ENGL 1301.014 Grammar and Composition
Fall 2014
Professor Luke Goebel
University of Texas at Tyler

Required Texts:
1. One piece of poetry or prose (or several short pieces) that you will bring to read aloud during our first day of class—something(s) you find exemplary in terms of sound and affect.
2. Your work. Bring your photocopied work on the class meeting prior to the one in which your work will be discussed and work-shopped or peer reviewed. This means you will also bring drafts of your essays/work to be peer reviewed as noted on syllabus. Any day on the syllabus calendar where there is a peer review you MUST bring a printed draft or two of your work as instructed. Each person will respond in the form a letter to the work you have submitted for workshop (NOT PEER REVIEW) and these letters will be handed to you at the end of the discussion of your work.

Course Description:
This course aims to enhance student ability in language arts communication through studies and practice of creative personal non-fiction, short story, explorative essay, poetry, and other forms of human expression.

Detailed Course Description:
WE are going to read nonfiction, creative personal nonfiction, poetry, essay, and other forms of writing. In order to examine these works of creative writing, we are going to first build an understanding of the context of writing (first called poetry and representation) among some of our first ancient thinkers and writers in the form of what we now call philosophy and which has created what we call “theory”. This will give us our first contexts from which to begin.

We will then continue to study the form and craft elements of chosen genres while considering the works in larger contexts. We will discover elements of writing such as rhetoric and logic and context and craft. We will study how authors establish “authority” and effect. We will at this time be able to begin discussing texts both at the level of form (craft) and function (meaning/effect).

We will read, investigate, scrutinize, and discuss the constructions of essays, short fiction, creative non-fiction, and other texts. We will read, re-read, and then ask questions in class about the assigned reading materials—always paying attention to work being done in each sentence or line—to sound and effect, but also to context, to message, to theme, to interpretation. We will probe. We will realize. This isn’t about looking good or proving how intelligent we are,
but about studying how writers and authors do what they do, and also what and how their works mean.

We also will discover why we, and others, write. We must have something original compelling us to the page. We will discuss context and rhetorical triangle, and we will engage in writing. This class should inspire you to find what you must write, how to write effectively for different purposes, and should teach you the craft of your writing and how to attend to the choices and elements you face when writing.

The Work and the Process:
You will write different works for different purposes. Perhaps most importantly, every member of this class will participate in peer review, giving and receiving careful feedback within the setting we will create together.

Each of you will create a portfolio of your writing. This will include all essays, other genres, as well as responses, and pastiches—both self-directed writing and writing generated through assignments given in class.

What you write will be strengthened through revision and revision will be strengthened and directed through class and workshop.

Hopefully, you will leave this class with at least one good reader whom you can show your work.

Student Learning Objectives:
Upon finishing this course, students will be able to achieve the following objectives:

1. Critical Thinking: assessed by student ability to relate their life experience to larger social/cultural narratives.
2. Communication: through essay prompts and creative assignments, assessed by student communication skills through their choices of syntax, voice, and sound.
3. Team work: assessed by groups and teamwork in revision to demonstrate student oral communication skills.
4. Social responsibility: assessed by student personal ethical choices articulated through writing to indicate larger significance of these choices based on a variety of cultural settings.
5. Personal responsibility: assessed by student demonstration of “ethics” in creative writing through understanding the nature of responsibility to self and others in writing and through the discussion of contexts and freedom in writing.

Grades:
Participation 30%
Participation grades are based on attendance, discussion, workshop, letters written to your peers, presentations, and attention to the material and engagement in class*.

*Quizzes: quizzes are random, cannot be made up, and count for toward the thirty percent of your participation.

UNIT Essays 50%
Each Essay will be equally weighted and will be averaged into a collective fifty percent of the total course grade.
Portfolio 20%
To be turned in at the end of the semester including all essays, responses, creative writing, etc. This is writing that you generated and work-shopped in class. This will be revised “final” work that has been written during the semester. There will be a short reflective essay, which asks you to do metacognition. DO NOT THROW AWAY ANY DRAFTS OR UNITS YOU HAND IN AND GET BACK THROUGHOUT THE SEMESTER. You must keep all returned units and include them in the portfolio at the semester’s end!

Attendance & Tardiness:
You will be on time, present, and appropriately engaged in class meetings with all necessary materials including required texts. You may miss 3 documented, excused classes before your course grade goes down by 10 percent. After this, your grade will drop one grade for each unexcused absence that follows.

University Policies
Students Rights and Responsibilities
To know and understand the policies that affect your rights and responsibilities as a student at UT Tyler, please follow this link: http://www2.uttyler.edu/wellness/rightsresponsibilities.php

Grade Replacement/Forgiveness and Census Date
Students repeating a course for grade forgiveness (grade replacement) must file a Grade Replacement Contract with the Enrollment Services Center (ADM 230) on or before the Census Date of the semester in which the course will be repeated. Grade Replacement Contracts are available in the Enrollment Services Center or at http://www.uttyler.edu/registrar. Each semester’s Census Date can be found on the Contract itself, on the Academic Calendar, or in the information pamphlets published each semester by the Office of the Registrar.

Failure to file a Grade Replacement Contract will result in both the original and repeated grade being used to calculate your overall grade point average. Undergraduates are eligible to exercise grade replacement for only three course repeats during their career at UT Tyler; graduates are eligible for two grade replacements. Full policy details are printed on each Grade Replacement Contract.

The Census Date is the deadline for many forms and enrollment actions that students need to be aware of. These include:
• Submitting Grade Replacement Contracts, Transient Forms, requests to withhold directory information, approvals for taking courses as Audit, Pass/Fail or Credit/No Credit.
• Receiving 100% refunds for partial withdrawals. (There is no refund for these after the Census Date)
• Schedule adjustments (section changes, adding a new class, dropping without a “W” grade)
• Being reinstated or re-enrolled in classes after being dropped for non-payment
• Completing the process for tuition exemptions or waivers through Financial Aid

State-Mandated Course Drop Policy
Texas law prohibits a student who began college for the first time in Fall 2007 or thereafter from dropping more than six courses during their entire undergraduate career. This includes courses
dropped at another 2-year or 4-year Texas public college or university. For purposes of this rule, a dropped course is any course that is dropped after the census date (See Academic Calendar for the specific date).

Exceptions to the 6-drop rule may be found in the catalog. Petitions for exemptions must be submitted to the Enrollment Services Center and must be accompanied by documentation of the extenuating circumstance. Please contact the Enrollment Services Center if you have any questions.

Disability Services
In accordance with Section 504 of the Rehabilitation Act, Americans with Disabilities Act (ADA) and the ADA Amendments Act (ADAAA) the University offers accommodations to students with learning, physical and/or psychiatric disabilities. If you have a disability, including non-visible disabilities such as chronic diseases, learning disabilities, head injury, PTSD or ADHD, or you have a history of modifications or accommodations in a previous educational environment you are encouraged to contact the Student Accessibility and Resources office and schedule an interview with the Accessibility Case Manager/ADA Coordinator, Cynthia Lowery Staples. If you are unsure if the above criteria applies to you, but have questions or concerns please contact the SAR office. For more information or to set up an appointment please visit the SAR office located in the University Center, Room 3150 or call 903.566.7079. You may also send an email to cstaples@uttyler.edu.

Student Absence due to Religious Observance
Students who anticipate being absent from class due to a religious observance are requested to inform the instructor of such absences by the second class meeting of the semester.

Student Absence for University-Sponsored Events and Activities
If you intend to be absent for a university-sponsored event or activity, you (or the event sponsor) must notify the instructor at least two weeks prior to the date of the planned absence. At that time the instructor will set a date and time when make-up assignments will be completed.

Social Security and FERPA Statement
It is the policy of The University of Texas at Tyler to protect the confidential nature of social security numbers. The University has changed its computer programming so that all students have an identification number. The electronic transmission of grades (e.g., via e-mail) risks violation of the Family Educational Rights and Privacy Act; grades will not be transmitted electronically.

Emergency Exits and Evacuation
Everyone is required to exit the building when a fire alarm goes off. Follow your instructor’s directions regarding the appropriate exit. If you require assistance during an evacuation, inform your instructor in the first week of class. Do not re-enter the building unless given permission by University Police, Fire department, or Fire Prevention Services.

This syllabus is subject to change, so long as all students are notified of the changes and all changes apply to all students in the class equally, and so long as the changes are in keeping with university policies and standards.
Detailed Syllabus: We will get behind schedule due to delight and this schedule WILL CHANGE!

WEEK ONE:
Tuesday August 26th: **Introductions:** getting to know one another. Discussion of our favorite writers/texts. Looking at a brief piece of writing. Syllabus review.

HOMEWORK: Read the selection from Annie Dillard’s *For The Time Being*

Thursday August 28th: In-Class discussion of excerpt by Dillard. In-Class reading of start of Plato’s ION.

HOMEWORK to be finished by Sept 2nd: READ remainder of Ion. SEE BLACKBOARD

WEEK TWO:
Tuesday Sept 2nd: In-Class discussion of “Ion” and reading of beginning of excerpts of “The Republic”.

Homework to be finished by Sept 4th: READ excerpts form Plato’s “Republic”: SEE BLACKBOARD

Thursday Sept 4th: In-Class discussion of “Republic” and reading of start of Plato’s “Phaedrus”

HOMEWORK to be finished by Sept 10th: Finish reading Plato.

WEEK THREE:
Tues Sept 9th: In-Class reading and discussion of ARISTOTLE’S “POETICS”

HOMEWORK to be finished by Sept 12th: FINISH “POETICS”.

Thursday Sept 11: In-Class discussion of ARISTOTLE’S POETICS: **Looking at UNIT ONE assignment**

WEEK FOUR:
Tuesday Sept 16th: WORK ON UNIT ONE!

HOMEWORK: Work on Unity One

Thursday Sept 18th: IN-CLASS WORK ON UNIT ONE!

WEEK FIVE:
Tuesday Sept 23rd: IN-CLASS WORK ON UNIT ONE!
HOMEWORK: WORK ON UNIT ONE

**Thursday Sept 25th:** IN-Class WORK ON UNIT ONE!

**WEEK SIX:**
**Tuesday Sept 30th:** HAND IN UNIT ONE PORTFOLIO: The Personal Creative essay, fiction, and poetry.

- Ideas of the Author and/or Self Personae vs. Larger Context in writing. Nietzsche and the stages of Greek Tragedy.
- Writing from and/or about the self in fiction/non-fiction/poetry/lyric essay.

**In-class look at Possible Examples:** Barry Hannah’s Water Liars. Allan Ginsberg’s HOWL.

Homework: TBA

**Thursday October 2nd:** Examples of approaches for the Creative Personal Writing continued.

**WEEK SEVEN:**
**Tuesday October 7th:** Megan Foss’s “LOVE LETTERS” in class. Rhetorical Triangle and the CREATIVE PERSONAL NONFICTION ESSAY

HOMEWORK: Read essay on Alcoholism. See BLACKBOARD.

**Thursday October 9th:** PREPARING TO START PERSONAL CREATIVE WRITING and/or CREATIVE PERSONAL NONFICITON ESSAYS.

- In-Class examination of more CPE’s such as Kiese Laymon’s essay “How to Slowly Kill Yourself and Others in America: A Remembrance”. A LOOK AT THE SENTENCE.

HOMEWORK to be finished by October 14th. Read Aimee Bender’s “The Girl in the Flammable Skirt” Examples of middle point writings about self and about world—autobiographical fiction/poetry. **ALSO:** Bring first attempt at paragraph or two of your essay/fiction/nonfiction/lyric essay/etc. to show the class.

**WEEK EIGHT:**
**Tuesday October 14th:** First SENTENCES WORKSHOP: Possible look at poetry by Eileen Myles, others.

HOMEWORK: WRITE ESSAY/Creative Personal Writing

**Thursday October 16th:** First SENTENCES WORKSHOP: Craft ESSAY/Creative Personal Writing

HOMEWORK: WRITE ESSAY/Creative Personal Writing

**WEEK NINE:**
**Tuesday October 21st:** IN-class work on Essays/Creative Personal Writing

HOMEWORK: WORK ON Unit

**Thursday October 23rd:** Finish ESSAYS/Creative Personal Writing
HOMEWORK: BRING PRINTED ESSAY/Creative Personal Writing FULL DRAFT TO CLASS on OCTOBER 28th

WEEK TEN:
Tuesday October 28th: PEER REVIEW

HOMEWORK: REVISE ESSAYS

Thursday October 30th: PEER REVIEW

HOMEWORK: FINISH ESSAYS AND ASSEMBLE Creative Personal Writing PORTFOLIOS to hand in Tuesday Nov. 4th

WEEK ELEVEN:
Tuesday Nov. 4th: HAND IN PORTFOLIO FOR UNIT TWO: In class guided writing activities.
Homework: TBA

Thursday Nov. 6th: James Baldwin’s “Sonny’s Blues”
Homework: TBA

WEEK TWELVE:
Tuesday Nov. 12th: IN-CLASS READING OF Junot Diaz’s “Fiesta 1980”
HOMEWORK: Start thinking of your defense/critique

Thursday Nov 14th: Read in class Joyce Carol Oats’ “Where are You Going, Where Have You Been”. HOMEWORK: Begin thinking more and working on your defense or critique. Research!

WEEK THIRTEEN:
Tuesday Nov. 19th: Unit 3: Working on an exploration and exegesis of fiction for defense/critique.
Prepping a defense or critique.
Thursday Nov. 21st: Working on an exploration and exegesis of fiction. Preparing a defense or critique.

WEEK FOURTEEN:
Tuesday Nov. 26th: In-Class writing of defense or critique.
Homework: Finish draft of defense or critique.

Thursday Nov. 28th: Peer review of defenses or critiques.

WEEK FIFTEEN:
Tuesday Dec. 3rd: Hand in Unit 3 portfolio
Thursday Dec. 5th: Hand in final portfolio