potential than that in a B- paper, but the C+ paper may also have other more serious problems. A grammatically flawless but essentially empty essay will not get an A, nor will a brilliant argument obscured by weak grammar. The argument won’t be clear without the correct grammar, and the grammar serves no real purpose if it doesn’t help communicate anything. Finally, isolated mistakes usually won’t detract from your grade as much as the general appearance of carelessness will. You should be able to spell every word you use independently of any machine, but spelling errors in the age of the spell-checker are simply rude.

**A**: This essay is excellent. The argument is substantive, effectively and efficiently made, subtle, and original. The writing is clear, engaging, and direct. This essay has no significant grammatical, typographical, or spelling errors.

**B**: This essay has some relatively minor problems, but no major structural weaknesses. The argument is characterized by all of the same things that characterize an A argument, but to a lesser extent, or perhaps with one element weaker than the others. The writing is clear and engaging, with minor exceptions, but may not flow as well or may have passages of summary and description that do not contribute directly to the argument. There are scattered grammatical, typographical, or spelling errors.
C: This essay has more serious problems, perhaps even at a structural level. The argument may be inconsistent and, despite some stronger sections, too often vague, unclear, simplistic, or disorganized. The writing may be clear, effective, or engaging in passages, but it is not consistently so. This, in turn, is probably due to an excessive number of errors or other problems.

D: This essay has extensive problems, at both surface and structural levels. The argument is unclear and ineffective to an extent that overwhelms any strong points. The writing is vague and even confusing. There may be enough serious errors that they obscure other elements of the essay, making the argument and the writing hard to evaluate.

F: This essay may have potential, but it has too many serious problems to be acceptable. The argument is unclear or weak enough that it may be hard to make out. The writing is unclear and confusing. It has serious and frequent grammatical, typographical, and spelling errors.

A+ = 98%  B+ = 88%  C+ = 78%  D+ = 68%
A = 95%  B = 85%  C = 75%  D = 65%
A- = 90-92%  B- = 80-82%  C- = 70-72%  D- = 60-62%
F = 1-59%  Incomplete = 0%

PLAGIARISM
All of the work that you submit for this class must be entirely your own, and must not be work that you have submitted or are going to submit for another class. All quotations, references, and sources must be fully and clearly cited according to MLA guidelines (see pages 426-432 and 441-485 in Little, Brown). We will discuss plagiarism and citation in detail before you submit any written work for this course. As part of a departmental policy, all written assignments for this course will be turned in through the anti-plagiarism program “Turn It In” (www.turnitin.com).

This course will follow the definition of plagiarism in the Georgia Tech Honor Code (www.honor.gatech.edu). The "Student Conduct Code of the Rules and Regulations" (Georgia Institute of Technology General Catalog, Section XIX) states, “Academic misconduct is an act that does or could improperly distort student grades or other student academic records” and offers the following descriptive list:

- Possessing, using, or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included in an academic course;
- Substitution for, or unauthorized collaboration with, a student in the commission of academic requirements;
- Submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations indicating authorship (plagiarism);
- False claims of performance or work that has been submitted by the claimant;
- Alteration or insertion of any academic grade or rating so as to obtain unearned academic credit;
• Forgery, alteration, or misuse of any institute document relating to the academic status of the student.

The Code continues, “While these acts constitute assured instances of academic misconduct, other acts of academic misconduct may be defined by the professor.” Consult the Honor Code online or in the General Catalog to remember your primary commitment to academic honesty. Students who engage in academic dishonesty may receive a 0.0 on the assignment or fail the course. In addition, the instance will be reported to the Dean of Students who may take further action.

COMPUTING RESOURCES AND REQUIREMENTS

We will meet regularly in a multimedia computer lab, and we will make use frequent use of Internet applications in the lab and from remote locations (i.e. your home or dorm room). Because this course assumes that all students will meet the technology requirements for incoming freshmen at Georgia Tech, you must have access to your own computer with Internet capabilities to complete the work in this class. We will use e-mail applications, Web browsers, and online conferencing applications (including Web Crossing) both in- and out-of-class. For your group websites, we will also use Macromedia Dreamweaver, which is installed on all lab and library computers at Georgia Tech, but we will devote a class to giving you basic training in the program. During the first few weeks, we will meet in the computer lab for a session to introduce you to the central applications for the course. Previous experience with Internet research, e-mail, and conferencing software is not a prerequisite for this course, but it will be a significant advantage. If you have doubts about your ability to work with these programs, let me know as soon as possible.

STUDENTS WITH DISABILITIES

Any student who feels that he or she may need an accommodation for any sort of disability should make an appointment to see me during office hours. Students with disabilities should also contact Access Disabled Assistance Program for Tech Students (ADAPTS) to discuss reasonable accommodations. For an appointment with a counselor call (404) 894-2564 (voice) / (404) 894-1664 (voice/TDD) or visit Suite 210 in the Smithgall Student Services Building. For more information, see adapts.gatech.edu.

SCHEDULE

(we will meet in our classroom, with the exception of days for group presentations and website workshops, when we will meet in one of the computer labs)

**Week 1 (8/18-8/22)**

**Monday 8/18:** Introduction

**Tuesday 8/19:** post Web X questions (WebX #1)

**Wednesday 8/20:** Assessment essay

Attis, "Science, Culture, and the Economy: From the Famine to the Celtic Tiger" (57-65)

**Thursday 8/21:** post WebX journal (WebX #2)

**Friday 8/22:** Curtis, from Apes and Angels "Introduction" and "Preface" (ix-xxxiv), Good Reasons Ch. 1 ("What Do We Mean by Argument?")
Week 2 (8/25-8/29)

   Sunday 8/24: WebX questions (WebX #3)
   Monday 8/25: Curtis, *Apes and Angels* Chapters 1 ("Physiognomy: Ancient and Modern") and 2 ("The Ethnology of Irish Celts") (1-22)
   Wednesday 8/27: Curtis, *Apes and Angels* Chapter 8 ("The Cartoonists' Context") (94-108); *Good Reasons*, Ch. 2 ("Finding Good Reasons")
   Thursday 8/28: WebX Journal (WebX #4)
   Friday 8/29: Curtis, *Apes and Angels* Chapter 9 ("Historical Revisionism and Constructions of Paddy and Pat") (109-147), *Good Reasons* Ch. 4 ("The Rhetoric of Arguments"), assign presentation groups for Week 5

Week 3 (9/1-9/5)

   Monday 9/1: No Class (Labor Day)
   Tuesday 9/2: e-mail me draft thesis statement
   Wednesday 9/3: Thesis Exercise. By Tuesday evening, e-mail me draft thesis statement. As a group, the class will go over each thesis statement in detail, and respond to it in our own terms as well as in the terms provided by *Good Reasons* and the *Little, Brown Handbook*.
   Friday 9/5: Thesis Exercise, cont. *Good Reasons* Ch. 16 (MLA format, plagiarism)

Week 4 (9/8-9/12)

   Monday 9/8: turn in peer review draft of Paper #: *Good Reasons* Ch. 11 (revision)
   Wednesday 9/10: peer reviews in class, discuss presentation requirements, workshop group presentations
   Friday 9/12: read *Good Reasons* Ch. 14 (Effective Oral Presentations), workshop group presentations

Week 5 (9/15-9/19)

   Monday 9/15: Paper #1 Due, Group Presentations 1 (*GR* Ch. 5) and 2 (*GR* Ch. 6).
   Wednesday 9/17: Group Presentations 3 (*GR* Ch. 7) and 4 (*GR* Ch. 8).
   Friday 9/19: Group Presentations 5 (*GR* Ch. 9) and 6 (*GR* Ch. 10).

Week 6 (9/22-9/26)

During these three weeks, 2-3 students will draw on our earlier discussions of the elements of argument to analyze – briefly, in 3-5 minutes – the argumentative structure and the key points of each chapter. You will sign up for slots during Week 5.

   Sunday 9/21: post WebX questions (WebX #5)
   Monday 9/22: Bourke, *The Burning of Bridget Cleary* Ch. 1
   Wednesday 9/24: Bourke, *The Burning of Bridget Cleary* Ch. 2-3
   Thursday: post WebX journal (WebX #6)
   Friday 9/26: Bourke, *The Burning of Bridget Cleary* Ch. 4-5 last day to withdraw with a “W”

Week 7 (9/29-10/3)

   Sunday 9/28: post WebX questions (WebX #7)
   Monday 9/29: Bourke, *The Burning of Bridget Cleary* Ch. 6
Wednesday 10/1: Bourke, *The Burning of Bridget Cleary* Ch. 7

Thursday 10/2: post WebX journal (WebX #8)

Friday 10/3: Bourke, *The Burning of Bridget Cleary* Ch. 8

Week 8 (10/6-10/10)

Sunday 10/5: post WebX questions (WebX #9)

Monday 10/6: Bourke, *The Burning of Bridget Cleary* Ch. 9

Wednesday 10/8: Bourke, *The Burning of Bridget Cleary* Ch. 10

Thursday 10/9: post WebX journal (WebX #10)

Friday 10/10: Bourke, *The Burning of Bridget Cleary* Conclusion, wrap-up

Week 9 (10/13-10/17)

Monday 10/13: No Class (Fall Break)

Tuesday 10/14: post 2 sample problems from your paper on WebX (WebX #10)

Wednesday 10/15: discuss problems with first paper

Friday 10/17: discuss problems with first paper

Week 10 (10/20-10/24)

Sunday 10/19: e-mail me draft thesis statement

Monday 10/20: Thesis Exercise for Paper #2

Wednesday 10/22: Thesis Exercise for Paper #2

Friday 10/24: TBD

Week 11 (10/27-10/31)

Monday 10/27: exchange peer review drafts for paper #2, discuss first paper problems in peer groups

Wednesday 10/29: peer reviews, first set

Friday 10/31: peer reviews, second set

Week 12 (11/3-11/7)

Sunday 11/2: post WebX questions (WebX #11)

Monday 11/3: Paper #2 due, read Hoff and Yeates, *Cooper’s Wife* Ch. 2 (e-reserves)

Wednesday 11/5: read Hoff, Ch. 10, conclusion (e-reserves)

Thursday 11/4: post WebX journal (WebX #12)

Friday 11/7: small group discussions: how does Hoff’s argument about Bridget Cleary compare to Bourke’s argument? In what ways is it more or less successful?

Week 13 (11/10-11/14)

We will spend this week on readings that look at contemporary versions of the questions we have been discussing with Curtis and Bourke.

Sunday 11/9: post WebX questions (WebX #13)

Monday 11/10: Alvares, "Science, Colonialism, and Violence: A Luddite View" (e-reserves)

Tuesday 11/11: post 1 contemporary source on these issues (WebX #14)

Wednesday 11/12: contemporary readings on technology and globalization, cont.

Thursday 11/15: post WebX journal (WebX #15)
Friday 11/14: contemporary readings on technology and globalization, cont.

Week 14 (11/17-11/21)
Monday 11/17: Dreamweaver intro; Good Reasons Ch. 13 (Effective Web Design)
    Tuesday 11/18: post 2 sample problems from your paper on WebX (WebX #16)
Wednesday 11/19: discuss common problems with second paper
Friday 11/21: discuss common problems with second paper

Week 15 (11/24-11/28)
    Sunday 11/23: e-mail (to me and to your group) a list of 10 sample problems
drawn from your first 2 papers, each with a reference to Little, Brown Handbook and
each with a possible correction or improvement.
Monday 11/24: workshop “common problems” group websites.
Wednesday 11/26: finish workshops for websites, make final division of group
    responsibilities
Friday 11/28: No Class (Thanksgiving)

Week 16 (12/1-12/5)
Monday 12/1: exit assessment essay; discuss websites and WebX portfolios
Wednesday 12/3: course evaluations
Friday 12/5: WebX portfolio due; wrap-up discussion
    Sunday 12/7: websites posted by midnight
ENGL 1101: Composition I (Sections B/P4/L)
Instructor: Dr. Brian Cliff
Office: Skiles 316
E-mail: brian.cliff@lcc.gatech.edu
Campus Phone: 894-4815
Office Hours: MW 12:00-1:00 and by appointment

The defined goal of English 1101 at Georgia Tech is to improve students' communication skills by focusing on the discipline of cultural studies. Students learn how to read critically and write effectively as they develop a deeper understanding of audience and the social contexts that inform communication. Because most social contexts require spoken as well as print communication, students in English 1101 learn how to expand and support their written work with oral presentations. Additionally students learn how to improve their writing through their engagement with a variety of educational technologies. Working within collaborative learning environments, both conventional and electronic, students learn how to communicate effectively, while exploring the dynamic rhetorics of their own and others' social interactions.

Because it stresses the interdependence of reading and writing, this section of English 1101 requires careful reading of challenging texts, frequent writing on those texts, and regular revision of that writing. Rather than revolving around a single theme, this class will use four units that are distinct but that also ask related questions about how we interact with the world around us. The first unit consists of three essays that try to think about what it means to participate actively in your own education. For the second unit, we will read three essays by historians who are interested in how stories of America are told and understood. The third unit will pair Foucault’s essay on the Panopticon with Francis Ford Coppola’s film The Conversation. We’ll spend the rest of the class on the main text for the fourth unit, Jonathan Swift’s Gulliver’s Travels. Because this class serves several purposes, we will look at these readings for their own sake and use them to improve your own writing skills, spending as much time on the latter as on the former. I have scheduled certain activities for certain days, but throughout the semester we will regularly take time to work on writing in class.

Required Texts:
Bartholomae and Petrosky, eds., Ways of Reading (Sixth Edition)
Jonathan Swift, Gulliver’s Travels, ed. Christopher Fox (Bedford-St. Martin’s “Case Studies in Contemporary Criticism” series)
All of these are available in the campus bookstore. Along with the writing handbook for the semester, we will use different resources on the web, including the website associated with the handbook (http://occawlonline.pearsoned.com/bookbind/pubbooks/hult2_awl/) and sites like Emory University’s Writing Center (www.emory.edu/ENGLISH/WC/).
Writing
2 formal papers (each 4-5 pages/1200-1500 words) make up the largest component of the required writing for this course. All of you will write a paper for assignment #1 (draft due 9/6, final version due 9/13). For your second paper, you will be able to choose between assignment #2 (draft due 9/27, final version due 10/11) and assignment #3 (draft due 10/25, final version due 11/8).

As detailed on the schedule below, the process for each assignment will begin when you post your thesis for the upcoming paper to our WebX site. Without attaching any names to these statements, we will then discuss them as a group, asking what they do well and what they need to improve. Next, you will exchange a full draft of the paper with your peer reviewers and do in-class peer reviews, after which you will revise your draft before turning it in. When you turn it in, you will include the original draft as well as a 1-page typed summary of the peer reviews it received and of how you chose to address those comments. Although you will each do only two of the three essays, everyone will still participate in all three peer review exercises. We will discuss the details of this process more fully in class as the first due date approaches. We will also discuss possible topics in class, but you will be strongly encouraged to develop your own topics.

Finally, all essays must be computer printed and double-spaced in a reasonable font like Times or Palatino. *I will not accept late papers.*

Journals/WebX Postings: These responses will serve a number of purposes. Most importantly, they will keep you writing on a regular basis and they will help everyone focus on the discussion for the day. Your responses will have two stages:

1) By 7 p.m. the evening before we discuss a new essay or a new section of *Gulliver’s Travels*, you will post 2 specific, detailed questions of your own about the reading, along with two passages from the text (the quotation and the page number) that inspired your questions.

2) By 7 p.m. the evening before the following discussion, you will make a short post (200-300 words) in response to your classmates’ questions, or to their comments during class discussion, or to their short posts.

These journals will serve several purposes:

1) They will help you prepare for class discussion, and they will also give you a concrete basis from which you can begin your essays. In this sense, these journals are a key part of the process of writing that this course presents, one that emphasizes both the place of revision in writing and the ability to read consciously and actively. Instead of posting a comment and moving on, you will build your papers for this course from your WebX postings.

2) Because you are required to use the second, longer posting to respond to your classmates, these postings will not be a series of isolated posts. Instead, they will take the form of a threaded discussion community that will at once enrich our classroom discussions and extend those discussions beyond the limited time we have in class.
At the end of the semester, you will gather a 3-part portfolio of your class postings:

1) An explanation (300-500 words) of what you see as the qualities that make for a good, productive post. In defining and discussing those qualities, you should refer to examples drawn from your classmates’ posts.

2) 5 postings that you choose to represent your best WebX work for the semester. These should also reflect the criteria you define in part 1.

3) The rest of your WebX postings.

50% of the grade for your portfolio will come from parts 1 and 2. The remaining 50% will reflect the completeness of part 3. For every posting that is missing or that doesn’t meet the criteria for a posting, I will deduct proportionate points from this 50%.

**WebX criteria**

To receive any credit, these postings must be appropriately on-topic. Postings that are not substantially on-topic will not count as complete and will not receive credit in part 3 of the portfolio. For part 2 of the portfolio, the grade will equally reflect clarity, substance, and engagement with the text (i.e., it must do more than paraphrase my comments or those of your classmates).

**Individual Presentation**

As our class reads *Gulliver’s Travels*, you will each give a brief presentation on a small section (1-2 chapters) of the book. This presentation will offer several questions and a brief response to the reading with the goal of supporting the discussion that follows.

**Group Presentation**

Two weeks before Thanksgiving, we will set up the groups for the group presentations on critical approaches to *Gulliver’s Travels*. Before your group goes home for break, you must have posted to the entire class a series of talking points for your presentation. These will give everyone else a sense of your focus before the presentation, and they will help each group gain a specific sense of how they might engage with the other presentations. In the final week of class, after Thanksgiving Break, your groups will give your presentations. During these presentations, you will use WebX as a means of leading the class through your response to the critical approach. We will discuss the expectations and format for these presentations after we have started *Gulliver’s Travels*.

**Participation**

This class runs as a seminar which will require both careful reading and regular participation in the discussion. Throughout the semester you will engage in several peer editing exercises, where you will exchange your work with other students. After Thanksgiving, you will also participate in group presentations on the critical essays about *Gulliver’s Travels*. On occasion, we will begin class in small groups before coming together for a full-class discussion. Although you receive a separate grade for WebX postings, I consider those postings as part of your participation, and to do well on your participation grade you must also do well on your WebX grade. All four of these activities – discussion, peer-reviews, postings, and group presentations – are part of the collaborative community that this class requires: the more everyone participates, the more everyone learns. In this sense, your consistent participation in these activities is an obligation to the classroom community.

There will be no quizzes or exams in this class, unless it becomes apparent from the lack of substantive discussion that people have not been doing the reading.
Grades

Essay #1 (9/6 and 9/13) 15%
Essay #2 (9/27 and 10/11) or Essay #3 (10/25 and 11/8) 25%
Participation (includes discussion and peer review) 25%
WebX portfolio 25%
Group Presentation 10%

The grade descriptions here are not formulas: because every essay is different, every grade reflects the balance of strong and weak elements in a particular essay. One B paper may have a good argument weakened by awkward or unclear writing, while another may have very engaging writing but a weak argument, and a third might have a slightly less challenging argument but fewer formal problems. The argument in a C+ paper may have more potential than that in a B- paper, but the C+ paper may also have other more serious problems. A grammatically flawless but essentially empty essay will not get an A, nor will a brilliant argument obscured by weak grammar. The argument won’t be clear without the correct grammar, and the grammar serves no real purpose if it doesn’t help communicate anything. Finally, isolated mistakes usually won’t detract from your grade as much as the general appearance of carelessness will. You should be able to spell every word you use independently of any machine, but spelling errors in the age of the spell-checker are simply rude.

A: This essay is excellent. The argument is substantive, effectively and efficiently made, subtle, and original. The writing is clear, engaging, and direct. This essay has no significant grammatical, typographical, or spelling errors.

B: This essay has some relatively minor problems, but no major structural weaknesses. The argument is characterized by all of the same things that characterize an A argument, but to a lesser extent, or perhaps with one element weaker than the others. The writing is clear and engaging, with minor exceptions, but may not flow as well or may have passages of summary and description that do not contribute directly to the argument. There are scattered grammatical, typographical, or spelling errors.

C: This essay has more serious problems, perhaps even at a structural level. The argument may be inconsistent and, despite some stronger sections, too often vague, unclear, simplistic, or disorganized. The writing may be clear, effective, or engaging in passages, but it is not consistently so. This, in turn, is probably due to an excessive number of errors or other problems.

D: This essay has extensive problems, at both surface and structural levels. The argument is unclear and ineffective to an extent that overwhelms any strong points. The writing is vague and even confusing. There may be enough serious errors that they obscure other elements of the essay, making the argument and the writing hard to evaluate.

F: This essay may have potential, but it has too many serious problems to be acceptable. The argument is unclear or weak enough that it may be hard to make out. The writing is unclear and confusing. It has serious and frequent grammatical, typographical, and spelling errors.

A+ = 98%
A  = 95%
A- = 90-92%
A-  = 90-92%
F  = 1-59%

B+ = 88%
B   = 85%
B-  = 80-82%
B-  = 80-82%
Incomplete = 0%

C+ = 78%
C   = 75%
C-  = 70-72%
C-  = 70-72%

D+ = 68%
D   = 65%
D-  = 60-62%
D-  = 60-62%
**Attendance:** You are expected to attend all classes -- participation counts heavily, and you can hardly participate without attending. After three absences you will lose 3% from your final grade for each further absence. If extraordinary circumstances arise, contact me as soon as possible.

**Office Hours and Conferences:** My office hours are Monday and Wednesday from 12-1, but I am also available to meet by appointment, and I will make time to meet with you. I strongly encourage you to come by my office or to ask in class if you are unsure about how to address the comments on your papers. If you contact me by e-mail, I will respond as soon as possible.

**Plagiarism:** All of the work that you submit for this class must be entirely your own, and must not be work that you have submitted or are going to submit for another class. All quotations, references, and sources must be fully and clearly cited according to MLA guidelines (see pages 123-156 in New Century). We will discuss plagiarism and citation in detail before you submit any written work for this course. As part of a departmental policy, all written assignments for this course will be turned in through the anti-plagiarism program “Turn It In” (www.turnitin.com).

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- Possessing, using, or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included in an academic course;
- Substitution for, or unauthorized collaboration with, a student in the commission of academic requirements;
- Submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations indicating authorship (plagiarism);
- False claims of performance or work that has been submitted by the claimant;
- Alteration or insertion of any academic grade or rating so as to obtain unearned academic credit;
- Forgery, alteration, or misuse of any institute document relating to the academic status of the student.

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the first few weeks, we will meet in the computer lab for a session to introduce you to the central
applications for the course. Previous experience with Internet research, e-mail, and conferencing
software is not a prerequisite for this course, but it will be a significant advantage. If you have
doubts about your ability to work with these programs, let me know as soon as possible.

Students with Disabilities
Any student who feels that he/she may need an accommodation for any sort of disability, please
make an appointment to see me during office hours. Students with disabilities should also
contact Access Disabled Assistance Program for Tech Students (ADAPTS) to discuss reasonable
accommodations. For an appointment with a counselor call (404) 894-2564 (voice) / (404) 894-1664 (voice/TDD) or visit Suite 210 in the Smithgall Student Services Building. For more
information, see adapts.gatech.edu.

Course Schedule
The reading schedule is subject to change, but the due dates for paper assignments will not
change. I will try to let you know of any significant changes at least two weeks in advance. All
of the individual essays are from Ways of Reading. Swift’s “A Modest Proposal” will be a
handout, and the rest of our reading will be in the edition of Gulliver’s Travels that you purchase.

Week 1
1) M Aug 19: introduction
2) W Aug 21: reading/writing background
electronic resources at Georgia Tech
3) F Aug 23: Rodriguez (651-670)

Week 2
4) M Aug 26: Rodriguez
   Thesis Statements (H&H Ch.6 and 53-55), Assessment exercise
5) W Aug 28: Freire (258-270)
6) F Aug 30: Freire
   Thesis Exercise

Week 3
7) M Sep 2: NO CLASS
8) W Sep 4: Percy (587-601)
   Plagiarism and Citation (H&H 109-110 and Ch. 12, esp. 126-132)
9) F Sep 6: Percy
   Using Sources (H&H Ch. 9-10)
   Paper #1, Draft Due
Week 4
10) M Sep 9: Limerick (469-504)
   **Paper #1 Peer Review (in class)**
11) W Sep 11: Limerick
   Revision (H&H Ch. 4)
12) F Sep 13: Limerick
   **Paper #1, Final Due**

Week 5
13) M Sep 16: Pratt (604-619)
14) W Sep 18: Pratt
15) F Sep 20: Pratt

Week 6
16) M Sep 23: Tompkins (717-735)
   **Paper #2 Thesis Exercise/Consistent Problems**
17) W Sep 25: Tompkins
18) F Sep 27: Tompkins
   **Paper #2, Draft Due**

Week 7
19) M Sep 30: Foucault (223-253)
20) W Oct 2: Foucault
21) F Oct 4: Foucault, wrap-up
   **Paper #2 Peer Review (in class)**

Week 8
22) M Oct 7: *The Conversation*
23) W Oct 9: *The Conversation*
24) F Oct 11: *The Conversation*
   **Paper #2, Final Due**

Week 9
25) M Oct 14: NO CLASS
   sign-up for individual presentations on *Gulliver’s Travels*

Week 10
28) M Oct 21: Swift, *Gulliver’s Travels*, Book 1, Ch. 1-3 (39-61)
   **Paper #3 Thesis Exercise/Consistent Problems**
29) W Oct 23: Swift, *Gulliver’s Travels*, Book 1, Ch. 4-5 (61-70)
30) F Oct 25: Swift, *Gulliver’s Travels*, Book 2, Ch. 6-8 (70-89)
   **Paper #3, Draft Due**
Week 11
32) W Oct 30: Swift, *Gulliver’s Travels*, Book 2, Ch. 6-8 (125-147)
33) F Nov 1: Swift, *Gulliver’s Travels*, Book 3, Ch. 1-2 (149-160)
   **Paper #3 Peer Review (in class)**

Week 12
34) M Nov 4: Swift, *Gulliver’s Travels*, Book 3, Ch. 3-6 (160-182)
36) F Nov 8: Swift, *Gulliver’s Travels*, Book 3, Ch. 10-11 (193-203)
   **Paper #3, Final Due**

Week 13
38) W Nov 13: Swift, *Gulliver’s Travels*, Book 4, Ch. 5-7 (224-240)
39) F Nov 15: Swift, *Gulliver’s Travels*, Book 4, Ch. 8-10 (240-255)
   Assign groups for critical presentation

Week 14
40) M Nov 18: Swift, *Gulliver’s Travels*, Book 4, Ch. 11-12 (255-266)
41) W Nov 20: Swift, *Gulliver’s Travels*, wrap-up

Week 15
43) M Nov 25: workshop group presentations
44) W Nov 27: workshop group presentations
45) F Nov 29: THANKSGIVING BREAK

Week 16
46) M Dec 2: critical readings and group presentations
47) W Dec 4: critical group presentations, cont.
48) F Dec 6: Final Class
ENG340: Modern English Literature  
Spring 2002, Professor Brian Cliff

This course will begin with a focus on British modernism, from its immediate antecedents in Hardy, the World War I poets, and Joseph Conrad through to authors such as Joyce, Eliot, and Woolf. British Modernism at times displayed aspects of a self-conscious movement, but the readings will also emphasize the difficulty of viewing it as a simple literary period, given that some of its major texts were written by American and Irish authors, and that a central Modernist author like Yeats begins in late nineteenth-century decadence and ends on the cusp of World War II. With texts by Churchill, Stoppard, Achebe, Heaney, and Appiah, the second part of the course will carry these questions about coherence and continuity through to a focus on the even more dispersed literature of the period after World War II.

**Particulars**
In addition to regular and intensive reading, this course requires the following:

-- 1 presentation of 5-10 minutes. The final shape of the presentations will depend on enrollment, but you should expect to introduce the class to what you see as the questions raised by a particular author or a particular text.

-- 3 essays, totaling approximately 24 pages
  -- 2 short (6 page) essays, the first on a pre-WWII author or text and the second on a post-WWII author or text
  -- 1 longer (12 page) final essay. This essay may expand and refine one of your shorter essays, or it may be on an entirely different topic. We will discuss possible topics for this in class as the date approaches

**Essays:** All submitted work must be on time and printed in a 12-point font like Times or Palatino. I will not accept late work, and any extensions must be arranged in advance. We will discuss potential paper topics in class ahead of time, but provided that it meets the broad course criteria, and provided that you get prior approval from me, you are always encouraged to develop your own topics.

**Participation:** As a very significant portion of your grade, this reflects your class discussion, your presentation, and your LearnLink postings. Because this course is not a lecture but a seminar, it succeeds only if everyone participates.

**Attendance:** You are expected to attend all classes. After two absences you will lose 3% from your final grade for each further unexcused absence. If extraordinary circumstances arise, contact me as soon as possible.

**Citation:** All citations should follow the MLA format as given on Emory’s Writing Center website, which we will discuss in class.

**Plagiarism:** This class will operate under Emory College’s definition of plagiarism:

“A writer’s facts, ideas, and phraseology should be regarded as his or her property. Any person who uses a writer’s ideas or phraseology without giving due credit is guilty of plagiarism.”

In accordance with Emory regulations, if I suspect plagiarism, I am obliged to hand the matter over to the Dean’s office for handling by the Honor Council. The penalties range from no credit for the assignment to expulsion. We will discuss plagiarism in detail before you submit any written work for this course.

**LearnLink:** Our conference will serve as a notice board where I will post this syllabus (and all changes to it), assignment details, announcements, etc. The conference also provides a means for extending discussion outside of class. You are encouraged to read the other postings – this conference should be interactive, not static.
**Emory Writing Center:** The tutors at Writing Center offer a valuable resource for all undergraduates, and I urge you to use it. To make an appointment, go by the Center at 205A Callaway North and sign up or call the Center at 727-0886 to reserve time. Be aware that they are very busy around midterms and at the end of the semester. If you need to cancel your appointment, let them know so they can make your time available to another student. When you come for your meeting, bring a typed draft of your essay and a pen and paper for taking notes.

**Grades**

Your semester grade will be based on the following percentages:

- Participation (including your presentation) 20%
- Short Essay 1 (due: 2/25) 20%
- Short Essay 2 (due: 4/12) 20%
- Final Essay (due 5/8) 40%

In grading essays for this class, I look for the following: substance (how much do you actually say), sophistication of argument (is your argument interesting and surprising, or is it safe and easy), style and diction (do you say what you say effectively and engagingly), grammar (do you say it correctly), clarity (do you say it clearly), and completion (do you say everything you need to say).

The grade descriptions here are not formulas: because every essay is different, every grade reflects the balance of strong and weak elements in a particular essay. One B paper may have a good argument weakened by awkward or unclear writing, while another may have very engaging writing but a weak argument, and a third might have a slightly less challenging argument but fewer formal problems. The argument in a C+ paper may have more potential than that in a B-paper, but the C+ paper may also have other more serious problems. A grammatically flawless but essentially empty essay will not get an A, nor will a brilliant argument obscured by weak grammar. The argument won’t be clear without the correct grammar, and the grammar serves no real purpose if it doesn’t help communicate anything. Finally, individual mistakes usually won’t detract from your grade as much as the general appearance of carelessness will. You should be able to spell every word you use independently of any machine, but spelling errors in the age of the spell-checker are simply rude.

- **A:** This essay is excellent. The argument is substantive, effectively and efficiently made, subtle, and original. The writing is clear, engaging, and direct. This essay has no significant grammatical, typographical, or spelling errors.
- **B:** This essay has some relatively minor problems, but no major structural weaknesses. The argument is characterized by all of the same things that characterize an A argument, but to a lesser extent, or perhaps with one element weaker than the others. The writing is clear and engaging, with minor exceptions, but may not flow as well or may have passages of summary and description that do not contribute directly to the argument. There are scattered grammatical, typographical, or spelling errors.
- **C:** This essay has more serious problems, perhaps even at a structural level. The argument may be inconsistent and, despite some stronger sections, too often vague, unclear, simplistic, or disorganized. The writing may be clear, effective, or engaging in passages, but it is not consistently so. This, in turn, is probably due to an excessive number of errors or other problems.
- **D:** This essay has extensive problems, at both surface and structural levels. The argument is unclear and ineffective to an extent that overwhelms any strong points. The writing is vague and even confusing. There may be enough serious errors that they obscure other elements of the essay, making the argument and the writing hard to evaluate.
- **F:** This essay may have a few interesting elements, but it clearly has too many serious problems to be acceptable. The argument is unclear or weak enough that it may be hard to make out. The writing is unclear and confusing. It has serious and frequent grammatical, typographical, and spelling errors.
Required texts:
Stallworthy, Abrams, and Greenblatt, eds. *The Norton Anthology of English Literature*, vol. 2C. If you have the complete volume 2 you’re welcome to use it, but it must be the 7th edition.
Joyce, James. *A Portrait of the Artist as a Young Man* (Vintage International ed.).
Woolf, Virginia. *Mrs. Dalloway*.

Suggested texts (these will also be on reserve):
Bradbury and McFarlane, eds. *Modernism 1890-1930*.
Norton Critical Editions of W.B. Yeats, T.S. Eliot, and Joseph Conrad are also available on an optional basis at the book store.

Reserve Desk texts:
Along with the optional books and several shorter pieces we’re reading (including Yeats’s play *Purgatory* and the Appiah article), the reserve texts for our course will include the following:
Cahoon, Lawrence E., ed., *From Modernism to Postmodernism: an Anthology*.
Childs, Peter. *Modernism*.
Kolocotroni, Goldman, and Taxidou, eds., *Modernism: An Anthology of Sources and Documents* (also available as an online text through netlibrary.com).
North, Michael, *Reading 1922 : a Return to the Scene of the Modern*.

**SCHEDULE**

With the exception of *Portrait, Mrs. Dalloway*, and *Cloud Nine*, all of our texts are in the Norton. Nearly all of our readings will be primary texts, though you may find it helpful from time to time to read some selections from the Bradbury and McFarlane volume or the *Cambridge Companion*. While the syllabus contains a large amount of material that demands attentive reading, I have built some slack into the schedule to allow for discussions on which we might want to spend more time. I will try to give notice of any significant changes to the syllabus at least 2 weeks ahead of time.

**Week 1**

**Wednesday 1/16** Introduction
**Friday 1/18**  
Norton, “Introduction” to Volume 2C (1897-1913)  
John Ruskin: from *Lectures on Art [Imperial Duty]* (2019)  
John Atkinson Hobson: “The Political Significance of Imperialism” (2020)  
Suggested: Bradbury and McFarlane Ch. 1, “The Name and Nature of Modernism”

**Week 2**

**Wednesday 1/23** Joseph Conrad: *Heart of Darkness* (1957)
**Friday 1/25**  
Conrad: *Heart*, continued  
Chinua Achebe: “From An Image of Africa: Racism in Joseph Conrad’s Heart of Darkness” (2035)

**Week 3**

**Monday 1/28**  
Suggested: Malcolm Bradbury, “London 1890-1920” (Bradbury and McFarlane 172)  
James Longenbach, “Modern Poetry” (*Cambridge 100*)

Friday 2/1 Rupert Brooke: “The Soldier” (2050)  
Edward Thomas: “Tears” (2052), “Rain” (2053)  
Ivor Gurney: “The Silent One” (2061)  
Isaac Rosenberg: “Louse Hunting” (2063)  
May Wedderburn Cannan: “Rouen” (2074)

Week 4  
Monday 2/4 Joyce: “Araby” (2236), Portrait Books I and II  
Wednesday 2/6 Joyce: Portrait Books III and IV  
Friday 2/8 Joyce: Portrait Book V

Week 5  
Suggested: Lawrence Rainey, “The Cultural Economy of Modernism” (Cambridge 33)  
Sara Blair, “Modernism and the Politics of Culture” (Cambridge 157)

Suggested: G.M. Hyde, “The Poetry of the City” (Bradbury and McFarlane 337)


Week 6  
Monday 2/18 Virginia Woolf: A Room of One's Own (2153)  
Suggested: Marianne Dekoven, “Modernism and Gender” (Cambridge 174)

Wednesday 2/20 Woolf: Room, cont., begin Mrs. Dalloway  
Friday 2/22 Woolf: Mrs. Dalloway

Week 7  
ESSAY #1 DUE

Wednesday 2/27 Katherine Mansfield: “Daughters of the Late Colonel” (2409), “Garden-Party” (2423)  
Jean Rhys: “Mannequin” (2438) “Not Shooting Sitting Birds” (2442)

Friday 3/1 George Orwell: “Shooting an Elephant” (2457), “Politics and the English Language” (2462)

Week 8  
Monday 3/4 No Class  

Week 9
Spring Break 3/11 – 3/15

Week 10
Monday 3/18  Yeats, Purgatory (handout), “Under Ben Bulben” (2121)
Wednesday 3/20  Harold Pinter, Dumb Waiter (2594)
Friday 3/22  Samuel Beckett, Endgame (2471)

Week 11
Monday 3/25  Chinua Achebe, Things Fall Apart (2616)
Wednesday 3/27  Achebe, Things Fall Apart, cont.
Friday 3/29  Achebe, Things Fall Apart, cont.

Week 12
Friday 4/5  Doris Lessing: “To Room Nineteen” (2541)

Week 13
Monday 4/8  Nadine Gordimer: “The Moment before the Gun Went Off” (2572)
Alice Munro: “Walker Brothers Cowboy” (2706)
Wednesday 4/10  Edna O’Brien: “Sister Imelda” (2745)
Friday 4/12  Fleur Adcock: “The Ex-Queen Among the Astronomers” (2759), “Poem Ended by a Death” (2760), “The Soho Hospital for Women” (2761)

Essay #2 Due

Week 14
Monday 4/15  Tom Stoppard, The Real Inspector Hound (2785)
Wednesday 4/17  Caryl Churchill, Cloud 9
Friday 4/19  V.S. Naipul: “One Out of Many” (2722)

Week 15
Monday 4/22  Anita Desai: “Scholar and Gypsy” (2768)
Wednesday 4/24  Craig Raine: “The Onion, Memory” (2839), “A Martian Sends a Postcard Home” (2840)
Paul Muldoon: “Gathering Mushrooms” (2856), “Milkwood and Monarch” (2858)
Friday 4/26  Salman Rushdie: “The Prophet’s Hair” (2843)

Week 16
Monday 4/29  Last Day of Class

Final Essay Due on Exam Date for Class
Stressing the interdependence of reading and writing, this course requires careful reading of challenging texts, frequent writing on those texts, and regular revision of that writing. All of the main texts for this course share a focus on efforts to create, represent, or imagine different forms of community, whether utopian or dystopian. We’ll begin by reading Joseph Conrad’s *Heart of Darkness* along with a selection of related documentary texts on colonialism in the Belgian Congo, and we will follow this with similar units focused on Virginia Woolf’s *A Room of One’s Own* and George Orwell’s *Homage to Catalonia*. Because this class serves several purposes, we will look at these readings for their own sake and use them to improve your own writing skills, spending as much time on the latter as on the former. This syllabus is the plan for the semester, but it is open to change.

**Required Texts:**
- Woolf, Virginia. *A Room of One’s Own*.
- Orwell, George. *Homage to Catalonia*.

All of these are available in the campus bookstore. The Lunsford and Connors book will also be on reserve at the library. Along with the writing handbook for the semester, we will use different resources on the web, including the website for Emory’s Writing center ([www.emory.edu/ENGLISH/WC/](http://www.emory.edu/ENGLISH/WC/)).

**Writing:** 4 6-page papers make up the largest component of the required writing for this course. The process for each assignment will begin with a full draft of the paper, which you will exchange with your peer reviewers. After we do in-class peer reviews of the papers, you will then revise that draft before turning it in to me. When you turn in the revision to me, you will include the original draft and a 1-page typed summary of your peer reviews (what comments did you get, and how did you choose to address those comments). We will discuss the details of this process more fully in class as the first due date approaches. We will also discuss possible topics in class, but you will be strongly encouraged to develop your own topics.

Finally, all essays must be typed, double-spaced in a reasonable font like Times or Palatino. I will only accept printed papers -- not handwritten, not on a disk, and not over e-mail. *I will not accept late papers.*

**In-class Writing:** At the beginning of most of our classes, you will spend approximately 5 minutes at the computers in our classroom writing on the text or topic for that day. From within LearnLink, you will then send me your response. These responses will serve a number of purposes. Most importantly, they will keep you writing on a regular basis and they will help everyone focus on the discussion for the day. Although the responses will be informal writing and will not receive individual grades, in order to receive credit they must be done in class (and cannot be made up later), they must be reasonably clear and clean, they must be on-topic, and they must actually have content.

**Participation:** This class runs a seminar which will require both careful reading and regular participation in the discussion. Throughout the semester you will also engage in several peer editing exercises, where you will exchange your work with other students.

**Grades:** Because the final grade in a course like this should reflect the extent to which you have improved your writing, each essay will count for a higher percentage of your final grade than the previous essay.

- Essay #1 (2/1 and 2/8) 10%
- Essay #2 (3/1 and 3/8) 15%
- Essay #3 (3/22 and 3/29) 20%
- Essay #4 (4/19 and 4/29) 25%
Participation (includes discussion and peer review) 20%
In-class writing 10%

The grade descriptions here are not formulas; because every essay is different, every grade reflects the balance of strong and weak elements in a particular essay. One B paper may have a good argument weakened by awkward or unclear writing, while another may have very engaging writing but a weak argument, and a third might have a slightly less challenging argument but fewer formal problems. The argument in a C+ paper may have more potential than that in a B- paper, but the C+ paper may also have other more serious problems. A grammatically flawless but essentially empty essay will not get an A, nor will a brilliant argument obscured by weak grammar. The argument won’t be clear without the correct grammar, and the grammar serves no real purpose if it doesn’t help communicate anything. Finally, individual mistakes usually won’t detract from your grade as much as the general appearance of carelessness will. You should be able to spell every word you use independently of any machine, but spelling errors in the age of the spell-checker are simply rude.

A: This essay is excellent. The argument is substantive, effectively and efficiently made, subtle, and original. The writing is clear, engaging, and direct. This essay has no significant grammatical, typographical, or spelling errors.

B: This essay has some relatively minor problems, but no major structural weaknesses. The argument is characterized by all of the same things that characterize an A argument, but to a lesser extent, or perhaps with one element weaker than the others. The writing is clear and engaging, with minor exceptions, but may not flow as well or may have passages of summary and description that do not contribute directly to the argument. There are scattered grammatical, typographical, or spelling errors.

C: This essay has more serious problems, perhaps even at a structural level. The argument may be inconsistent and, despite some stronger sections, too often vague, unclear, simplistic, or disorganized. The writing may be clear, effective, or engaging in passages, but it is not consistently so. This, in turn, is probably due to an excessive number of errors or other problems.

D: This essay has extensive problems, at both surface and structural levels. The argument is unclear and ineffective to an extent that overwhelms any strong points. The writing is vague and even confusing. There may be enough serious errors that they obscure other elements of the essay, making the argument and the writing hard to evaluate.

F: This essay may have a few interesting elements, but it clearly has too many serious problems to be acceptable. The argument is unclear or weak enough that it may be hard to make out. The writing is unclear and confusing. It has serious and frequent grammatical, typographical, and spelling errors.

Attendance: You are expected to attend all classes -- participation counts heavily, and you can hardly participate without attending. After three absences you will lose 3% from your final grade for each further absence. If extraordinary circumstances arise, contact me as soon as possible.

Office Hours and Conferences: My office hours are Monday and Wednesday from 12-1, but I am also available to meet by appointment, and I strongly encourage you to come by my office or to ask in class if you are unsure about how to address the comments on your papers.

Plagiarism: This class will operate under Emory College’s definition of plagiarism:
“A writer’s facts, ideas, and phraseology should be regarded as his or her property. Any person who uses a writer’s ideas or phraseology without giving due credit is guilty of plagiarism.”
In accordance with Emory regulations, if I suspect plagiarism, I am obliged to hand the matter over to the Dean’s office for handling by the Honor Council. The penalties range from no credit for the assignment to expulsion. We will discuss plagiarism in detail before you submit any written work for this course.

Citation: For the essays, all citations should follow the MLA format (see the St. Martin’s Handbook or http://www.emory.edu/ENGLISH/WC/documentation.html for details).
LearnLink: Our class will have a conference on LearnLink, where I will post this syllabus (and any changes to it) as well as the links for writing guidelines and all further assignments, announcements, etc. LearnLink provides a convenient way for us to continue discussion outside of class, and I expect everyone to participate in this.

Emory Writing Center: The Writing Center is a valuable resource for all students, and I urge you to use them. To make an appointment, go by the Center at 205A Callaway Center North and sign up on the schedule. You can also call the Center at 727-0886 to reserve time. Be aware that they get very busy around midterms and at the end of the semester. If you need to cancel your appointment, please let them know either in person or by phone so that they can make your time available to another student. When you come for your meeting, bring a typed draft of your paper.

Course Schedule: The reading schedule is subject to change, but the due dates for paper assignments will not change, and I will try to let you know of any significant changes at least two weeks in advance.

WEEK 1
Wednesday 1/16: Course introduction
Friday 1/18: writing experiences

WEEK 2
Monday 1/21: No Class (Martin Luther King, Jr. Day)
Wednesday 1/23: Conrad, Heart of Darkness
Friday 1/25: Conrad, Heart of Darkness Ch. 1 (7-33)
SMH Ch.1 (Writing, Reading, and Research) and Ch. 48a (622-623 only)

WEEK 3
Monday 1/28: Conrad, Heart of Darkness Ch. 1 (7-33)
SMH Ch. 2 (Considering Rhetorical Situations, 18-27 only)
Wednesday 1/30: Conrad, Heart of Darkness Ch. 2 (33-54)
SMH Ch. 3 (Exploring, Planning, and Drafting)
Friday 2/1: Conrad, Heart of Darkness Ch. 2 (33-54)
Plagiarism

Paper #1 (on Heart of Darkness) peer review draft due

WEEK 4
Monday 2/4: Conrad, Heart of Darkness Ch. 3 (54-76)
SMH Ch. 4 (Revising and Editing – read this before doing peer reviews)
Peer Review in class
Wednesday 2/6: Conrad, Heart of Darkness Ch. 3 (54-76)

Paper #1 final draft due

WEEK 5
John Hope Franklin, “Williams Ignored” (120-125)
King Leopold II, “The Sacred Mission of Civilization” (126-130)
SMH Ch. 5 (Thinking Critically: Constructing and Analyzing Arguments), pp. 70-80 only
   SMH Ch. 5, pp. 80-93, 99
Friday 2/15: Frances B. Singh, “The Colonialistic Bias of Heart of Darkness” (268-280)

WEEK 6
Monday 2/18: Wilson Harris, “The Frontier on Which Heart of Darkness Stands” (262-268)
C.P. Sarvan, “Racism and the Heart of Darkness” (280-285)
Wednesday 2/20: Apocalypse Now
Friday 2/22: Apocalypse Now

WEEK 7
Monday 2/25: Woolf, A Room of One’s Own
Wednesday 2/27: Woolf, Room Ch. 1 (3-24)
Friday 3/1: Woolf, Room Ch. 2 (25-40)
   Paper #2 (on Achebe or Apocalypse Now) peer review draft due

WEEK 8
Monday 3/4: No class
Wednesday 3/6: Woolf, Room Ch. 3 (41-57)
   Paper #2 Peer Review in class
Friday 3/8: Woolf, Room Ch. 4 (58-78)
   Paper #2 final draft due

WEEK 9
Monday 3/11: Spring Break
Wednesday 3/13: Spring Break
Friday 3/15: Spring Break

WEEK 10
Monday 3/18: film adaptation of A Room of One’s Own
Wednesday 3/20: Woolf, Room Ch. 5 (79-94)
Friday 3/22: Woolf, Room Ch. 6 (95-114)
   Paper #3 (on A Room of One’s Own) peer review draft due

WEEK 11
Monday 3/25: Orwell, Homage to Catalonia
   Paper #3 peer review in class
Wednesday 3/27: Orwell, Homage to Catalonia Ch. 1 (1-13)
Friday 3/29: Orwell, Homage to Catalonia Ch. 2 (14-21)
   Paper #3 final draft due

WEEK 12
Monday 4/1: Orwell, Homage to Catalonia Ch. 3 (22-37)
Wednesday 4/3: Orwell, Homage to Catalonia Ch. 4 (38-46)
Friday 4/5: Orwell, Homage to Catalonia Ch. 5 (47-62)

WEEK 13
Monday 4/8: Orwell, Homage to Catalonia Ch. 6 (63-79)
Wednesday 4/10: Orwell, Homage to Catalonia Ch. 7 (80-86)
Friday 4/12: Orwell, *Homage to Catalonia* Ch. 8 (87-100)

WEEK 14

**Monday** 4/15: Orwell, *Homage to Catalonia*, Ch. 9 (101-131)

**Wednesday** 4/17: Orwell, *Homage to Catalonia*, Ch. 10 (132-147)

**Friday** 4/19: Orwell, *Homage to Catalonia*, Ch. 11 (148-167)

*Paper #4 (on *Homage to Catalonia*) peer review draft due*

WEEK 15


*Paper #4 peer review in class*

**Wednesday** 4/24: Orwell, “Politics and the English Language”

**Friday** 4/26: Orwell, “Looking Back on the Spanish War”

WEEK 16

**Monday** 4/29: Last Day of classes

*Paper #4 Final Draft Due*
This course is designed to introduce you to the particular demands of working with literature, to improve your ability to read critically, and to help you use that ability as a basis for more effective writing. Our readings will range widely across all genres of modern Irish writing, focusing on the questions of community that are so prominent in these texts: What does it mean to be part of a community? What does a community expect from its members? Time permitting, we will conclude with Patrick McCabe’s novel *The Butcher Boy*, where the remarkable protagonist is frustrated to the point of madness in his efforts to belong. Because this class serves several purposes, we will look at these readings for their own sake and use them to improve your own writing skills, spending as much time on the latter as on the former. This syllabus is the plan for the semester, but it is open to change.

**Required Texts:**
Joyce, James. *The Dead*. Ed. Daniel R. Schwartz
McCabe, Patrick. *The Butcher Boy*.
Pierce, David, ed. *Irish Writing in the Twentieth-Century: A Reader*.

All of these should be available in the campus bookstore. The Joyce and Murfin books will also be on reserve at the library, and you may be able to find used copies of McCabe’s novel at amazon.com or at powells.com. Rather than a particular writing handbook for the semester, we will use different writing resources on the web, including the website for Emory’s Writing center (www.emory.edu/ENGLISH/WC/).

**Grades:**

<table>
<thead>
<tr>
<th>Essay Type</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Short Essay #1 (9/6)</td>
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<td>Participation</td>
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**Essays:** This class requires 3 different kinds of formal writing: 3 short (2-page) papers, 3 longer (6-page) papers, and 1 research paper (10-12 pages). In addition to requiring you to write on a regular basis, the short papers will also serve as a chance to propose or try out an idea of your own before committing to it in the longer form of the 6-page essays. Finally, for the research essay, you will expand and revise one of your 6-page essays. We will discuss these distinctions more fully in class.

Each combination of short and long essays will examine a different genre: fiction, poetry, and drama. By the end of the semester, you will have written on all three genres. As each due date approaches, I will suggest possible topics, but you will be strongly encouraged to develop your own topics.
All essays must be typed, double-spaced in a reasonable font like Times or Palatino. I will only accept printed papers -- not handwritten, not on a disk, and not over e-mail. *I will not accept late papers.*

**Participation:** On a daily basis, this class runs a seminar which will require both careful reading and regular participation in the discussion. Along with the formal writing assignment, there are 3 required activities, all of which I will describe in more detail as the dates approach. Each of you will make a brief presentation (approximately 2 minutes) on an entry in the *Bedford Glossary*. The purpose of these presentations is for you to help the class think about how your term could be helpful in reading the text for that day. When we read Joyce’s story “The Dead,” you will break down into 5 small groups, each of which will discuss a different critical approach from the back of our edition of that story. As a class, we will then discuss what is potentially helpful or useful in each approach. Throughout the semester you will also engage in several peer editing exercises, where you will exchange your work with other students.

**Attendance:** You are expected to attend all classes -- participation counts heavily, and you can hardly participate without attending. After three absences you will lose 3% from your final grade for each further absence. If extraordinary circumstances arise, *contact me as soon as possible.*

**Conferences:** I will have at least two scheduled (and mandatory) individual conferences with each of you, one after I give back your first long essay and one before you begin the research essay.

**LearnLink:** Our class will have a separate folder on LearnLink, where I will post this syllabus (and any changes to it) as well as the links for writing guidelines and all further assignments, announcements, etc. LearnLink provides a convenient way for us to continue discussion outside of class, and I expect everyone to participate in this.

**Plagiarism:** This class will work under the definition of plagiarism given in the student handbook. According to University regulations, if I suspect or can prove plagiarism, I am obligated to hand the matter over to the Honor Council. The penalties range from no credit for the assignment to expulsion.

**Citation:** For the essays, all citations should follow the MLA format (see http://www.emory.edu/ENGLISH/WC/documentation.html for details).

**Emory Writing Center:** The Writing Center is a valuable resource for all students, and I urge you to use them. To make an appointment, go by the Center at 205A Callaway Center North and sign up on the schedule. You can also call the Center at 727-0886 to reserve time. Be aware that they get very busy around midterms and at the end of the semester. If you need to cancel your appointment, please let them know either in person or by phone so that they can make your time available to another student. When you come for your meeting, bring a typed draft of your paper.
WEEK 1
Th  8/30:  Introduction

WEEK 2: Fiction
T  9/4:  George Moore, “Home Sickness” (103-108)
      Lynn Doyle, “The Wooden Leg” (196-201)
      Plagiarism, Writing Experience, Thesis
      Glossary: Short Story
Th 9/6:  Liam O’Flaherty, “The Tent” (364-368)
      Elizabeth Bowen, “Mysterious Kôr” (562-568)
      Glossary: Atmosphere
      Short Paper #1 Due

WEEK 3: Fiction
T  9/11:  Brian Friel, “Foundry House” (774-780)
         William Trevor, “The Ballroom of Romance” (854-863)
         Caroline Blackwood, from Great Granny Webster (890-893)
         Glossary: Bathos, Pathos, Setting
Th 9/13:  Frank O’Connor, “Guests of the Nation” (413-418), “My Oedipus
         Complex” (654-659), from The Lonely Voice (751-752)
         Mary Beckett, “A Belfast Woman” (960-966)
         John Banville, from Kepler (986-990)
         Glossary: Narrator, Point of View, Voice

WEEK 4: Fiction
T  9/18:  James Joyce, “The Dead” (discussion)
         Glossary: Epiphany, Free Indirect Discourse
Th 9/20:  library tour
         Long paper #1 due

WEEK 5: Fiction
T  9/25:  James Joyce, “The Dead” (small groups, discussion)
Th 9/27:  Conferences

WEEK 6: Poetry
T  10/2:  Joseph Campbell, “Night, and I Travelling” (204)
         J.M. Synge, “Prelude” (251)
         Major Robert Gregory” (275-276), “An Irish Airman Foresees His Death”
         (276), “Crazy Jane Talks With the Bishop” (429)
         Glossary: Elegy, Persona, Poetry
Th 10/4:  F. Scott Fitzgerald, letter (377)
         John Hewitt, “Ireland” (421-422), “Once Alien Here” (560)
         Louis MacNeice, “Carrickfergus” (461), Autumn Journal XVI (477-479),
         “Traveller’s Return” (492-496)
         Short Paper #2 Due
WEEK 7: Poetry
     Seamus Heaney, “Punishment” (885-886), “Exposure” (886-887),
     “Casualty” (906-907);
     Woman” (1165), “Outside History” (946-955)
  Glossary: Image, Imagery
  Glossary: Allegory, Allusion,
     *Odyssey*, from Book XXII (handout)
     *Iliad*, from Book XXIV (handout)

WEEK 8: Poetry
T 10/16: Fall Break
Th 10/18: Philip Chevron, “Thousands Are Sailing” (1066-1067);
     Greg Delanty, “The Fifth Province” (1224-1225);
     Derek Mahon, from *The Hudson Letter* (1226-1227)
     Harry Clifton, “Where We Live” (1182-1183)
     Julie O’Callaghan, “A Tourist Comments on the Land of His Forefathers” (992-3)
  Long PAPER #2 DUE

WEEK 9: Poetry
T 10/23: Paul Muldoon, “Ireland” (960), “Quoof” (991);
     Medbh McGuckian, “The Flower Master” (990-991);
     Ciaran Carson, “Belfast Confetti” (1063), from *The Star Factory* (1155-
     1156), “Jacta Est Alea” (1236)
     Glossary: Ambiguity, Postmodernism
Th 10/25: Ian Duhig, “From the Irish” (1174)
     Nuala Ní Dhomhnaill, “Cathleen” (1174-5)
     Glossary: Caricature, Parody

WEEK 10: Drama
T 10/30: W.B. Yeats and Lady Gregory, *Cathleen ni Houlihan* (98-102)
     Lady Gregory, *Spreading the News* (118-125)
     Glossary: Comedy, Drama, Parable
Th 11/1: George Bernard Shaw, *John Bull’s Other Island* (126-169)
     Glossary: Plot, Satire
  Short Paper #3 Due

WEEK 11: Drama
     Glossary: Antihero, Hero, Protagonist
Th 11/8: Teresa Deevy, *The King of Spain’s Daughter* (443-449)
     Glossary: Tragedy
WEEK 12: Drama
   **Glossary:** Absurd, Existentialism, Surrealism
Th 11/15: Stewart Parker, *Pentecost* (1037-1063)
   **Long PAPER #3 DUE**

WEEK 13: Drama
T  11/20: Marina Carr, from *The Mai* (1186-1198)
     Martin McDonagh, *The Lonesome West* (1240-1263)
     **Glossary:** Grotesque
Th 11/22: No Class: Thanksgiving

WEEK 14
T  11/27: No class, conferences for final paper
Th 11/29: Patrick McCabe, *The Butcher Boy*
   **Glossary:** Novel, Magic Realism

WEEK 15
T  12/4: Patrick McCabe, *The Butcher Boy*
Th 12/6: Patrick McCabe, *The Butcher Boy*

WEEK 16
T  12/11: Last Day of Class
   **Final Paper Due**
English 389R, Dublin and Harlem: The Idea of A Renaissance
Spring 2001
Instructor: Brian Cliff

This course compares two very self-conscious moments in twentieth-century African American and Irish history, moments characterized by devoted efforts to create and define cultural traditions. Although the Irish Renaissance served in some limited ways as a model for the later Harlem Renaissance, we will spend relatively little time charting such possible influences. Instead, we will concentrate on the very idea of a renaissance itself: What does it mean to proclaim a renaissance? What happens in such a moment of concentrated cultural energy? What divergent aims can the participants in a renaissance have, and what effect does that divergence have on the renaissance? How do writers, whether actively involved or just passing through, respond to the pressures of such a movement? What impact do such movements seem to have? What legacies do they leave behind?

Rather than studying the two Renaissances in isolation and in strict chronological order, we will move through a series of themes, each of which draws on both movements. After a section on the leadership of W.B. Yeats and W.E.B. DuBois, later sections focus on other central issues such as folklore, language, female icons, the folk, the city versus the country, and political versus cultural nationalism. This wide range of authors and texts will show that, despite the best efforts of many people, these Renaissances were not movements of unified thought and action, so much as collections of productive artists who disagreed about virtually everything, sometimes vehemently. Accordingly, we will conclude by looking at several writers who sought to deflate the myths of these cultural movements, both in the moment and well after the fact.

Particulars
In addition to regular and intensive reading, this course requires the following:
-- 1 presentation (5-10 minutes)
-- 3 essays, totaling approximately 20 pages
  -- 2 short (5 page) essays, one on the Irish Renaissance, one on the Harlem Renaissance
  -- 1 longer (10 page) research essay. This essay may expand and refine one of your shorter essays, or it may be on an entirely different topic. Your research for this assignment must, however, make use of Emory’s extensive rare book and manuscript holdings in the Irish and Harlem Renaissances (we will meet with the Special Collections librarians to discuss these holdings).

Essays: All submitted work must be on time and printed in a 12-point font like Times or Palatino. I will not accept late work. Provided that it meets the broad course criteria, and provided that you get prior approval from me, you are always encouraged to develop your own topics. Details for each assignment are given with their due date below.

LearnLink: Our conference will serve as a notice board where I will post this syllabus (and all changes to it), assignment details, announcements, etc. The conference also provides a means for extending discussion outside of class. You are encouraged to read the other postings – this conference should be interactive, not static.
**Participation:** As a very significant portion of your grade, this reflects your class discussion, your presentation, and your LearnLink postings. Because this course is not a lecture but a seminar, it succeeds only if everyone participates.

**Attendance:** You are expected to attend all classes. After two absences you will lose 3% from your final grade for each further unexcused absence. If extraordinary circumstances arise, contact me as soon as possible.

**Citation:** All citations should follow the MLA format, which we will discuss in class.

**Plagiarism:** This class will operate under Emory College’s definition of plagiarism:

“A writer’s facts, ideas, and phraseology should be regarded as his or her property. Any person who uses a writer’s ideas or phraseology without giving due credit is guilty of plagiarism.”

In accordance with Emory regulations, if I suspect plagiarism, I am obliged to hand the matter over to the Dean’s office for handling by the Honor Council. The penalties range from no credit for the assignment to expulsion. We will discuss plagiarism in detail before you submit any written work for this course.

**Emory Writing Center:** The Writing Center is a valuable resource for all undergraduates, and I urge you to use it. To make an appointment, go by the Center at 205A Callaway North and sign up on the schedule. You can also call the Center at 727-0886 to reserve time. Be aware that they are very busy around midterms and at the end of the semester. If you need to cancel your appointment, let them know so they can make your time available to another student. When you come for your meeting, bring a typed draft of your essay and a pen and paper for taking notes.

**Grades**

Your semester grade will be based on the following percentages:

- Participation: 20%
- Short Essay 1: 20%
- Short Essay 2: 20%
- Final Essay: 40%

Before you hand in your first essay, I will give you a handout detailing my grading standards, which we will discuss in class.

**Required texts:**

- John P. Harrington, ed., *Modern Irish Drama* (abbreviated as MID).
Reserve Desk texts:
Houston A. Baker, Jr., *Modernism and the Harlem Renaissance.*
Seamus Deane et al., eds., *The Field Day Anthology of Irish Writing Volume II* (abbreviated as *FDII*).
Eric Foner, *A Short History of Reconstruction.*
R.F. Foster, ed., *The Oxford Illustrated History of Ireland.*
Lady Augusta Gregory, *Selected Writings.*
Eric Hobsbawm and Terence Ranger, eds., *The Invention of Tradition.*
Nathan Huggins, *Harlem Renaissance.*
George Hutchinson, *The Harlem Renaissance in Black and White.*
John Hutchinson and Anthony D. Smith, eds. *Nationalism.*
Patrick Kavanagh, *The Great Hunger.*
David Leavering Lewis, *When Harlem Was in Vogue.*
Tracy Mishkin, *The Harlem and Irish Renaissances: Language, Identity, and Representation.*
Flann O’Brien, *The Poor Mouth.*
W.B. Yeats, *Autobiographies, Collected Plays, Collected Poems* (abbreviated as *CP*), and *Essays & Introductions.*

Copies of any readings not on the purchase or reserve lists will be handed out in class.

**Tuesday, Jan 23**
**Reading:** Eric Foner, Ch. 3 (35-54), Ch. 6-7 (104-147), and Ch. 12 (238-253) in *A Short History of Reconstruction* (e-Res)
David Levering Lewis, “Preface,” Ch. 1 and Ch. 2, *When Harlem Was in Vogue* (e-Res)
“Harlem Renaissance 1919-1940” (NAA 929-936)

**Thursday, Jan 25**
**Reading:** David Fitzpatrick, “Ireland Since 1870,” Ch. 5 in R.F. Foster, ed., *The Oxford Illustrated History of Ireland* (213-274) (e-Res)

**Week 2:** Founders and Leaders
**Tuesday, Jan 30**
**Reading:** W.E.B. DuBois, *The Souls of Black Folk* (NAA 613-740)
Thursday, Feb 1
Reading: W.B. Yeats, “Ireland After Parnell” (*Autobiographies* 197-250, e-Res/handout); “To Ireland in the Coming Times” (*YPDP* 21); “To a Wealthy Man” (*YPDP* 43); “September 1913” (*YPDP* 44); “Easter 1916” (*YPDP* 73); “Parnell’s Funeral” (handout); “Beautiful Lofty Things” (*YPDP* 117); *The King’s Threshold (Plays* 69-94, e-Res).

Week 3: Folklore and Heritage, part I
Tuesday, Feb 6
Paul Laurence Dunbar, all selections (NAA 884-905)  
Charles W. Chesnutt, all selections (NAA 522-553)  
Anne Spencer, “Dunbar” (NAA 948)

Thursday, Feb 8
Reading: Gwendolyn B. Bennett, “Heritage” (NAA 1227-1228)  
Countee Cullen, “Heritage” (NAA 1311-1314)  
Zora Neale Hurston, from *Mules and Men* (NAA1032-1041); *Dust Tracks on a Road*, Ch. X (NAA 1050-1065)  
Arthur Schomburg, "The Negro Digs Up His Past" (NAA 937-943)

Week 4: Folklore and Heritage, part II
Tuesday, Feb 13
Reading: Samuel Ferguson, from *Dublin University Magazine*; from *Lays of the Western Gael* (*FD II* 43-50, e-Res)  
Standish O’Grady, from *History of Ireland* (e-Res)  
W.B. Yeats, “Nationality and Literature”; “The Celtic Element in Literature” (*Essays and Introductions* 173-188, e-Res);  

Thursday, Feb 15
Reading: Lady Augusta Gregory, “Preface” (*Visions and Beliefs in the West of Ireland* 9-11); “Oisin and Patrick” and “The Apology” (*Gods and Fighting Men* 337-356); “Dedication” and “Boy Deeds of Cuchulain” (*Cuchulain of Muirthemne* 5-6, 25-34) (handouts/e-Res)  
W.B. Yeats, “Preface” (*Gods and Fighting Men* 11-20); “Preface” (*Cuchulain of Muirthemne* 11-17); *On Baile’s Strand* (*Plays* 161-182) (handouts/e-Res)
Week 5: Cultural and Political Nationalisms

Tuesday, Feb 20
Daniel Corkery, from Synge and Anglo-Irish Literature, Ch. 1 (1-27) (handout)
Susan Mitchel, "Ode to the British Empire" (FD II 741, e-Res)
D.P Moran, from The Philosophy of Irish Ireland, “The Battle of Two Civilizations” (94-114) (handout)
Douglas Hyde, "The Necessity for De-Anglicising Ireland" (FD II 527-533, e-Res)
Frederick Ryan, "Is the Gaelic League a Progressive Force?” and "On Language and Political Ideals" (FD II 997-1002, e-Res)

Thursday, Feb 22
Reading: W.E.B. DuBois, "Returning Soldiers" (e-Res)
Marcus Garvey, "Africa for the Africans" (NAA 974-977) and “The Future As I See It” (NAA 977-980)
Claude McKay, “If We Must Die” (NAA 984), “To the White Fiends” (NAA 984-985), “The White House” (NAA 986-987)

Paper #1 DUE

Week 6: Purposes and Propagandas

Tuesday, Feb 27
Reading: W.E.B. DuBois, "Criteria of Negro Art" (NAA 752-759)
Langston Hughes, “The Negro Artist and the Racial Mountain” (NAA 1267-1271)
Alain Locke, "The New Negro" (NAA 960-970)

Thursday, March 1
Reading: John Eglinton, "What Should Be the Subjects of National Drama?“, "National Drama and Contemporary Life," and "Mr. Yeats and Popular Poetry" (FDII 956-957, 959-961, 962-963, e-Res)
Lady Gregory, “Our Irish Theatre” (MID 377-386)
Frank Hugh O'Donnell, Souls for Gold! (handout/e-Res)
W.B. Yeats, “What is Popular Poetry?” and “Ireland and the Arts” (Essays and Introductions 3-12, 203-210, e-Res); “An Irish National Theatre” (MID 388-391); “The Dramatic Movement” (Explorations 124-140, handout/e-Res); "A Note on National Drama" and "John Eglinton and Spiritual Art" (FDII 958-9, 960-961, e-Res)
Week 7: Morals and Misbehaviors, part I
Tuesday, March 6
Thursday, March 8
Reading: James Kilroy, from *The 'Playboy' Riots* (handout)
W.B. Yeats, “On hearing that the Students of our New university have joined the Agitation against Immoral Literature” (YPDP 38); “At the Abbey Theatre” (handout); “On Those that hated ‘the Playboy of the Western World,’ 1907” (handout); “The Controversy Over *The Playboy*” (*MID* 460-462).

Week 8: Spring Break (March 12-March 16)

Week 9: Morals and Misbehaviors, part II
Tuesday, March 20
Reading: Countee Cullen, "Yet Do I Marvel" (NAA 1305)
W.E.B. DuBois, “Two Novels” (NAA 759-760)
Jessie Redmon Fauset, from *Plum Bun* (NAA 951-960)
Marcus Garvey, "Home to Harlem: An Insult to the Race" (e-Res)
Langston Hughes, “Danse Africaine” (NAA 1255); "The Weary Blues" (NAA 1257); “Lament Over Love” (NAA 1261), “Bad Man” (NAA 1262); “The Blues I’m Playing” (NAA 1271-1282)
Claude McKay, from *Home to Harlem* Ch. XVII, (NAA 988-993)

Thursday, March 22: Language
Reading: Sterling A. Brown, all selections (NAA 1210-1226)
Countee Cullen, all selections (NAA 1303-1315)
J.M. Synge, "Preface" to *The Playboy* (PPP 111-112)
Guest Lecture: Professor Mark Sanders
Week 10: Women Writers, Women Icons

Tuesday March 27
Reading: Gwendolyn B. Bennett, “To a Dark Girl” (NAA 1228)
Marita Bonner, “On Being Young – a Woman – and Colored”
(NAA 1206-1209)
Langston Hughes, “Mother to Son” (NAA 1254-1255); “Hard
Daddy” (NAA 1263-1264)
Zora Neale Hurston, “Sweat” (NAA 999-1008); “The Gilded
Six-Bits” (NAA 1011-1019)
Georgia Douglas Johnson, "The Heart of a Woman" (NAA
970-971)
Nella Larsen, from Quicksand (NAA 1065-1087)
Elise Johnson McDougald, "The Task of Negro Womanhood" (e-Res)

Thursday, March 29
Reading: Lady Augusta Gregory and W.B. Yeats, Kathleen ni Houlihan
(MID 3-11)
Sean O'Casey, Juno and the Paycock (MID 204-254)
Patrick Pearse, "The Mother" (FD II 758, e-Res)

Week 11: Folk
Tuesday, April 3
Reading: Bennie Butler, "Conning the Ofay: White Revelers in Harlem" (e-Res)
Langston Hughes, "The Negro Speaks of Rivers" (NAA 254)
Helene Johnson, “Poem” (NAA 1316); “Sonnet to a Negro in
Harlem” (NAA 1317)
Lady Augusta Gregory, Spreading the News (MID 40-53, 431-432) and
“Laughter in Ireland” (handout)
J.M. Synge, Riders to the Sea (PPP 19-33)
W.B. Yeats, “The Fisherman” (YPDP 62)

Thursday, April 5
Special Collections Meeting
Paper #2 DUE

Week 12: Places, part I
Tuesday, April 10
Reading: Jean Toomer, Cane (NAA 1087-1170)

Thursday, April 12
Reading: Arna Bontemps, “Southern Mansion” (NAA 1244)
Rudolph Fisher, "The City of Refuge" (NAA 1175-1187)
Langston Hughes, “Homesick Blues” (NAA 1259-1260); “Po’
Boy Blues” (NAA 1260); “Harlem” (NAA 1267)
Claude McKay, “Africa” and “America” (NAA 985-986)
Week 13:  Places, part II
Tuesday, April 17
Reading:  J.M. Synge, *The Aran Islands* (PPP 255-377)
           Daniel Corkery, *Synge & Anglo-Irish Literature*, Ch. 4 (110-122, handout)

Thursday, April 19
Reading:  Peader O'Donnell, from *Islanders* (FD II 1141-1144, e-Res)
           W.B. Yeats, “The Lake Isle of Innisfree” (*YPDP* 15); “Upon a House
           Shaken by the Land Agitation” (*YPDP* 40); “Meditations in
           time of Civil War” (*YPDP* 86); “Coole and Ballylee
           1931” (e-Res)

Week 14:  The Myth of the Renaissance
Tuesday, April 24
Reading:  Langston Hughes, “When the Negro Was in Vogue” (NAA 1282-1289)
           James Joyce, "A Mother" (handout)
           Patrick Kavanagh, cantos XIII and XIV (52-55) from *The Great
           Hunger* (e-Res)
           Flann O'Brien, Ch. 3-4 (29-61) from *The Poor Mouth* (e-Res)
           George Schuyler, "The Negro-Art Hokum" (NAA 1170-1174),
           and from *Black No More* (*Portable Harlem Renaissance Reader* 651-662, e-Res)
           Wallace Thurman, *Infants of the Spring*, Ch. XXI (NAA
           1231-1239)
           Richard Wright, "Blueprint for Negro Writing" (NAA 1376-1388)
           W.B. Yeats, “The Great Day” (*YPDP* 119)

Thursday, April 26
           Last Day of Class

Final Paper Due Date T.B.A.
Election 2000: A Primer in Argument
MWF 8:30-9:20, Fall 2000
Instructor: Brian Cliff

Rarely does public language have so much impact on our lives, or suffer so much, as in a presidential campaign. Accordingly, the 2000 presidential elections provides ideal material with which to exercise critical reading and writing abilities. This course is structured in the belief that we best develop these abilities with a variety of texts, frequent writing on those texts, and regular revision of that writing. As a composition class, our focus will be on the language in which the presidential election is discussed, by the candidates and by the press. Rather than debating the issues ourselves, we will use the public arguments about those issues to work on rhetoric, logic, and the construction of arguments in your own writing.

The bulk of our regular readings will come from The New York Times, The Nation, and The Weekly Standard, which collectively cover a broad range of the political spectrum (you will subscribe at student rates to all three publications). We will generally begin each week with the Times and end with the other periodicals. We will take at least one of the televised debates as an assignment, and we will probably have several guest speakers. Throughout the semester, I will also encourage you to bring in material from other sources. Because this class depends on the course of the election, however, the syllabus is flexible and will evolve over the semester in response to the election (I’ve left two days blank below to leave space for this). We may, for example, decide to skip the magazines or The New York Times for a week so that we can spend more time focusing on a particular issue or event or on campaign autobiographies. Because this is a composition class, the syllabus may also change in response to the writing that you produce. Regardless, you can count on a consistent amount of reading, and you will receive fair advance notice of all changes to the syllabus.

To provide further context for the election, I have placed a collection of articles from various on-line sources in our LearnLink conference and I expect you to use these to familiarize yourself with the course of the campaign thus far. I have also placed on reserve at Woodruff Library a wide variety of readings from the candidates’ autobiographies and from influential coverage of past campaigns by writers like Theodore White and Hunter S. Thompson. You will each do one 5 minute presentation on a different one of these sources (alternately, you may propose your own source), so that by the time you begin researching your final essay you will all have encountered a sampling of available materials.

The writing component of this course will take several forms, all emphasizing revision as a necessary habit. Throughout the semester, you will post weekly 1-page entries on LearnLink, which will count towards your participation grade. Each of the three short (5 page) essays for this course requires that you take a different approach to the rhetoric at hand: analyzing different journalistic arguments, comparing a candidate’s self-presentation to the coverage he receives in the press, and tracking the shifts in a candidate’s positions or in his coverage across the campaign. You will revise each essay at least once. Finally, after the election, you will begin a 10-page research essay, which may revise and expand an earlier essay if you choose.

Particulars

Essays: I have given a topic for each essay on the schedule below. These topics, though, are only suggested, and will probably change depending on the course of the campaign’s events.
Provided that it meets the broad course criteria, and provided that you get prior approval from me, you are always encouraged to develop your own topics.

The final grades for each short essay will reflect the original as well as the revision. Your research essay will have four stages, each of which will determine a percentage of the grade for the project, progressing from a proposal with a bibliography (15%) to an outline (25%) to an essay (30%) to a revision (30%). Details for each assignment are given with their due date below.

All submitted work must be on time and printed in a 12-point font like Times or Palatino. *I will not accept late work.* Additionally, because your grades for the first three essays will reflect both the original and the revision, you need to save all copies of your essays – I cannot respond to your revisions unless I can compare the drafts.

**Journals:** By 8 p.m. on Sunday evenings, you will post a 1-page/300 word response to the week’s material on our LearnLink conference (see below). It can address your own questions or those of the other students. This work will help you generate essay ideas, keep on top of the reading, and prepare for discussion of the materials.

**LearnLink:** In addition to providing a space for your journals and your questions, our conference on LearnLink will serve as a notice board where I will post this syllabus (and all changes to it), assignment details, announcements, etc. We will also use this space to share links and other materials we find on-line. Just as importantly, the conference provides a means for extending discussion outside of class time. You are encouraged to read the other postings – this conference should be interactive, not static.

**Participation:** As a very significant portion of your grade, this reflects your class discussion, LearnLink postings, and several peer editing exercises, where you will exchange your essays with other students. Because it is not a lecture but a seminar where we work on the readings and on your writing together, this course succeeds only if everyone contributes.

**Attendance:** You are expected to attend all classes. After two absences you will lose 3% from your final grade for each further unexcused absence. If extraordinary circumstances arise, contact me as soon as possible.

**Conferences:** You will each have at least four scheduled individual conferences with me, one after the first draft of each essay, as indicated below. We will use these conferences to discuss the draft at hand as well as the progress of your writing over the semester.

**Citation:** All citations should follow the MLA format, as presented in the *St. Martin’s Handbook*. We will go over this format in class.

**Plagiarism:** This class will operate under Emory College’s definition of plagiarism:
“*A writer’s facts, ideas, and phraseology should be regarded as his or her property. Any person who uses a writer’s ideas or phraseology without giving due credit is guilty of plagiarism.*”
In accordance with Emory regulations, if I suspect plagiarism, I am obliged to hand the matter over to the Dean’s office. The penalties range from no credit for the assignment to expulsion. We will discuss plagiarism at length during the semester.

**Emory Writing Center:** The Writing Center is a valuable resource for all students, and I urge you to use it. To make an appointment, go by the Center at 205A Callaway North and sign up on the schedule. You can also call the Center at 727-0886 to reserve time. Be aware that they are very busy around midterms and at the end of the semester. If you need to cancel your appointment, let them know so they can make your time available to another student. When you come for your meeting, bring a typed draft of your essay and a pen and paper for taking notes.

**Grades:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Essays</td>
<td>45%</td>
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<tr>
<td>Research Essay</td>
<td>35%</td>
</tr>
<tr>
<td>Participation</td>
<td>20%</td>
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</tbody>
</table>

**Texts:**

**Required subscriptions:**

- *The Nation* (www.thenation.com)

(details of the academic subscriptions will be discussed in class)

**Required purchase:**

- Andrea Lunsford and Robert Connors, *The St. Martin’s Handbook*, 3rd ed. (abbreviated on syllabus as *SMH*).

**Suggested purchase:**

- Hunter S. Thompson, *Fear and Loathing on the Campaign Trail ’72* (“Author’s Note,” “September,” “October,” “November,” and “December”).

**Woodruff reserve (more to be added later):**

- Jules Abels, *The Degeneration of Our Presidential Election: A History and Analysis of an American Institution in Trouble* (Ch. 2-4, Ch. 12).
and Ch. 15: “Television as a Political Institution”).
Robin Lakoff, *The Language War*.
Hunter S. Thompson, *Fear and Loathing on the Campaign Trail ’72* (“Author’s Note,” “September,” “October,” “November,” and “December”).
Hunter S. Thompson, *Better Than Sex: Confessions of a Political Junkie* (Ch. 4, 6, 10)

**Schedule:**

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>F 9/1</td>
<td>Introduction</td>
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<tr>
<td>M 9/4</td>
<td>NO CLASS</td>
</tr>
<tr>
<td>W 9/6</td>
<td>Reading: Handout, and browse Selected Articles on LearnLink</td>
</tr>
<tr>
<td></td>
<td><em>SMH</em> Ch. 1 (Writing, Reading, and Research), Ch. 48 (Understanding Disciplinary Discourse)</td>
</tr>
<tr>
<td>F 9/8</td>
<td>Reading: selections from <em>The Nation</em> and <em>The Weekly Standard</em></td>
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<tr>
<td></td>
<td><em>SMH</em> Ch. 2 (Considering Rhetorical Situations)</td>
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<tr>
<td>M 9/11</td>
<td>Reading: selections from <em>The New York Times</em></td>
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<tr>
<td></td>
<td><em>SMH</em> Ch. 3 (Exploring, Planning, and Drafting)</td>
</tr>
<tr>
<td>W 9/13</td>
<td>Reading: Selections from <em>The Nation</em> and <em>The Weekly Standard</em></td>
</tr>
<tr>
<td>F 9/15</td>
<td>Library Tour: Meet at Woodruff Circulation Desk.</td>
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<tr>
<td></td>
<td><strong>Essay 1 Due:</strong> By now, you should all be thinking about who you want to see elected. For this first essay, though, you will need to write a serious, credible defense of one of the candidates you do <em>not</em> want to see elected. The purpose of a devil’s advocate assignment like this is to help you think clearly and critically about positions you do not hold yourself, something you have to do if you are going to think clearly and critically about the positions that you <em>do</em> hold. As with the rest of your essays for this course, you will have to narrow your topic, perhaps by focusing on one issue or on one aspect of the candidate in question. We will discuss this assignment, and some of the different ways you can approach it in class.</td>
</tr>
<tr>
<td>–M 9/18</td>
<td>Reading: selections from <em>The New York Times</em></td>
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<tr>
<td></td>
<td>Peer Reviews of Essay 1</td>
</tr>
<tr>
<td>W 9/20</td>
<td><strong>Individual Conferences</strong></td>
</tr>
<tr>
<td>F 9/22</td>
<td>Reading: selections from <em>The Nation</em> and <em>The Weekly Standard</em></td>
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<tr>
<td></td>
<td><em>SMH</em> Ch. 4 (Revising and Editing)</td>
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<tr>
<td>–M 9/25</td>
<td>Reading: selections from <em>The New York Times</em></td>
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<td></td>
<td><em>SMH</em> Ch. 5 (Thinking Critically: Constructing and Analyzing Arguments)</td>
</tr>
<tr>
<td></td>
<td><strong>Revision 1 Due</strong></td>
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<tr>
<td>W 9/27</td>
<td>Reading: selections from candidate autobiographies</td>
</tr>
<tr>
<td>F 9/29</td>
<td>Reading: selections from <em>The Nation</em> and <em>The Weekly Standard</em></td>
</tr>
<tr>
<td>–M 10/2</td>
<td>Reading: selections from <em>The New York Times</em></td>
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</tbody>
</table>
W 10/4 Reading: selections from *The Nation* and *The Weekly Standard*  
*SMH* Ch. 19 (Constructing Effective Sentences)  
F 10/6 Documentary: *Fred Tuttle is the Man With a Plan*  
**Essay 2 Due:** Now that we’ve read the self-presentation of the various candidates, and press coverage from across the political spectrum, some of the differences – in rhetoric, in arguments, in politics – should be growing more apparent. For this essay, choose one candidate and choose one periodical. How does the candidate’s self-presentation differ from the coverage offered in the periodical you have chosen? Construct your own argument about how the specific candidate and the press relate to each other here. More so than in your first essay, you will have to be careful to limit the scope of your argument. Rather than trying to cover all of the differences, you will need to focus on one or two fundamental points.

–M 10/9 Reading: selections from *The New York Times*  
Peer Reviews of Essay 2  
W 10/11 **Individual Conferences**  
F 10/13 Reading: selections from *The Nation* and *The Weekly Standard*  
*SMH* Ch. 22-23 (Varying Sentence Structure, Creating Memorable Prose)

–M 10/16 Reading: selections from *The New York Times*  
**Revision 2 Due**  
W 10/18 Reading: TBA  
F 10/20 Reading: selections from *The Nation* and *The Weekly Standard*

–M 10/23 Reading: selections from *The New York Times*  
W 10/25 Reading: selections from *The Nation* and *The Weekly Standard*  
*SMH* Ch. 40-41 (Becoming a Researcher, Conducting Research)  
F 10/27 Guest Lecturer: J.P. Eggers, political consultant  
**Essay 3 Due:** As we approach the election, how have the press and the candidates changed their language? Choose either a single candidate or a single periodical, and compare two or more points in the campaign where, for whatever reason, they have shifted their arguments. This will require that you read very critically as you build your argument about how and why your chosen subject has (or has not) changed tack.

–M 10/30 Reading: selections from *The New York Times*  
*SMH* Ch. 42 (Using Sources) and Ch. 44 (MLA Documentation)  
Peer Reviews of Essay 3  
W 11/1 **Individual Conferences**  
F 11/3 Reading: selections from *The Nation* and *The Weekly Standard*  
*SMH* Ch. 43 (Writing A Research Essay)

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M 11/6 Reading: selections from *The New York Times*  
**Revision 3 Due**  
W 11/8 Reading: Election post-mortem
**Research Proposal Due:** Hand in a 1-page proposal of your plan. Treat this as a formal piece of writing: style, spelling, grammar, etc. will all count as usual. At this stage, you will probably benefit by writing out what your *SMH* describes as an “explicit thesis statement” (609). This proposal should also include the following information: your general topic, how you plan to narrow that topic, and what you think your conclusion will be. This is not binding: if your research changes your position on something, then you have to work that into your essay. In fact, good research should shape your understanding of your subject, rather than just confirming what you already think.

Attach a bibliography, with a minimum of five (5) sources. For each source, provide a full citation according to the MLA guidelines as explained on pages 631-645 of your *St. Martin’s Handbook* and as discussed in class. Also, give a two-sentence description of what each source offers your research.

F 11/10 Reading: selections from *The New York Times*
Peer Review of Proposals

---

M 11/13 Reading: selections from *The New York Times*

Outlining

W 11/15 Reading: TBA

F 11/17 Reading: selections from *The Nation* and *The Weekly Standard*

**Research Outline Due:** Hand in a formal, full-sentence outline, as discussed in class. Before the outline itself, place your thesis statement at the top of the page. For instructions on how to arrange an outline like this, see your *St. Martin’s Handbook* pages 46-48. For an example of a formal, full-sentence outline, see pages 647-649 of the same book. Your outline should be 4 pages in length, not including the bibliography, which must list 10 separate works, at least 1 of which must come from a scholarly journal.

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M 11/20 Reading: selections from *The New York Times*
W 11/22 Reading: selections from *The Nation* and *The Weekly Standard*
F 11/24 NO CLASS – THANKSGIVING BREAK

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M 11/27 Guest Speaker: Vincent Keenan, on-line democracy advocate with [www.publius.org](http://www.publius.org)
W 11/29 Reading: selections from *The New York Times*

**Research Essay Due**

F 12/1 Reading: selections from *The Nation* and *The Weekly Standard*

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M 12/4 **Individual Conferences**
W 12/6 Reading: selections from *The New York Times*
F 12/8 Reading: selections from *The Nation* and *The Weekly Standard*

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M 12/11 LAST DAY

**Final Draft of Research Essay DUE**
This course is designed to introduce you to the particular demands of working with literature, to improve your ability to read critically, and to help you use that ability as a basis for more effective writing, all in the belief that reading and writing skills go hand in hand. Over the course of the semester, we will read a broad range of twentieth-century Irish literature, with a focus on some of the ways in which these authors use rural and urban settings. Because this class really serves several purposes, we will look at these readings for their own sake and use them to improve your own writing skills, spending as much time on the latter as on the former. Although this class necessarily focuses on writing in the humanities, what you learn here can only help you in any course of study that you eventually choose. This syllabus is the plan for the semester, but it is open to change.

Texts:
Harrington, John P., ed. Modern Irish Drama.
Joyce, James. The Dead. Ed. Daniel R. Schwartz. (optional)
McCabe, Patrick. Carn.
Muldoon, Paul, ed. The Faber Book of Contemporary Irish Poetry.
Trevor, William, ed. The Oxford Book of Irish Short Stories.

Requirements:
Essay #1: 15% (due Th February 5)
Essay #2: 15% (due Th March 5)
Essay #3: 15% (due T April 7)
Research Essay: 25% (due Th April 23)
Participation and Journals: 30%

Essays: You will write three short essays (6 pages each) for this class, one on each of the genres we will study. By the end of the semester, you will have written on all three genres. As each due date approaches, I will hand out a list of possible topics, but I will always encourage you to create your own topics, with the condition that you discuss them with me beforehand. Before each of these essays, I will have a conference with each of you. You will bring a rough draft of your essay to the conference, where we will work on focusing and revising it before you submit it. For your research essay (10-12 pages), you will revise the essay of your choice. As this assignment approaches, we will discuss it in more detail. All essays must be typed, double-spaced in a reasonable font like Times or Palatino. I will only accept printed papers -- not handwritten, not on a disk, and not over e-mail. As with the journals, I will not accept any late essays.

Journals: These will be 1-2 pages (typed, double-spaced in a reasonable font like Times or Palatino) in length. They are an opportunity for less formal writing, a space for you to take more
chances than you otherwise would. You may also want to think of your journal entries as an opportunity to try out some ideas that you can later develop into an essay. Your journal entries will not receive individual letter grades, but will be marked with a check plus, a check, or a check minus. Unsatisfactory journal entries (i.e., those that show little effort, thought, or care) will receive no credit. You must submit all journal assignments to LearnLink by 5 p.m. on the evening before we discuss the materials. You must also bring a hard copy to class on the due date. I will not accept late journal assignments. As with all submitted writing for this class, I expect you to proofread your journals. Your journals are part of your participation grade for this class.

Participation: I have designed this class not as a lecture but as a seminar where we will work on the readings together. In addition to your journals, each of you will make a brief presentation (approximately 2 minutes) on an entry in the Abrams Glossary. Working in small groups, you will make another presentation (approximately 10-15 minutes, February 12 and February 17) on one of the critical approaches at the back of The Dead. Also, throughout the semester you will engage in several peer editing exercises, where you will exchange your work with several other students.

Attendance: You are expected to attend all classes -- participation counts heavily, and you can hardly participate without attending. After three absences you will lose 2% from your final grade for each further absence. After 10 total absences, you will fail the class. If extraordinary circumstances arise -- death in the family, extended illness -- contact me as soon as possible.

Conferences: Apart from office hours, I will have at least three scheduled (and mandatory) individual conferences with each student, one before each of the first three essays. In these conferences, we will discuss the draft at hand as well as the progress of your writing over the semester.

LearnLink: Our class will have a separate folder on LearnLink, where I will post this syllabus (and any changes to it) as well as all further assignments, announcements, etc. In addition to the paper copy that you bring to class, you will submit all journal entries to this folder by 5 p.m. the evening before we discuss the material in class. LearnLink provides a convenient way for us to continue discussion outside of class, and I expect everyone to participate in this.

Grammar: We will spend very little class time on grammar. Instead, as certain problems recur in your writing, I will give you an assignment from The St. Martin’s Handbook which you will turn in with your next journal entry.

Plagiarism: This class will work under the definition of plagiarism presented in the student handbook. According to University regulations, if I suspect or can prove plagiarism, I am obligated to hand the matter over to the Honor Council. The penalties range from no credit for the assignment to expulsion.

Citation: For the essays, all citations should follow the MLA format, as presented in the St. Martin’s Handbook (pages 623-664).
Emory Writing Center: The Writing Center is a valuable resource for all undergraduates, and I urge you to use them. To make an appointment, go by the Center at 205A Callaway Center North and sign up on the schedule. You can also call the Center at 727-0886 to reserve time. Be aware that they get very busy around midterms and at the end of the semester. If you need to cancel your appointment, please let them know either in person or by phone so that they can make your time available to another student. When you come for your meeting, bring a typed draft of your paper with a pen and paper for taking notes.

January
Th 15 Intro

T 20 Carleton: “The Death of a Devotee” *(Oxf. 52-72)*
   Abrams: Atmosphere (10-11), Short Story (193-195)
   SMH: 1-18, 723-730
   Journal: How much writing instruction have you had? What was it like? Was it formal or casual? Did you have to follow strict models (the infamous 5 paragraph essay) or did you have lots of room to explore? How do you prepare to write? What do you think of the suggestions in *SMH*?

Th 22 Lady Gregory: *Spreading the News* *(MID 40-53)*
   Synge: *Riders to the Sea* *(MID 63-72)*
   Abrams: Plot (159-163), comedy (28-31), tragedy (212-215), tragicomedy (215)

T 27 Kavanagh: *The Great Hunger* *(Faber 26-55)*, “Epic” *(76)*
   Abrams: Figurative Language (66-70), Genre (75-78), Rhyme (184-187)
   SMH: 32-53
   Journal: Pick a specific example of Kavanagh’s use of figurative language, and use it to compare his description of rural life with that of Lady Gregory or of Synge.

Th 29 conferences

February
T 3 library tour

Th 5 Stephens: “The Triangle” *(Oxf. 271-276)*
   Boyle: “Pastorale” *(Oxf. 363-375)*
   O’ Cadhain: “The Hare-Lip” *(Oxf. 375-382)*
   Abrams: Character and Characterization (23-25), Point of View (165-169)
   SMH: 54-73, 78-106
   Journal: Each of these stories focuses heavily on one character. Pick one story and describe how the author uses narration to control this focus.
   paper #1 due

T 10 Joyce: *The Dead* *(Oxf. 228-266/The Dead 21-59)*
   Abrams: Persona, Tone, and Voice (155-157), Symbol (206-208)

Th 12 Joyce: *The Dead*
   Abrams: Epiphany (57-8), Motif and Theme (121)
Journal: The ending of this story is particularly difficult to interpret -- what do you make of it? Has Gabriel changed (emotionally or otherwise) by the end of the story? Why or why not? If so, how?

Group Presentations

T 17 Joyce: The Dead
   Abrams: Criticism (39-42)

Group Presentations

   Abrams: Imagery (86-88), Lyric (108-109)
   SMH: 156-191

T 24 O’Casey: Juno and the Paycock (MID 204-254)
   Abrams: Empathy and Sympathy (51-52)
   SMH: 318-328, 349-362

Journal: How does O’Casey manipulate our feelings for Captain Boyle? How do you feel about him by the end of the play? What does he have in common with some of the other protagonists we have encountered?

Th 26 Conferences

March

T 3 O’Connor: “Guests of the Nation” (Oxf. 342-353)
   SMH: 116-153, 362-372, 413-431
   Journal: Like The Dead, this story has a strong conclusion -- it doesn’t just end, it concludes. How does O’Connor prepare us for this ending?

   Abrams: Poetic Diction (163-164)

Paper #2 Due

T 10 Spring Break

Th 12 Spring Break

T 17 Behan: Quare Fellow (MID 255-311)
   Journal: Why does the title character never even appear on stage? What is the effect of having the other characters talk about him so much, but never allowing us to meet him?

   Abrams: Stanza (198-200)
T 24  McLaverty: “The Poteen Maker” (Oxf. 382-387)
        Plunkett: “Weep For Our Pride” (Oxf. 425-436)
Journal: These two stories describe two very different experiences of school. Pick one brief passage from each and discuss how Plunkett and McLaverty use one of the literary devices we have discussed to portray these experiences.

Th 26 Trevor: “Death in Jerusalem” (Oxf. 455-470)
        SMH: 552-607, 698-706

T 31  Friel: Translations (MID 319-374)
Journal: How should we react to Owen’s character? Should we like him, dislike him, reject him, sympathize with him? Analyze a specific point where you think that Friel influences our opinion of Owen one way or the other.
        SMH: 607-664

April

Th 2  Conferences

T 7  O’Brien: “Irish Revel” (Oxf. 495-514)
        paper #3 due

        Boland: handout
Journal: Although Boland and Heaney seem to write about different things, these poems also have some things in common. Use one poem by each author to discuss some of these similarities.

T 14  Conferences

Th 16 McCabe: Carn, Part One (3-115)
        Journal: What does McCabe, as a writer, have in common with the other authors we have read? How is Carn like the other towns and settings we have encountered?
        Abrams: Novel (130-135)

T 21 McCabe: Carn, Part Two (119-234)

Th 23 McGuckian, Last Day of Class
        Final Paper Due
English 101, Section 006: Ways of Reading  
Fall 1997  
Instructor: Brian Cliff

This course is designed to emphasize the link between reading and writing, focusing on the way in which the two activities are mutually dependent. For this reason, we will read a series of long and complex essays, chosen for the writing opportunities that they provide as well as for the demands that they place on the reader. These essays, drawn from multiple disciplines, also serve as models of original and exciting academic writing. This syllabus is the plan for the semester, but it is open to change -- I will occasionally add supplemental readings and exercises.

Participation: This a very significant portion of your grade because 101 is not a “knowledge” class where you learn something so much as it is a “skills” class where you learn how to do something more effectively. Accordingly, I have designed the class not as a lecture but as a seminar where we will work through a series of challenging essays together. In addition, you will have to engage in several peer editing exercises, where you will exchange your work with several other students.

Attendance: You are expected to attend all classes -- participation counts heavily, and you can hardly participate without attending. After three absences you will lose 2% from your final grade for each further absence. After 15 total absences, you will fail the class. If extraordinary circumstances arise -- death in the family, extended illness -- contact me as soon as possible.

Journals: These should be 2 pages (typed, double-spaced in a reasonable font like Times or Palatino) in length. They are an opportunity for less formal writing, a space for you to take more chances than you otherwise would. As with all submitted writing for this class, I expect you to proofread your journal assignments. You may also want to think of your journal entries as an opportunity to try out some ideas that you can later develop into an essay. Your journal entries will not receive individual letter grades, but will be marked with a check plus, a check, or a check minus. Unsatisfactory journal entries (i.e., those that show little effort, thought, or care) will receive no credit. At the end of the semester, I will convert these marks into a cumulative grade for the journals. You must submit all journal assignments to LearnLink by 5 p.m. on the evening before we discuss the materials. You must also bring a hard copy to class on the due date. I will not accept late journal assignments.

Essays: All of the essays in this class will require revision. For the first two essays, one-half of the grade will depend on the first draft, and one-half on the second draft. The average of these two grades will determine the final grade for each essay. The third project, your research essay, will have four stages, each of which will determine a percentage of the final grade for the project, progressing from a proposal with a bibliography (15%) to an outline (20%) to a rough draft (25%) to a second draft (40%). This should spread the work out so that you do not get swamped at the end of the semester. It should also help keep any of the grades from coming as a surprise. As the due dates for each essay approach, I will hand out more details on the specifics of the assignment, including a list of suggested topics.
All essays must be typed, double-spaced in a reasonable font like Times or Palatino. I will only accept typed, printed papers -- not handwritten, not on a disk, and not over e-mail. As with the journals, I will not accept any late essays (this includes the stages of the research essay). Save all copies of your essays, as you will have to turn in all previous drafts with each successive draft -- I cannot respond to your revisions unless I can compare the drafts.

Conferences: Apart from office hours, I will have at least two scheduled (and mandatory) individual conferences with each student, one after the first draft of the first essay, and one after the first draft of the second essay. In both of these conferences, we will discuss the draft at hand as well as the progress of your writing over the semester. In the second conference we will also discuss your plans for the research essay.

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REQUIREMENTS:

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<td>25%</td>
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<tr>
<td>Journals:</td>
<td>25%</td>
</tr>
</tbody>
</table>
1) F 8/28: Introduction

2) M 9/1: NO CLASS

3) W 9/3: Reading: "Shitty First Drafts," Marius Ch. 1
   Journal: How much writing instruction have you had? What was it like? Was it formal or casual? Did you have to follow strict models (the infamous 5 paragraph essay) or did you have lots of room to explore? How do you prepare to write? Are the suggestions in this essay strange to you? Do they make sense?

4) F 9/5 WR "Preface" (v-xi) and "Introduction" (1-15/18), Marius Ch. 2 and L-C pp. 2-9

5) M 9/8 Reading: Marius Ch.3, Rodriguez (WR 566-585)
   Journal: Page 586, #2.

6) W 9/10 Reading: Marius Ch. 4, SMH Ch. 2 and 5

7) F 9/12 Reading: Marius Ch. 5 and SMH Ch. 6

8) M 9/15 Reading: Marius Ch. 6 and SMH Ch.7 and Freire (WR 211-223)
   Journal: Page 223, #1.

9) W 9/17 Reading: Marius Ch. 7

10) F 9/19 Reading: Marius Ch. 8

11) M 9/22 Reading: Marius Ch. 9; Tompkins (WR 617-634)
    Journal: Page 635, #2.

12) W 9/24 Reading: Marius Ch. 10

13) F 9/26 Reading: Marius Ch. 11
    Essay #1 DUE

14) M 9/29 Reading: Greenblatt (WR 266-311)
    Journal: Page 312, #2.

15) W 10/1 Reading: Greenblatt

16) F 10/3 Individual Conferences

17) M 10/6 Reading: Limerick (WR 415-432)
    Journal: Page 432, #2.

18) W 10/8 Reading: Limerick

19) F 10/10 Reading: Limerick
    Turn in an anonymous mid-semester evaluation.
    Revisions of Essay #1 DUE

20) M 10/13: NO CLASS

21) W 10/15 Reading: Pratt (WR 527-542)
    Journal: Page 542, #1 or #4.

22) F 10/17 Reading: Pratt

23) M 10/20 Reading: Wideman (WR 650-689)
    Journal: Page 689, #2.
24) W 10/22  Reading: Wideman
25) F 10/24  Reading: Wideman

26) M 10/27  Reading: Walker (WR 638-647) **Essay #2 DUE**
Journal: Page 647, #1.
27) W 10/29  Reading: Walker
28) F 10/31  Reading: Walker

29) M 11/3  Reading: Woolf (WR 717-744)
**Research Paper Proposal DUE: 1 page and bibliography.**
Journal: Page 744, #2.
30) W 11/5  Reading: Woolf
31) F 11/7  **Individual Conferences**

32) M 11/10 Reading: Rich (WR 549-562)
Journal: Page 562, #2.
33) W 11/12 Reading: Rich
34) F 11/14 Reading: Rich
**Outline of Research Essay DUE**

35) M 11/17 Reading: Berger (WR 49-72)
Journal: Page 73, #1.
**Revisions of Essay #2 DUE**
36) W 11/19 Reading: Berger
37) F 11/21 Reading: Berger

38) M 11/24: Reading: Geertz (WR 227-261)
Journal: Page 262, #2.
39) W 11/26 Reading: Geertz
**Rough Draft of Research Essay DUE**
40) F 11/28: NO CLASS

41) M 12/1  Reading: Douglas (WR 115-133)
42) W 12/3  Reading: Douglas
43) F 12/5  Reading: Foucault (WR 176-206)
Journal: Page 207, #2.

44) M 12/8: LAST DAY
**Final Draft of Research Essay DUE**