

Professor Anne E. Fernald
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Office Hours: Th, 2:00-4:00 & by appt.

T/F 11:30-12:45, LL 520
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English 1102: Composition & Rhetoric

This course will engage your mind and teach you the skills you'll need to write college essays. What is a college essay? Well, unlike creative writing or journalism, college essays (and most academic writing in general) responds primarily to other texts (usually written ones), more than responding to your imagination (as novelists and poets do) or reporting on the world (as journalists do). When you write a college paper, one of your major tasks is to offer a precise account of the texts you're engaging with (the assigned reading, your research) and your position in relation to them. To write a college essay is to enter an academic conversation, to listen, to persuade and be persuaded, to ask questions, and to suggest new directions of inquiry. Our project this semester will be to practice and hone these skills, skills that you will need throughout your college career and your life.

Books are available at the Fordham University bookstore

- Bullock, Richard, *The Little Seagull Handbook*. New York: Norton, 2011.
- McCann, Colum, *Let the Great World Spin*, New York: Random House, 2009.
- Peterson, Linda and John Brereton. *The Norton Reader* (13th edition). New York: Norton, 2012.
- *EP 8.0*. New York: Fordham University, 2012. (to be distributed in class)
- Readings that are not these books will be posted as .pdf files on Blackboard.

Course structure and assignments

The most important part of the course is your writing. 85% of your grade will be based on the four papers that you write for this course. The remaining 15% will be based on participation—attendance, participating in discussion, performance on shorter exercises.

Exercises, attendance, and participation (online & in class)	15%
Includes paired oral report	
Paper 1 Textual Analysis	15%
Paper 2 Cultural Analysis	20%
Paper 3 Entering the Public Sphere	25%
Paper 4 This is New York	25%

Papers

This is a writing class. It is designed to be a laboratory in which you can strengthen and broaden your skills at writing college papers. As such, process matters, details matter, and it matters that you do your best every step of the way. Each paper will go through a guided series of exercises building toward a draft, which you will revise for a grade. These steps are designed to help you write a stronger paper here and to introduce you to some strategies for reading and writing that will serve you throughout your education.

Grammar & Punctuation Report

Proper grammar and punctuation are essential to good college writing. In pairs, each of you will teach us a lesson and/or give us a review. Your 10-minute oral report must include a one-page handout and a 5-item quiz (to be taken by the class after your lesson). Question 6 on the quiz will be your peers' evaluation of you. Each pair will meet with me beforehand to go over the material and work toward an effective explanation of it.

Blackboard

We will use blackboard as a place to share ideas. You will be posting exercises, discussion questions, and responses to each others' writing there as well. I will also post course documents on blackboard as a back up. Please familiarize yourself with how to log on & use it. Blackboard is at <http://Fordham.blackboard.com>. Notice there is no "www" in the address. If you go to <http://www.fordham.edu/blackboard/studentguide.shtml>, you'll find the login information. Your **username** is the same as your Fordham email username. Your **password** is your Banner password.

Attendance and Participation

You are expected to come to class prepared to discuss the day's assignment—be it reading, writing, or grammar. Bring the appropriate texts and assignments. If you are absent, it is your responsibility to keep up with the reading and the assigned homework by speaking with me *and* at least one classmate. Attendance and participation affect grades. Miss more than two classes, and your grade will be affected; miss four or more classes and you risk serious consequences—likely including failure of the course.

Email

Through email, we can exchange information--from due dates to brainstorm for paper topics--that we are not able to cover in class. Email is the best way to reach me, but please be aware that while I check email several times a day, I am often not on-line at night (from 9 p.m. until 9 a.m.). DO NOT email me in the middle of the night expecting a reply before class the following day.

Academic Honesty

One of the pleasures and responsibilities of writing is learning how to learn from others and to give them the credit for what you have learned. Plagiarism is a betrayal of the uniqueness of your mind. It is also a violation of university policy and is, in some cases, a criminal offense. It and other forms of cheating will not be tolerated. I expect you to do your own work. Please see the *Student Handbook* for a full description of Fordham's Academic Integrity Policy. Some forms of plagiarism are easy to commit unwittingly. For example, it is a form of plagiarism if you borrow a phrase or syntax from a source, even if you cite the source correctly. If in doubt, *ask*. I will be happy to clarify.

Students with Disabilities

Under the Americans with Disabilities Act and Section 504 of the Vocational Rehabilitation Act of 1973, all students, with or without disabilities, are entitled to equal access to the programs and activities of Fordham University. If you believe that you have a disabling condition that may interfere with your ability to participate in the activities, coursework, or assessment of the object of this course, you may be entitled to accommodations. Please schedule an appointment to speak with someone at the Office of Disability Services (Room 207, x6282).

Reading and Writing Assignments (detailed writing assignments will be distributed with each unit)

Post-SANDY Revision

UNIT ONE: *Let the Great World Spin* (textual analysis)

- 8/31 Introduction
9/3 Watch *Man on Wire*; read Brian Doyle, “Joyas Voladoras” (*NR13*) exercise 1.1
9/7 Read Mark Doty, “Souls on Ice” in *NR13*; Vladimir Nabokov, “Good Readers and Good Writers” in *NR13*; exercise 1.2
9/11 Adam Goodheart, “9.11.01: The Skyscraper and the Airplane” in *NR13*; Nora Ephron, “The Boston Photographs” in *NR13*. exercise 1.3
9/14 Read Allegra Goodman, “Pemberley Previsited” in *NR13*; exercise 1.4
oral report Verbs (*LSH 237-250*)
Everyone: read the relevant sections in *The Little Seagull Handbook*
9/18 WORKSHOP;
DRAFT due 9/16 at 5:00 PM on blackboard
oral report Complete Sentences (*LSH 230-273*; *LSH 272-281*) Everyone: read the relevant sections in *The Little Seagull Handbook*.

UNIT TWO: FOOD AND CULTURE (cultural analysis, arguing from evidence)

- 9/21 PAPER ONE DUE
9/25 read Malcolm Gladwell, “Java Man”; Charles Lamb, “A Dissertation upon Roast Pig”; ex 2.1
9/28 read M.F.K. Fisher, “Young Hunger”; Chang-Rae Lee, “Coming Home Again”; ex 2.2
10/2 read David Foster Wallace, “Consider the Lobster”; ex 2.3
10/5 read Sandra Steingraber, “Tune of the Tuna Fish”; Michael Pollan, “An Animal’s Place”
oral report (semi-colons, colons) Everyone: read the relevant sections in *The Little Seagull Handbook*.
10/9 WORKSHOP
DRAFT due 10/8 at NOON on blackboard
oral report Pronouns (*LSH 250-255*) Everyone: read the relevant sections in *The Little Seagull Handbook*.

UNIT THREE: ENTERING THE PUBLIC SPHERE (aka IT’S NOT FAIR!) (argument and counter argument, asking questions, avoiding clichés in thought and language)

- 10/12 Read Virginia Woolf, “In Search of a Room of One’s Own”; ex 3.1
oral report Quotation marks (*LSH 291-5*)
Everyone: read the relevant sections in *The Little Seagull Handbook*.
10/16 Martin Luther King Jr., “Letter from Birmingham Jail”; PAPER TWO DUE
10/19 Watch: documentary TBD
10/23 Read James Baldwin, “Stranger in the Village”; ex 3.2
oral report (commas) Everyone: read the relevant section in *The Little Seagull Handbook*.
10/26 Read Pumla Gobodo-Madikizela “‘Language Rules’: Witnessing Trauma in South Africa”; ex 3.3
oral report MLA style (*LSH 94-135*)
10/30 **Class cancelled: SANDY**
11/2 **Class cancelled: SANDY**
11/6 **Election day, no class: VOTE**

11/9
Peter Singer, “What Should a Billionaire Give”; Joe Harris, “Countering” (on blackboard)
Terry Tempest Williams, “The Clan of One-Breasted Women”
oral report Parallelism (*LSH 256-258*)
Everyone: read the relevant sections in *The Little Seagull Handbook*.

PAPER THREE DUE

DRAFT due 11/6 at NOON on blackboard

UNIT FOUR: HERE IS NEW YORK (research, description, cultural and textual analysis, implied argument)

11/13 ex 4.1

11/16 ex 4.2

Coordination and Subordination (*LSH* 258-61; *LSH* 282-290); Everyone: read the relevant sections in *The Little Seagull Handbook*.

11/20

oral report Appropriate words (*LSH* 262-271); Everyone: read the relevant sections in *The Little Seagull Handbook*.; ex 4.3

11/23 THANKSGIVING

11/27 Joseph Williams, "Clarity" (on blackboard)

oral report: make up (topics TBD)

11/30 Research reports

12/4 Research reports

12/7 WORKSHOP

DRAFT due 12/9 at NOON on blackboard

FINAL: PRESENTATION OF FINAL PAPER, PAPER FOUR DUE

Oral Report Sign-up Sheet

9/14 oral report Verbs (*LSH 237-250*)

1. _____

2. _____

9/17 oral report Complete Sentences (*LSH 230-273; LSH 272-281*)

1. _____

2. _____

10/9 oral report Pronouns (*LSH 250-255*)

1. _____

2. _____

10/12 oral report Quotation marks (*LSH 291-5*)

1. _____

2. _____

10/26 oral report MLA style (*LSH 94-135*)

1. _____

2. _____

11/2 oral report Parallelism (*LSH 256-258*)

1. _____

2. _____

11/16 oral report Coordination and Subordination (*LSH 258-61; LSH 282-290*)

1. _____

2. _____

11/23 oral report Appropriate words (*LSH 262-271*)

1. _____

2. _____

English 1102: Paper One: Analysis of *Let the Great World Spin*

Write a 5-page paper that answers this question:

What is the significance of McCann's choice to have Philippe Petit's walk between the Twin Towers as the organizing coincidence of his novel?

Your paper must discuss, quote, and analyze the novel and at least one other source.

Exercise 1.1

Read Brian Doyle, "Joyas Voladoras" in *NR13*.

Watch the documentary *Man on Wire*.

Find a passage (about a paragraph long) in *LTGWS* in which a character or characters witnesses Philippe Petit's walk. Transcribe that passage onto blackboard (include the page number) in the discussion board section of our course. Skip a line and then write three questions to provoke discussion relating to the passage of your choice.

Exercise 1.2

Read Mark Doty, "Souls on Ice" in *NR13*; Vladimir Nabokov, "Good Readers and Good Writers" in *NR13*.

Choose a brief quotation from the novel—something that might become part of your paper, something that fascinates you or something you love—and write a paragraph in which you analyze McCann's language. Use the opening of the paragraph to explain and contextualize the quotation. After the quotation, summarize and analyze McCann's language. Your analysis should be longer than the quotation itself.

Exercise 1.3

Read Adam Goodheart, "9.11.01: The Skyscraper and the Airplane" in *NR13*; Nora Ephron, "The Boston Photographs" in *NR13*.

For Adam Goodheart, the skyscraper and the airplane are great symbols of modernity which collided on 9-11-01. Write a one-page paper in which you explain what the tightrope walker symbolizes and how that symbolism relates to (contrasts with? complements?) the symbols Goodheart focuses on. Your paper should include some summary and analysis of the point of Goodheart's argument that matters most to you.

Exercise 1.4

Read Allegra Goodman, "Pemberley Previsited" in *NR13*.

Following Goodman's example, re-read a chapter of *Let the Great World Spin* (your choice: pick something that will help you with your paper). Write a response paper that compares your initial impression of the novel to how you think of it now, having heard McCann speak, discussed it, and seen the film.

Draft

Post your complete rough draft on blackboard (as a .doc, .docx, or .pdf file and also pasted in) by Sunday, 9/16 at 5:00 PM. We will workshop two drafts in class on 9/18. If you would prefer to have your paper workshopped or if you strongly prefer to not have that extra attention this time, let me know.

Revision

Sometime between Sunday 9/16 and Friday 9/21, read at least one of your classmates' drafts and offer your comments on the main things in need of revision. You will also receive feedback from me. Revise your draft according to this feedback and bring it to class on Friday 9/21.

Other essays in NR13 that might inspire you while writing this paper:

Virginia Woolf, "The Death of the Moth"
Toni Morrison, "Strangers"
Elisabeth Kübler-Ross, "On the Fear of Death"
Anthony Burgess, "Is America Falling Apart"
John Donne, "No Man Is an Island"
Ben Jonson, "To Write Well"

Formatting requirements:

- correct punctuation and grammar
- a title
- your name, the date, and my name
- 12 point font (please use a standard serif font such as Times or Palatino)
- double-spaced with 1" margins throughout
- black ink
- MLA in-text citation and works cited page

Late papers will be docked a grade for every 24 hours they are overdue. Drafts are not graded, but late drafts will trigger a grade reduction on the final paper.

1102 Unit 2: Food as Culture

UNIT TWO: FOOD AND CULTURE (cultural analysis, arguing from evidence)

9/21 PAPER ONE DUE

9/25 read Malcolm Gladwell, “Java Man”; Charles Lamb, “A Dissertation upon Roast Pig”; ex 2.1

9/28 read M.F.K. Fisher, “Young Hunger”; Chang-Rae Lee, “Coming Home Again”; ex 2.2

10/2 read David Foster Wallace, “Consider the Lobster”; ex 2.3

10/5 read Sandra Steingraber, “Tune of the Tuna Fish”; Michael Pollan, “An Animal’s Place”

10/9 WORKSHOP

DRAFT due 10/8 at NOON on blackboard

oral report Pronouns (*LSH* 250-255) Everyone: read the relevant sections in *The Little Seagull Handbook*.

Write a 5-7 page paper on the cultural significance of a dish that is important to you. Your finished argument should engage with multiple sources—written and oral—and should combine personal experience with research. Please include a recipe as an appendix.

Exercise 2.1

post 5:00, Sun. 9/23

comment, before 9/25 class

Read Malcolm Gladwell, “Java Man” and Charles Lamb, “A Dissertation upon Roast Pig” in *NR13*. Write a paragraph about the main claim of **each** essay. (That is, this exercise consists of **two {2} separate paragraphs**.) Your paragraph should identify that claim and the main evidence each author uses to support that claim; then, you must assess the strengths and weaknesses of the claim (maybe that’s powerful or weak evidence, maybe persuasive or faulty reasoning, etc.).

Post your exercise on blackboard by 5:00 PM Sunday, 9/23

Return to blackboard before class, read through the threads, and comment on a few paragraphs.

Exercise 2.2

post before 9/28 class

Read M.F.K. Fisher, “Young Hunger” and Chang-Rae Lee, “Coming Home Again” in *NR13*. Think about how Fisher and Lee make us care about both them and the food they describe. Following their example, write a one-page paper (*no more*) describing a dish that matters a lot to you. (This might be the dish you focus on, but it’s o.k. if you change your mind along the way.) Your description should include both information on how to make the dish *and* why it’s important to you (perhaps its importance is cultural, personal, or perhaps it has some other significance: part of the choice and challenge of this paper is figuring out how to make that cultural significance relevant to us.)

Post your exercise AND a recipe for your dish on blackboard in its own thread—THIS WILL BE YOUR THREAD THROUGHOUT THE DRAFTING PROCESS.

Comment on other posts as the unit develops—paying special attention to asking those questions that might help develop the exercise into a draft.

Exercise 2.3

post before 10/2 class

Read David Foster Wallace, “Consider the Lobster” in *NR 13*

Following Foster Wallace’s lead in researching his dish, do a little research on the dish you want to focus on. Find at least five sources, from a wide range of places, and write an annotated bibliography.

Post this on blackboard.

Exercise 2.4**post before 10/5 class**

Read Sandra Steingraber, "Tune of the Tuna Fish" and Michael Pollan, "An Animal's Place" in *NR13*

Identify the main claim in each essay. (Just do this in your notes so that you're prepared for discussion.)

Look back at your notes for this paper and write a paragraph in which you address the ethical dimension of your dish. What larger issues (e.g. of diet, consumption, health, the environment, or faith) does your dish raise? How does your dish connect to larger cultural phenomena?

Post your paragraph on blackboard.

Draft

Post your complete rough draft on blackboard (as a .doc, .docx, or .pdf file and also pasted in) by 10/8 at 5:00 PM. We will workshop two drafts in class on 10/9.

Revision

Sometime between 10/9 and 10/14, read at least *two* of your classmates' drafts and offer your comments on the main things in need of revision. You will also receive feedback from me. Revise your draft according to this feedback and bring it to class on Tuesday, 10/16.

Other essays in *NR13* that might inspire you while writing this paper:

Joey Franklin, "Working at Wendy's"

J. J. Goode, "Single-Handed Cooking"

Henry Louis Gates, Jr. "In the Kitchen"

Tom Regan, "The Case for Animal Rights"

Mike Rose, "Blue-Collar Brilliance"

Formatting requirements:

- correct punctuation and grammar
- a title
- your name, the date, and my name
- 12 point font (please use a standard serif font such as Times or Palatino)
- double-spaced with 1" margins throughout
- black ink
- MLA in-text citation and works cited page
- *a recipe for your dish as an appendix*

Late papers will be docked a grade for every 24 hours they are overdue. Drafts are not graded, but late drafts will trigger a grade reduction on the final paper.

UNIT THREE: ENTERING THE PUBLIC SPHERE (aka IT'S NOT FAIR!) (argument and counter-argument, asking questions, avoiding clichés in thought and language)

- 10/12 Read Virginia Woolf, "In Search of a Room of One's Own"; ex. 3.1
oral report quotation marks (*LSH* 291-5)
- 10/16 Read Martin Luther King Jr., "Letter from Birmingham Jail"; PAPER TWO DUE
- 10/19 no class**
- 10/23 Read James Baldwin, "Stranger in the Village"; ex 3.2
- 10/26 Read Pumla Gobodo-Madikizela "'Language Rules': Witnessing Trauma in South Africa"
oral report MLA style (*LSH* 94-135)
- 10/30 Read Peter Singer, "What Should a Billionaire Give"; Joe Harris, "Countering" (on blackboard);
bring **2 copies** of your draft in progress to class
- 11/2 Read Terry Tempest Williams, "The Clan of One-Breasted Women"; bring **2 copies** of your draft
in progress to class
oral report Parallelism (*LSH* 256-258)
- 11/6 Election day, no class: VOTE**
DRAFT due 11/6 at NOON on blackboard
- 11/9 PAPER THREE DUE

Ex. 3.1

post by 8:00 AM Friday, 10/5

Read Virginia Woolf, "In Search of a Room of One's Own" and write two questions to spark discussion—either because you'd like clarification or because you're genuinely interested in hearing your classmates' opinions. Post your questions on Blackboard by **8:00 AM Friday**.

Ex. 3.2

post before class, 10/23

Track Baldwin's use of the word "stranger" throughout the essay. What does it mean? How and why does the meaning shift? Pick one especially interesting use of the word "stranger" and write a paragraph in which you discuss the nuances of this keyterm at this juncture. If you can, include a sentence or two on how being a stranger helps Baldwin bear witness to injustice.

Ex. 3.3

post before class, 10/26 AND BRING TO CLASS

Write a thorough description of the question that you plan to explore in this paper. Your description, of about 200 words, should explain the fundamental unfairness, both in its particularity (what you have noticed, an incident you witnessed) and its broader significance. It should also offer some background on what makes this problem interesting or challenging to solve. Feel free to skip a line and ask any questions about how to develop your paper at the end of this description/proposal.

Paper 2: It's not fair!

Lots of movements for social justice begin with people noticing small moments of personal unfairness and then noticing that they are, in fact, symptoms of a larger social problem. Choose one such problem and write an essay that describes the problem and proposes a direction for a solution. Your paper must engage with three secondary sources.

Draft #2 due as an email attachment (.doc or .rtf) by NOON on 11/6

Paper #2 due as an email attachment before class on 11/9.

Your completed paper should be 6-7 pages long. It must include a works cited list.

New York, aka the last paper

11/20 Read Jhumpa Lahiri, "Rhode Island"; Ian Frazier, "Take the F"; ex. 4.1
oral report Coordination and Subordination (*LSH* 258-61; *LSH* 282-90)

PAPER 3 DUE

11/23 **THANKSGIVING**

11/27 Read E. B. White, *Here is New York*; Jane Jacobs, "The Uses of Sidewalks: Contact" (on blackboard); Joseph Williams, "Clarity" (on blackboard); Appropriate words (*LSH* 262-271);
Everyone: read the relevant sections in *The Little Seagull Handbook*. ex. 4.2
oral report: make up (topics TBD)

11/30 Research reports; annotated bibliographies

12/4 Research reports; annotated bibliographies

12/7 **WORKSHOP**

DRAFT due 12/6 at NOON on blackboard

**FINAL: PRESENTATION OF FINAL PAPER, PAPER FOUR DUE
December 18th, 9:30 AM**

DRAFT: post on blackboard by NOON on 12/6

FINAL: DECEMBER 18, 9:30 AM

Choose a place in New York City (a building, an intersection, a park, a monument) that no longer serves its original function (or seems to serve no function at all). Research the history of the place and write an essay in which you make an argument about the object's survival in spite of the changes around it and to it: what does it say about the particular location, and the city as a whole, that this object still exists?

Your final essay should be **6-7 pages long and use at least four sources**. You must cite your sources using proper MLA formatting and your paper must use all standard formatting, punctuation, grammar.

4.1 reading reaction

Posted to Blackboard by NOON on 11/19

Both Jhumpa Lahiri and Ian Frazier bring places to life with vivid description in their essays; both essays have implied claims. Choose *one* essay. Identify a claim and write a paragraph in which you analyze how a particularly vivid moment of description works in support of that claim.

4.2 description

Posted to Blackboard by NOON on 11/27

Write a substantial paragraph describing your site so that someone who has never been there can picture it.

4.3 Annotated Bibliographies

due on blackboard 12/4 by 5:00 PM

Find and read five substantive sources on your site. Compose an alphabetized annotated bibliography. For each source, write out a full citation in MLA format, skip a line, and then write a brief paragraph summarizing the source and discussing its main usefulness for your project.

4.3 presentation #1

In class, 11/30 or 12/4

Prepare a 5-minute presentation that indicates what object, location, building, etc. you've chosen. You should explain why you chose this particular site, briefly describe its history, and provide a preliminary argument for what you think it means that this site survives in some form today. Conclude your report with *either* your preliminary claim *or* your question for us. (Students with last names L-Z present on 11/30; A-I on 12/4.)

FINAL PRESENTATION

Prepare a **ten-minute presentation** on your project. As part of your presentation, please bring 16 copies of a one-page handout on your argument to class. Your task is to present a clear, detailed sense of your project to the group. Please speak extemporaneously, using as touchstones either notes or an outline, which you will hand in after your presentation. This part of the project continues the oral aspect of "rhetoric" implicit in the course's title.

