

English 1110.02

First-Year English Composition



Five Senses

Literary Representations of the Five Senses

Class meets: Monday, Wednesday, & Friday 9:10-10:05; Scott Lab E0245

Instructor: Colleen Kennedy

Office hours: M & W 10:30-11:30; T 11:30-12:30 461 Denney Hall

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Goals and Objectives for the General Education Curriculum: Writing and Related Skills

Goals/Rationale:

Writing courses across the disciplines develop students' skills in writing, reading, critical thinking, and oral expression.

Learning Objectives:

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

First Writing Course

Students are introduced to the conventions and challenges of academic discourse. Students are prepared to read critically and analytically

Required Texts & Materials:

There are two required texts for the course, plus required readings on Carmen. You need to bring the readings we are covering with you to class.

1. *The Little Seagull Handbook*. Richard Bullock and Francine Weinberg, eds. W.W. Norton & Co.
2. *Under the Jaguar Sun*. Italo Calvino. Trans. William Weaver. A Harvest Book.

There are two recommended texts for this course.

1. *Perfume: The Story of a Murderer*. Patrick Suskind. Trans. John E. Woods. [You should buy the novel, read it, learn to make perfume, and not murder anyone]
2. *Natural History of the Senses*. by Diane Ackerman. ISBN 0-679-73566-6. [Beautiful prose writing, quirky ideas, and an overall deft exploration of the senses]

Course Description

English 1110.02 is an introductory writing course that employs methods of rhetorical and cultural analysis to provide students with the tools to think and write analytically about literature and other texts. The course builds sequentially on students' ability to practice critical analysis across a variety of texts and media; to identify cultural and representational trends within these sources; and to generate texts that engage their own perceptions as well as the perspectives of scholars and cultural critics.

This class is designed to extend and refine your skills in critical reading, writing, and thinking. In this particular section of 1110.02, we will accomplish these three interdependent goals through careful analysis of literary works that pertain to the five senses. While the course

assignments will require attention to specific works, we will also consider the changing role of literature in the works we study and in the modern university.

In this particular section of English 1110.02, we will be focusing on works that concern the five senses. A lot of scholarship has been focused recently on *sensory studies*—the consideration of human anthropological and biological convergence in the arts, humanities, and sciences. While there has been this recent interdisciplinary move in analyzing the sensate in literature, writers of poetry and fiction have long known that the fullest, most palpable, most human of texts must attend to the senses.

In this course, we will read a variety of texts—fiction, poetry, creative non-fiction, advertisements, philosophy, memoir, film—that not only incorporate sensate and sensuous details, but specifically focus on, challenge, complicate, augment, and otherwise make us rethink the representation and rhetoric of the five senses. We will learn how to read closely, how to analyze literature, the appropriate terms and vocabulary for discussing and writing about literature, and will read a variety of works in the modern Western tradition.



Assignments

15% Participation: You will earn up to one point of participation per week in this 15-week class. It is easy to earn the full-point. To this end, you will be responsible for showing up on time; for having the day's assignments prepared; and for engaging with your classmates in a meaningful and respectful way.

10% Paper 1: "Thick Description": This short paper assignment (2-3 pages) is a close reading and analysis of a visual (not textual) primary source that must relate to or comment upon one of the five senses and/or sensory organs. You will demonstrate your ability to focus on details but to move toward a larger argument based upon a sustained rhetorical analysis of your primary source. **Paper #1:** "Thick Description" due on Friday, August 31

20% Paper 2: Calvino's Sensate Writings This paper is a shorter (4-5 pages) analytical literary essay centered on your analysis of *one* of Calvino's three stories. You may analyze any issue or theme within Calvino's story, but this paper must have a clear thesis statement at the end of the introduction (make sure to *italicize* the statement) which you will attempt to prove by making claims and using textual evidence. You do not need to incorporate any secondary sources, and, for this paper, I discourage looking at any outside materials.

10% Paper 3: Sensing Columbus – This is a short (2 pages max.) review of a cultural event (live theatre, ballet, musical concert of any genre), restaurant (*not* a chain restaurant, but a restaurant owned, operated, and frequented by Columbus residents), art gallery, etc. Your object or event of review must engage with one or more of the senses. A review is a distinct type of writing that brings together aspects of the descriptive essay with evaluation, critique, and (to a lesser extent) persuasion).

45% Paper #4: Final Research Paper- This is a longer (7-9 pages) analytical assignment which will require you to incorporate secondary material into an academic essay on a topic of your choice regarding one or two of the texts we have read for class. This assignment allows you to showcase your ability to both locate and effectively use secondary sources to help you analyze a primary source. These sources may include scholarly sources as well as relevant and reputable books, peer reviewed, academic, and/or journalistic articles, and internet resources. This is a thesis-driven analytical essay; you will attempt to prove something about the text(s) you are writing about by making sustained rhetorical analyses and integrating secondary sources as needed.

- **5% Part 1- Research Proposal:** You will be required to write a short (1-2 paragraph) proposal for your final project.
- **10% Part 2- Polished First Draft** – This will be a shorter, yet complete (introduction, thesis, argument, claims & evidence, conclusion) 4-6 page version of the final paper.
- **5% Part 3- Three Annotated Bibliographies** –These (about one-page each) must demonstrate that you understand the author's central argument as well as what sorts of evidence the author uses; the validity of the author's argument and evidence ; and especially how this work helps you develop your own understanding of your argument, claims, and evidence.
- **5% Part 4- The Conference-** This is an integral component of the final research project. You must be prepared with specific questions and strategies concerning how to finalize and revise your final paper.
- **20% Part 5- Revised Final:** The revised paper will need to demonstrate that you have responded to all feedback I have provided, including our conference, and that you have addressed higher order concerns in revising the paper, such as creating a strong argument, making solid claims & properly utilizing evidence, organization, integration of secondary sources, flow, style and tone.

WEEK 1: Introductions**W Aug. 22:** Syllabus**F Aug. 24: "The Method"**

- "Writing Contexts"

WEEK 2: Sensing Lit**M Aug. 27: Close Reading**

- William Least Heat Moon's "A List of Nothing in Particular" (handout)
- "Writing Contexts"

W Aug. 29: Honest Writing

- Writing Processes"
- Bring in your rough draft of Paper #1 for Self-review

F Aug. 31: Ideas & Details

- "Six Senses in the Literature"
- "Your Brain on Fiction"
- "Analyses"

Paper #1: "Thick Description"
Due**WEEK 3: VISION***RECOMMENDED READING:*
*Diane Ackerman "Vision"***M Sept. 3: Labor Day, No Class****W Sept. 5: Paragraph**

- Hemingway's "A Clean, Well Lighted Place"
- "Developing Paragraphs"

F Sept. 7: Introductions & Conclusions

- Laura Mulvey "Visual Pleasure"

WEEK 4: VISION**M Sept. 10: Close Reading (again)**

- Ovid, from *Metamorphoses*, "Acteon & Diana"; *Medusa*
- "Reading Strategies"

W Sept. 12: Revision

- Faulkner's "A Rose for Emily"
- "Literary Analyses"

F Sept. 14: Thesis

- Stefan Zweig's "The Invisible Collection"

WEEK 5: HEARING*RECOMMENDED READING:*
*Diane Ackerman "Hearing"***M Sept. 17: Diction & Tone**

- Poe's "The Tell-Tale Heart"
- "Argument"

W Sept. 19: Proofreading

- In class viewing: *The Red Violin*
- Paper Prompt for Paper #2
- "Designing What You Write"

F Sept. 21: In class viewing:
The Red Violin (excerpts)**WEEK 6: ITALO CALVINO****M Sept. 24:** "Under the Jaguar Sun" (read in its entirety)**W Sept. 26:** *Class Discussion:*
Diction & Tone

- "Under the Jaguar Sun"
- "Appropriate Words" & "Precise Words"

F Sept. 28: "A King Listens" (read in its entirety)**WEEK 7: ITALO CALVINO****M Oct. 1:** "A King Listens"

- "Sentences" and "MLA Style" (*Seagull*)

W Oct. 3: "The Name, the Nose" (read in its entirety)**F Oct. 5:** "The Name, the Nose"

- "Punctuation/Mechanics" (*Seagull*)

WEEK 8: TOUCH*RECOMMENDED READING:*
*Diane Ackerman "Touch"***M Oct. 8:**

- Chad Randl "Sensuality and Shag Carpeting"
- **Bring in two copies of your introduction & thesis statement**

W Oct. 10:

- Paper Prompt for Paper #3
- **Peer Review for Paper #2**

F Oct. 12:

- Kafka's "In the Penal Colony"

Paper #2: Literary Analysis
Due**WEEK 9: TASTE***RECOMMENDED READING:*
*Diane Ackerman "Taste"***M Oct. 15:**

- Roald Dahl's "Taste"

W Oct. 17:

- Mathew Milner's "Darwin's Disgust"
- "Reports" & "Personal Narratives" (*Seagull*)
- Show clip from *Ratatouille*

F Oct. 19:

- Final Paper Prompt
- *Genesis 1-4*; "Persephone"

WEEK 10: TASTE**M Oct. 22:**

- Dinesen's "Babette's Feast"

Paper #3: Sensing Columbus
Due**W Oct. 24:** Computer Research Day: Class will meet in **Hagerty Hall 0186**

- "Conducting Research" (*Seagull*)

F Oct. 26: Library Time

- **Research Paper Proposal Due in CLASS**

WEEK 11: SMELL

RECOMMENDED READING:
Diane Ackerman "Smell"

M Oct. 29:

- "A Whiff of History"
- "Abstracts" (*Seagull*)

W Oct. 31:

- excerpts from the novel *Perfume*
- "Synthesizing Sources" (*Seagull*)

F Nov. 2:

- excerpts from the novel *Perfume*
- "Integrating Sources" (*Seagull*)

WEEK 12: SMELL**M Nov. 5:**

excerpts from the novel *Perfume*

W Nov. 7:

- **In Class Peer Review**

F Nov. 9:

- **In Class Peer Review**

Polished 1st Draft of Final Paper due in Carmen

WEEK 13:

M Nov. 12: Veteran's Day, No Class

W Nov. 14: in class viewing: clips from *Perfume*

F Nov. 16: *Class Discussion: Revision*

Three Annotated Bibliographies due

WEEK 14:

M Nov. 19: Diane Ackerman "Synesthesia"

W. Nov. 21: Thanksgiving Holiday, No Class

F Nov. 23: Columbus Day observed, No Class

WEEK 15: CONFERENCE WEEK

M Nov. 26: Conferences

W Nov. 28: Conferences

F Nov. 30: Conferences

WEEK 16: Final Threads

M Dec. 3: Final Paper Due (Polished Draft) due

Course Policies

- **Attendance** is important to the success of this class and to your development as a writer. Therefore, each unexcused absence after three will result in the lowering of your final grade by a third of a grade. It is your responsibility to contact your instructor as soon as possible if you miss class. **It is program policy that seven unexcused absences will automatically result in failure for the course.**
- **Class Preparedness:** As part of your participation, you are required to be prepared for class. This includes coming to class with copies of all materials assigned for that day. Additionally, you are required to have read, thought about, and prepared some talking points about the materials assigned for the day's class discussion.
- **Plagiarism** is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct and failure for the course. Please remember that at no point during the writing process should the work of others be presented as your own. This includes but is not limited to internet sources, papers you have written for other courses, and papers written by others.
- **Student Work** must be completed and submitted on time. Late submission of a graded assignment will result in the deduction of **one full letter grade** for each day past the due date.
- **Email Policy:** My goal is to answer emails within 24 hours. Likewise, you are expected to check your email (your OSU email; I will not contact you at any other address). Occasionally, I will need to send an email, and you are expected to read those emails. Additionally, I expect emails to be sufficiently professional, and I will return the courtesy.
- **Class Cancellation Policy:** In the unlikely event that class is cancelled due to emergency, I will contact you via email. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

Resources

- **Edgar Singleton** is the Director of First-Year Writing at Ohio State. You can reach him at singleton.1@osu.edu.
- The **Ombudsman of the Writing Programs**, Matthew M. Cariello, mediates conflicts between instructors and students in English 1110 and 2367. You can contact him at (614) 292-5778 or cariello.1@osu.edu ; his office hours are Monday 1-3 in 441 Denney Hall. All conversations with the Ombudsman are confidential.
- The **OSU Writing Center** is available to provide free, professional writing tutoring and consultation. I urge you to take advantage of their services—it is always a good thing for writers to get feedback on their work. You may set up an appointment by calling 688-4291 or by dropping by the center at 475 Mendenhall Laboratories. If you are interested in on-line writing advice, visit the OWL (On-Line Writing Lab) at www.cstw.osu.edu .
- **Office for Disability Services:** Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; www.ods.ohio-state.edu .
- **My Office Hours:** I strongly encourage you to take advantage of my office hours. I have these hours set aside for students for any reason. If you are having difficulties with any of the assignments (understanding the requirements, understanding how to complete the assignment, and any other questions or concerns) or would like feedback on a draft, please talk to me in office hours. Only you can take responsibility for making sure you understand what is expected of you. I can only assume that you understand the expectations of the course, unless you say something to me. **Please see me.** I want everyone to succeed in this class.

