

English 1120: Composition II

Performing America: Race, Gender, and Sexuality

Section 026· 3196 Haley Center· T/R 9:30-10:45

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Office: 2104 Haley Center
Office Hours: Monday 9:30am-11am
Thursday 11am-12pm
Additional Meetings by Appointment

Required Texts and Materials

From Inquiry to Academic Writing: A Text and Reader (4th Edition).

Primary and supplementary readings made available online and through Canvas.
Auburn email account and flash drive (or cloud storage) to save and store work.

Course Description & Objectives

ENGL 1120: Composition II is designed to familiarize students with the rhetorical principles, textual practices, cultural expectations, and critical habits of mind commonly associated with academic research writing. Building on the fundamentals of college-level writing introduced in ENGL 1100, the course specifically provides a setting within which students will learn and apply conventions of scholarly inquiry, analysis, argumentation, and prose style; propose and complete a substantial research project that increases in length and complexity throughout the semester; use expert sources correctly and with rhetorical finesse; and craft arguments that take a position within scholarly conversations. Assignments will in turn aim, generally, to equip students with conceptual knowledge and practical techniques that they can continue to develop in the context of more advanced disciplinary coursework.

At the conclusion of the course, students enrolled in English 1120 should be able to:

- Recognize and apply conventions of academic research writing;
- Read, comprehend, and methodically analyze scholarly research genres;
- Develop a quality research project based on an aspect of performance;
- Craft arguments that can be positioned within scholarly and public debates;
- Compose inquiry-driven essays that incorporate multiple secondary sources;
- Locate, cite, and document sources in keeping with academic citation styles;
- Develop a voice, tone, and level of formality appropriate to audience expectations;
- Use digital media reflectively and for a variety of reading, writing, and research activities, including collaboration with peers.

Please Note: The points listed above indicate just some of the objectives. Students should also identify and set their own goals both as students and individuals who will continue to write throughout their personal and professional lives.

To accomplish these objectives, we will engage with articles from our textbook and many other mediums and genres that will intensify our discussion of the course topic: Performance of the Self in America. Please be aware that this course will be engaged in

topics that might be highly controversial. I hope that these topics inspire awareness and encourage an open mind when regarding the different people that surround us each day. We will read essays from renowned scholars who tackle intriguing, difficult questions, which we will discuss at great length. It is my hope that our classroom conversations are beneficial to you in ways that we are yet able to realize, and that, throughout our course, your mind is kept open and sharp.

Accessibility Statement: Students who need accommodations are asked to submit their approved accommodations electronically through AU Access and to make an individual appointment with the course instructor during the first week of classes—or as soon as possible if accommodations are needed immediately. If you have not established accommodations through the Office of Accessibility, but need accommodations, make an appointment with the Office of Accessibility, 1228 Haley Center, 844-2096. For more information, you can also visit the website for the Office of Accessibility: <<https://cws.auburn.edu/accessibility>>.

Major Assignments: Students will complete a variety of writing assignments throughout the semester. Taken together, these assignments support the belief that academic research writing involves much more than learning rules of grammar or formalistic conventions; it also requires us to inquire into and learn about the rhetorical and cultural expectations that come with writing for particular audiences in an academic setting—and thus enter into a “conversation of ideas” in the scholarly community. Each assignment will take place within the context of three major projects and culminate in an oral presentation and final exam project.

Project I: Starting the Inquiry

- Writing Exercise: Exploratory Investigation (1-2 pages)
- Major Paper: Comparative Analysis (4-5 pages)

Focal Chapters: *From Inquiry to Academic Writing*—Chapters 1-4 & 11

Project II: Focusing the Inquiry

- Writing Exercise: Research Proposal (2-3 pages)
- Major Paper: Multi-Source Analysis (6-7 pages)

Focal Chapters: *From Inquiry to Academic Writing*—Chapters 5-7, 12

Project III: Completing the Inquiry

- Writing Exercise: Annotated Bibliography (3-4 pages)
- Major Paper: Argumentative Research Paper (10-12 pages)

Focal Chapters: *From Inquiry to Academic Writing*: Chapters 8-10

Oral Presentation

Students will present the research they have completed throughout the semester, with particular emphasis on the arguments they developed in Project III and the electronic portfolio they generate and submit at the conclusion of the semester.

Final Exam Project: Remixing the Inquiry

Students will complete a final project that builds on the work they have completed throughout the semester but “remixes” it into a written genre or multimodal artifact that can be communicated to a non-academic audience.

Extra Credit Assignment

Students are invited to participate in one extra credit assignment during the semester. Details will become available when the time approaches. This assignment has the possibility of adding 10 points into the final grade of Major Paper 3.

Assignment Submission & Late Work: All assignments will be due on the day and time specified by the course outline and Canvas. For each 24 hour period (day) an assignment is late, starting immediately after the stated deadline, the grade on that assignment will be reduced by 10% (e.g., if the paper earns a “93,” the late points will be deducted afterward. The grade would change to an 83% to a 73% to a 63% to an “F”). **Assignments that are submitted more than 5 days late will not be graded.** Technical issues are not an excuse. I will grade what is uploaded, therefore, the correct file should be uploaded.

If you have to resubmit the correct file in an assignment spot, then hit “resubmit assignment” on canvas. The new file will immediately replace the old one. However, if it is past the deadline, this second file will be counted as late.

Participation

Our classroom will run like a writing studio in that it serves as a workspace for invention, creation, and practicing of technique. Students in a writing studio often work both individually and collaboratively to create a rich learning environment. As a result, participation is essential in this course.

I expect you to be professional within this community, arriving on time for class with all the things you need (the assigned readings, organizational tools like your calendar, class handouts, etc.). Part of preparedness for this course, as with many others, is having completed the reading and writing assigned for that day (i.e.: homework). The instructor reserves the right to give reading quizzes on assigned material at any point in the semester should this preparedness be in question, with the resulting grades included in the participation section of the course.

Furthermore, I expect you to respect the general rules of academic decorum (use technology to help you accomplish tasks rather than distract you, silence your devices, listen to understand others, suspend any disbelief about any assignments or tasks I ask you to try, etc.). Any excessive disregard of classroom behavior expectations may result in early dismissal and/or an unexcused absence, as mentioned later in this syllabus. You may use the following outline as a guide to how participation will be graded for our course.

A Level: The student is consistently present and on-time, always with the appropriate class materials. They are always fully prepared, having done the reading and, if required, the text annotations. They do not engage in activities unrelated to class. The student participates

cooperatively in any class or group activities, listens in an engaged way, is a productive group member, and actively contributes to discussion.

B Level: The student is almost always present and on-time, with the appropriate materials. They are usually fully prepared, having done the reading and, if required, the text annotations. They very rarely engaged in activities unrelated to class. The student participates cooperatively in any class or group activities, listens in an engaged way, and is a productive group member, although they may be quieter during discussions.

C Level: The student is often present and on-time, with the appropriate materials. They are usually prepared, having done the reading and, if required, the text annotations. They may occasionally engage in activities unrelated to class. The student participates cooperatively in any class or group activities. The student may not appear to be an engaged listener, may be less productive as a group member, and may not contribute to class discussion.

D Level: The student is often late or absent, may not have the appropriate class materials, and may not be prepared for class. The student's behavior in class may detract from class or group activities. They may engage in activities unrelated to class. The student may not appear to be an engaged listener, may not be a productive group member, and seldom contributes positively to class discussion.

Writing Revisions

Because writing (and learning) is a recursive process, I strongly encourage revision. You may choose to revise Paper 1 and Paper 2 provided that:

- You visit me during office hours to discuss the assignment, the feedback you received, and your plans for revision.
- Your revision is comprehensive and focused on better demonstrating your communication competency—not just on fixing typos.
- Your revision is submitted no more than two weeks after it was originally graded.

In this process, you will have the ability to earn back half of the points you missed on the original submission. However, points for late submissions cannot be earned back.

Note: Author's Notes, Paper 3, oral presentation, and remix assignment are not available for revision.

Attendance & Punctuality: Students enrolled in this course will be held accountable to the following attendance policy: 4 or more unexcused absences will result in a grade of FA (failure due to absences). If you have an excused absence—e.g., university-sponsored trip, doctor's visit—you must provide verification to the course instructor, in writing, no later than **one week** after the absence occurs. Regarding punctuality, every two instances of tardiness (defined as 5 minutes late or more) will be counted as one absence. If excessive tardiness occurs, the professor reserves the right to assign absences accordingly.

Miller Writing Center: The Auburn University Miller Writing Center is free and available for students who desire feedback on their writing. (We can *all* use extra feedback on our writing.) Keep in mind, however, that while the tutors are there to help you with your assignments, they are not there to complete your assignments for you. Thus, when you schedule a meeting, make

sure to have a list of questions, your essay, and documents like writing prompts with you when you actually meet. Taking these simple steps will help you and the tutors make the most of your time working together.

Cell Phones, Texting, & Other Things: Auburn University students are expected to adhere to classroom behavior policies as elucidated in this syllabus and verbally in class by your instructor. As a general rule, however, you should plan to attend class, take an active role in discussions, collaborate with and show respect for your classmates and instructor, and contribute to a productive learning community throughout the semester. If respect for the thoughts, personhood, and/or opinions of others becomes an issue, the teacher reserves the right to ask you to leave the class. Whether this dismissal results in an unexcused absence is at the discretion of the teacher. For further information, students may also consult the AU policy on classroom behavior.

As we live in the twenty-first century, technology is welcomed, often encouraged, and will at times be necessary for your success in Composition II. This use of technology comes with the basic understanding that technology is being used responsibly in class (i.e.: being used for class work and not to browse, research, communicate, or otherwise distract yourself with outside matters). This is to say that technology will be used as a tool to enhance our learning and growth; any other use of technology will ultimately be a disservice to students. Talking, texting, using social media, etc. on a cell phone or any other device during class or conference is prohibited and may result in your dismissal and/or an unexcused absence at the discretion of the instructor.

Assessment and Grading: You will complete a number of assignments for this course, some of which will be weighted differently. Final grades for this course will be determined as follows:

Project	Writing Exercise	Major Paper	Total Percentage
Project I	5%	10%	15%
Project II	5%	20%	25%
Project III	5%	25%	30%
Homework/In Class Assignments			10%
Oral Presentation			5%
Remix Project			5%
Participation			10%

Please Note: You will receive more instruction and handouts regarding writing exercises, major papers, peer review, and other assignments, generally, the completion of which will be essential to your success as writers in this course and beyond. Should you ever have questions about anything—this syllabus, this class, basic or any other requirements—do not hesitate to ask.

Course Outline: This syllabus is a living document that is subject to change and adapt. If there are any adjustments, you will be notified promptly. This schedule gives due dates for most assignments and activities, but it does not list every one. Keep in mind, then, that the schedule is not chiseled in stone. If we need more time to complete at task, we will—within reason—take it.

Week 1		
1/10	General introduction to the course. Discuss syllabus, expectations, and basics of writing and rhetoric.	Discuss course theme: Performing America: Race, Gender, and Sexuality.
Week 2		
1/15	Introduction to Project I. Discuss habits of mind of academic writers.	Complete Syllabus Quiz on Canvas. Read Chapter I in <i>LAW</i> : “Starting with Inquiry” (pp. 1-19). Read Chapter 2 in <i>LAW</i> : pp. 38-48.
1/17	<u>Focus on Craft</u> : developing strategies for reading, writing, and rhetorical analysis. Develop student research questions.	Review of Comp 1100: Flip through the following sections in <i>LAW</i> : Thesis, pp 143-148 Research, pp 188; 211-218; and 228-234 Ethos, pp 254-257; Pathos, pp 257-261; Logos, pg. 262-267 Read Martínez: “Reinventing America,” pp 322-326 in <i>LAW</i> .
Week 3		
1/22	Discuss the definition, aims, and purposes of performance. Be aware of the scholarly articles we are reading and how they represent the contextual conversations you are engaged with.	Read Manning: “Performance” (Canvas). Read Butler: “Performativity” (Canvas). Read Avdeeff: “Beyoncé and Social Media”, pp. 495-505 in <i>LAW</i> .
1/24	Discuss performances of race.	Read DuCille: “Multicultural Barbie and the Merchandising Difference,” pp. 781-796 in <i>LAW</i> . Due: Exercise I. Submit to Canvas.
Week 4		

1/29	Discuss performances of race.	Read Dubrofsky/Hardy: "Performing Race in <i>Flavor of Love</i> and <i>The Bachelor</i> " (Canvas).
1/31	<u>Focus on craft</u> : identifying claims and analyzing arguments. Practice sequence: Writing a rhetorical analysis (pp 63).	Read Chapter 3 in <i>LAW</i> (pp. 64-79). Read Chapter 4 in <i>LAW</i> (pp. 96-104).
Week 5		
2/5	<u>Individual conferences</u> : no class meeting. Bring draft/outline of paper, note-taking materials, and list of questions to conference.	Individual work on paper 2. Upload outline/draft to Canvas before conference.
2/7	<u>Focus on craft</u> : bring sources and as complete of a draft as possible to class for workshop review.	Reading TBD. Due: Paper I. Submit to Canvas.
Week 6		
2/12	Introduction to Project II. Discuss performances of gender.	Read Pappano: "How Big-Time Sports Ate College Life," pp. 416- 426 in <i>LAW</i> . Read Gillam and Wooden: "Post-Princess Models of Gender," pp. 542-553 in <i>LAW</i> .
2/14	<u>Focus on craft</u> : identifying issues and forming questions for further research.	Read Chapter 5 in <i>LAW</i> (pp. 114-130). Read Chapter 6 in <i>LAW</i> (pp. 141-154).
Week 7		
2/19	Discuss performances of gender.	Read Kilbourne: "Two Ways Women Can Get Hurt," pp. 554-575 in <i>LAW</i> . Due: Exercise II. Submit to Canvas.
2/21	<u>Focus on craft</u> : synthesizing and evaluating sources.	Read Chapter 8 in <i>LAW</i> (pp. 187-217 and pp. 228-235).
Week 8		

2/26	Discuss performances of gender.	Read Pascoe: “Dude, You’re a Fag” pp. 464-481 in <i>LAW</i> . Read Lambert: “Trixie Mattell Says Drag Queens are Like Swiss Army Knives” (Canvas).
2/28	<u>Individual conferences</u> : no class meeting. Bring draft/outline of paper, note-taking materials, and list of questions to conference. Early Alert Grades due.	Individual work on paper 2. Upload outline/draft to Canvas before conference.
Week 9		
3/5	<u>Focus on craft</u> : developing strategies for organizing and drafting an essay.	Review MLA Guidelines. Read Chapter 11 in <i>LAW</i> (pp. 314-340). Bring all materials for Paper II to class.
3/7	<u>Focus on craft</u> : bring sources and as complete of a draft of Paper II as possible to class for workshop review.	Read Cameron: “Performing Gender Identity: Young Men’s Talk” (Canvas). Due: Paper II. Submit to Canvas.
Week 10		
3/10-3/17	Spring Break: No Class.	
Week 11		
3/19	Introduction to Project III. Discuss performance of sexuality in the 21 st century.	Read “Performing the Discourse of Sexuality Online” (Canvas). Read “A First look at User Activity on Tinder” (Canvas). Read Palazzo: “What Your Tinder Bio Says About You” (Canvas).
3/21	<u>Library Session</u>	Read Chapter 7 in <i>LAW</i> (pp. 165-185).
Week 12		
3/26	Discuss performance of sexuality in the 21 st century.	Read Chapter 10 in <i>LAW</i> (pp. 165-85).

		Read Dhaenens: “Teenage Queerness” (Canvas).
3/28	Discuss performance of sexuality in the 21 st century. Last day to drop classes is March 29th.	Read Hain: “We Are Here for You” pp 525-540 in <i>LAW</i> . Due: Exercise III. Submit to Canvas.
Week 13		
4/2	<u>Focus on Craft</u> : develop strategies for persuasion and rhetorical appeal.	Read Chapter 9 in <i>LAW</i> (pp. 247-272).
4/4	Discuss performance of sexuality in the 21 st century.	Read Ganetz: “Fame Factory” (Canvas). Additional reading TBD.
Week 14		
4/9	<u>Individual conferences</u> : no class meeting. Bring draft/outline of paper, note-taking materials, and list of questions to conference.	Individual work on paper 3. Upload outline/draft to Canvas before conference.
4/11	<u>Focus on craft</u> : drafting and revision workshop. Bring all materials to class for peer review.	Read Chapter 12 in <i>LAW</i> (pp. 344-370).
4/14	Due: Paper III. Submit to Canvas.	
Week 15		
4/16	Remix Project and Oral Presentation workshop: bring an electronic device to develop your final projects.	Review Chapter 10 in <i>IAW</i> (pp. 286-311).
4/18	No class	Develop presentation and Remix Project on personal time.
Week 16		
4/23	Class presentations.	Due: Presentation.
4/25	Class presentations.	Due: Presentation.
Week 17		
	Final: Wednesday May 1st @ 8AM	Due: Remix Project. Submit to Canvas.