

# ENGLISH 102: COMPOSITION AND LITERATURE

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Office Hours: 1-2pm, Monday and Wednesday. Other times available by appointment.

## COURSE DESCRIPTION

In this course, we will be writing. A Lot! I suppose that should be expected; after all, “composition” is just a fancy way to say writing. But this will be more than just writing a research paper. In this class we will work on drafting, revising, and refining narratives and analyses, as well as engaging with other modes of rhetorical communication. We are writers and rhetors, and my aim for this class is to help you all see the writers and rhetors within and bring them to the forefront for this course and beyond.

## CATALOG DESCRIPTION

This course builds on the rhetorical and compositional skills students mastered in ENG 101 and introduces the short story, the novel, the poem, and the play as the basis for analytical argumentative essays. Research skills, particularly borrowing and integrating ideas from electronic and print sources and assessing source appropriateness, support student thinking and writing. ENG 102 is strongly recommended for students planning to major in English.

## PROGRAM LEARNING OUTCOMES

This is a general education/core curriculum course that therefore addresses no specific learning outcomes from any program.

## REINHARDT UNIVERSITY STUDENT LEARNING OUTCOMES (RUSLO):

- **Communication**
  1. Students will demonstrate effective expression of ideas through writing, speech, and visual media.
- **Critical Thinking and Inquiry**
  2. Students will demonstrate integrative, critical thinking and inquiry-based learning using evidence, logic, reasoning, and calculation.
  3. Students will demonstrate technological and scientific literacy, knowledge of various research methodologies, and the ability to seek out information.

4. Students will demonstrate independent thought and imagination; preparation for lifelong learning.

- **Self, Society, and Culture**

5. Students will demonstrate knowledge of the traditions of Western civilization and their global context.
6. Students will demonstrate knowledge of the diversity of societies and cultures; the ability to view themselves and the world from cultural and historical perspectives other than their own.

- **Values and Ethics**

7. Students will demonstrate integrity and ethical responsibility.
8. Students will demonstrate understanding of, and commitment to, physical, emotional, and spiritual wellness.
9. Students will demonstrate stewardship and civic engagement, coupled with the ability to work with others both collaboratively and in leadership roles.

## **STUDENT LEARNING OUTCOMES**

As a result of taking this course, you will be able to:

- Organize an essay efficiently and effectively (RUSLO 1);
- Support an argument with full and relevant details (RUSLO 1);
- Engage critically and creatively with a text (RUSLO 2 and 4);
- Seek out information (RUSLO 3);
- Exercise good study habits (RUSLO 4);

## **COURSE STRUCTURE**

For this semester, we will be focusing on the story of Snow White, and a few of the forms that story has taken since its early publication. This course features three major assignments, all focused on a different aspect of how composition and literature intersect. For each one, you will write three drafts: a rough first draft, a more polished second draft, and a finished final draft. Drafts will be due by **no later than 6:00 PM on the Saturday due dates**, unless we have discussed an extension via email or Canvas message (see the “Late Work” section for more information).

In addition to these major assignments, we will be writing in class, both to contribute material or planning time to your assignment drafts and to explore other areas of writing in the more

traditionally creative field. In the last week of the semester, we will also be doing a voluntary PowerPoint Presentation Week where you can create a presentation, however silly or serious, on a topic you'd like to share with the class. This will be neither required nor graded, just a time to blow off some steam as you work on your final project. It will, however, be one of a few extra credit opportunities given to you throughout the semester (see the "Grading" section for how those will work).

## Text List

Here it is, folks: the list of stories we'll be reading and films/tv episodes that we'll be watching. None of these are things that you will *have* to buy. The most you'll need to do is sign up for a free Internet Archive account to access the full text of the Grimm Brothers book to read our first story. The video examples are ones that we will watch and discuss in class. I will be uploading ethically sourced downloads of them to Canvas, but if you have access to these streaming services you are, of course, welcome to watch ahead. :)

I do want to issue a brief content warning for a couple of our readings: "The Lesser Evil" contains semi-graphic sexual references (though no depictions of sexual acts) and mentions of a character's history of being sexually assaulted, and "Snow, Glass, and Apples" contains more concrete, though still not graphic, sexual content and allusions to necrophilia. The reason I'm including these works is not willy nilly: innocence (and the loss thereof) is a common theme in many fairy tales, and Snow White is no exception. Some adaptations of the story focus on different manifestations of that theme than others do, and I think it's important to acknowledge that. However, I also understand that a lot of folks have complicated relationships with these kinds of topics, and I want to make sure that you're prioritizing your mental and emotional health. At the end of the day, only you can make decisions based on your boundaries and needs, and I encourage you to make the decision that is best for you. If engaging with these readings will cause you distress or serve as a trigger, this may not be the best section of this class for you, and there is no shame in that.

Now, with that out of the way, here's the list, in order of when we'll be engaging with them!

Grimm, Jacob and Wilhelm Grimm. "Snow White." *The Complete Fairy Tales of the Brothers Grimm*. Translated by Jack Zipes, 3rd ed., Bantam Books, 1987, pp. 196-204. *Internet Archive*, <https://archive.org/details/completfairytales00grim/mode/2up>.

*Snow White and the Seven Dwarfs*. Directed by David Hand, Walt Disney Productions, 1939. *Disney+*, <https://www.disneyplus.com/movies/snow-white-and-the-seven-dwarfs/7X592hsrOB4X>.

Gaiman, Neil. "Snow, Glass, Apples." *The Dreaming*, 10 Oct. 1999, <https://thedreaming.moteofdust.com/1999/10/10/snow-glass-apples/>

*Mirror Mirror*. Directed by Tarsem Singh, Relativity Media, 2012. *Max*,  
<https://play.max.com/movie/02d2a8c8-e72c-4228-aa73-e60b08a10763?tab=generic-movie-page-rail-content-details-tab>.

Sapkowski, Andrzej. "The Lesser Evil." *The Last Wish*. Translated by Danusia Stok, Orion, 2007, pp. 41-62. *Internet Archive*. PDF,  
[https://ia802901.us.archive.org/1/items/witcher2swordofdestiny/\(Witcher%201\)The%20Last%20Wish.pdf](https://ia802901.us.archive.org/1/items/witcher2swordofdestiny/(Witcher%201)The%20Last%20Wish.pdf)

"Snow Falls." *Once Upon a Time*, season 1, episode 3, ABC, 6 Nov. 2011. *Disney+*,  
<https://www.disneyplus.com/video/3dd6095b-ae7d-42d4-a022-c0901f2ca36a>.

"The Stable Boy." *Once Upon a Time*, season 1, episode 18, ABC, 1 Apr. 2012. *Disney+*,  
<https://www.disneyplus.com/video/962935e4-c999-4255-bc17-c4132dcf809e>.

"An Apple Red as Blood." *Once Upon a Time*, season 1, episode 21, ABC, 6 May 2012. *Disney+*,  
<https://www.disneyplus.com/video/5a185dbb-438a-4a0f-9417-77ca963d0f7c>.

## Assignment Sequence

First Assignment: Compare and Contrast

- In this assignment, you will look at the Grimm Brothers' and Disney's interpretations of Snow White's story and see where they differ and where they are similar.

Second Assignment: Research-Supported Opinion

- In this assignment, you will analyze the reinterpretations of Snow White's story from Gaiman, Sapkowski, *Mirror Mirror*, and *Once Upon a Time* and explain your position on which one makes the most interesting/effective use of the core elements of the story. You are welcome to choose more than one, of course, but the more focused your essay is, the more effective it will be. This will require use of outside sources, so I *will* be paying attention to formatting and citation.

Final Assignment: Creative Outlet

- In this assignment, you will write your own tale using the core elements of the Snow White story. This will entail workshopping and critique, but will only require two drafts (as opposed to the three drafts of the other assignments)

## GRADING

Rather than focus on just the final products, I'd like us to focus on the journey we took to get to the final destination. With that in mind, I'd like to introduce you to the Labor-Based Writing

Contract. In it, you'll find the work necessary to get a certain grade in the course (A, B, C, etc.). If you do all of the work in the "A" category, an "A" you shall receive. If a few too many things fall by the wayside, then you'll get a "B," and so on.

On the first day of class, I will be passing around a sheet of paper so that you can agree to the terms and conditions, as it were. Feel free to air out questions before signing, as I welcome discussion!

Labor-Based Grading Contract	
A	<ul style="list-style-type: none"> <li>• Process Work: Completion of all assigned Process Drafts for each writing project.</li> <li>• Final Drafts: Substantially revised Final Drafts submitted for all four writing projects. Final Drafts are (a) responsive to the rhetorical situation set up in the assignment sheet and (b) clearly make attempts to practice concepts as outlined in the rubric (at least "effective" in all categories for all projects)</li> <li>• Reflections: Writer's Reflection submitted with all drafts, giving specific detail on (a) purpose and audience for the text, (b) how you made use of specific concepts covered in class, and (c) specific points of learning about writing through this project (may only miss 1-2 throughout semester)</li> <li>• Attendance: Regular attendance (4 or fewer unexcused absences)</li> </ul>
B	<ul style="list-style-type: none"> <li>• Process Work: Completion of most process activities, though may be missing 2-3 for multiple Writing Projects; may be missing 2-3 process drafts throughout the whole semester</li> <li>• Final Drafts: Significant drafting and revising throughout the writing process; 1 Final Draft may have rubric rankings in the "ineffective" category</li> <li>• Reflections: Writer's Reflection submitted with drafts, though 3-4 are missing or incomplete throughout the semester</li> <li>• Attendance: Regular attendance (4 or fewer unexcused absences)</li> </ul>
C	<ul style="list-style-type: none"> <li>• Process Work: Multiple Process</li> </ul>

	<p>Drafts missing for more than one writing project</p> <ul style="list-style-type: none"> <li>• Final Drafts: All final drafts submitted. Final drafts are overall responsive to the rhetorical situation set up in the assignment sheet, though neglecting some aspects of the assignment/rubric (i.e., “ineffective” rubric rankings for multiple projects)</li> <li>• Reflections: Writer’s Reflection submitted with each draft, though 3-4 may be missing or incomplete; multiple reflections may be overly short and/or only provide a summary of the text</li> <li>• Attendance: Irregular attendance (more than 4 unexcused absences)</li> </ul>
D	<ul style="list-style-type: none"> <li>• Process Work: Most Process Drafts assigned throughout the semester are incomplete or missing</li> <li>• Final Drafts: 2 of 3 final drafts submitted and/or some final drafts are not responsive to the rhetorical situation set up in the assignment sheet</li> <li>• Reflections: More than 4 Writer’s Reflections missing and/or incomplete for multiple projects</li> <li>• Attendance: Irregular attendance (5 or more absences)</li> </ul>
F	<ul style="list-style-type: none"> <li>• Process: All or almost all Process Drafts incomplete or missing</li> <li>• Final Drafts: 1 or 0 final drafts completed</li> <li>• Reflections: Missing most Writer’s Reflections</li> <li>• Attendance: Significant Absences (6 or more absences)</li> </ul>

### Extra Credit

As you can (hopefully) see from the grading system, there is no “easy” way to award extra credit, as I’m not working based on a percentage. Still, I recognize that extra credit is an important part of the college ecosystem, and as such I want to be able to include it to give you the best chance at success that I can. I think I have a method that will work: if you come to one of the five class periods marked as extra credit, I will eliminate one of your unexcused

absences. I have colored those days in the schedule to make them easier to identify. *If you ask me what you can do for extra credit, I will redirect you to this section of the syllabus.*

Congratulations! You've found the Syllabus Easter Egg! Send me an email with the subject line "Easter Egg" and let me know that you've found it. You will join your fellow attentive readers in enjoying forgiveness for one missed in-class writing assignment, for those days when you're just too sick or too tired to do the replacement activity. Tell no one of your discovery.

## **LATE WORK**

I know that you have other classes, and that sometimes schedules can get messy, even at a moment's notice. With that in mind, I'd ask that you let me know if you're having trouble making sure that a draft is finished by the due date. I do, however, have a couple of caveats:

- No draft of a project can be turned in after the **final draft** of that project is due.
- For final drafts, I can give extensions, but only with at least 24 hours' notice.
- Work turned in late without talking to me about an extension will be marked as incomplete.

## **ATTENDANCE AND ABSENCES**

As noted in the "Grading" section, regular attendance is important for success in this class. However, as mentioned in the Late Work section, I understand that life can be messy and unruly, and struggles can take you out of commission if you're not careful. With that in mind, if you let me know that you're struggling, or that you won't be able to make it to class, we can make sure that you get what you would have missed by missing class. Any absence that you warn me about ahead of time, I will count as excused.

The only unexcused absences are the ones where you disappear and don't let me know what's going on. In those cases, I can't help you with an alternative solution because we haven't discussed what you'd need. Additionally, if too many of these unexcused absences pile up, then you'll be missing important information about the projects you'll be completing for this class and you may not be able to do as well as you'd hope.

## **STATEMENT ON MASKS**

The university no longer requires masks to be worn in classrooms. However, if you feel safer or more comfortable being masked, then you are well within your rights to wear one. If requirements change, then we shall meet them accordingly.

## **STATEMENT ON ACADEMIC DISHONESTY**

Here, I want to remind you about the Honor Pledge in the Student handbook. In that pledge, those who accept it (read: all of you here) agree to "strive to represent our institution with integrity, purpose, and pride; demonstrate honest behavior and expect honesty from others;

and accept responsibility for our own words and actions.” Honest behavior includes avoiding all forms of academic dishonesty. For the purposes of this course, academic dishonesty will be defined as doing one or more of the following:

- I. Copy someone else’s words into an essay and represent them as yours
- II. Copy someone else’s sentence structure into an essay, change one or more words, and represent the material as yours
- III. Copy someone else’s ideas or order of ideas into an essay and represent the material as yours
- IV. Download material from an Internet site and copy this material into an essay
- V. Allow another student to use your essay as the basis for his or her work
- VI. Utilize ChatGPT or another AI platform to generate work and represent them as yours

The first documented instance of academic dishonesty will be penalized with a zero on the assignment. The second documented instance will be penalized with dismissal from class and a *W* or an *F* in the course. **No zeros earned as a result of academic dishonesty will be dropped.** Moreover, copies of all academically dishonest documents will be provided to the Dean of the School of Arts and Humanities and to the VPAA, who will enter your name in his Book of Academic Misconduct.

## STATEMENT ON ACCESSIBILITY

From the Student Handbook: “Reinhardt University complies with Section 504 of the Rehabilitation Act of 1973. No qualified applicant, student, or employee will be discriminated against on the basis of a disability. Inquiries regarding compliance with Section 504, Rehabilitation Act of 1973, may be directed to the Director of Human Resources, Reinhardt University, 7300 Reinhardt University Circle, Waleska, Georgia, 30183 or to the Director of the Office of Civil Rights, Department of Health, Education and Welfare, Washington, D.C. Not all facilities are equipped for handicapped access. Class locations will be changed to provide access for handicapped students. All sidewalks are handicapped accessible. Special parking is provided at all buildings, and handicapped students can receive special permits. All newer construction provides handicapped access. All remodeling and future construction will provide access for the handicapped.

Reinhardt offers educational support services for students with diagnosed learning disabilities. Disabled students are accommodated on an individual basis. Students requiring an academic or instructional accommodation should contact the Office of Academic Affairs. Students with specific learning disabilities and/or attention deficit disorder should consult the Academic Catalog for information about the Academic Support Office.”



I'd like to add my own statement to the official, university-engineered statement: I am here to help you learn *in the way that you learn best*. If something isn't working well, please let me know so that we can work together to find a solution that will work better.

## TECHNOLOGY USE

Feel free to use your laptops for note taking, especially if that helps you process the discussion better. After all, technology is a set of tools designed to help your learning be more efficient. If, however, your use of technology divides your focus or becomes a distraction to your fellow writers, then we may have to have a conversation about how best to address that situation.

Additionally, I am aware of the emergence of ChatGPT and other AI resources and how they interact with student writing. However, as mentioned in the section on academic honesty, using such a platform to generate your work for this class would be an act of academic dishonesty. Technology is here to use, not to abuse.

## OTHER RESOURCES

### Campus Counseling

Pursuing a degree is hard work and sometimes we all need to consult with someone about productive and healthy ways to move forward. College students often experience issues that may interfere with academic success such as juggling responsibilities, relationship concerns, sleep problems, or feelings of anxiety, hopelessness, or depression. There is no shame in seeking help when (or even before) these issues become overwhelming.

The Campus Counselor helps Reinhardt students learn more about themselves and their relationships with others, as well as ways to deal with development issues. The Campus Counselor emphasizes the benefits that develop when a "healthy" personality grows and changes. Counseling services offered include Individual Counseling, Group Counseling, Couples/Relationship Counseling, Case Management and Referral, Outreach, Consultation Services, and Telehealth Counseling.

The Campus Counselor recognizes the need for confidentiality so an individual or group feels free to explore concerns, formulate plans, make decisions and initiate appropriate actions. All concerns expressed to counselors shall remain confidential per ethical practices and standards.

The Campus Counselor assists students with **personal and social concerns, career development and placement** and **educational guidance**. These services are provided at no additional charge.

### Center for Student Success

The Center for Student Success specializes in math, writing, and science instruction. Tutors will work with students in a relaxed atmosphere where they will set goals and work towards

those ends. Staffed with professors, adjunct professors and select students who have been trained to tutor, the Center aids students in both their scholarly and professional pursuits.

Fill out the form [here](#) for an appointment; or email, call, or visit the Center for Student Success in Room 313 in the Hill Freeman Library. **The CSS supports all students at no charge!**

## **Hill Freeman Library**

The library serves the Reinhardt University community by providing information and research assistance to students, faculty, staff, alumni and friends. On their website, you can find databases, research aids, and more; and librarians are always happy to help.

## SEMESTER AT-A-GLANCE

Week 1	
Tuesday, January 9 <sup>th</sup>	Syllabus Day and Introduction: Canon Events <ul style="list-style-type: none"> <li>Assigned reading for next time: "Snow White" by the Brothers Grimm</li> </ul>
Thursday, January 11 <sup>th</sup>	Discussion of the Grimm Brothers
Week 2	
Tuesday, January 16 <sup>th</sup>	The Art of Adaptation: <ul style="list-style-type: none"> <li>Begin watching <i>Snow White and the Seven Dwarfs</i></li> </ul>
Thursday, January 18 <sup>th</sup>	Finish watching <i>Snow White and the Seven Dwarfs</i> Discussion of Disney <ul style="list-style-type: none"> <li>Assigned reading for next time: "Snow, Glass, Apples" by Neil Gaiman</li> </ul>
Week 3	
Tuesday, January 23 <sup>rd</sup>	Discussion of "Snow, Glass, Apples" and Gaiman
Thursday, January 25 <sup>th</sup>	Introduce Assignment 1: Compare/Contrast Grimm and Disney
Saturday, January 27 <sup>th</sup>	Draft 1 of Project 1 due by 6pm
Week 4	
Tuesday, January 30 <sup>th</sup>	Begin watching <i>Mirror Mirror</i>
Thursday, February 1 <sup>st</sup>	Finish watching <i>Mirror Mirror</i> Discussion of Reinterpretation vs Strict Adaptation
Saturday, February 3 <sup>rd</sup>	Draft 2 of Project 1 due by 6pm
Week 5	
Tuesday, February 6 <sup>th</sup>	Peer Review Day <ul style="list-style-type: none"> <li>Assigned reading for next time: "The Lesser Evil" by Andrzej Sapkowski</li> </ul>
Thursday, February 8 <sup>th</sup>	Discussion of "The Lesser Evil" and Sapkowski
Saturday, February 10 <sup>th</sup>	Final Draft of Project 1 due by 6pm
Week 6	
Tuesday, February 13 <sup>th</sup>	Introduce Assignment 2: Of the reinterpretations we've read/watched, which one(s) make(s) the most interesting use of the Snow White story? Could be adaptation into new context/medium, new storyteller, twist on the canon events, etc.

Thursday, February 15 <sup>th</sup>	Research Methods and Tools
Saturday, February 17 <sup>th</sup>	Draft 1 of Project 2 due by 6pm
Week 7	
Tuesday, February 20 <sup>th</sup>	Watching "Snow Falls" and "The Stable Boy" (first half or so)
Thursday, February 22 <sup>st</sup>	Finish "The Stable Boy" and watch "An Apple Red as Blood." <ul style="list-style-type: none"> <li>• Discussion of <i>Once Upon a Time</i></li> </ul>
Saturday, February 24 <sup>th</sup>	Draft 2 of Project 2 due by 6pm
Week 8	
Tuesday, February 27 <sup>th</sup>	Peer Review Day
Thursday, February 29 <sup>th</sup>	In-Class Work Day (attendance = extra credit)
Saturday, March 2 <sup>nd</sup>	Final Draft of Project 2 due by 6pm
Spring Break – No Classes (Tuesday, March 5 <sup>th</sup> and Thursday, March 7 <sup>th</sup> )	
Week 9	
Tuesday, March 12 <sup>th</sup>	Introduce Assignment 3: Tell <i>your</i> Snow White Story!
Thursday, March 14 <sup>th</sup>	The Form of the Short Story
Saturday, March 16 <sup>th</sup>	Proposal for Assignment 3 due by 6pm
Week 10	
Tuesday, March 19 <sup>th</sup>	In-Class Work Day (attendance = extra credit)
Thursday, March 21 <sup>st</sup>	In-Class Work Day (attendance = extra credit)
Saturday, March 23 <sup>rd</sup>	Wave 1's Drafts due by 6pm
Week 11	
Tuesday, March 26 <sup>th</sup>	Wave 1's Workshop (part 1)
Thursday, March 28 <sup>th</sup>	Wave 1's Workshop (part 2)
Saturday, March 30 <sup>th</sup>	Wave 2's Drafts due by 6pm
Week 12	
Tuesday, April 2 <sup>nd</sup>	Wave 2's Workshop (part 1)
Thursday, April 4 <sup>th</sup>	No Class (Spring Day)
Saturday, April 6 <sup>th</sup>	Wave 3's Drafts due by 6pm
Week 13	
Tuesday, April 9 <sup>th</sup>	Wave 2's Workshop (part 2)
Thursday, April 11 <sup>th</sup>	Wave 3's Workshop (part 1)
Week 14	
Tuesday, April 16 <sup>th</sup>	Wave 3's Workshop (part 2)
Thursday, April 18 <sup>th</sup>	Revision Day
Week 15	
Tuesday, April 23 <sup>rd</sup> (Final day of classes)	PowerPoint Day (attendance = extra credit)

Saturday, April 27 <sup>th</sup>	Final Draft of Project 3 due by 6pm
Finals Week	
Monday, April 29 <sup>th</sup> , 2:30-5:30 pm	Final Meeting (Plans TBA) (attendance = extra credit)