

Miami University
Composition and Literature
English 112
Section KA
MWF 1:00-1:50 pm
Bachelor 256

INSTRUCTOR: Morris Young, Assistant Professor of English

COURSE DESCRIPTION: English 112 is a course about reading and writing critically. Our primary subject for investigation this term will be the ways reading, writing, literacy, and education are represented in our culture. We will be examining these representations in many different kinds of texts, primarily literature and essays but also popular culture media such as film and television. We will explore our roles as readers and writers in our culture and how our positions affect the ways we read and write. How do race, class gender, region, faith, sexuality, or other positions shape our interpretations and analysis? How do these positions shape the creation of the texts we will be examining? Or do these factors make any difference at all?

COURSE REQUIREMENTS/GRADES: Your course grade will be determined by your attendance and participation (25%), Reading Notes(25%), and Final Portfolio (50%). Each requirement is described below.

REQUIRED TEXTS

Frederick Douglass. *Narrative of the Life of Frederick Douglass, An American Slave*.
William Andrews, ed. New York: Norton, 1997
Scott Russell Sanders. *Writing From the Center*. Bloomington: Indiana UP, 1995
Bernard Shaw. *Pygmalion*. New York: Penguin, 1993
Rick Simonson & Scott Walker, eds. *The Graywolf Annual Five: Multicultural Literacy*.
St. Paul, MN: Graywolf P, 1988.
Lois-Ann Yamanaka. *Wild Meat and the Bully Burgers*. New York: Harvest Books, 1997.

ESSAYS: You will be asked to write 4 essays for class. I will provide guidelines for each essay but you will be developing your topics for the most part based on the texts we will be reading in class. We will be having writing workshops in class for each essay where you will get feedback from both our classmates and me. Essays should be revised (probably several times) and final drafts included in your Final Portfolio. Individual essays will not be graded. I will provide extensive comments on your essays and am happy to meet with you to discuss our work. If you want to know what grade I would assign to an essay you can meet with me for a conference.

FINAL PORTFOLIO (50%): The Final Portfolio will be due at the end of the term. The portfolio should include our revised essays and a reflective essay about the writing that you have done and what you have learned in this course. I will provide guidelines for the portfolio later in the term.

SCHEDULE
ML = Multicultural Literacy

Week 1	Jan. 11	Introduction to the class
	Jan. 13	ML: James Baldwin, "A Talk to Teachers" (3-12); Michelle Cliff, "A Journey into Speech" (57-62); Due: Reading Notes
	Jan. 15	Begin <i>Narrative of the Life of Frederick Douglass</i> (7-63)
Week 2	Jan. 18	MLK Day (no class)
	Jan. 20	Continue <i>Narrative</i> (65-135) Due: Reading Notes
	Jan. 22	Continue <i>Narrative</i> (137-159)
Week 3	Jan. 25	Contexts for reading the <i>Narrative</i> Essay #1 assignment Due: Reading Notes
	Jan. 27	Contexts for reading the <i>Narrative</i>
	Jan. 29	ML: Michelle Cliff, "If I could write this in fire" (63-81); Michelle Wallace, "invisibility blues" (161-172)
Week 4	Feb. 1	History of reading instructions Essay #1: first draft due
	Feb. 3	Tour of McGuffey Museum Meet at McGuffey Musseum (corner of Oak and Springs)
	Feb. 5	Workshop
Week 5	Feb. 9	Begin <i>Pygmalion</i> (5-32) Essay #1 revised draft due
	Feb. 10	Continue <i>Pygmalion</i> (33-95)
	Feb. 12	Finish <i>Pygmalion</i> (96-148) Due: Reading Notes
Week 6	Feb. 15	Mon/Tues. exchange (meet on tues. 2/16)

		Eldred and Mortensen, "reading literacy narratives" handout; essay #2 assignment
	Feb. 17	Pygmalion in popular culture
	Feb. 19	Pygmalion in popular culture
Week 7	Feb. 22	ML: Paula Gunn Allen, "who is your mother?" (13-27)
	Feb. 24	ML: Ishmael Reed, "America: the multinational society" (155-160); essay #2, first draft due
	Feb. 26	workshop
Week 8	Mar. 1	ML: Gloria Anzaldua, "tlilli, tlapalli" (29-40) Essay #2: revised draft due
	Mar. 3	ML: Carlos Fuentes, "how I started to write" (83-111)
	Mar. 5	ML: Eduardo Galeano, "in defense of the word" (113-125); Guillermo Gomez-Pena, "documented/undocumented" (127-134) Due: reading notes
Week 9	Mar. 8-12	spring break (party harty)
Week 10	Mar. 15	video tape
	Mar. 17	language and identity
	Mar. 19	begin <i>writing from the margins</i>
Week 11	Mar. 22	continue <i>writing</i> Essay #3: assignment
	Mar. 24	no class. Continue <i>writing</i>
	Mar. 26	no class continue <i>writing</i>
Week 12	Mar. 29	continue <i>writing</i>
	Mar. 31	finish <i>writing</i> Essay #3: first draft due
	April 2	workshop
Week 13	April 5	reading hawai'I

	April 7	begin <i>wild meat</i> part 1
	April 9	continue <i>wild meat</i> part 2 Due: readingnotes
Week 14	April 12	continue <i>wild meat</i> (183-204) <i>Essat #4 assignment</i>
	<u>April</u> 14	hawai'I and popular culture
	April 16	hawai'I and popular culture
Week 15	April 19	Essay #4: first draft due
	April 21	workshop
	April 23	catch-up day, conferences? Portfolio guidelines
Week 16	April 26	portfolio workshop
	April 28	Portfolio workshop
	April 30	final class: evaluations
	May 3	final portfolio due by 12:00 noon, bachelor 375

GUIDELINES FOR READING NOTES

You will be asked to turn in reading notes during the term. These notes give you an opportunity to respond to the course readings as well as to think of discussion points for class. The reading notes should be about 1 page (typed, single spaced) and will be collected on the designated due dates.

You should use the reading notes to question points in the readings, to ask about what you see as gaps in the texts, and to make connections between ideas in the readings and you own ideas. What did you like? What didn't you like? Do you agree with the author's arguments and ideas? Or do you disagree? Why? Because our class focus is on representations of reading, writing, literacy, and education, you may also want to use these themes as the focus for your discussions. How are reading, writing, literacy, and education represented? Are these representations you find familiar? Or are they inconsistent with what you know? What bothers you about the reading? Can you make connections to our culture today? The reading notes should not summarize what you have read.

Another important part of the reading notes is to think about what themes emerge across readings. Don't comment on just one piece-try to look at the bigger picture and see how readings are connected to each other.

You should also think of the reading notes as a type of pre-writing exercise for you essays. This is where you can develop ideas and work out questions that you can address in an extended way in your essays.