

ENGLISH 4 (003) / Writing in the Discipline of English Spring 2006 (second half-semester course: March 20–April 26)

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Office: S.W. Bowne 118, (office Hours) Mondays & Tuesdays, 4:00-6:00; Wednesdays, 12:30-2:00; and by appointment	
On-line syllabus: http://www.users.drew.edu/sjamieso/Engl4/	
Virtual Office Hours: TBA. IM screen name: "ProfJamieson"	

NOTE: This course is linked to one of the four courses in the sequence "Mapping the Anglo-American Tradition" (21A, 21B, 20A, 20B) and the suggested research topics are drawn from the material in the linked module. For this reason, all students registered for ENGL 4 must also be co-registered for the relevant module.

The Texts

Anson, Chris, Robert Schwegler, and Marcia Muth. *The Longman Writer's Companion*. Longman, 2006
Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers* (6th ed). Modern Language Association of America, 2003
Strunk, William and E.B. White. *The Elements of Style*. Allyn & Bacon, 2000
Truss, Lynne. *Eats, Shoots and Leaves: A Zero Tolerance Approach to Punctuation*. Gotham, 2004.
Williams, Joseph. *Style: The basics of Clarity and Grace*. Pearson Longman, 2006

The Class

ENGL 4 is NOT more first year composition! ENGL 4 is designed to introduce students to the writing and research skills specific to the discipline of English. The course is an introduction to the kinds of writing expected of English majors and those who continue the study of literature to graduate school and beyond. Most of that writing will involve research, so this course includes an extensive research component, but the materials you will consult will be those used specifically in the discipline of English: academic journals, books, essays, and additional literary works, along with the databases and search strategies used to find them. In addition to helping majors and minors strengthen their overall writing and research skills, this course will also allow them to extend the material covered in the corresponding section of "Mapping the Anglo-American Tradition." Because the courses are linked in this way, ENGL 4 will help students imagine research topics and the ways they develop from lectures and classroom discussion and invite them to build on that discussion as they develop and execute research plans.

Intellectual Outcomes

If you do the work in this class, ENGL 4 will:

- 1) Challenge you to think about stylistic choices and thereby extend the clarity and accuracy of your writing;
- 2) Expand your library research skills and expertise using the journals, documents, and databases central to the discipline of English;
- 3) Familiarize you with, and give you brief opportunities to explore, some of the different kinds of projects that literary critics undertake (using biography, reading contemporaneous texts and images, using primary documents from the culture in relation to a literary text);
- 4) Increase the flexibility and precision of your thoughts about literature by helping you to use primary and secondary resources to develop and support theories about a work or author;
- 5) Build on your ability to imagine topics and questions for further research as you read and consider material in different classes;
- 6) Deepen your knowledge and understanding of a literary topic and author introduced in ENGL 20 or 21.

We will measure these outcomes in your formal and informal writing, class participation and presentations, and the final portfolio, and your grade for the course will be based upon them.

The Work & the Grades

You will write something for every class, but there are two major papers. The first asks you to compare four guides to writing and advance a thesis about the different treatments of style. The second asks you to use primary and secondary sources in an exploration of a text, author, genre, theme, or issue raised in ENGL 20 or 21. Each assignment includes several components, all of which will be handed in together in a portfolio at the end of the class.

Grade breakdown:

Paper 1 (comparative project):	25% of the final grade
Paper 2 (research project):	60% of the final grade
Participation and presentation:	15% of the final grade (don't just speak for the sake of it, though)

The Rules

Like any community, the classroom community requires work to create and maintain, and there are consequences for those who in any way undermine this community or fail to do their share of the work necessary to maintain it. These consequences will be felt by all because the classroom community will not work if students do not make it work. They will also be felt by the individual responsible. Students must attend class, be prepared for class, be willing to share their ideas, and be respectful of the ideas of others. Lack of respect for classmates will not be tolerated in this class.

The larger academic community depends on the generation of and willingness to share and discuss ideas in dialog and in written texts. For this reason, plagiarism will not be tolerated in those seeking to remain in the academic community. (Please see Drew's "Academic Integrity Policy" if you are unsure what it means to use sources correctly, and *The Writer's Companion* or the *MLA Handbook* to correctly create works cited lists.)

This is college, so I should not have to post classroom management rules you should have learned in elementary school. If you are unsure how we expect college students to behave, it is your responsibility to ask. If I find I have accidentally strayed into an elementary class, I will be happy to post the most draconian of rules. Don't make me do that!

Online resources

There are many resources you can use as you work on the papers for this class. The following are recommended:

- * **General resources for Writers:** <http://www.users.drew.edu/sjamieso/Webresources.html>
- * **For papers that use comparison:** <http://www.users.drew.edu/sjamieso/resources/Comparison.html>
- * **For research proposals:** http://www.users.drew.edu/sjamieso/research_proposal.html
- * **For annotated bibliographies:** http://owl.english.purdue.edu/handouts/general/gl_annotatedbib.html
- * **For revision and editing:** <http://www.users.drew.edu/sjamieso/12stepediting.htm>
- * **The writing center for personalized guidance in your writing:** <http://www.therichco.com/wconline/drew/schedule/>
- * **More information for English majors and minors:** <http://www.depts.drew.edu/engl/test/majors.html>

The Schedule

Week 1

Mar. 20 (Mon): **Welcome.** Discussion of the class, goals, assignments, and expectations.

The art and craft of library research 1: selecting a topic and developing research questions. Broad topic: an author from ENGL 20A. Discussion of specific topic: an issue raised in ENGL 20A, and the list of possible research questions. Introduction of the research proposal. [For guidelines on the generic college-level research proposal, see: www.users.drew.edu/sjamieso/research_proposal.html]

Homework: Write a research proposal based on broad research question (author) following the format presented in class. Dues in class Wednesday.

Mar. 22 (Wed): **MEET IN THE LIBRARY & Bring your computer!!** *First research proposal due.*

The art and craft of library research 2: Reference librarian Jody Caldwell will introduce students to more sophisticated library research skills appropriate for English Majors.

Homework: Develop a working bibliography for the author you are investigating. Due in class Monday.

Week 2

Mar. 27 (Mon): **MEET IN THE LIBRARY & Bring your computer!!** *Working bibliography due.*

The art and craft of library research 3: Reference librarian Jody Caldwell will introduce students to even more sophisticated library research skills appropriate for English Majors.

Homework: Review the possible topics for research and develop a research proposal and the first five texts of a working bibliography for at least one of them. Due in class Wednesday.

Mar. 29 (Wed): *At least one research proposal due.* Bring your computer to class from now on—last reminder.

The art and craft of research writing 1: focusing topics using research proposals. Discussion of research topics. Determining what is possible in ten pages and determining which are essential sources. Each person's research question to be handed in by the end of class (I will post them to the website so that everyone can see each other's topics and send them information they find!) Discussion of annotation. [For guidelines on the annotated bibliographies, see: http://owl.english.purdue.edu/handouts/general/gl_annotatedbib.html]

Homework: Develop a working bibliography of sources for the topic you are investigating. Use footnotes and works cited lists in texts you have already found to generate a list of "essential texts" on the topic and write annotations for five of them. Due in class Monday.

Week 3

Apr. 3 (Mon): *Working bibliography and annotations of five essential sources due.* Bring at least those five sources to class with you!

The art and craft of research writing 2: identifying the issues. What are your sources saying about your topic? How do they answer your initial question? How might your question evolve based on what you have read? Revise your research question and then list at least three answers you have found in your reading (indicating which source offers each answer). *If you cannot do this, consider revising your question OR reading more.*

Homework: Continue working on your research question and three or more answers. Write a paragraph introducing your question and summarizing the answers you have found (NOTE: this is HARD. Allow enough time!) Due Wednesday.

Apr. 5 (Wed): *Paragraph identifying research question and various answers offered in the literature due.*

The art and craft of Style 1: style guides. Introduction to the style assignment (see "Project 2" under assignments on p4 of this syllabus). Discussion of prewriting for comparison (lists, diagrams, and tables). [For guidelines on college-level comparison see: www.users.drew.edu/sjamieso/resources/Comparison.html]

Homework: Rough draft of a comparison of the presentation of one stylistic feature or the overall question of style in Strunk and White; Williams; and Anson, Schwegler, and Muth. Due in class Monday. Be ready to present your findings to the class on Monday, giving specific examples from each text.

Week 4

Apr. 10 (Mon): *Very rough draft of comparison paper due.* Bring all three style texts to class today.

The art and craft of Style 2: culture and expectation. Brief presentations of findings on stylistic differences and their different treatment. Discussion of how to develop a thesis on the different treatment of style in each text. Brief discussion of the art of comparison (point-by-point and block structure).

And that research project? Brief conversation about your progress on the research paper. I will return paragraphs identifying research question and various answers offered in the literature and we will discuss potential problems and frustrations. Think about how your research questions and the provisional answers you have found could lead to a thesis,

Homework: Read Truss p. 1-34 (and more if you like) and consider her comments in relation to your thesis about style. Revise your style thesis and bring it to class on Wednesday.

Apr. 12 (Wed): *Revised comparison thesis due in class.*

The art and craft of Style 3: rules and conventions. List of theses on the board. Discussion of style and convention (continued from Monday 12th). Introduction of *MLA Handbook*. Classification of styles and style guides. Whose style might appeal to which writing audience? Why? Where might you vary style? Why? What stylistic errors do YOU find the most annoying? Why?

Homework: read at least one more chapter of Truss (select your own punctuation favorite) and revise your comparison paper including that material and the *MLA Handbook*. An excellent draft is due in class on Monday. Continue working on your annotated bibliography for your research paper. Annotate all other sources that seem useful (at least ten, but aim for fifteen). Annotated bibliography due Wednesday.

Week 5

Apr. 17 (Mon): *Excellent (i.e. final) draft of comparison paper due. Bring*

The art and craft of research writing 3: developing a thesis. The key is the thesis! We will discuss your theses for the comparison papers and how they differ from the kinds of theses you will develop for the research papers. We will analyze what makes a thesis appropriate for an extended research paper using examples from previous semesters, and explore how a thesis can help to shape a draft. Continue to work on perspectives on your topic, then develop a thesis that positions your response within those you have found. Revise your paragraph to include your thesis.

Homework: Continue working on your annotated bibliography. Annotate all other sources that seem useful (at least ten, but aim for fifteen). Annotated bibliography due Wednesday.

Apr. 19 (Wed): *Final annotated bibliography due (10-15 sources).*

The art and craft of research writing 4: developing a paper. The working outline, the formal outline, note cards, "stickies." Overcoming writers block! Practice at least one method as you develop your research paper.

Homework: Continue developing your paper. A very rough draft of which is due on Monday.

April 21 (Fri): last day to drop this class with a W (I hope you won't!!)

Week 6

Apr. 24 (Mon): *Very rough draft of research paper due.*

The art and craft of research writing 4: just do it! Continue working on your paper in class. Schedule appointments with me as necessary.

Homework: Continue developing your paper. A very good draft of which is due on Wednesday.

Apr. 26 (Wed) **LAST CLASS.** *Very good draft of paper due.*

The art and craft of Style 4: Revision and editing. Remember those style guides? Here's where you put your personal beliefs about style to use. Introduction of the ten steps for editing and revision.

[See: www.users.drew.edu/sjamieso/12stepediting.htm].

Evaluations of the class and final discussion.

Schedule appointments with me as necessary.

May. 9-10: Reading days—use this time wisely!

Week 7

May 10 (Wed) Final paper with annotated bibliography and EVERYTHING ELSE YOU HAVE WRITTEN IN THIS COURSE THIS SEMESTER due in a folder outside my office by noon.

The Writing in this Course

Project 1: Researching Literature

In this assignment you will explore an issue, topic, text, or author presented in ENGL 20A, conduct initial research and develop a research proposal, conduct more research and write an annotated bibliography, and then write up the paper.

Due Dates:

March 29:	Working Research proposal(s)
April 3:	Working bibliography and annotations of five essential sources;
April 5:	Research questions
April 19:	Final annotated bibliography due (10-15 sources);
April 26:	Very rough draft of paper due;
April 28:	Very good draft of paper due;
May 10:	Final paper with annotated bibliography and EVERYTHING ELSE YOU HAVE WRITTEN IN THIS COURSE THIS SEMESTER due in a folder outside my office by noon.

Project 2: Comparison of Style manuals

In this paper you will compare the way style and advice about how to write effective prose are presented in *The Elements of Style*, by William Strunk and E.B. White; *Style: The basics of Clarity and Grace*, by Joseph Williams; and *The Longman Writer's Companion*, by Chris Anson, Robert Schwegler, and Marcia Muth, with added support from *Eats, Shoots and Leaves: A Zero Tolerance Approach to Punctuation* by Lynne Truss and the *MLA Handbook for Writers of Research Papers* by Joseph Gibaldi. The objective of each of these three texts is to help readers become more effective writers, but each seems to develop from a very different definition of "effective," and each adopts a very different tone. While some topics are covered in all three texts, most are not and those that are receive different attention and space. Each text emphasizes different aspects of writing while appearing to have the same goal. Your task in this paper is to explore the differences and similarities between these texts and write a comparison that helps us to make sense of those differences and similarities.

Begin this comparison by browsing through the table of contents, layout, and chapters before you read the preface and introduction. You may want to consider whether the front matter adequately and accurately represents and introduces the text in question.

To help you get started, consider the following questions:

- How does each text define style?
- What assumptions drive the notion of style presented in each text?
- What assumptions does each book seem to make about our reasons for writing?
- What assumptions does each book seem to make about our reasons for consulting a book on style?
- What tone do the authors of each text adopt?
- What attitudes do they seem to have about their readers?
- Who seems to be the audience for each book?
- What do we learn about style from this discussion?
- Which book seems to speak to you (i.e. seems to match your assumptions, purposes, etc.?)
- What examples can you give of differences between the three texts?
- What examples of similarities can you give?
- What is the biggest different?
- What is the most obvious similarity?
- How does each text make you feel as a writer?

Once you have answered these questions and any others that occur to you as you read, draw some larger conclusions about the differences between these three texts and develop a thesis from that.

Due Dates:

April 10:	Basic, very rough draft of comparison (you do not need to have a thesis yet, but the comparison should be point-by point);
April 12:	Thesis that considers the three texts and the material by Lynn Truss;
April 17:	Final comparison paper, all drafts, and one page comparison grid.

Project 3: Meta-analytical preface

The last piece of writing you will do for this course functions as a preface to your work, and invites you to practice the writing skills you have used in the course for a very different purpose. In this assignment YOU become the text, and your purpose is to provide a lens through which others can view your work in this course. At the end of the course you will be asked to gather together all of your work for the class (see below) and think about it. This is an important class: now that you have completed it you have started your journey as an English major. ENGL 9 taught you how to read and think like a major, and ENGL 20 and 21 are teaching you the broad base of knowledge that majors need, but this class is designed to teach you to walk the walk and talk the talk of a major. With the completion of your final portfolio you have entered the conversation of the discipline. How does that feel? Do you feel more a part of the discipline of English now? How? What do you still need to learn? Where do you go from here? Your final piece of writing is a reflection on what you have learned in this class and what you still have to learn. Instead of analyzing a text, this assignment invites you to analyze yourself, using your work to support the claims you make about it (you may quote yourself, refer to assignments and moments in the course, and/or provide links). This assignment also invites you to compare your work and your sense of yourself as a writer to earlier moments in your writing life--to your work and attitude six weeks ago, or in high school, kindergarten, or at some other point. In other words, in this assignment you are thinking about thinking and writing about writing.

Final portfolios

Your final work for the course will be shared in two ways.

A PRINT PORTFOLIO: You will hand in a portfolio containing your final copies of the two papers and all of the work that you have printed out and generated on paper as part of this course (notes, diagrams, drafts, papers with my comments, writing center notes, things you downloaded from the web, photocopies--everything ALREADY printed). This material should be gathered in a manila folder and handed to me. At the front of the portfolio you should place your meta-analytical preface. You may also include a title page, an acknowledgment page, a table of contents, and anything else that seems appropriate;

An ELECTRONIC PORTFOLIO (ePortfolio): You will gather together your final copies of both papers along with everything else that you have saved electronically as part of this course (including things you also hand in in print form). This material will be saved in a folder in the k:drive (or on your f:drive) and linked to an electronic portfolio so that it is available on the web. You may use one of the templates I will provide to set up this portfolio, or you may design your own. You may use your preface as the base and provide links to other work, or you may provide links to several things including the preface. We will discuss these options as you work on the final portfolio.

Possible research topics:

Read the list below and select a topic for further research. Don't worry if you have not yet discussed this issue in ENGL 20A; you will have done so before the research for this paper is complete.

Papers focusing on the exploration of a genre

1. **Poetry of the period** (*specific poets, poems, styles, movements, reception, etc.*)
2. **Drama of the period** (*specific playwrights, plays, styles, movements, reception, etc.*)
3. **Fiction of the period** (*specific authors, novels or short stories, styles, movements, reception, etc.*)

A nonfiction assignment could appear here as well if you will assign some and discuss it in RYEO

Exploring the cultural context of the period

4. **The changing ideology of XX in the literature of this period** (*e.g.: marriage, health, beauty, family, childhood, class, race, nationality, work, gender, the city, originality, etc.*)
5. **Investigations or representations of otherness** (*e.g.: tolerance, intolerance, social hierarchies, gender, race, class, age, nationality, disability, the foreigner, the immigrant, the refugee, physical appearance, regionalism, urban/rural, etc*)
6. **The role of XX on/representation in literature of the period** (*e.g.: religion, law, commerce, literacy, intellectual property, immigration, censorship, monarchy/government/politics etc*)

Exploring themes, images, and representations

7. **Themes you will trace in the literature of the period**
8. **Visual images reflected or reproduced in literature of the period** (*things that invite students to incorporate an investigation of the visual into their papers, e.g.: Architecture, clothing styles, gardens, furniture, interior design, cityscape, the desert, the ocean, maps and images of specific regions or countries; or the representation of paintings or sculpture in written texts of the period*)

A variation on the above question could draw on music of the period

9. **The representation of XX in literature of the period**