



ENGLISH 1102: COMPOSITION 2

INTRODUCTION TO AMERICAN MODERNISM / SPRING 2003

SECTION P4 MWF 1:05-1:55 / SECTION L4 MWF 2:05-2:55 / SECTION M MWF 4:05-4:55

INSTRUCTOR: DR. LISA MINNICK

OFFICE: 301 SKILES / OFFICE HOURS MW 3:05-3:55 P.M.

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COURSE DESCRIPTION

In this section of English 1102, we will explore the people and events contributing to the artistic, political, scientific, and technological developments of Modernism. Focusing primarily on American Modernism and Modernists, with contextualization provided by European influences, we will analyze the thinking and artifacts produced as a direct result of its influence. Usually associated with the early twentieth century, Modernism resulted from a confluence of numerous and diverse influences. These include the post-Civil War shift in the U.S. from a primarily agrarian to an increasingly industrial economy and consequent transition from rural to urban life; new scientific, economic and political theories of Darwin, Freud, Marx, and others; the Great Migration of newly freed and first-generation free African Americans from the South to northern and midwestern urban centers; a massive influx of immigrants; the cubist paintings of Duchamp, Picasso and others; and World War 1 and the consequent rise of the United States as a world power. We will look at these conditions and contexts as they influenced Modernism and analyze them in terms of developments in art, urban architecture, and literature, especially fiction. Modernism in general meant experimentation: Modernists challenged conventional themes, structures, and techniques, so if you admire innovators and risk-takers, or are one yourself, you have come to the right place.

As in English 1101, you will continue to develop your research, analytical, and communication skills. You will continue to work on developing 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 1102 learn 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 to communicate effectively while exploring the dynamic rhetorics of their own and others' social interactions.

TEXTS (AVAILABLE AT THE ENGINEERS BOOKSTORE--MANY USED COPIES SHOULD BE AVAILABLE THERE) :

- Ernest Hemingway, *The Sun Also Rises* (preferably the Scribner paperback edition);
- William Faulkner, *As I Lay Dying* (preferably the Vintage edition);
- Gertrude Stein, *Autobiography of Alice B. Toklas* (Vintage edition);
- The Portable Harlem Renaissance Reader*, ed. David L. Lewis (abbrev. on syllabus as *HR*);
- The New Century Handbook* or *The New St. Martin's Handbook* and a good dictionary.

Note: There will also be occasional readings on electronic reserve as well as additional media assignments (film, art, etc.).

IMPORTANT GEORGIA TECH POLICIES

SOFTWARE AND COMPUTING RESOURCES AND REQUIREMENTS

We will meet regularly this semester in a multimedia computer lab and make use frequent use of Internet applications in the lab and from remote locations (i.e. your home or dorm room). All students must of course meet the technology requirements for incoming freshmen at GT. You must have access to your own computer with Internet capabilities to complete the work for this class. We will use e-mail, Web browsers, and several online conferencing applications as a means of communicating both in and outside of class. If all goes according to plan, these tools will enable you to engage in online discussions, to annotate electronic texts, and to participate in collaborative hypertext projects. You will receive instructions within the first few weeks about how to access applications on your personal computer. Previous knowledge of Internet research, e-mail, and conferencing software is not a prerequisite for this course, but those students who have had exposure to some of these technologies may have an easier time of it. If you have concerns about your abilities, please consult with me as soon as you can. For all students, checking email several times per week is mandatory so that you do not miss any important class announcements or assignments.

ACADEMIC HONESTY

All work you turn in for this class must be your own, with all outside reference sources properly cited and acknowledged. All written assignments for this course are subject to analysis via the anti-plagiarism program "Turn It In" <<http://www.turnitin.com>>. Plagiarism and other types of academic dishonesty will not be tolerated in any form. You are expected to read, understand and comply fully with the policies outlined in the Honor Code, available online at <<http://www.honor.gatech.edu/>>. If you are in doubt about how to cite a source or whether a citation is needed, or if you are not sure what level of help on an assignment constitutes collusion, ask me. My policy is zero tolerance for any type of deception, and I do not want for any of you to find out the hard way how seriously I take this.

STUDENTS WITH DISABILITIES

If you 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) / -1664 (voice/TDD) or visit 210 Smithgall Student Services Building. For more information visit <<http://www.adapts.gatech.edu/>>.

INSTRUCTOR'S POLICIES

ATTENDANCE: English 1102 is an experiential, hands-on course. This means you need to be present every day to the extent that it is humanly possible. Readings, discussions, and activities complement each other, so you need to be in class in order to participate in all components of the course. If you must miss class, my policy is to permit four "freebie" absences. By "freebie," I mean that I do not differentiate between excused and unexcused absences. I also mean that's all you get. Your four days need to be used judiciously so that you do not burn all four of your absences by skipping a month of Fridays and then wake up with the flu one day and have no days left. Four is four. Exceptions can only be made in cases of serious illness (such as those requiring hospitalization) and other documentable emergencies. If you miss more than four class meetings, there may be a substantial deduction in your course grade. Minimal absences reflect favorably. Six or more don't, and may result in a course grade of F.

LATE WORK is generally frowned upon in college and elsewhere, and this class is no exception. Arrangements should be made *in advance* (and you'll need a documentable explanation). Unexplained late work (or excuses after the fact) will not be accepted and a grade of zero will be assessed.

BEING LATE TO CLASS should never happen. Of course, we all have our moments, and infrequent lapses may occur. Overall, however, make it a habit to be in class on time. Otherwise, you risk missing important course content (such as instructions or quizzes) which may be over by the time you get there. Keep in mind that when you walk in late, it is distracting to other students. The same goes for leaving early. It is your responsibility to stay on top of what goes on in class whether you are there or not. If you are late, it is your responsibility to stay after class to make sure you have been marked present. Absences resulting from uncorrected lates count towards your four allotted absences.

MAKEUPS: Daily assignments, draft deadlines, quizzes, and in-class activities cannot be made up if missed because of lateness or absence. Makeups on major assignments, such as papers, must be arranged with me in advance of due dates in order to avoid penalties, and you will have to make a pretty strong case in order to be granted an extension.

CLASSROOM ETIQUETTE: You are not required to agree with everything you read or everything that is said during discussions in this class. In fact, you are encouraged to read and think critically. Occasionally, our readings and discussions may center on volatile issues about which you and your classmates may feel strongly. An open dialogue is encouraged. However, you are required to treat your classmates and me with respect at all times. In return, you have the right to expect respectful treatment from your classmates and from me. The goal is for our classroom to be a safe place for flexing your intellectual muscles, a place where everyone feels comfortable generating, expressing, and challenging ideas.

OTHER ETIQUETTE ISSUES: SLEEPING, EATING, DRINKING, GROOMING, READING NON-COURSE MATERIALS, DOING HOMEWORK, HAVING CONVERSATIONS, and other such activities are discouraged because of their disruptive and impolite nature. Your **ACTIVE PARTICIPATION** is essential. Nothing interesting will happen in here without your input. In other words, this class will be as interesting as you make it. Coming to class on time and prepared (that means completing all reading assignments and other homework on time and being ready to work when you get here) will help your grade as well as enhance your learning experience.

Here's a message from The Georgia Tech Writing Center: The Center provides one-on-one writing help to all students on a first come, first served basis--no appointments. They are located at 208 Chapin, across Cherry Street from the Skiles building. Hours are Sunday through Thursday, 5:30 to 7:30 p.m. The front door of the building will be closed at that time, so enter by the stairs on the north side at the rear of the building. Bring a draft of your paper and the paper assignment, as well as any feedback you've received from the instructor or your classmates. They will not serve as a proofreading service, but they will help you end writer's block, organize your ideas, or identify and correct persistent writing problems you might have. And it's free. You can't beat that with a stick.

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1. Formatting for written assignments: All hard copies of assignments must be typed and double-spaced, including drafts to be returned in or to be workshopped in class. All final drafts must have all the way around and follow MLA style for formatting and documentation (we'll review this in class; also, see the sample paper on page 149 of the Writing Handbook). For formal essays, I recommend using Times New Roman. Formatting for hypertext projects is a whole discussion, which we'll have later!

2. Please plan ahead with respect to printing needs. They frequently go wrong with printers, so waiting until five minutes before class starts to try to print is not a good idea. There are computer labs on the GT campus; it is simply a matter of leaving yourself enough time not only to print but also to find an alternate Plan B if your original printing plan is thwarted. A disk is not a draft; therefore, if you do not have a printout of the requisite number of copies for peer editing (the days) at the beginning of class on a due date, you will be assessed as if you did not have the assignment. Even if we are scheduled for lab time, please do not expect to use class time for printing.

3. Please email me any time if you have questions or concerns, and know that you are always welcome in my office. There is no need for an appointment if you wish to drop by during office hours, but please make arrangements with me if you are not free during office hours so that we can set up a time to meet.

4. A word to the wise: Failure to follow directions is one of my two pet peeves, the other is failure to listen or read carefully when instructions are being given. The first is always a result of the second. Points will be subtracted from work which does not properly respond to all requirements of the assignment. If you are ever not completely clear on what is being asked of you, please check with me either in person or via email.

You'll be working on a variety of formal and informal, individual and collaborative, writing assignments and other projects during this semester. You will demonstrate your competency in writing formal critical essays, and you will also communicate in online discussion forums and work with classmates on oral presentations and collaborative hypertext/media writing projects. Additionally, you'll explore alternative forms of writing, including visual, oral, and musical texts. I expect you will find English 110: a challenging course, but I also hope you find it exciting and rewarding.

Here's how the course breaks down:

Exploratory essay.....	15%	
Analytical essay.....	20%	A = 90-100 Excellent (not merely good) work.
Collaborative project using electronic media.....	20%	B = 80-89 Above average to very good work.
Interpretive presentation.....	20%	C = 70-79 Adequate or average work.
Homework and draft deadlines.....	15%	D = 60-69 Below average work.
Participation and attendance.....	10%	F = 0-59 Work falls far short of minimum standards.



ENGLISH 1102 SCHEDULE OF READING AND WRITING ASSIGNMENTS

WEEK 1: WHAT IS MODERNISM? MODERN ICONS.

JAN 06 Introduction to course; online reserve reading assignment given.

JAN 08 Modern Icons assignment, part 1.

JAN 10 Modern Icons, part 2.

WEEK 2: READ AND DISCUSS HEMINGWAY'S *THE SUN ALSO RISES*. EXPLORATORY ESSAY ASSIGNED.

JAN 13 Hemingway, Chapters 1-3 (pp. 11-32).

JAN 15 Hemingway, Chapters 4-5 (pp. 33-47). **Exploratory Essay assigned.**

JAN 17 Hemingway, Chapters 6-7 (pp. 48-71).

WEEK 3: CONTINUE READING AND DISCUSSION OF *THE SUN ALSO RISES*. FIRST DRAFT OF EXPLORATORY ESSAY DUE.

JAN 20 No school! Martin Luther King, Jr. Day. (Keep reading!).

JAN 22 Hemingway, Chapters 8-11 (pp. 75-116).

JAN 24 Hemingway, Chapters 12-13 (pp. 117-150). **First draft of Exploratory Essay due.**

WEEK 4: COMPLETE READING AND DISCUSSION OF *THE SUN ALSO RISES*. SECOND DRAFT OF EXPLORATORY ESSAY DUE.

JAN 27 Hemingway, Chapters 14-16 (pp. 151-191).

JAN 29 Hemingway, Chapter 17 (pp. 192-208).

JAN 31 Hemingway, Chapters 18-19 (pp. 209-251). **Second draft of Exploratory Essay due**

WEEK 5: EXPLORATORY ESSAY DUE . INTRO. TO THE HARLEM RENAISSANCE . INTERPRETIVE PROJECTS ASSIGNED.

FEB 03 Introduction (HR pp. xiii-xli); Fauset, from *There Is Confusion* and *Plum Bun* (HR 339-350).

FEB 05 McKay, from *Home to Harlem* (HR 370-388); **Final draft of Exploratory Essay due.**

FEB 07 Larsen, Introduction (HR 409-410) and *Passing* (460-485). **Interpretive group projects assigned.**

WEEK 6: CONTINUE READING AND DISCUSSION OF THE HARLEM RENAISSANCE.

FEB 10 DuBois, from *The Dark Princess* (HR 511-536).

FEB 12 Cullen, from *One Way to Heaven* (HR 680-693).

FEB 14 Hurston, *Drenched in Light* and *Color Struck* (HR 694-719). **Drop deadline.**

WEEK 7: COMPLETE HARLEM RENAISSANCE READINGS. WORK ON GROUP PROJECTS. ANALYTICAL ESSAY ASSIGNED.

FEB 17 Langston Hughes (HR 584-627).

FEB 19 Complete discussion of Harlem Renaissance readings. Group work, time permitting.

FEB 21 Group work on Interpretive Projects. **Analytical Essay assigned.**

WEEK 8: INTERPRETIVE PRESENTATIONS ON HARLEM RENAISSANCE. MIDTERM GRADES. START READING *AS I LAY DYING*.

FEB 24-28 **Interpretive project presentations, as scheduled.** Midterm grades, February 28.

WEEK 9, MARCH 03-07: SPRING BREAK! NO CLASSES; READ *AS I LAY DYING* FOR DISCUSSION TO BEGIN MONDAY, 3/10.

WEEK 10: READ AND DISCUSS *AS I LAY DYING*.

MAR 10 *AILD* through page 168.

MAR 12 *AILD* (pp. 169-193).

MAR 14 *AILD* (pp. 194-205). **Analytical essay outline/proposal deadline.**

WEEK 11: CONTINUE/COMPLETE DISCUSSION OF *AS I LAY DYING*. BEGIN *AUTOBIOGRAPHY*. COLLABORATIVE PROJECTS ASSIGNED.

MAR 17 *AILD* (pp. 206-222).

MAR 19 *AILD* (pp. 223-261).

MAR 21 Begin reading Stein's *Autobiography*. Collaborative projects assigned.

WEEK 12: READ AND DISCUSS *THE AUTOBIOGRAPHY OF ALICE B. TOKLAS*. ANALYTICAL ESSAY DRAFT DEADLINE.

MAR 24 Stein (to page 68).

MAR 26 Stein (pp. 69-85).

MAR 28 Stein (pp. 86-101). **Analytical essay draft deadline.**

WEEK 13: CONTINUE DISCUSSION OF *AUTOBIOGRAPHY*. ANALYTICAL ESSAY DRAFT DEADLINE.

MAR 31 Stein (pp. 102-142).

APR 02 Stein (pp. 143-160).

APR 04 Stein (pp. 161-179). **Analytical essay draft deadline.**

WEEK 14: CONTINUE DISCUSSION OF *AUTOBIOGRAPHY*. ANALYTICAL ESSAY DRAFT DEADLINE.

APR 07 Stein (pp. 180-209).

APR 09 Stein (pp. 210-230)

APR 11 Stein (pp. 231-252). **Analytical essay draft deadline.**

WEEK 15: WORK ON COLLABORATIVE PROJECTS AND ANALYTICAL ESSAYS.

APR 14 Collaborative work and conferences. **First acceptance date for final draft of Analytical Essay.**

APR 16 Collaborative work and conferences.

APR 18 Collaborative work and conferences.

WEEK 16: COLLABORATIVE PROJECTS PRESENTATIONS.

APR 21-25 Presentations, as scheduled.

FINALS WEEK: NO CLASS MEETING OR EXAM. APRIL 28 IS THE LAST ACCEPTANCE DATE FOR ANALYTICAL ESSAY.

PLEASE NOTE: I reserve the right to make minor adjustments or massive changes to this syllabus as a result of interference from reality. Also, as noted above, additional activities and readings will be assigned in class. If you come to class every day and follow along with any announced changes, you'll never be out of the loop. Also, check our online class updates page for news, reminders, and announcements. If you have questions about what exactly is expected of you (and when it is expected), my door is always open to you!