

Course Syllabus – REVISED

COURSE INFORMATION

<i>Course Number/Section</i>	LIT-3304-501
<i>Course Title</i>	Advanced Composition
<i>Term</i>	Spring 2016
<i>Days & Times</i>	Wednesdays, 7 p.m. – 9:45 p.m.

PROFESSOR CONTACT INFORMATION

<i>Professor</i>	Dr. M. Christine Tata
<i>Phone</i>	214-718-5785
<i>Email Address</i>	mary.tata@utdallas.edu
<i>Office Location</i>	JO4.502
<i>Office Hours</i>	Before class and by appointment
<i>Other Information</i>	Evenings are the best times to email.

COURSE PRE-REQUISITE: RHET-1302

COURSE DESCRIPTION

This course in literature and composition, LIT 3304, will build and expand upon the reading and writing experiences students encountered in its prerequisite, RHET-1302. Presented in workshop fashion, this class is for students who want to read critically and gain skill and style in their writing. Students will read a variety of short texts – such as anecdotes, memoirs, poetry, essays, dramas, short stories, literary criticism, and material from the professional world – and write in response to those texts. Then, students will deeply analyze their own writing and the writing of their peers, learning specific techniques for editing, revising, and polishing each written document. Students will earn points for their writing and editing of their classwork, which will include their class memoir, several short papers and their revisions, and a longer research paper in lieu of a final, as well as for their participation in class.

STUDENT LEARNING OBJECTIVES/OUTCOMES

- Experience and analyze different forms of texts
- Gain expertise in identifying and writing a variety of responses, essays, and research papers
- Experience in-depth editing and polishing of those texts
- Gain experience in critical discourse of new material in different thought categories, including their cultural contexts and meta-messages
- Improve analytical skills, problem solving abilities, appreciation of literary and other texts, and ability to work communally in search of quality writing.

COURSE REQUIREMENTS

Assigned readings, videos, research preparation

- Three position papers
- Two essays
- Two essay revisions
- One research paper and revision
- Creative in-class writing assignments, discussions, activities, and possible quizzes.

REQUIRED TEXTBOOKS AND MATERIALS

Required Texts

Scholes, Robert, Nancy Comley, and Gregory Ulmer, *Text Book: Writing Through Literature*. 3rd ed. Bedford/St. Martins, 2002 (Referred to in syllabus as *Text Book*)
ISBN: 0312-24879-2

Most of our readings will come from this text. Readings may contain writing exercises or assignments, which need not be completed outside of class. Much of this writing and analysis will be done in class.

Lanham, Richard A., *Revising Prose*. 5th ed. Pearson Education, 2007. ISBN 0-321-44169-9
Practical tactics for polishing your prose.

Gibaldi, Joseph, *MLA Handbook for Writers of Research Papers*. 7th ed. Modern Language Association, 2009. ISBN: 978-1-60329-024-1
A previous edition will be acceptable for this course, but you may need the latest edition for future courses.

- Selected TED Talks – see weekly schedules.
- “Birdman: Or, the Unexpected Virtue of Ignorance” (film available free on HBO; free with a 30-day free trial of HBO-GO, or for rent at Redbox kiosks).
- Additional materials may be provided by instructor.

Required Materials

- Large spiral notebook with pockets for additional papers, or a composition book with notebook for typed papers. Please bring these to every class meeting, including the first.
- Green, blue, or purple pens for editing texts. Not red.
- A dictionary, thesaurus, and grammar handbook available for reference outside of class
- A working UTD email address. Non-UTD email addresses cannot be used for school-related correspondence according to UTD regulations.
- Microsoft Word (or compatible open source program) with editing and review features (e.g., redline versions of texts)

SUGGESTED COURSE MATERIALS

Suggested readings/texts

Pinker, Steven, *The Sense of Style: The Thinking Person’s Guide to Writing in the 21st Century*. Penguin Group, 2014.
ISBN 978-0-670-025855
Accessible text describing new ways to consider how to order thoughts into clear and graceful prose.

Suggested Materials

3 X 5 index cards for old-school, analog development of outlines.

TOPICS, ASSIGNMENTS, AND DUE DATES

ASSIGNMENTS AND DEADLINES ARE SUBJECT TO CHANGE BY THE INSTRUCTOR.

Week 1: Wednesday, January 13, 2016

Introductions, Expectations, Review, Preview, Discussion

Bring to class:

- Text Book: Writing Through Literature*
- Your own large spiral notebook with pockets for papers, or a composition book and other document management system.

Week 2: Wednesday, January 20, 2016: Anecdote and Character

Before class:

- Read *Text Book* Chapter 1, pages xv – 41 and 57 – 62.
- View TED Talk: https://www.ted.com/playlists/194/10_talks_from_authors
Chimamanda Ngozi Adichie: “The danger of a single story”
- Write Position Paper #1:** Relate an anecdote or story that illustrates something about your character or the character of someone you know well. Describe briefly how your anecdote reveals the character of the subject (see *Text Book* for examples). Bring 3 copies to class (2 for review by the writing partners and 1 to turn in).

In class:

Edit Position Paper #1 in writing partnerships.

Week 3: Wednesday, January 27, 2016: Metaphor, Dream, and Poetry

Before class:

- Revise Position Paper #1** according to the feedback you received from your writing partners. You will turn in all materials (draft; edited copies; rubrics; clean revised copy) at the beginning of class. If you can, transform the anecdote to literary anecdote or story status.
- Read *Text Book* Chapter 2, pages 62 – 93

In class: Discussion and in-class writing on the reading. Exercises and preliminary work on Essay #1.

Week 4: Wednesday, February 3, 2016: Refining Language

Before class:

- Read *Revising Prose* Chapter 1, 2, and 3, pages iii – 42: Action, Attention, Voice
- Draft Essay #1:** Reflect upon the use of metaphor in one or more poems from *Text Book* pages 88 – 94. You may select a rhetorical style (e.g., argument; compare and contrast) and you are encouraged to make use of personal anecdote as well as literary criticism found through research. Bring 3 copies to class (2 for review by the writing partners and 1 to turn in).
- View TED Talk: [Ken Robinson Do schools kill creativity?](#)

In class: Discuss TED Talk. Discuss *Revising Prose* material. Edit Essay #1 in writing partnerships.

Week 5: Wednesday, February 10, 2016: Metaphor, Thought, Parables, Allegory

Before class:

- Read *Text Book*, Chapter 2, pages 94 – 113 and 128-142.
- Revise Essay #1** based on feedback from your writing partners and your own analysis guided by techniques in *Revising Prose*. Please turn in both a clean copy and a “redline” version, showing the edits you made.

In class:

Lecture and discussion of metaphor. Writing journal.

Week 6: Wednesday, February 17, 2016: Intertextuality

Before class:

- Read *Text Book* Chapter 3, pages 151 – 175.
- View the recent film “Birdman” and read the review at: <https://thedinglehopper.wordpress.com/2015/02/25/birdman-or-the-techniques-of-the-postmodern-text/>
- Read “What We Talk About When We Talk About Love” by Raymond Carver. One version can be found at <http://www.newyorker.com/magazine/2007/12/24/beginners>
- Write Position Paper #2:** Write your own response to “Birdman,” focusing on the claims of intertextuality noted in the review. Consider any or all of the following questions: In what ways does the film’s plot bear similarities to the Raymond Carver story? What is the effect on the viewer of the film’s references to other actors, other films, other plays? What will happen to this film in 25 years, when some of those references will no longer be current?

In class: Discuss examples of intertextuality. Edit Position Paper #2 in writing partnerships.

Week 7: Wednesday, February 24, 2016: The Reader’s Work

Before class:

- Read *Text Book* Chapter 3, pages 176 – 190.
- Write Essay #2:** Choose one of the selections in this week’s *Text Book* reading (either “Up in Michigan” or “The Red Convertible”) or another piece of literature that you respond to. Explore how you approach a text; what you as a reader bring to it; and whether you are the text’s intended audience. Bring 3 copies to class (2 for review by the writing partners and 1 to turn in).

In class: Discussion of the work of the reader. Edit Essay #2 in writing partnerships.

Week 8: Wednesday, March 2, 2016: On Interpretation

Before class:

- Read *Text Book* Chapter 3 pages 207 – 238.
- Revise Essay #2:** Use insights from your writing partners and from this week’s readings. Please turn in both a clean copy and a “redline” version, showing the edits you made.

In class: Discuss the reading. Writing journal and brainstorm for Position Paper #3.

Week 9: Wednesday, March 9, 2016

Before class:

- Read *Revising Prose* Chapter 4, pages 56 – 67.
- Write Position Paper # 3:** Choose an archetypal image or character from a contemporary work of film, poetry, or prose and show how the archetype bears meaning, both historically and in popular culture. Bring 3 copies to class (2 for review by the writing partners and 1 to turn in).

In class: Discuss editing techniques and editing exercises. Edit Position Paper #3 in writing partnerships.

Monday, March 14 – Saturday, March 19

CLASS DOES NOT MEET Wednesday, March 16

SPRING BREAK

Week 10: Wednesday, March 23, 2016

Before class:

- Review and bring to class all materials written to date.

In class: To be determined.

Week 11: Wednesday, March 30, 2016: Texts and Research / The Mystery

Before class:

- Read *Text Book*, pages 240–276.
- Begin Research Paper:** This paper will be an enhanced, researched version of a subject of your choice. You may expand either Essay #1 or Essay #2, or pursue a literary topic from classroom discussion or the readings from the *Text Book*. Research should take you to the peer-reviewed journals, and all sources should be properly cited in MLA style (see Submission Guidelines below). You will need approximately 5 sources for a paper of at least 10 pages. **Prepare a one-page brief** outlining the topic you have chosen; the approach you will use; and where you will look or have looked for sources.

In class: Be prepared to discuss the topic and the approach you have chosen for your research paper. Turn in your topic brief.

Week 12: Wednesday, April 6, 2016: Identification

Before class:

- Read *Revising Prose*, Chapter 5, pages 68–86: Business Prose
- Read *Revising Prose*, Chapter 6, pages 87–110: Professional Prose
- Read *Text Book*, pages 276–313.
- Prepare a **working bibliography** for your Research Paper to turn in during class. List sources in MLA style and provide a short paragraph about each one, identifying the information or insights you found in the resource.

In class: Review sources. Editing exercises from the worlds of business and bureaucracy. Writing journal.

Week 13: Wednesday, April 13, 2016: Signature

Before class:

- Continue working on research paper.
- Read *Text Book* Chapter 4, pages 313–336.
- View TED talk by Andy Yen:
https://www.ted.com/talks/andy_yen_think_your_email_s_private_think_again

In class: Discuss names, naming, and the signature of a text. Discuss private and public personas. Editing exercises and writing journal. Consult in class, one-on-one, on the progress of research papers.

Week 14: Wednesday, April 20, 2016

Before class:

- Draft Research Paper.** Bring 3 copies to class (2 for review by the writing partners and 1 to turn in).

In class: Peer reviews of research papers. Questions and answers.

Week 15: Wednesday, April 27, 2016

LAST DAY OF CLASS

Before class:

- Revised Research Paper due:** finish revisions on research paper. Please turn in both a clean copy and a “redline” version, showing the edits you made. You will receive feedback by email, but **papers will not be returned**, so please keep a copy for yourself.
- Read *Revising Prose*, Chapter 8, pages 124–134: Why Bother?

In class:

Review of the course and discussion of the future of your writing.

GRADING POLICY

Essay #1 (5 pages)	10%
Essay #1 Revision	10%
Essay #2 (5 pages)	10%
Essay #2 Revision	10%
Reaction Papers (3@ 3 pages)	15%
Research Paper (10 pages)	15%
Research Paper Revision	15%
In-class writing and discussion participation (1 point per week)	15%

COURSE POLICIES

Make-up exams

In-class work may include quizzes. These cannot be made up. There is no final exam.

SUBMISSION GUIDELINES

Specs for all papers: Please prepare all manuscripts in hard copy, printed double-spaced on one side of paper, stapled in upper left corner. For all papers but the Research Paper, include on the first page your name, date, class, assignment, and date due, in the upper left hand corner. The Research Paper will require a cover sheet according to MLA guidelines.

Please number pages. It is wise to use a header or footer to add your last name to all pages. Set margins to 1 inch; left align all text; indent paragraphs ½ or 1 inch.

All papers should be set in 12 point type, either Times New Roman, Book Antigua, or Palatino, and double spaced for editing (not one-and-a half spaces).

Please document all sources in MLA style according to Chapters 5 and 6 of the MLA Handbook; use end notes as needed.

First version: Submit three hard copies, due at the beginning of class .These will be reviewed, written on, discussed, and edited with your writing partners.

Revised version (where applicable): Use the comments of the writing partners, as well as the techniques in *Revising Prose*, to edit the paper electronically. Use the Microsoft Word review features, generating a **redline version** showing the edits you have made and a **clean version**. The revised versions will easily represent changes in 25% to 50% of your material.

THE PAPERS

Position Paper #1 – Due January 20: Relate an anecdote or story that illustrates something about your character or the character of someone you know well. Describe briefly how your anecdote reveals the character of the subject (see *Text Book* for examples).

Position Paper #1 Revision – Due January 27. Revision based on feedback from your writing partners and your own analysis. If you can, transform the anecdote to literary anecdote or story status.

Essay #1 – Due February 3: Reflect upon the use of metaphor in one or more poems from *Text Book* pages 88 – 94. You may select a rhetorical style (e.g., argument; compare and contrast) and

you are encouraged to make use of personal anecdote as well as literary criticism found through research.

Essay #1 Revised – Due February 10: Revision based on feedback from your writing partners and your own analysis guided by techniques in *Revising Prose*.

Position Paper #2 – Due February 17: Write your own response to “Birdman,” focusing on the claims of intertextuality noted in the review. Consider any or all of the following questions: In what ways does the film’s plot bear similarities to the Raymond Carver story? What is the effect on the viewer of the film’s references to other actors, other films, other plays? What will happen to this film in 25 years, when some of those references will no longer be current?

Essay #2 – Due February 24: Choose one of the selections in this week’s *Text Book* reading (either “Up in Michigan” or “The Red Convertible”) or another piece of literature that you respond to. Explore how you approach a text; what you as a reader bring to it; and whether you are the text’s intended audience.

Essay #2 Revised – Due March 2: Revision using insights from your writing partners and from this week’s readings.

Position Paper # 3 – Due March 9: Choose an archetypal image or character from a contemporary work of film, poetry, or prose and show how the archetype bears meaning, both historically and in popular culture.

Research Paper Bibliography – Due April 6, formatted according to MLA guidelines.

Research Paper – Draft Due April 20: This paper will be an enhanced, researched version of a subject of your choice. You may expand either Essay #1 or Essay #2, or pursue a literary topic from classroom discussion or the readings from the *Text Book*. Research should take you to the peer-reviewed journals, and all sources should be properly cited in MLA style (see Submission Guidelines below). You will need approximately 5 sources for a paper of at least 10 pages. Prepare a one-page brief outlining the topic you have chosen; the approach you will use; and where you will look or have looked for sources.

Research Paper Revised – Due April 27: Revision using insights from your writing partners, from *Revising Prose*, from instructor feedback on other papers, and from your own analysis. Papers must be turned in on the last day of class, **in person, as follows:** clean copy; redline version; peer-edited versions. No electronic submissions can be accepted, since the editing will be evaluated as well as the writing.

EXTRA CREDIT

There is no extra credit offered in this class.

LATE WORK

Papers are due at the beginning of the class. No late papers or electronic submissions will be accepted unless by prior arrangement with the instructor. Late submissions will be docked a letter grade for each 24 hours they are late.

SPECIAL ASSIGNMENTS

In addition to the readings required each week, work outside of class may include viewing videos, exploring websites, and performing additional research for presentation to the class.

CLASS ATTENDANCE

Students are graded on attendance, receiving a point for each class just for showing up prepared. As this course is structured like a workshop, students cannot complete the necessary work or

benefit from the writing community without attending class regularly. There is no way to make up missed classwork. Absences are treated as “no-fault” – that is, the excuse does not matter. However, every absence past one not only loses those points but will drop your grade by as much as half a letter. Two tardy arrivals or early departures will count as one absence.

CLASSROOM CITIZENSHIP

- ✓ Cell phones must be turned off (not merely set to vibrate) and put away so that we may engage with and learn from the people actually present. Messages may be checked only during the breaks.
- ✓ Text messaging or web surfing will not be tolerated in class. It distracts everyone – classmates, professor, you. If texting or surfing, you will be asked to leave the classroom and will not receive participation points for that day. You will need to meet privately with the instructor to gain re-entry to class on the next scheduled meeting day.
- ✓ Our workshop will be conducted with courtesy, engagement, and best effort at all times.

ACADEMIC ETHICS

Academic Dishonesty: The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work.

Academic dishonesty can occur in relation to any type of work submitted for academic credit or as a requirement for a class. It can include individual work or a group project. Academic dishonesty includes plagiarism, cheating, fabrication and collaboration/collusion. In order to avoid academic dishonesty, it is important for students to fully understand the expectations of their professors. This is best accomplished through asking clarifying questions if an individual does not completely understand the requirements of an assignment.

Additional information related to academic dishonesty and tips on how to avoid dishonesty may be found here: <http://www.utdallas.edu/deanofstudents/maintain/>

COMET CREED

This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

UT DALLAS SYLLABUS POLICIES AND PROCEDURES

The information contained in the following link constitutes the University’s policies and procedures segment of this course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies regarding academic ethics, student conduct, resources available to students, resources for students with disabilities, how to withdraw from class, incomplete grade policies, and more.