

**ENC 1145: Topics for Composition**  
**Writing About Adolescence and the Apocalypse**  
 Fall 2016 Course Syllabus

**Instructor:** Jill Coste  
**Email:** jillcoste@ufl.edu  
**Class meets:** T/Th Period 8,9/9

**Office location:** TUR 4335  
**Office hours:** T 12:30-2:30 p.m.

### Course Description

Adolescence is a potent time of transformation, both physically and mentally. From identity formation to shifting allegiances, the remarkable changes that an adolescent goes through are ripe for exploration in literature, particularly when the adolescent experience is paired with an apocalyptic landscape. Dystopian young adult fiction has exploded in popularity in the last decade, but the post-apocalyptic adolescent protagonist is far from a new phenomenon. Long before *The Hunger Games* came *The Chrysalids* (1955), *Logan's Run* (1967), and *Z for Zachariah* (1974), among others. This course will look at the history and the present of the adolescent and the apocalypse, tracing the context of cultural anxieties and the changing conception of the teenager.

Through reading and writing, students will interrogate the partnership of adolescence and the apocalypse and reflect on what it means to come of age at the end of the world. Why is the teenager such a common protagonist for the dystopian or post-apocalyptic narrative? What does the adolescent perspective add to the social critique that appears in these novels? How does a post-apocalyptic backdrop inform and complicate the space of adolescence? By discussing these questions and their possible answers, we will engage in a critical conversation about the role of adolescence and the apocalypse in our culture. Through our reading, we will encounter different inciting disasters, from nuclear holocaust to sweeping viruses to climate change, and we will examine how the experience of the adolescent protagonist varies through the different narrative milieus.

This course fulfills the 6000-word University Writing Requirement. Assignments will include short response papers, in-class writing, three literary-analysis papers, and reading quizzes. Writing assignments will be designed to engage students in close-reading and developing critical analysis skills.

### Required Texts (in order of class schedule)

Fritz Leiber, "A Pail of Air" (provided on Canvas)	
John Wyndham, <i>The Chrysalids</i> , first 50 pages (provided on Canvas)	
William Sleator, <i>House of Stairs</i>	0140345809
Octavia Butler, <i>Parable of the Sower</i>	0446675504
Anna Sheehan, <i>A Long, Long Sleep</i>	0763663469
Matt de la Pena, <i>The Living</i>	0385741200
M.R. Carey, <i>The Girl With All the Gifts</i>	0316334758
Julianna Baggott, <i>Pure</i>	1455503053

### Course Goals and Objectives

By the end of ENC1145, students will be able to:

- Develop well-supported, persuasive, polished academic papers
- Plan, draft, revise, edit, and proofread argumentative essays

- Understand major concepts from fictional, critical, and theoretical texts and apply them to logical arguments
- Communicate their ideas and analyses of texts
- Identify audience, purpose, and genre in both scholarly and popular texts
- Establish and support significant historical, literary, and critical or theoretical claims
- Conduct formal research on literature and use secondary sources to support their arguments
- Read, write, and think critically about texts beyond the scope of the course

### **Course Requirements**

**Response Papers (4 responses; 500 words each; 200 points total):** There will be four response assignments that will require your critical engagement with the texts. I will provide prompts that ask guided inquiries that will lead you to close-read the text(s), situate it in its historical context, and/or offer a new perspective on the work or writer. Each response must follow the same academic writing style required of standard essays, including well-crafted paragraphs, a thesis or hypothesis, well-supported claims, and effective stylistic elements. Each response will be on a different text, but the ideas explored in these responses can be further developed in longer papers.

**Close Reading Analysis (1000 words; 200 points):** You will choose one text and conduct a persuasive close-reading of part of that work. In this assignment, you will analyze the selection and develop an argument about the way in which the author's composition influences your thematic reading. This assignment is designed to assess analytical and critical skills, so no outside research should be conducted.

**Critical Analysis (1200 words; 200 points):** You will perform an extended critical analysis of one of the texts already studied in class. In this assignment, you will develop a thematic reading and then use that theme to analyze the text. The goal of this assignment is for you to formulate a specific and substantial critical argument that addresses a significant aspect of a text, justifying your claims through a systematic critique of two or three detailed textual examples. Topics must be discussed with me before you begin writing.

**Final Paper: Researched Critical Analysis (1800 words; 250 points):** In this assignment, you will use the skills developed throughout the course and in previous papers. This assignment is a sustained, formally researched critical analysis in which you will make an original argument about one or more texts through a particular theoretical, historical, or critical lens. You will develop a topic of your own choosing, subject to my approval. This assignment is an opportunity to develop unique, interesting arguments. The paper should incorporate both primary and secondary texts and offer evidence of your critical thinking and interpretive abilities.

**Discussion Questions (50 points total):** Five times over the course of the semester, you will bring to class a set of **two** thoughtful and clear questions, each capable of generating various responses and lasting discussion about the text and its relation to some of the major themes, issues, or other texts we have been thinking about throughout the course. Your typed questions must be brought to the class meeting when we will discuss the text and turned in at the end of the period.

**Class Participation (150 points total):** Literature and writing about literature are designed for discussion, therefore this class follows suit. You are expected to participate. You will arrive prepared, pay attention, and be involved in class activities. We will engage in both small group and large class discussion and writing activities. Simply attending class is not enough; I expect you to be actively engaged. Participation

points are earned through your attendance, preparation, and engagement with the texts in both discussion and the in-class writing and workshops.

**In-Class Writing:** Most classes will begin with a brief writing exercise about the text in order to stimulate your thinking and subsequent class participation. Scores will be integrated into your participation grade.

**Quizzes:** At my discretion, pop quizzes on the readings will be given at the beginning of class. There will be no make-up quizzes, but your lowest score will be dropped. Scores will be integrated into your participation grade.

### **Grading**

Grading for this course will be rigorous. If an assignment illustrates disregard for spelling, grammar, citation guidelines, or a general carelessness in the writing, the assignment will not receive a passing grade. The writing assignments for this course are designed to meet the requirements of the University Writing Requirement credit. To satisfy this requirement, **every** assignment's word count must be fulfilled.

**Assignments that do not meet the minimum word count will receive zero credit.**

As your instructor, I will evaluate and provide feedback on your written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. You can find the University Writing Program's rubric on page 4 of the syllabus. I may also deliver more specific rubrics and guidelines applicable to individual assignments during the course of the semester.

### *Statement of Composition (C) and Humanities (H) Credit*

This course can satisfy the General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general.education.requirement.aspx>

### *Statement of Writing Requirement (WR)*

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/writing.and.math.requirement.aspx>

**Please note:** a grade of "C-" **will not** confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.

### *Grade Issues*

University policy prohibits discussions of grades via email. If you have a question about a grade, you may schedule an appointment to meet with me to discuss it.

### *Grade Scale*

A:	93-100	C:	73-76
A-:	90-92	C-:	70-72
B+:	87-89	D+:	67-69
B:	83-86	D:	63-66
B-:	80-82	D-:	60-62
C+:	77-79	E:	0-59

### *Grade Appeals*

For this 1000-level course, students may appeal a final grade by filling out a form available from Carla Blount, Department of English Program Assistant. Please note that grade appeals may result in a higher, unchanged, or lower final grade.

**ASSIGNMENT RUBRIC**

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

**Policies**

**Respect:** The best classroom experience comes from students respecting each other and the instructor. This includes everything from coming to class on time, to refraining from private conversations during class, to

not texting during a lecture. You are encouraged to join in class discussions, and varying views are welcomed, but please refrain from using obscene or offensive language and interrupting others.

**Attendance:** You must attend class to succeed in this course. You are allowed three absences without penalty. After you reach this three-absence limit, your overall grade will be penalized by 20 points per absence. **If you miss more than seven periods, you will automatically fail the course.** If you enter class after the official start of the period, you are late—which disrupts the entire class. **Three instances of tardiness count as one absence.** If you are 15 minutes late or more for a class period, I consider you absent.

If you must miss class, you are still responsible for knowing what was covered in class. Notifying me that you will be absent does not mean that the absence is excused. I understand that you sometimes must miss class for doctor's appointments, run-of-the-mill illnesses, transportation issues, family obligations, or travel. I recommend saving your absences for these circumstances. You will not be allowed to make up any quizzes or in-class writing prompts given on the day of your absence.

**Late work and extensions:** I do not accept assignments of any kind submitted after the due date unless we have made prior arrangements. I will consider a request for an extension if you approach me at least three days before the assignment is due. A late paper or other assignment will receive a failing grade. I advise completing all assignments early to ensure that you can print or submit them without problems.

**Canvas:** I will regularly post announcements, assignments, readings, and supplemental class material on Canvas. You should check it frequently.

**Email:** I will try to answer emails quickly, but I may take longer to respond on nights and weekends. Please do not email me with questions about details you can find in the syllabus (due dates, etc.) or for a summary of a class you missed. You are responsible for finding out what you missed by checking with a peer.

**Electronics:** Your active participation is required in this course. As such, all forms of electronics, including but not limited to laptops, cell phones, iPods, and iPads, **are not allowed for use in this class unless approved by the instructor.** Calling, texting, surfing the web, or listening to music in class is not acceptable and is simply disrespectful. The only exception is if you have a written, medical excuse to use a laptop, and then you must sit in the back row. Be forewarned that I reserve the right to confiscate any devices should they prove to be a distraction to the class, or to your classmates, in any way.

**Plagiarism:** Plagiarism includes copying the ideas or writings of someone else and claiming it as your own work, collaborating with someone else on an assignment, and/or resubmitting work that you have done for another class. **DON'T DO IT.** Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- 1.) Quoting oral or written materials, whether published or unpublished, without proper attribution.
- 2.) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007 <<http://www.dso.ufl.edu/judicial/honorcode.php>>)

For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <https://catalog.ufl.edu/ugrad/current/advising/info/student.honor.code.aspx>

**Important Tip:** You should never copy and paste something from the internet without providing the exact location from which it came.

**All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course.** Plagiarism can occur even without any intention to deceive if you fail to understand and employ proper documentation techniques. When in doubt, ask for help!

### Course Assistance

**Office Hours:** I welcome all students to attend office hours with questions about literature, reading, writing, or the course in general. If you are coming to talk about an assignment, please bring the prompt and whatever writing you have begun with you. It will assist me in answering any questions you may have.

**Writing Studio:** The University Writing Studio is located in Tigert 302 and is available to all UF students. It's an excellent resource for getting feedback and guidance on your written work. Visit their site at <http://writing.ufl.edu/writing-center/> for more information.

**Students with Disabilities:** The University of Florida complies with the Americans with Disabilities Act. The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>

### Course Schedule

Please note that the following schedule is approximate, as dates and topics may shift as the semester continues. Please note that secondary readings will occasionally be assigned and will be posted on Canvas.

**All readings are to be completed outside of class by the discussion date.**

Week 1      Aug 23: Intro/syllabus, literary and historical context, writing activity  
                  Aug 25: "A Pail of Air" (provided on Canvas)

Week 2      Aug 30: Active viewing: *The Hunger Games*  
                  Sept 1: Active viewing: *The Hunger Games*

Week 3      Sept 6: Excerpt from *The Chrysalids* (provided on Canvas)  
                  **Response #1 Due**  
                  Sept 8: *House of Stairs*

Week 4      Sept 13: *House of Stairs*  
                  Sept 15: *House of Stairs*

Week 5      Sept 20: *Parable of the Sower*  
                  Sept 22: *Parable of the Sower*  
                  **Response #2 Due**

- Week 6      Sept 27: *Parable of the Sower*  
              Sept 29: *Parable of the Sower*
- Week 7      Oct 4: Writing Workshop, , Lamott, “Shitty First Drafts”  
              Oct 6: Peer Review  
              **Close Reading Draft Due**
- Week 8      Oct 11: *A Long, Long Sleep*  
              **Close Reading Final Due**  
              Oct 13: *A Long, Long Sleep*
- Week 9      Oct 18: *A Long, Long Sleep*  
              Oct 20: Writing Workshop, Reading TBA
- Week 10     Oct 25: *The Living*  
              Oct 27: *The Living*
- Week 11     Nov 1: Writing Workshop, Reading TBA  
              Nov 3: Peer Review  
              **Critical Analysis Draft Due**
- Week 12     Nov 8: *The Girl With All the Gifts*  
              **Critical Analysis Final Due**  
              Nov 10: *The Girl With All the Gifts*
- Week 13     Nov 15: *Pure*  
              Nov 17: *Pure*  
              **Response #3 Due**
- Week 14     Nov 22: *Pure*  
              Nov 24: No Class – Thanksgiving
- Week 15     Nov 29: *Pure*  
              Dec 1: *Pure*, Research Workshop  
              **Response #4 Due**
- Week 16     Dec 6: Writing Workshop, Reading TBA
- Finals Week Dec 16: **Final Paper Due**