

367 SAMPLE SYLLABUS

English 367.02: The U.S. Experience as Reflected in Literature The American West

Course Description and Goals

English 367 is an intermediate writing course that provides students the opportunity to discuss and practice the conventions, practices, and expectations of scholarly reading and expository writing on issues related the diversity within the U.S. experience. In this section of 367, we will explore one of the central genres and themes in (by some accounts the defining element of) American fiction: the western. We will read two western short stories and view one film (*High Noon*) alongside scholarly discussion of the western as a genre, its origins and evolution. In the process, we will become familiar with many features of the western genre and its place in American culture and in the canon of American literature.

Policies:

Attendance: This class will depend heavily upon class discussion and class work. What's more, frequent due dates and writing activities mean that every class will be closely tied to an assignment. Come to class on time every day prepared to work. After the first week, each unexcused absence will lower your letter grade by 1/3 (i.e., from B to B- or from B- to C+). Excused absence includes participation in a university sponsored event or documented illness.

Assistance: The Writing Center—located in 458 Mendenhall Lab; phone 688-5883—provides one-on-one tutorials, writing resources, and handouts to help students improve their writing. The Office for Disability Services—located in 150 Pomerene Hall; phone 292-3307; TDD: 292-0901— provides and coordinates support services, auxiliary aids, and accommodations for students with disabilities. If you have or think you may have a disability that affects your ability to do class work, see me or contact ODS for an evaluation.

Plagiarism: Plagiarism is the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. If I suspect that a paper is plagiarized I will forward it to the Committee on Academic Misconduct for a formal review. Remember that search engines that you might be tempted to use to locate a paper also make it easy for me to find the same paper. Don't do it.

The Ombudsman of the Writing Programs: Matthew Cariello, mediates conflicts between students and teachers in English 367 and 110. His Winter 2007 office hours are Monday, Tuesday and Wednesday 11.30-1.00 in Denney Hall 533. He can also be reached at cariello.1@osu.edu and 292-5778. All conversations with the Ombudsman are confidential.

Assigned Readings:

Writing About Literature (Including “Bride Comes to Yellow Sky”)
High Noon (film)

<http://etext.virginia.edu/toc/modeng/public/CraBlue.html>

http://www.geocities.com/short_stories_page/cranebluehotel.html

General Education Curriculum General Description and Objectives

English 367.04 fulfills the second half of the GEC requirement “Category 1: Writing and Related Skills.”

Goals/Rationale: The purpose of courses in this category is to develop students’ skills in writing, reading, critical thinking, and oral expression.

Learning Objectives:

1. Students apply basic skills in expository writing.
2. Students demonstrate critical thinking through written and oral expression.
3. Students retrieve and use written information analytically and effectively.

Assignments

Paper #1 “The Tin Star”	w/ Drafts and Revision Notes	25%
Paper #2 <i>High Noon</i> (film)	w/ Draft and Revision Notes	25%
Paper #3 “The Bride Comes to Yellow Sky”	w/ Draft and Revision Notes	30%
Participation, Workshops		20%

Papers should be handed in on 8 ½” by 11” paper in 12 point Times New Roman font, double spaced, with one inch margins. No title page is necessary: Titles should be centered at the top of page one, with name, date, and course number in the top left corner of the paper. Pages after the first should be paginated at bottom center. Papers should be paper clipped or stapled together: no plastic sleeves or binders. Every paper should be accompanied by previous drafts and turned in at the beginning of the class when it is due. Papers turned in late will be returned late. I will make every effort to return papers quickly. Always print out an extra copy of your paper. Those participating in workshops will need to make enough copies of their paper for each other student in class. For most, this will only occur once during the quarter.

Workshops and Drafts

At the beginning of the quarter, every student will sign up for a workshop session, when their paper will be the focus of a class wide discussion and revision. You may be nervous about this, but remember that every student will go through it at least once, and every published writer goes through this process every time they submit something for publication. The review, editing, and revision process never ends for any writer. It is this process, and not innate genius, that makes writers good. Your attitude should therefore be not to “submit” to it passively or endure it, but rather to actively engage it and attempt to learn from it (like sports players reviewing tapes), to pinpoint your weaknesses, play to your strengths and gradually internalize the comments and criticism you receive so that, eventually, you can be your own best editor (actually, this never happens, but it’s always the goal).

To that end, each paper that you hand in will be accompanied by revision notes. For one paper (the one that is workshopped in class) these notes will be notes that you take from the class discussion of your paper and then type up. For papers that are not workshopped,

you will need to do these revision notes on your own, after the initial draft has been completed and before the final draft is submitted.

Syllabus:

M/ March 27 Introduction; Conventions of the Western Genre

Read “The Tin Star”

Read Writing about Literature Chapters 1 and 3

W/ March 29 Discussion of Critical Writing and “The Tin Star”

M/ April 3 Discussion of “The Tin Star” and Conventions of the Western

Tin Star Brainstorming due (bring multiple copies)

W/ April 5 Presentation of Brainstorming Ideas: The Tin Star

Second Draft of Tin Star due (students 1-8 only, bring multiple copies)

M/ April 10 Workshop on Paper #1 Drafts: The Tin Star (1-2)

Second Draft of Tin Star Due (non-workshopping students)

Read Tin Star workshop papers

W/ April 12 Workshop on Paper #1 Drafts: (Students 3-5)

Read Yellow Sky workshop papers

M/ April 17 Workshop on Paper #1 Drafts (Students 5-8)

Read Turner “Significance of the Frontier in American History”

W/ April 19 Film: High Noon

M/ April 24 Discussion of *High Noon*

W/ April 26 Discussion of *High Noon* and “Tin Star”

First Draft of High Noon papers due (students 9-16 only, bring multiple copies)

Begin reading Dime Western workshop papers

M/ May 1 Workshop on High Noon(Students 9-12)

First Draft of High Noon papers due (non-workshopping students)

Read Dime Western workshop papers

W/ May 3 Workshop on High Noon (Students 13-16)

Revision notes due on High Noon paper

Sign up for Conferences

M/ May 8 The Research Paper: Literature and Language Research Databases

Final Drafts of High Noon paper due with revision notes

W/ May 10 No Class: Research work and Conferences

M/ May 15 Scholarship on the Western
Read Writing about Literature ch. 2 (incl. "Bride Comes to Yellow Sky")

W/ May 17 Discussion of "Bride Comes to Yellow Sky"
Read Writing about Literature ch. 4: Student Responses
First Draft of "Yellow Sky" papers due students 17-24 only, bring multiple copies)
Begin reading "Yellow Sky" drafts

M/ May 22
First Draft of "Yellow Sky" papers due (non-workshopping students)
Read "Yellow Sky" drafts

W/ May 24 Workshop on Yellow Sky (Students 17-20)
Revision notes due on Brokeback Mountain paper
Read Brokeback Mountain workshop papers

M/ May 29 Memorial Day: No Class!

W/ May 31 Workshop on Yellow Sky (Students 21-24)
Prepare final Paper!

M/ 5 Final Papers Due