

Summer 6-15-2010

# ENG 3001-051: Advanced Composition

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## ENGLISH 3001 – ADVANCED COMPOSITION

Summer 2010 / Section 051  
MTWR 1-3:35  
Coleman Hall 3140

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Coleman Hall 3871  
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*Required Texts:*     A Pocket Style Manual, 5<sup>th</sup> Edition, ed. Diana Hacker  
                              They Say, I Say, eds. Gerald Graff and Cathy Birkenstein  
                              Art Objects, Jeanette Winterson  
                              Selections from The New Yorker

*Required Supplies:*     A notebook and a folder for notes, handouts, and in-class work

### Course Philosophy

The original prospectus for *The New Yorker* contained a phrase that is appropriate for our endeavor: “We assume a reasonable degree of enlightenment on the part of our readers.” One might argue that we assume the same thing on the part of our writers. This course is an opportunity to strengthen your skills of reading, writing, and thinking. Essentially, the assignments are designed to help you cultivate your critical voice, both within your area of professional/disciplinary expertise and more generally as a member of an intellectual community. This course is designed to allow each student the flexibility to pursue topics within their chosen major/field and a chance to reflect, challenge, and share reactions, questions, and ideas within a diverse group of thinkers and writers. Since true education happens in communities, there will be a fair amount of collaborative work.

### Course Policies

**Attendance:** Summer courses are always intense as we are covering a semester’s worth of work in only four weeks. As such, attendance at class meetings and conferences is essential. I expect you to be in class awake, prepared, and ready to actively participate every afternoon. In other words, arrive on time with your reading/writing assignment completed, prepared to participate in discussion and seriously work on your paper. Because so much in this course relies upon in-class work, frequent absences and habitual lateness will adversely affect your course performance. Thus, your regular attendance is expected. Attendance will be taken at each class meeting. **After two unexcused absences, your participation grade will be a “0”. More than two unexcused absences will result in your term grade being lowered by a third for each session missed beyond two.** Excused absences are accompanied by appropriate legal or medical documentation. Please notify me by email if there is unexpected illness or an emergency that causes you to miss class. Do not though get in touch asking “for the assignment” or a “rundown of what you missed.” My responsibilities as an instructor lie with the students who do come to class.

**\*\*If you have a *documented* disability and wish to receive academic accommodations, please contact the Office of Disability Services (581-6583) as soon as possible.**

**Late Papers:** These are no fun for me to keep track of and only put you further behind. For each day beyond the scheduled due date, late papers will be penalized a third of a letter grade. **After a**

**week, I will no longer accept the paper, and it becomes a “0.”** Again, if you become ill or the victim of emergency circumstances, please email me as soon as possible and stay in touch. *In order to pass the course, ALL written assignments must be turned in.*

**Email:** You should get into the habit of checking your email daily. There will be a class list on which I will post changes in assignments (if they arise), course-related announcements, and ideas that expand upon what happens in class.

**Plagiarism:** Any paper with your name on it signifies that you are the author--that the wording and major ideas are yours, with exceptions indicated by either quotation marks and/or citations. Plagiarism is the unacknowledged use (appropriation and/or imitation) of others' materials (words and ideas). We will discuss how to avoid it. Evidence of plagiarism will result in one or more of the following: a failing grade for the assignment, an F in the course, and a report filed with the Student Standards Office.

**Conferences:** I am regularly available to meet with you during my scheduled office hours or by appointment. To make an appointment, speak to me after class or contact me via email.

**Final Grades:** Your term grade will be determined by your performance on the following assignments:

Manifesto (Intellectual Autobiography)	10%
Essay 1: “Talk of the Campus”	30%
Article Summary / Journal Survey	20%
Essay 2: “Talk of the Profession”	30%
Class Participation / Presentation / Short Assignments	10%

### **Schedule of Assignments**

THIS SCHEDULE MAY CHANGE AT ANY TIME ACCORDING TO THE NEEDS AND DEMANDS OF THE CLASS. MAKE SURE YOU ALWAYS BRING IT WITH YOU FOR MODIFICATION.

May	17	Introductory Comments / Refreshing the Basics “Shaped by Writing” DVD / “Theme for English ‘B’” Writing Self-Analysis / E#1 handed out
	18	Short two-page Response Due In-class: “On the Street” / “Casting Call” Winterson’s “Art Objects” / E1 Topic Due
	19	E1 Overview and Workshop / Four Paragraphs Due In-class: “Plant TV” / “Transformer” / “A Timely Mystery”
	20	<b>First Draft of E1 Due (Two copies)</b> Manifesto assignment handed out
	24	<b>Manifesto Due</b> / Drafts Returned In-class: “The Pull” / “Man’s Best Friend”
	25	Revision Workshop / Conferences In-class: “The Toiler” / “The Flag Man”

- 26 Essay #2 Workshop / Conferences
- 27 **Final Draft of E1 due** / E2 Overview and Research Workshop  
\*\*Bring Hacker texts to class (pp. 92-107)
- June 31 NO CLASS --- HAPPY MEMORIAL DAY
- 1 **Article Summary Due** / Graff 39-47; 51-63
- 2 Organization and Development Workshop / Graff 163-76
- 3 **First Draft of E2 with Works Cited Due (two copies)**
- 7 **Academic Journal Survey Due** / Drafts returned / Revision Workshop
- 8 Conferences
- 9 Citation Workshop / Revision Workshop / Hacker 107-115
- 10 Presentation of Abstracts / **Final Portfolio Due**

## Theme for English B (1951)

The instructor said,

Go home and write  
a page tonight.  
And let that page come out of you--  
Then, it will be true.

I wonder if it's that simple?  
I am twenty-two, colored, born in Winston-Salem.  
I went to school there, then Durham, then here  
to this college on the hill above Harlem.  
I am the only colored student in my class.  
The steps from the hill lead down into Harlem,  
through a park, then I cross St. Nicholas,  
Eighth Avenue, Seventh, and I come to the Y,  
the Harlem Branch Y, where I take the elevator  
up to my room, sit down, and write this page:

It's not easy to know what is true for you or me  
at twenty-two, my age. But I guess I'm what  
I feel and see and hear, Harlem, I hear you:  
hear you, hear me--we two--you, me, talk on this page.  
(I hear New York, too.) Me--who?  
Well, I like to eat, sleep, drink, and be in love.  
I like to work, read, learn, and understand life.  
I like a pipe for a Christmas present,  
or records--Bessie, bop, or Bach.  
I guess being colored doesn't make me not like  
the same things other folks like who are other races.  
So will my page be colored that I write?

Being me, it will not be white.  
But it will be  
a part of you, instructor.  
You are white--  
yet a part of me, as I am a part of you.  
That's American.  
Sometimes perhaps you don't want to be a part of me.  
Nor do I often want to be a part of you.  
But we are, that's true!  
As I learn from you,  
I guess you learn from me--  
although you're older--and white--  
and somewhat more free.

This is my page for English B.

**Langston Hughes**