

WRITING II

Fall 2024

W.L. Ashline

We-sol-gwan Room 423

Cell Phone: 010-3036-2303

Office Hour: Wednesday 12-1, 3-4 pm, and also by appointment

Email: ashline.yonsei@gmail.com

Webpage: <http://williamashline.tripod.com>

Prerequisite: Writing 1

The ability to listen to a course lecture at normal speed in English, the ability to speak comprehensibly and listen to classmates with facility in English, the ability to read academic and journalistic material in English with a degree of facility. As with any other skills course, regular participation is not only expected, it is necessary to develop one's abilities in academic writing. This course is intended for second semester sophomore students as the second in a sequence of two writing classes comprising the entire sophomore year. It serves as a necessary ground for upper division courses in literature and linguistics. Students from other majors are very welcome to take the course, but the focus of readings and assignments is aimed toward English majors and minors. Since the course is an important ground in academic writing skills for advanced English department classes, it should be taken in the sophomore year along with Writing 2 and Speech and Debate. Students are strongly discouraged from taking the course during their senior year. Students are also strongly discouraged from taking Writing 2 before taking Writing 1 or concurrently with Writing 1. Students are strongly encouraged to take Writing 1 regardless of TOEFL score. The contents of the TOEFL test are far exceeded by what is taught in Writing 1. Students who take Writing 2 prior to or concurrently with Writing 1 rarely succeed at a high level in Writing 2. Students who do not mind receiving a C grade or below can feel free to ignore the preceding advice.

Texts:

Karen Gocsik, Richard Barsam, and Dave Monahan. *Writing About Movies*. 5th Edition. New York: Norton, 2019. (Third or Fourth Editions are also OK with some considerations.)

James Monaco. *How to Read a Film*. 4th Edition. New York: Oxford UP, 2009.

Films: Student selection based on consultation with instructor

Highly Recommended:

Kurt Hjortshoj. *The Transition to College Writing*. 2nd Edition. Boston: Bedford/St. Martin's, 2009.

Ann Longknife and K.D. Sullivan. *The Art of Styling Sentences*. 4th Edition. Hauppauges, NY: Barron's, 2002.

Note: Students are strongly encouraged to purchase a 3-4 month subscription from Grammarly (<http://www.grammarly.com>) if they wish to succeed in this class at a high level. While students will never be perfect on issues like articles or prepositions, nor

should they expect to be so on such minor matters, other issues like subject/verb agreement, pronoun reference, etc. can be carried out when one attends more closely to them in editing and proofreading. Grammarly can aid in this process. Similar websites that address points of grammar are available for free, such as Paper Rater (<http://www.paperrater.com>), but they are not as comprehensive or as high in quality as Grammarly. (One could conceivably combine a number of separate free sites but still not get a reasonably close approximation to Grammarly). Thus, it's a worthy investment for students who want to succeed. We do not overemphasize grammatical competence in this class, but at some point in your lives you will need to be able to compose comprehensible sentences if you wish to be taken seriously in written communication. Delaying this necessity due to excuses of foreign language competence or ability merely puts off what one should be working toward mastering now.

Other Recommended Texts:

Some of these texts might still be available in Korea or as used copies floating around the Yonsei campus.

John D. Ramage, John C. Bean, and June Johnson. The Allyn & Bacon Guide to Writing. 8th Ed. New York: Pearson Longman, 2017.

H. Ramsey Fowler, Jane E. Aaron and Michael Greer. The Little Brown Handbook. 14th Ed. New York: Longman, 2018.

Michael Swan, Practical English Usage. 4th Ed. Cambridge, UK: Cambridge University Press, 2017.

Websites: We may also use a number of the following websites during the course. These are recommended to you for developing your writing abilities:

Purdue University Online Writing Lab: <http://owl.english.purdue.edu/>

Merriam Webster Online Dictionary and Thesaurus: <http://www.merriam-webster.com>

Conduct of the Class for This Semester: Regular assignments and activities will also be announced at LearnUs, so please consult our class postings there each day. Your class attendance will be determined from those assignments, lectures and meetings. I am assuming that you are all adult, responsible, and professional enough to monitor both LearnUs and any email communication that might need to be carried out. Please check both daily throughout the term.

This is a continuation of the Writing 1 course, and it is assumed that you have already taken it (please note: you are strongly discouraged from taking this course without having taken Writing I). Both classes are designed to be taken during the sophomore year as a sequence along with the speech and debate course, fulfilling three of the basic requirements for the English major. This second course develops the rhetoric of argumentation in more detail and requires a longer research essay in consultation with the instructor with English language sources as well as documentation. Throughout the term, we will be reading two major texts along with essay sources. The purpose is to enhance the sophistication of the writing through conjoining practice of reading. The course,

therefore, assumes the inseparability of both reading and writing. This course requires extensive writing and is quite difficult, though not impossible for diligent, committed students.

Theme: Our focus for this session is writing about film, specifically narrative film, with a deep emphasis on film interpretation and understanding. Thus, the course serves not only as a Writing 2 class but also as an introduction to film studies in general, a burgeoning sub-field within English that has developed over the past forty years. Accordingly, we have chosen two books that deal with film. One of the books is focused on writing about film, including the processes of focusing on subject matter and developing ideas. The other book is about reading film, including classic techniques of cinematic analysis. Thus, we will practice various forms of interpretation, including the application of literary/narrative terminology, image analysis, and critical cultural concepts. In order to carry out our work, we practice two different types of film analysis essay that will require the examination of one or two different films, preferably having been released since January 2019. I am always pleased when students show an interest in European, Asian, American, or African auteur directors from before about 1980, and you may choose a film from such a director after prior consultation with me. Films from the Criterion Collection are automatically accepted as well as encouraged for use for either essay (except for *Being John Malkovich* and *Parasite*, which have been overdone, and obviously documentary films that do not have fictional characters and an appropriate narrative component). You can find a list of them by searching online at the Criterion Collection website. Films should be rich enough in content and imagery to allow for an extended essay on them, and the films of the Criterion Collection certainly meet that expectation. Furthermore, animated films are permitted for **the first assignment only**. Students may use the same film for both essays in the class so long as the film was released in 2019 or later and is not animated. Ideally, the same film should be used for both essays since that will allow the integration of material from the first essay into the research essay. **Any plagiarism of sources on the paper will earn an F for the assignment as well as the course. That means no copying of sentences or even phrases from a source or a student paper previously submitted in the class.** Students are expected to develop a substantial appreciation of cinematic history, especially with regard to cinematic and technological developments as well as film theory. However, if you are not interested in focusing on film for the writing assignments for our class, please consider dropping it and enrolling in another section of the course that more suitably captures your interests.

A list of films is posted on the website that have been overdone as topics for essays. Some of these papers are starting to circulate now, so I prefer not to read any more essays on these films. Of course, the films used for essays that I have as examples on the website are also off limits for obvious reasons. Students who have taken my Writing I class in a previous semester should choose different film(s) to analyze in Writing II.

Classroom Etiquette: Smart phones are to be turned off and stored during class hours except for break time and specified class projects. Students who insist on using smart phones or who carry out assignments for other courses during our regular class lectures

and activities will be asked to leave the class. Students who do so a second time during the session will be asked to leave the class for one week. Students who do so for a third time will be asked to drop the course. Students are expected to bring all textbooks and other course materials to class at all times, unless instructed to do otherwise. Students who do not bring their assigned books to class will be counted as absent for the class. Students are responsible for keeping track of all assignments and requirements posted on the board or the LearnUs system, including minimum page length for the assignments. Students who fail to bring their textbooks to class, yet nonetheless manage instead to bring their smart phones to class will be considered as having seriously misguided priorities with regard to their learning and may very well be evaluated accordingly.

Attendance: Yonsei University requires all professors and lecturers to carefully monitor and record attendance. Accordingly, we will use this information to partially determine grading. Class attendance is weighted ten percent on final evaluation. Grades will be calculated as follows: A+ = no missed class hours; A0 = one or two hours of absence; B0 = three hours of absence; C0 = four hours of absence; D0 = five or six hours of absence; F = more than six hours of absence. Absenteeism will also negatively affect the participation grade in the class. Two instances of lateness will count as one absence. Students are considered late if they arrive at class after attendance is taken. If students arrive more than 15 minutes late, they will be counted as absent from the class hour. Students who come to class before class starts and then leave the room until after class starts will be counted as late for class unless they let me know in advance of what they are doing. Students who return late from their allotted break during a two hour class will be counted as late for the second hour. Students who miss more than 15 hours of class time during the term (absences include actual missed hours, days, assignments and activities used to gauge attendance or days where they arrive more than 15 minutes late) will receive an automatic “F” for the course without exception. Absences can be excused if students contact me in advance of class by email and let me know the reason, that includes illness or menstrual symptoms as well as personal and family emergencies. This does not apply, however, for peer reviews. It is your responsibility to plan for all possible exigencies that might cause you to miss or be late for class. Students are held responsible for all class time missed. If you need to miss class call a classmate to inquire about the homework required and material missed. Students who cut a large number of classes, regardless of the legitimacy of the reason, statistically do not get high evaluations in the class. Students who sleep in class for the duration of class time will be counted as absent for class. In other words, you are not only expected to be present during class time but also conscious and active as well. While we will be viewing a number of film clips in class in order to illustrate concepts, this does not give you the right to check out mentally even if the clips are ostensibly **entertaining**. If you are unable to occupy a chair without falling asleep, then go to the back of the classroom and stand for the duration of class. Also, do not use the time in which we view film clips to multi-task by doing other classwork on your computer or visiting with friends over KakaoTalk. Doing so tells me that you are not a serious student, and you will be evaluated accordingly. We will be recording attendance for every class hour this term as mandated by the university administration, and this attendance will be kept on Yonsei’s online roll book.

Submissions: Essays should be composed in Microsoft Word or a comparable free program like LibreOffice (<http://www.libreoffice.org/>) or Open Office (<https://www.openoffice.org>) in order to carry out all essay assignments. If you use either of the latter, you should save your files from LibreOffice or Open Office as doc or docx files before uploading them to LearnUs or you may upload pdf files instead. Submissions by Hangul word processing, Pages, or Google Docs will not be accepted. The Korean version of MS Word presents several formatting issues that must receive attention. These are the four defaults, and I will present an image on LearnUs and do a lecture on it at the time of submission. All essay submissions are due on the date assigned though a 48-hour grace period is provided without penalty. Papers submitted more than one week after the assigned due date will not be accepted. **Submissions that are not peer reviewed by another member of our class will not be accepted.** All submissions must conform to the submission guidelines required for the class. The final version of a submitted essay must be posted at LearnUs. You will also upload the peer review workshop that you complete as well as the workshop draft that may have your comments on it. This document will need to be scanned or photographed prior to uploading. Final drafts of papers, reading tasks, and workshop comments must be submitted according to the appropriate deadlines. **No email submissions are accepted.** Please review the policies on this syllabus on a regular basis throughout the semester so that you stay familiar with the expectations in the course. ***Extensions on due dates may be granted on a case-by-case basis for students who supply the necessary reasons and evidence for such extensions. However, extensions cannot be granted for peer review workshops. Similarly, workshop drafts are excluded from the submissions policy described previously since late submission means being unable to participate in the peer review workshop.***

Responsibility for posting the CORRECT version of the final submission on LearnUs belongs with the student. If there is an error in the submission, the student must contact me to ask that the previous posting on LearnUs be removed so that the proper version may be submitted. If you have trouble with the submission, please inform me, but **do not send the assignment by email.**

Workshops: During the semester, we will have two in-class, peer-review sessions in which each student will engage in a critical reading and commentary on another student's work. Students are required to be present for all workshops and must bring a completed draft of a paper. Failure to attend class on workshop days will count as two (2) absences and the grade for the paper will be lowered by one letter grade. Moreover, the failure to participate in a workshop by critiquing another student's paper will lead to a reduction of the participation grade for the class. All submissions of a paper must be workshopped by some member of class. Therefore, peer-review workshops have two basic requirements: one is bringing a complete, carefully written draft and the other is actively critiquing and analyzing another student's paper. Workshops are considered essential to the writing process since they aid in facilitating self-criticism in writing. Please bring two copies of your drafts for workshop. One is for your peer reviewer. The second is for the instructor for preliminary review. **Essays that are not peer reviewed by another member of the class or by a student in another section of my class will not be accepted or graded**

under any circumstances. This will mean not passing the assignment or the course, so be sure to plan accordingly.

Reading Tasks: For several of the reading assignments from our texts, we will be doing a number of reading tasks. Certain questions or prompts will be posted on LearnUs, and students will be expected to answer those questions after reading the assigned material. The length of the reading task will be a minimum of 300 words and posted at LearnUs in advance of class. Both the reading and reading task must be completed **PRIOR** to the class in which the reading is to be discussed in order to prove that one has prepared for the lesson. Late submissions will not be accepted for this particular assignment. These reading tasks will be used to facilitate class discussion on the reading and will be graded on a ten-point scale. Students must complete the five reading tasks. If each of the reading tasks has at least a passing grade of 6 or above, the top two scores averaged for final grading. Students who fail to submit five of the reading tasks or who have one score or more that is not of a passing grade will have their five scores averaged instead. You should compose your reading task in LibreOffice, Open Office, MS Word or submit as a PDF file. Other formats will not be reviewed or evaluated. If the file is corrupt in any way, it will also not be evaluated.

Class Participation: In order to have a successful and interesting class, all students must take responsibility to participate as much as possible every week by providing comments or asking questions to the instructor, other members of the class or the class as a whole as well as providing insights about the material being discussed. The following are the criteria for evaluating class participation on an individual basis:

In order to earn a **superior grade (A or A+)**, you must:

1. Routinely attend class
2. Regularly participate while in class (i.e., raise/address issues relating to course content, offer to others your own ideas and insights, answer questions asked by your instructor)
3. Fully participate in and complete all class related activities or projects
4. Complete assigned readings prior to class
5. Perform all of the above in a manner that demonstrates you are beginning to engage course content on your own ground
6. Share such competency (i.e., your own ideas, insights, analyses) with others in the course

In order to earn an **above average grade (A- or B+)**, you must:

1. Routinely attend class
2. Regularly participate while in class (i.e., raise/address issues relating to course content, offer to class your own ideas and insights, answer questions asked by your instructor)
3. Fully participate in and complete all class related activities
4. Be reasonably attentive while in class
5. Complete assigned readings prior to class

In order to earn **an average grade (B or B-)**, you must:

1. Routinely attend class
2. Periodically participate (i.e., raising/addressing issues relating to course content, offering to everyone your own ideas and insights)
3. Participate in and complete all class related activities
4. Be reasonably attentive while in class

A **below average (C or D)** class participation grade means that you:

1. Rarely if ever participate in class
2. Rarely if ever ask or answer questions
3. Are sometimes attentive
4. Miss more than 20% of classes
5. Begrudgingly participate in all class/group activities

Failure (F) means:

1. Your presence in class is marginal (or disruptive) at best
2. You never participate in discussions
3. You contribute little to class activities
4. You never raise and/or answer questions
5. You rarely complete reading assignments
6. You are absent constantly from daily class
7. You are rarely attentive on the rare occasions you do attend

Grading: Your course grade will be determined from a calculus of writing submissions, other homework, quizzes, and in-class participation.

Grading Distribution:

Attendance—10%

Peer Review Workshops—20%

Class Participation, Including Group Discussions and Quizzes on Cinematic History—10%

Film Analysis Essay (Literary/Narrative Categories of Interpretation) (Animation Permitted)—4-5 pages (1500-1600 words)—0-10%

Film Analysis Research Essay (Semiotic, Cinematic and Literary/Narrative Categories of Interpretation) (Animation Not Permitted)—Minimum six sources (including the film and our texts, if appropriate)—8-10 pages (2500-3500 words)—30-40%

(If the score on the research essay is higher than that of the first essay, it will count 40% and the first essay score will be omitted)

Citations and Documentation for Research Essay—10%

Reading Tasks—10%

Students can and probably should use the same film for both of the major essays on the following conditions: 1. The film cannot be animated. 2. The film must be released over the last five years or be a Criterion Collection film or an early auteur film approved in advance by me. 3. The second essay must be 50% original material or more. Only 50% or

less of the final essay may be comprised of material from the first essay. This means the second essay must be substantially refocused and revised with new elements.

I generally try to give plus grades as much as possible with the following caveat: the essay must impeccably adhere to MLA formatting rules as well as the submission guidelines for the class. Students who do not participate in peer review workshops at the appointed time or who do not submit complete drafts that meet the required length by the required deadline will not be considered for plus grades. Students who do not do so a second time will not be considered for “0” grades either (e.g. B0, C0, etc.).

MINIMUM REQUIREMENTS FOR A PASSING GRADE: Students who wish to pass this course are required as a bare minimum expectation to submit both major essays and **each submission must meet the minimum limit required on page length and receive a passing grade on each.** That means both essays must go through the entire process of drafting, having a complete draft peer reviewed, and substantially revising after peer review. Failure to do so means that you will not pass the course regardless of your average on other assignments. Students who plagiarize on their work by covertly copying chunks or entire texts of source material from the Internet or other locations and without attribution or if they submit other people’s work as their own work will not pass the class under any circumstances. Be sure to carefully attend and listen to the course lectures on plagiarism so as to avoid being so unfortunate. Even borrowing a couple of words or a phrase from a source constitutes plagiarism (technical words are excluded), so be sure at all times to use your own language when writing. Do not rely on the phrasing of others.

Please note that while one might be able to make up for deficiencies in writing evaluations by attending and participating class at a high level, the inverse is almost always not true. It is difficult to overcome deficiencies in attendance and class participation by performing well on writing assignments alone. Accordingly, to have an opportunity at a high grade in this class, students need to attend and participate at a high level.

Note about Class Participation: The language of use in this class is English only. Students who insist on using Korean, Chinese, Swahili, Russian, French, Spanish, or any other language in this class will not be considered for anything better than a “C” on final grade determinations.

Note to seniors who are graduating and/or seeking employment during the semester: This course is a practice-related course rather than a knowledge-constituted one. In order to succeed in this course, therefore, consistent and diligent attendance and participation are necessary. Going on a job interview may be an “explanation” for a failure to carry out an assigned task, but it is not an “excuse” for failing to do so. If you anticipate that you will not be able to carry out all of the assigned tasks for this class, or if you feel that it is likely you will miss more than 15 class hours in order to pursue employment, please drop this course immediately. I will not be held responsible for students who flunk this course even while planning to graduate after the term.

CLASS SCHEDULE

September 4-6—Introduction and Overview of the Course; Review of Syllabus; Diagnostic Essay; Personal Introductions

September 11-13—Writing about Movies; Lecture on the Writing Process; The Key Concepts of Writing; Paragraph and Essay Form; Generating Ideas; Reading: *Writing About Movies*, Chapter 1: The Challenges of Writing About Movies and Glossary; Chapter 5: Generating Ideas; Chapter 7: Developing Your Thesis; Chapter 8: Considering Structure and Organization

September 18—Chuseok Holiday—No Class

September 20—Analyzing and Writing About Film—Literary/Narrative Categories of Interpretation; Sample Essays; Carrying Out a Plot Segmentation and Shot Analysis for the First Film Assignment; Formal Analysis; Readings: *Writing About Movies*, Chapter 2: Looking At Movies; Formal Analysis; Chapter 3: Formal Analysis; Reading Task #1: Assignment—Plot Segmentation, Shot Analysis Chart, and Asking Why Questions

September 25-27—Film Analysis Essay #1 due; Peer Review Workshop; MLA Formatting; Submission Guidelines; Revision; Reading: *Writing About Movies*, Chapter 10: Revising Your Work

October 2-4—Film Analysis Essay #1 due—Submission; Cultural Analysis; Reading: *Writing About Movies*, Chapter 4: Cultural Analysis

October 9—Hangeul Day—No Class

October 11—Cinematic History; Reading: Monaco, Chapter 4: The Shape of Film History, pp. 289-349; Group Discussion on Questions/Prompts and Chapter Material; LearnUs Quiz #1

October 16-18—Cinematic History (Concluded); Reading: Monaco, Chapter 4: The Shape of Film History, pp. 349-431; Group Discussion on Questions/Prompts and Chapter Material; LearnUs Quiz #2

October 21-25—Midterm Exam Period—No Class

October 30-November 1—Film Theory; Reading: Monaco, Chapter 5: Film Theory: Form and Function, pp. 434-77; Reading Task #2

November 6-8—Semiotics; Reading: Monaco, Chapter 3: The Language of Film: Signs and Syntax pp. 170-205; Reading Task #3

November 13-15—Semiotics (continued); Reading: Monaco, Chapter 3: The Language of Film: Signs and Syntax pp. 205-249; Reading Task #4

November 20-22—Requirements for Film Analysis Essay #2; Cinematic Vocabulary; Reading: Monaco, Chapter 2: Technology: Image and Sound: pp. 76-114; Reading Task #5

November 27-29— Plagiarism, Paraphrasing, Summarizing, Quoting, Academic Honesty; Summary Writing; Evaluating Sources; Incorporating Sources Into Your Own Writing; Citing and Documenting Sources; Reading: *Writing About Movies*, Chapter 6; Sample Research Essays; Style and Revision; Coherence; Sentence Variety; Reading: *Writing About Movies*, Chapter 9: Attending to Style

December 4-6—Full Draft of Research Essay due—Peer Review Workshop of Introduction, Body, and Conclusion Sections and Works Cited Page

December 9-14—Self-Study Week—No Class; Online Lectures on Coherence, Writing Concisely and Sentence Variety

December 16-21—Final Exam Week—No Class

December 16-26—Research Essay Due for Submission