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ENG 1001G-019: College Composition I

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**English 1001G-019—College Composition I:
Critical Reading and Source-Based Writing
Fall 2018
(Revised Syllabus)**

Dr. Campbell
CH 3572
Office hours TTH 2-4pm and W 10am-11am
and by appointment.

TTH 12:30-1:45
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We make it clear that revision is god. That everything ... is a first draft. We never put down texting, but we say, "OK, you want to go to college? You're going to have to be able to express that on paper, clearly." The only way to do that is to do a draft, revise it, and work with somebody so that by the time you submit it, it's polished. We make no bones about the fact that writing is hard work.

Tim Whitaker, founder of Mighty Writers, interview with Eric Hoover, "Writing is Hard, Especially if No One Ever Taught You How," 15 July 2018, *The Chronicle of Higher Education*

Texts

Mike Palmquist, *Joining the Conversation*, 3rd ed.
Laurie G. Kirszner and Stephen R. Mandell, *The Blair Reader*, 9th ed.
Richard Bullock, Michal Brody, & Francine Weinberg, *The Little Seagull Handbook*.

E-Reserves/Readings in D2L

Junot Diaz, "The Taste of Home"
Scott Simon, "Conflict Cuisine"
Michael Pollan, "Corn's Conquest"

Course Description

This course is writing centered. It focuses on developing your critical thinking and writing skills through the reading and writing of expressive, expository, and persuasive papers based on research. The main goals are to develop university-level reading, research, and writing skills. We will especially concentrate on effective expression, clear structure, adequate development of ideas, and correct documentation of sources. As students in English 1001, you should already be able to write a coherent, grammatically correct short essay that is clearly reflective, persuasive, or explanatory in nature. In this course, we want to take those basic skills further by providing you writing assignments that will sharpen your research skills and your ability to communicate what you are learning from your research. You will design your projects for specific audiences and target those audiences at every stage of the writing process.

Throughout the semester, there will be a workshop quality to our class time. We will work as a large group, in small groups, and one-on-one in conferences to hone your reading, research, writing, and editing skills. Needless to say—your attendance is crucial to this learning process.

Objectives

--To write **rhetorically astute papers** in which words, sentences, and paragraphs develop a central idea. These papers should reflect a command of the writing process: to that end, you will

practice prewriting strategies for formulating a thesis, methods for planning and drafting a paper, and strategies of revising for clarity and adequate development.

--To **develop research skills**: you will explore a variety of types of sources and ways to access them. You will analyze those sources regarding their merit for your projects.

--To **develop skills in critical reading**: you will practice being a discerning reader, as well as a discerning critic and editor of your own work and that of others.

--To **practice audience analysis**: throughout your university and professional life, you will be writing for specific audiences. You will identify an audience and consider how best to communicate with them for each of your papers, taking into consideration such issues as diction, style, and formality of language.

Note: The prerequisite for this course is English 1000 or proficiency in basic skills as determined by the English Department.

The Writing Center

Please make use of EIU's Writing Center, located at 3110 Coleman Hall, this semester. The consultants there can help you with brainstorming, organizing, developing support for, and documenting your papers. One caveat: the Writing Center is not a proofreading or editing service. It is a place where you can learn how to become a more thoughtful, independent, and rhetorically effective writer. To schedule an appointment, drop by or call 581-5929.

Policies

--The English Department statement on plagiarism stipulates that any teacher who discovers an act of plagiarism—"The appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one's original work" (*Random House Dictionary of the English Language*)—has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the assigned essay and a grade of NC for the course, and to report the incident to the Judicial Affairs Office.

--Hand papers in on time. If you're having problems, let me know. Papers turned in one to two class days late will be docked a letter grade. Papers turned in later than that without a university-approved excuse will not be accepted at all. Missed in-class writing responses and group work cannot be made up.

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

--Be prepared for class. You'll get a lot more out of class discussions if you are participating in them, and I'll notice if you do not seem prepared to participate.

Requirements and Grades

1. To pass English 1001G, you must have a grade of A, B, or C at the end of the semester. Anything below constitutes a grade of NC, no credit and will result in you having to retake the course. (An NC is not factored in to your GPA.)

2. **Turning in work:** You will turn in your essays in a folder. The polished, finished paper will go in the right pocket. The drafts, pre-writing exercises, and editing worksheets with notes, will go in the left pocket. **Finished papers will be word-processed using Times or Times New Roman font. They will be paginated, double-spaced, and will follow the MLA guidelines for essays.**

For MLA Style guidelines, see *The Little Seagull Handbook*, pp. 119-169, including a sample student paper, pp. 161-169; Ch. 23 of *Joining the Conversation*, and the Appendix of *The Blair Reader*.

Assignments:

Diagnostic Essay (required for 1001, will receive instructor's comments only.)

Paper 1 (4-6 pages) 10%

Paper 2 (5-7 pages) 20%

Paper 3 (6-8 pages) 20%

Paper 4 (7-10 pages) 30%

Revisions, Revision statements, and other graded assignments 20%

Total: 100%

Note: The final paper will stand in for a final exam, and it will be due during the reserved final exam time.

Grading: Some assignments will be graded with a **check mark system**, which will be weighted as follows: $\checkmark+$ = A, \checkmark = B, $\checkmark-$ = C. Anything lower will be an F.

The **letter grades** will be assessed numerically as follows: A+ = 98, A = 95, A- = 92; B+ = 88, B = 85, B- = 82; C+ = 78, C = 75, C- = 72; and so on.

Important Reminder

All students must submit a document from 1001G or 1002G as part of the requirements for their **Electronic Writing Portfolio (EWP)**. This is a University requirement for graduation. For more information, visit the following web site: <http://www.eiu.edu/~writcurr/>.

Tentative Schedule

T. Aug. 21—Introduction to the course. Discuss Katy Steinmetz's "The Fake News Crisis" and why well-honed research skills are more important than ever. Discuss the **Diagnostic Essay**. **For next class:** Write Diagnostic Essay. Familiarize yourself with your three textbooks. Be ready to discuss the purpose of each one next class. Also, read and bring to class (either on your device or printed off) the essays by Diaz and Simon on e-reserve/readings in D2L.

Th. Aug. 23—Turn in Diagnostic Essay and discuss texts. Discuss purpose, audience, and genre regarding the writing situation. Consider Diaz and Simon on food and culture. How do they *inform* and *analyze* in their essays? Do you see *evidence of research*? What kinds of research would you say went into these essays? Who are their *audiences*? What are the *venues* for these essays?

For next class: Read and bring to class (either on your device or printed off) the essay by Pollan on e-reserve/readings in D2L.

Unit One: Writing to Inform and Analyze

NOTE: Chapters from *Joining the Conversation* are now from the 3rd edition.

T. Aug. 28—Note: Chapters 7 and 8 in *Joining the Conversation* are on **informing** and **analyzing**. Discuss the Diagnostic Essay. Go over the Basic Writing Checklist handout. See also the cover folds of *The Little Seagull Handbook*, "Editing the Errors that Matter." Introduce the Revision Reflection assignment, which will be used for graded essays. Continue Diaz and Simon essays. Consider the Pollan essay. How does he inform and analyze? Where do you see evidence of research? How does his research seem to differ from that in Diaz and Simon?

For next class: In *The Blair Reader*, read Ch.1, "Becoming a Critical Reader," and essays by Amy Chua, David Brooks, and Sophia Chua-Rubinfeld, 59-71. These essays inform about and analyze parenting styles.

Th. Aug. 30—Finish any left-over discussion from Pollan essay. Discuss Chua’s, Brooks’s, and Chua-Rubinfeld’s essays. In Chua’s and Brooks’s essays, do you see *evidence of research*? What are the *theses* of these essays? What are the authors’ *biases* that are immediately evident? Go over the **assignment for Paper 1**.

For next class: We will meet in the library for a tour. See below. For **Th. Sept. 6**, skim over *all* the essays we have read in this unit. Write **reflection notes** regarding the following: Which one or ones most engaged you? For which one or ones did you feel a part of the readership? Which ones were least engaging for you? Why? **Bring these notes to our class meeting on Sept. 6.** (The notes may be hand-written or typed, but either way, they need to be turned in, in your folder, when you turn in the finished paper.)

T. Sept. 4—**Library tour.** Meet in library lobby by doors on south side of library. Our focus will be on **learning to access materials in Booth Library, both digital and hard copies.** You will be expected to try 3-4 of the searches that you learn to do during this session as you do research for your first project.

For next class: Finish your reflection notes.

Th. Sept. 6—Discuss **reflection notes.** Begin “Exercises to Get Started” for Paper 1.

For next class: Prepare your **two article pitches** to present and discuss in class. Each student will present his/her two topics for class discussion. (The pitches may be hand-written or typed, but either way, they need to be turned in, in your folder, when you turn in the finished paper.) The goal of the class is to help each person narrow down his/her choice and to give direction for the initial development of the paper.

T. Sept. 11—Pitch ideas and begin discussing thesis, research, audience, and venue options.

For next class: Bring to class three copies of your **first draft** of this paper.

Th. Sept. 13—Groups: Peer Critique of drafts.

For next class: Revise and edit your paper. Consider making a Writing Center appointment. The finished, polished paper is due next class.

T. Sept. 18—**Finished, polished Paper 1 is due**, with draft(s), pre-writing work, etc.

For next class: Read *Joining the Conversation*, Ch. 9, “Writing to Evaluate.”

Unit Two: Writing to Evaluate

Th. Sept. 20—Discuss “Writing to Evaluate.” What is your experience with evaluations in general? Have you had a job evaluation? Have you written a job evaluation for someone else? Have you written a film or book review? How does the practice of evaluation permeate our lives? Consider the role of the writer who evaluates. How do you determine criteria for evaluations? Discuss Ferrer et al., “Playing Music to Relieve Stress...,” Edin and Shaefer, “The Truth about Food Stamps...,” Dolan, “Adele, 25,” High HOPES Campaign, “From Policy to Standard Practice...,” and Haynes, “Making Better Choices.”

For next class: In *The Blair Reader*, read David Leonhardt, “Is College Worth It? Clearly, New Data Say,” pp. 102-105, The Daily Take Team, “If a Business Won’t Pay a Living Wage, It Shouldn’t Exist,” pp. 385-388, and James Dorn, “The Minimum Wage Delusion, and the Death of Common Sense,” pp. 388-393.

T. Sept. 25—Go over returned **Paper 1**. Discuss **Revisions and Revision Reflections.** Begin discussion of evaluation elements in Leonhardt’s, Daily Take Team’s, and Dorn’s essays. Consider where *evaluation* and *argument* intersect in these essays. What sorts of sources have

the authors used in their research? What do you think were their *criteria for judgment*? What *rhetorical appeals* do you see at work in these essays? Who are the *audiences* for these essays? Which author do you think has the strongest support for his/her claim? What are the authors' *biases*?

For next class: Revise Paper 1 and write your Revision Reflection. You will turn them in in your folder with the original, graded essay and grade sheet.

Th. Sept. 27—Revised Paper 1 and Revision Reflection are due. Discuss Leonhardt's, Daily Take Team's, and Dorn's essays. Go over the **assignment for Paper 2**.

For next class: Skim over *all* the essays we have read in this unit. Write **reflection notes** regarding the following: Which one or ones most engaged you? For which one or ones did you feel a part of the readership? Which ones were least engaging for you? Why? **Bring these notes to our next class.** (The notes may be hand-written or typed, but either way, they need to be turned in, in your folder, when you turn in the finished paper.)

T. Oct. 2—Discuss **reflection notes**. Begin "Exercises to Get Started" for Paper 2.

For next class: Prepare your **two article pitches** to present and discuss in class. (The pitches may be hand-written or typed, but either way, they need to be turned in, in your folder, when you turn in the finished paper.) Each student will present his/her two topics for class discussion. The goal of the class is to help each person narrow down his/her choice and to give direction for the initial development of the paper.

Th. Oct. 4—Pitch ideas and begin discussing thesis, research, audience, and venue options.

For next class: Bring to class three copies of your **first draft** of this paper. Sign up for **Small Group Conferences**.

Notes on Small Group Conferences:

--Know exactly **when** your conference is scheduled and show up accordingly. Bring **three copies of your draft**.

--Have a list of **at least 3 specific questions** regarding organization, sentence structure, and diction or any other issues with the paper that you would like to discuss.

--On the day that you are not signed up for a conference, you should take the time to work on the project. This would be a good day to have a Writing Center appointment.

T. Oct. 9—Small Group Conferences over Paper 2. (Three groups of 4 people each)

Th. Oct. 11—Small Group Conferences over Paper 2. (Three groups of 4 people each)

For next class: Revise and edit your paper. The finished, polished paper is due next class.

T. Oct. 16—**Finished, polished Paper #2 is due**, with draft(s), pre-writing work, etc.

For next class: *Joining the Conversation*, Ch. 10, "Writing to Solve Problems."

Unit Three: Writing to Solve Problems

Th. Oct. 18—Discuss "Writing to Solve Problems." Consider your role as the writer: you must identify and/or define a problem, examine what is known about that problem, and offer a solution or solutions. What sorts of articles or other sources do you seek when you are trying to solve a problem? Do you go straight to You-Tube for a video? Do you "google" first? There are a variety of well-defined elements needed in good problem-solving writing. Some include definition, how-to/process analysis, and, of course, argument. What if some people do not think there *is* a problem? Discuss Jong, "Leveling the Playing Field..." Hughes, "Proposal for

Skateparks Under Bridges,” Jonsson, “Five Ways to Reduce Mass Shootings...,” Colin, “Carpe FOMO,” and Hardjadinata, “The Truth about Puppy Mills...”

For next class: In *The Blair Reader*, read Nilsen, “Sexism in English: Embodiment and Language,” pp. 137-148 and Barnett and Rivers, “Men Are from Earth, and So Are Women: It’s Faulty Research that Sets Them Apart,” pp. 252-258.

T. Oct. 23—Go over returned **Paper 2**. Discuss **Revisions** and **Revision Reflections**. Continue discussion of essays on problems and problem-solving. Which of these essays contain *concrete* examples of problem-solving, and which *mainly define* and *examine* problems, but offer little in the way of solutions? Regarding the latter, why is that? Is it a matter of *topic*? Is there a difference between concrete problems that can be solved with ingenuity and clear *process analysis* (how to do something/how something was done) and more abstract problems that seem to be more philosophical in nature? What happens, for example, to the notion of problem-solving in Nilsen’s and Barnett and Rivers’ essays? How does process analysis work in these last two essays?

For next class: Revise Paper 2 and write your Revision Reflection. You will turn them in in your folder with the original, graded essay and grade sheet.

Th. Oct. 25—Revised **Paper 2** and **Revision Reflection** are due. Finish discussion of problem-solving essays. Go over the **assignment for Paper 3**.

For next class: Skim over *all* the essays we have read in this unit. Write **reflection notes** regarding the following: Which one or ones most engaged you? For which one or ones did you feel a part of the readership? Which ones were least engaging for you? Why? **Bring these notes to our next class.** (The notes may be hand-written or typed, but either way, they need to be turned in, in your folder, when you turn in the finished paper.)

T. Oct. 30—Discuss **reflection notes**. Begin “Exercises to Get Started” for Paper 3.

For next class: Prepare your **two article pitches** to present and discuss in class on **T. Nov. 6**. (The pitches may be hand-written or typed, but either way, they need to be turned in, in your folder, when you turn in the finished paper.) Each student will present his/her two topics for class discussion. The goal of the class is to help each person narrow down his/her choice and to give direction for the initial development of the paper.

Th. Nov. 1—No in-class meeting. Work on article pitches for Paper 3 and/or begin library research on the topic that most interests you.

For next class: Have pitches ready to present.

T. Nov. 6—Pitch ideas and begin discussing thesis, research, audience, and venue options.

For next class: Bring to class three copies of your **first draft** of this paper.

Th. Nov. 8—Groups: Peer Critique of drafts.

For next class: Revise and edit your paper. Consider making a Writing Center appointment. The finished, polished paper is due next class. Begin reading *Joining the Conversation*, Ch. 11, “Writing to Convince or Persuade.”

T. Nov. 13—**Finished, polished Paper 3 is due**, with draft(s), pre-writing work, etc.

Go over the **assignment for Paper 4**. Begin the exercises to get started on Paper 4.

Note: Throughout the semester, you have been writing papers that contain elements of persuasion. Your final paper will be especially focused on convincing your readers **to accept something, do something, or believe something—or some combination thereof**. Your position as a writer this time is as **an advocate**. This paper makes an excellent **final project**

because it gives you the opportunity to show off the skills that you have been working on all semester: how to identify and appeal to a specific audience or audiences; how to use elements of your research in an ethical and convincing manner; and how to address “the other side”—the opinions of members of your audience that might not agree with your argument. Argumentation, as we learn on p. 398, “involves making a claim, supporting it with reasons and evidence, addressing reasonable alternatives, and urging readers to accept or act on [your] main point.”

For next class: Finish reading *Joining the Conversation*, Ch. 11, “Writing to Convince or Persuade.” Prepare **two article pitches** for your final paper. (The pitches may be hand-written or typed, but either way, they need to be turned in, in your folder, when you turn in the finished paper.)

Unit Four: Writing to Convince or Persuade

Th. Nov. 15—Discuss Partanen, “What Americans Keep Ignoring...,” Kreutzer, “Point: Solar Power ...,” Kusler, “Counterpoint: We Need to Continue...,” Obama, “An Open Letter...,” Layne, “Trigger Warnings...” **Pitch ideas for Paper 4** and begin discussing thesis, research, audience, and venue options. **During the break**—consider getting started on your **final paper**.

T. Nov. 20—Thanksgiving

Th. Nov. 22—Thanksgiving

T. Nov. 27—Go over returned **Paper 3**. Discuss **Revisions** and **Revision Reflections**. Continue discussion of essays that are meant to persuade. Discuss progress on **Paper 4**.

For next class: Revise Paper 3 and write your Revision Reflection. You will turn them in in your folder with the original, graded essay and grade sheet. Also, **be working on Paper 4**.

Th. Nov. 29—**Revised Paper 3** and **Revision Reflection** are due. Continue discussion of essays that are meant to persuade, and continue discussions of your plans for **Paper 4**.

For next class: Bring to class three copies of your **first draft** of this paper.

T. Dec. 4—Groups: Peer Critique of drafts.

For next class: Revise and polish for a **second draft** of this paper. Bring three copies to next class.

Th. Dec. 6—Groups: Peer Critique of drafts.

Note: Finished, polished Paper 4 is due, with draft(s), pre-writing work, etc., on **Mon., Dec. 10, by 2:30 pm**. You may bring the papers to my office, **CH 3572**.