

ENG 102 (Inquiry into Protest Writing) – Spring 2006
Section 022, 9:05-9:55 MWF, JHB 425
Section 073, 12:20-1:10 MWF, HSS 70

Instructor: Bill Hardwig, <whardwig@utk.edu>
1202 McClung Tower, 974-0382
Office Hours: Monday and Friday, 1:30-2:30; Thursday, 10:00-11:00; and
by appointment

Texts: *The Radical Reader*, Timothy McCarthy and John McMillian, eds. (New Press)
Howl, by Allen Ginsberg (City Lights)
Slaughterhouse-Five, by Kurt Vonnegut, Jr. (Dell)
Harbrace Handbook

Note: *This is a special topic section of English 102 that focuses on thinking, researching and writing about protest writing. If this topic does not interest you, and you would like to take a class on writing about literature or another special topic, perhaps you should try to find a different section of 102.*

Course Rationale: Our nation likes to see itself as a country built on revolution, and much of our cultural mythology has been built around the concept of our rebellious attitude, yet over the years we remain a society that is extremely resistant to revolutionary change. How do we define notions of American protest and protest writing in this context? What are the differences and similarities in contemporary protest (about the environment or the current war in Iraq, for example) and historical protest (about slavery or the founding of the nation, for example)? We will explore these questions, and other aspects of political, social and literary dissent, by reading a wide variety of types of, and issues within, protest writing. Along the way, we will focus on three distinct types of research (ethnographical, historical, and academic) that will prepare you for future college research writing.

Objectives of all English 102 courses

- to read critically, with an eye to creating questions that cannot be answered within a text; these questions will guide your research.
- to create a method of research that will answer your questions thoroughly and efficiently.
- to use a variety of research sources and methods (including interviews, ethnographic studies, as well as historical and academic research) to find, synthesize, and evaluate information.
- to develop an argument that answers your research questions and takes part in a scholarly conversation about the relevant issue(s).
- to integrate the information from your research effectively into your argument.
- to revise your argument to take into account possible objections / critiques, and to address the appropriate audience / rhetorical situation.

Course Requirements: Attendance is mandatory and will affect your final grade (see attendance policy). Students must turn in all three major out-of-class papers in order to pass the class. In addition, each student is expected to turn in several informal responses to the readings, complete all peer reviews, and contribute regularly to class discussion.

Grading Policy: Grades will be determined as follows: the three out-of-class papers will count for **70%** of the final grade (15% for the first one, 20% for the second, 35% for the last one). Students have the option to rewrite **the first essay**, as long as the rewrite is turned in before the next paper assignment is handed out; the two grades on the paper will be averaged for your final grade on that paper. Informal responses will count **10%**. Unannounced quizzes (both short answer and essay) will count **10%**; these quizzes cannot be made up if you miss them, but I will drop at least two quizzes. Because much of this class is based on student involvement and interaction, participation in class discussion, group work and peer reviews will count for **10%** of the final grade.

Attendance Policy: After 3 unexcused absences, students' grades will be dropped one letter grade, with increased penalties for further absences. **Excessive absences can be grounds for failure.**

Tardy Policy: Being tardy to class three times will equal one unexcused absence.

Grading scale for ENG 102: Possible **final grades** for the class are as follows: A, B+, B, C+, C or NC (No Credit, which doesn't affect your GPA). You may receive Ds and Fs on **individual papers**; you may also receive minuses (B- or C-, for example) on individual papers. However, your **final average** must be a 73 or better (C) to pass this class.

Final Grades: A = 90-100; B+ = 88-89; B = 80-87; C+ = 78-79; C = 73-77; NC = 72 or below

Description of Major Writing Assignments:

The **first paper** (2-4 pages) will use hands-on, ethnographic research, probably interviews and/or surveys, and will be designed to have you learn about contemporary notions of protest and protest movements. You might interview someone you know who was involved in some form of protest, or interview a member of a current protest group around town, or interview students and/or members of society concerning attitudes about issues related to protest. The paper will present your findings in an academic and argumentative format.

The **second paper** (3-5 pages) will be a research essay on a piece of literature, either Kurt Vonnegut's *Slaughterhouse-Five* or Rebecca Harding Davis' "Life in the Iron Mills." You will choose from several academic and historical essays that I have selected, and incorporate this research into your papers.

The **third paper** (5-7 pages) will be a well-researched protest piece on whatever topic you choose. You will also have latitude to choose the tone that is appropriate for the topic (certain pieces will demand a more academic tone, while others may be more creative/personal). The type of research will depend upon the topic and intended audience; however, you are expected to produce a scholarly and polished piece of writing.

All written work you submit must be your own. When you use someone else's ideas in your writing (even if they come from a website or discussions with your peers), you must give proper credit. Representing someone else's words or ideas as your own is a form of dishonesty called plagiarism, and will be punished appropriately. **In severe cases, students caught plagiarizing will fail the class.** We will thoroughly cover plagiarism in class. If you have additional questions about the proper citation of references or the use of outside works, ask me, refer to the *Harbrace Handbook* (pgs. 574-579), or consult the Writing Center (HSS 211).

Writing Center: The Department of English operates a writing center to assist students who would like additional help with their writing. You may use the center in two ways: 1) you may drop in for help on individual assignments, or if you need more structured help, you may register for English 104, attend regular tutorial sessions, and receive one credit hour upon satisfactory completion of English 102. The tutors in the WC operate on a first-come, first-served basis (no appointments except for 104 students), and they offer one-to-one consultations about written work at every stage of the writing process. The WC is located in HSS 212 and their phone number is 974-2611.

If you need course adaptations or accommodations because of a documented disability, please speak to me at the beginning of the semester and we will work out an appropriate arrangement. If you have questions about this or emergency information to share about your disability, please contact the Office of Disability Services at 191 Hoskins Library, 974-6087.

Schedule (subject to revision):

January 11-13 (Week One)

Wednesday – Introduction to class

Friday – Introductory Poetry (class handout and on blackboard)

January 16-20 (Week Two)

Monday – MLK Day, No Class

Wednesday – Plato, “Crito” (on blackboard)

Friday – Henry David Thoreau, “Resistance to Civil Government,” (on blackboard)

January 23-27 (Week Three)

Monday – Martin Luther King, Jr., “Letter from Birmingham Jail,” RR 362-377

Wednesday – Malcolm X, “The Ballot or the Bullet,” RR 382-289, The Black Panther Party, “What We Want, What We Believe,” RR 397-399

Friday – Selections from RR 165-168, 172-175, 178-180

January 30-February 3 (Week Four)

Monday – Virginia Woolf, “Professions of Women” (on blackboard) (Paper Topics Handed Out)

Wednesday – Selections from RR 413-427

Friday – Selections from RR 433-444 and 449-452

February 6-10 (Week Five)

Monday – Discussion of Paper Topics and Writing Skills, including MLA formatting

Wednesday – Discussion of Hand-On Research, Thesis Statements

Friday – Rough Draft of Paper #1 Due!!

February 13-17 (Week Six)

Monday – Discussion of Writing Skills

Wednesday – Kurt Vonnegut Jr., *Slaughterhouse-Five*, 1-51

Friday – PAPER #1 DUE!! Synthesis of Reading Block

February 20-24 (Week Seven)

Monday – Vonnegut, cont., 52-102

Wednesday – Vonnegut, cont., 102-153

Friday – Vonnegut, cont., 154-215

February 27-March 3 (Week Eight)

Monday – Vonnegut Critical Essay, Title TBA (on blackboard)

Wednesday – Rebecca Harding Davis, “Life in the Iron Mills” (on blackboard)

Friday – Selections from RR 277-288 (Paper Topics Handed Out)

March 6-10 (Week Nine)

Monday – Selections from RR 288-296 and 314-320

Wednesday – Discussion of Vonnegut Secondary Sources

Friday – Discussion of Harding Secondary Sources

March 13-17 (Week Ten)

Monday – Rough Draft Paper #2 Due

Wednesday – Computer Research, Meet in HSS 202 (Computer Lab)

Friday – **PAPER #2 DUE!!** Discussion of Final Research Paper

March 20-24

NO CLASSES – SPRING BREAK

March 27-31 (Week Eleven)

Monday – César Chávez, “Letter from Delano,” RR 542-545 , Chávez, “The Organizer’s Tale” (on blackboard)

Wednesday – Students for a Democratic Society, “The Port Huron Statement,” RR 468-476

Friday – Selections from RR 568-576 and 598-606

April 3-7 (Week Twelve)

Monday – No Class – In-office Conferences

Wednesday – No Class – In-office Conference

Friday – Explanation of Music Presentation, no assignment

April 10-14 (Week Thirteen)

Monday – Walt Whitman, “Leaves of Grass,” RR 84-88, Allen Ginsberg, “Howl” (the poem, pgs. 7-28)

Wednesday – Ginsberg, cont., , selections from rest of the book (“A Supermarket in California,” “Sunflower Sutra,” “America,” “In the Baggage Room At Greyhound”)

Friday – Spring Recess, No Class

April 17-21 (Week Fourteen)

Monday – Music Presentations, **Annotated Bibliography and One Paragraph Announcement of Your Argument Due!!**

Wednesday – Music Presentations

Friday – Music Presentations

April 24-28 (Week Fifteen)

Monday – Rough Draft Paper #3 Due!!

Wednesday – Formatting Workshop

Friday – **PAPER #3 DUE!!** Synthesis of the Semester