

Fall 8-15-2018

# ENG 1091G-099: College Composition I Honors

Melissa Ames  
*Eastern Illinois University*

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**English 1091G – Composition and Language (Honors)**  
**Course Policy & Syllabus**  
Fall 2018 – TR – 9:30-10:45am – 3120 Coleman Hall

**Instructor:** Dr. Melissa Ames

**Office:** 3821 Coleman Hall

**Office Hours:** T: 11-12; 2-3:30

R: 11-12; 2-3:30

Or by Appointment

**Email:** mames@eiu.edu (please do not use the email provided by D2L)

**Catalogue Description:** A course in the reading and writing of expressive, expository, and persuasive essays. Attention is given to effective expression, clear structure, adequate development, and documentation of sources. This three-credit course is classified as writing-centered and requires admission to the University Honors College.

**Course Description:** Writing, in our highly mediated, highly visual culture, is no longer just about using media like pens/pencils and computers to place words on paper (or screen). Writing now includes all forms of text creation across a spectrum of media, modes, and genres. It is, in fact, multimodal – meaning it draws from multiple modes of communication including linguistic, visual, aural, spatial, and gestural ways of making meaning. 21<sup>st</sup> century writing often brings together images, text, sound, and motion. When composing these types of multimodal texts, a host of rhetorical strategies are used, ranging from placement of text on a page, to consideration of audience, to the media used to communicate the content. The point of this course will be to explore how to effectively communicate in a digital age by incorporating multiple modes of communication strategies to engage in research and argument fit for academic and mainstream audiences. While traditional writing skills will be developed (e.g. a focus on effective expression, clear structure, adequate development, and documentation of sources), this course will not privilege one mode of communication (e.g. linguistic) or medium (e.g. print) over others. Hopefully, by analyzing various genres and composing in various modes, students will learn to identify genre conventions and communication strategies that they will encounter beyond this class. By not limiting students' modes of production, they will be challenged to produce texts that better meet the rhetorical situations they might find themselves in after completing this course.

**Course Objectives:** After the successful completion of this course, students will be able to:

1. Write college-level expository and argument papers in which paragraphs, sentences, and words develop a central idea.
2. Craft purposeful adequately developed paragraphs and sentences that are direct, economical, free of ambiguity, and structurally appropriate for the ideas expressed and for the audience to whom it is directed.
3. Develop skills in critical reading, viewing, and listening for understanding and evaluating culturally diverse course materials and for becoming more discerning reader/viewer/listener.
4. Demonstrate speaking/presentation skills with an emphasis on effectively delivering an aural and/or visual argument.
5. Showcase skills and best practices for analyzing various genres and composing arguments about their purpose, value, and functionality.
6. Produce various multimodal compositions that demonstrate purposeful design choices.

7. Distinguish between objective and subjective writing and the differences between fact, opinion, inference, and judgment.
8. Develop research skills, including effective use of source materials and the principles of MLA documentation, as well as the abilities to annotate, paraphrase, summarize, quote, and synthesize written material accurately and ethically.
9. Recognize multiple perspectives and be able to logically integrate, expand on, and/or counter them when formulating one's own argument.
10. Effectively use and analyze quantitative data, when appropriate, to support and critique claims.
11. Demonstrate mastery of the writing/design process by creating multiple products (a minimum of 5,000 words) that arrive at their final state through the stages of pre-writing/pre-planning, drafting, revising, editing, and proofreading.
12. Revise documents by participating in peer review workshops and writing conferences in order to create possible products for inclusion in their electronic writing portfolio.
13. Grow as independent writers, designers, thinkers, and consumers of multimodal compositions.

**Required Texts:**

Arola, Kristin L., Jennifer Sheppard, Cheryl E. Ball. *Writer/Designer: A Guide to Making Multimodal Projects*. Boston: Bedford/St. Martins, 2014. (Excerpts available on D2L also)

Braziller, Amy, and Elizabeth Kleinfeld. *The Bedford Book of Genres: A Guide*. Boston: Bedford/St. Martin, 2014. (Excerpts available on D2L also)

Dellicarpini, Dominic, and Jack Selzer. *Conversations: Readings for Writing*. Boston: Pearson, 2012.

Note: Additional Readings/Excerpts will be available on D2L as indicated on the syllabus.

**Materials:** Writing instruments, papers, a storage system for returned work and supplementary materials (three-ring binders work well), two-pocket folders for submitted work, USB-compatible device for saving documents (i.e. a thumb drive), access to word processing and other design software, headphones (it is suggested that students bring these on all lab and/or workshop days), and other appropriate supplies.

**Course Requirements:** This course consists of in-class writing activities, discussion of assigned readings, peer review sessions, out-of-class writing/designing assignments of varying lengths, and presentations. Your grade will be based on a point system that factors in all scores you earn on all assignments and in-class work/participation. Attendance is mandatory and will be factored into your in-class grade. Active and constructive class participation will make a positive impact on your overall grade. Detailed assignment instructions and scoring rubrics will accompany all major assignments as the course progresses.

**In-Class Work/Participation (400pts):**

Daily work – includes in-class activities, writing, peer response, informal group work, and informal presentations.

Response Pieces – includes short formal or informal written responses to the required reading, the media critiques, and class discussion/debates.

Participation – **includes attendance**, participation in class activities, and course preparation. Points may be deducted due to tardiness/early departure, lack of participation, failure to bring texts and other needed materials to class, and/or behavior that distracts from class activities.

### **Formal Writing/Design Assignments/Essays & Presentations (1000pts):**

Genre Analysis Projects (500pts total) – Students will study various texts attending to how the genre, medium, and mode impact the audience, style, and tone of a piece. This analysis will lead to scaffolded assignments where students begin composing in multiple modes, genres, and styles as well. Assignments include:

- **Film Review** (composition mode: linguistic, 2-3pgs/500-750 words; 100pts)
- **Advertisement Essay** (composition mode: linguistic & visual, 2-3 pgs/500-750 words; 100pts)
- **Music Video Critique** (composition mode: linguistic, aural & visual, 2-3 pgs/500-750 words; 100pts)
- **You Tube Synthesis Paper & Presentation** (composition mode: linguistic, aural, & visual, 5-6 pages/1250-1500 words; 200pts)
- **Reflection/Artist Statements for Each Assignment** (composition mode: linguistic, seven total at approximately 100 words each for a total of 700 words; points factored into individual assignment rubrics)

Media/Technology (Semester-Long) Research Project (500pts) – Students will engage in a debate concerning contemporary popular culture and/or 21<sup>st</sup> century media/technology. The result of this semester long inquiry will be a:

- **Formal (MLA) Research Paper:** this argument-based essay will synthesize research to take a stance on a controversial issue (composition mode: linguistic, 7-10pgs/1750-2500 words; 200pts)
- **Multimodal Project:** this end product converts the academic research into a product directed toward laypersons (composition mode will vary: linguistic (required) plus at least two of the following: visual, aural, spatial, & gestural; length will vary depending on project, 3-10pgs/750-2500 words; 100pts)
- **Class Presentation:** this will reveal the final project and provide a review of the research and design choices that impacted it (composition mode: aural & visual, 3-4pgs/750-1000 words; 100pts)

Smaller assignments leading up to these cumulative projects include a:

- **Topic Submission List** (composition mode: linguistic, 25-100 words; completion grade)
- **Two-Part Proposal** (composition mode: linguistic, 250-500 words; 50pts)
- **Annotated Bibliography** (composition mode: linguistic, 3-5pgs, 750-1500 words; 50pts)

### **Writing/Design Process & Reflection (600pts):**

Peer Editing & Conferences (200pts) – Conversing with others about one's own composing practices is an avenue for exploring differing perspectives and opening up one's self to honest reflection. Reviewing the work of others is also valuable as it exposes students to various topics of study and different writing and design styles. Peer review sessions are strategically placed before each major assignment is due and participation in these is expected. Students are also required to attend at least one individual conference with the professor mid-semester to discuss writing progress and any questions or concerns about the final research project. (Composition mode: linguistic & aural, length will vary depending on required feedback but should result in a minimum of 1000 words).

Writing Portfolio (400pts) – Students will save all major assignments for re-submission at the end of the term. Students will be given the chance to revise any and all products and turn them in with the originals inside their portfolios. Reflection Passages/Artist Statements and completed self-evaluation checklists will complete this collection and document the student's growth throughout the semester. Marked improvement, effort, and in depth self-reflection on the composition process will greatly impact the student's course grade. (Composition mode: linguistic & visual, length will depend on the number of assignments that are revised, but will fall

within the range of 7500-15000 words after including all previously drafted and potentially revised assignments).

**Course Grade:** Your grade in this course will be calculated using a straight point system and standard grading scale. As determined by the University's General Education curriculum, final course grades for this course are A, B, C, or NC (no credit) and plus and minuses are not utilized. Your final grade will be determined by the following breakdown and grading scale:

Formal Writing Assignments/Essays:	1000 pts
Writing Process/Supporting Assessments:	600 pts
<u>In-Class Work/Participation:</u>	<u>400 pts</u>
Total Points Possible:	2000pts

A	= 90% -100%
B	= 80% - 89%
C	= 70% - 79%
NC	= 0% - 69%

**Instructor Class Policies:**

Submitted Assignments: All documents must be submitted on time and have a professional appearance. Every assignment should be typed on white, 8.5 x 11 paper and formatted according to MLA guidelines and standards when applicable. (If you are unfamiliar with MLA 2009 guidelines please utilize the section overviews in your textbooks or visit Purdue's Online Writing Lab at: <http://owl.english.purdue.edu>). When formal assignments (anything bolded on syllabus schedule) are turned in they will be submitted in a two-pocket folder that holds all pre-writing, outlines, drafts, peer review comments, reflection statements, and scoring rubrics. For your own protection, keep copies of all completed work.

Assignment Due Dates: **LATE ASSIGNMENTS WILL NOT BE ACCEPTED AND WILL RESULT IN A GRADE OF ZERO (0).** Assignments, including drafts, are due at the beginning of class. Computer Classroom printers are for in-class activities only, so bring hard copies of your assignments to class. E-mail attachments will not be accepted as substitutes for hard copies of your work. Computer and printer problems are not an excuse for turning in late work, so draft and print well in advance.

Revision of Essays: Since this course focuses on writing and design as process, students will revise pieces throughout the semester. The finished end products will be accompanied by the original drafts and student reflections on the writing/design process and housed in a class portfolio submitted for a grade. (This portfolio is separate from the one that is required by the university. Step-by-step instructions for submitting work for your EIU Electronic Portfolio are available online at <http://www.eiu.edu/~assess/ewpmain.php>. The deadline for submission is listed on our course syllabus). This class portfolio will showcase the student's growth in composition throughout the semester. As marked improvement is a key objective in this course, this final portfolio is weighted heavily and will greatly impact the student's overall grade.

In-Class Work: In-class activities must be completed in the class period they are assigned. No make-ups will be given on any of these activities unless arrangements have been made with the instructor in advance.

*Class Attendance:* Because this course emphasizes writing/design as process and as collaborative activity, attendance is essential. During the projects, your classmates will rely on your feedback. Class exercises, peer responses, and group work cannot be made up and their lack of completion will negatively affect your in-class work/participation grade. Therefore, absences negatively affect your grade. For an absence to be excused it must be considered a legitimate and verifiable emergency and documentation must be provided. Legitimate and verifiable emergencies include those instances for which you can provide documentation for why you had to miss class. Acceptable documents include accident reports, doctors' notes, hospital forms, and employer notices. Although these documents will be accepted, any pattern of documented absences will be questioned and addressed. If it is an excused absence, attending a pre-approved workshop or lecture appropriate to the course description, you can make up the time but not the work missed. Perfect attendance merits the addition of 25 extra-credit points to the in-class work/participation category.

*Proper Documentation of Emergency:* Assignments may only be turned in late if the student provides documentation of an emergency that prevented him/her from attending class. Proper documentation must be an original document (no photocopies), containing the student's name, and cover the date(s) in question, and be signed by a professional (i.e. doctor). An email is not typically considered proper documentation.

*Presentations:* Please be present when you are scheduled to give a presentation. **If you miss class on the day of a scheduled presentation and your absence is undocumented you will receive a zero and will not be able to make up the presentation.**

*Academic Integrity/Plagiarism:* In accordance with English Department and University policies, "Any teacher who discovers an act of plagiarism – 'The appropriation or imitation of the language, ideas, and/or thoughts of another author, represented as one's original work' (*Random House Dictionary of the English Language*) – has the right and responsibility to impose upon the guilty student an appropriate penalty up to an including immediate assignment of the grade of F for the assigned essay, a grade of NC for the course, and an report filed with the Judicial Affairs Office." The best argument against plagiarism is that you cheat yourself out of the education you are here to obtain when you copy someone else's work. If you believe that a specific instance in your writing/design might constitute plagiarism, please consult me prior to turning in the final draft. In short, students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards.

*Instructor Access and Response Time:* Students are encouraged to make use of office hours or make an appointment to discuss anything about the class, the profession, etc. Communication via email is also welcome. (Please always follow professional email etiquette and include some kind of address and a signature in your emails (i.e., Dear Dr./Professor X, This is Y from [course name] and I have a follow-up question about [purpose of email]. I look forward to hearing from you. Sincerely, Y). Although I have a reputation for being a super speedy email responder, please allow up to **24 hours** for me to respond during normal business hours (M-F 9-5) and longer on nights, weekends, and holidays. Please note that you can expect feedback and assessment (i.e., comments and grades) to be returned within approximately one week. [In most cases I aim to return assignments the class period after they were submitted.] I will always email your school email addresses should school events, illness, emergencies, or other circumstances cause a change in class plans or a delay in feedback. Please wait 24 hours after receiving a grade to ask about that grade, and note that instructors are not allowed to discuss grades over email (make an appointment to talk to me in person).

*Students with Disabilities:* If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

*Student Success Center & Writing Center:* Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center ([www.eiu.edu/~success](http://www.eiu.edu/~success)) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302. The Writing Center is also a resource that students can utilize to improve their performance in this course. For more information visit their website (<http://castle.eiu.edu/writing/>). To schedule an appointment, call 217-581-5929, or stop by Coleman Hall, Room 3110 during open hours.

## English 1091G Course Schedule<sup>1</sup>

### *Analyzing and Designing Multimodal Texts to Explore the Societal Impact of 21<sup>st</sup> Century Media Trends & Technology Practices*

#### **Unit I. Genre & Tone, Medium & Mode: Understanding 21<sup>st</sup> Century Communication**

##### ***Week #1: When “Writing” Moves beyond Print Alone***

**T 8/21** – Course Introduction & Overview

**R 8/23** – Learning the Terminology of Multimodal Composition

Prepared Reading:<sup>2</sup> Ch 1-2, *Writer/Designer*; “Understanding Genre,” pp. 4-21, *Genre*

##### ***Week #2: Introduction to Genre Study: Analyzing the Conventions of a Film Review***

**T 8/28** – Selecting Research Areas & Writing Proposals

Prepared Reading: Ch 3, *Writer/Designer*; Ch 5, *Genre*

**LIBRARY TOUR – MEET AT CH 3120 and walk over as a class**

**R 8/30** – Analyzing a Film (How Scholars Write about Movies for Academic Audiences)  
/ Summarizing, Paraphrasing, & Quoting /

Prepared Reading: “Twilight vs. Hunger Games,” *The Atlantic*:

<https://www.theatlantic.com/entertainment/archive/2011/11/twilight-vs-hunger-games-why-do-so-many-grown-ups-hate-hella/248439/>

“Approaching Visuals Critically” (D2L)

##### ***Week #3: Empowered Choices: Selecting Topics, Genres, and Media that Work***

**T 9/4** – Reviewing a Film (How Critics Write about Movies for Mainstream Audiences)

Prepared Reading: “Deciphering *I, Robot*” (D2L) & Three Self-Selected  
Movie Reviews

**Bring in Copies of Three Online Movie Reviews**

**R 9/6** – Comparing Persuasive Genres – Editorials, Artist Statements, Research Papers,  
Advertisements, & More

Prepared Reading: Ch 4, p. 176-244, *Genre*

**Bring Film Viewing Notes to Class**

**Assignment Due: List of Potential Media/Technology Research Topics – due  
to the D2L Drop Box at least one hour prior to class**

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<sup>1</sup> This schedule is subject to change at the instructor’s discretion

<sup>2</sup> Reading selections listed in the prepared reading are abbreviated by title, for example:

*Writer/Designer* = *Writer/Designer: A Guide to Making Multimodal Projects*;

*Conversations* = *Conversations: Readings for Writing*

*Genre* = *The Bedford Book of Genres*



## **Unit II. Analyzing the Influences of Popular Culture: Forming Arguments**

### ***Week #4: Implementing the Basics of Good “Writing” Regardless of Form & Content***

**T 9/11** – Formulating Arguments about Popular Culture / Building

Strong Thesis Statements / Supporting Claims / Types of Arguments & Fallacies

Prepared Reading: “Fallacies” (D2L); “Thesis Statements” (D2L); Ch 4,

*Writer/Designer* (D2L)

**Assignment Due: Film Review**

**R 9/13** – Selling Images & Ways of Life – One Ad at a Time!

Prepared Reading: “Which One of these Sneakers,” “Just a Little Princess?”

& “The Daily You,” & “Culture Shock,” pg. 89-114, (*in Consumer*

*Nation/Advertising Chapter*, D2L)

### ***Week #5: Genre Critique: Studying how Advertisements (try to) Impact Audiences***

**T 9/18** – Understanding Ads – Audience & Persuasion Techniques / Analysis Workshop

Prepared Reading: “With these Words,” & “The Language of Advertising,” pg.

127-144, (*in Consumer Nation/Advertising Chapter*, D2L)

**Assignment Due: Media/Technology Research Proposal (Part I)**

**Must have Selected Advertisement Available to Workshop in Class**

**R 9/20** – The Media’s Role in Shaping Body Image & Beauty Standards

Prepared Reading: “Body Image, Media” (D2L); “Out-of-Body” (D2L);

“Never Too Buff” (D2L) “How Men Really Feel About their Bodies”:

<https://www.oprah.com/omagazine/how-men-really-feel-about-their-bodies>

**Must have Selected Advertisement Available to Workshop in Class**

### ***Week #6: Gender & Genre: Identity Construction in Popular Texts***

**T 9/25** – Analyzing Representations of Gender in a Specific Genre/ Peer Editing Session

Prepared Reading: “Rap Artists’ Use of Women”:

<http://ransomfellowship.org/article/rap-artists-use-of-women/>

**Must Have at Least Two Scholarly Sources for Media Essay in Class &**

**Completed Rough Draft of Advertising Analysis Essay**

**R 9/27** – The Compounded Effect of Gender Portrayals across Genre & Media

Prepared Reading: *Enlightened Sexism* (excerpt), D2L; “The End of Men?”:

<https://www.theatlantic.com/magazine/archive/2010/07/the-end-of-men/308135/>

**Assignment Due: Advertising Analysis Essay**

## **Unit III. Writing About Media & Technology: Applied & Synthesized Research**

### ***Week #7: Moving beyond the Role of Consumer: How to be (a casual) Media Scholar***

**T 10/2** – Peer Editing Session / Workshop Time for Music Video Critique

Prepared Reading: “The Role of Violent Video Games Content” (D2L):

Ch 5, *Writer/Designer*

**Completed Copy of Rough Draft of Annotated Bibliography Must be in Class**

**R 10/4** – Analyzing Reality Television: Applying Academic Theory to Genre Study

Prepared Reading: *Reality Bites Back* (excerpt, D2L); “Reality TV, Should We Watch?”: <https://www.thoughtco.com/ethics-and-reality-tv-4016356>  
“The Case for Reality TV”:

<https://www.theatlantic.com/magazine/archive/2007/05/the-case-for-reality-tv/305791/>

**Assignment Due: Annotated Bibliography**

***Week #8: Crafting Oral & Visual Arguments***

**T 10/9** – Music Video Presentations

Prepared Reading: “You Tube Reaches One Trillionth Racist Comment,” *The Onion* (D2L); “The YouTube Effect,” *Conversations*, p. 205

**Assignment Due: Music Video Critique**

**R 10/11** – No Class – Mandatory Conferences in CH 3821 According to Sign-Up  
**Must Have Pre-Conference Checklist Filled Out & Returned Assignments (with Rubrics) Present at Conference**

***Week #9: Analyzing & Crafting Visual Arguments***

**T 10/16** – How Words & Images Work Together to Produce Humor & Social Commentary / Analyzing Political Cartoons & Popular Memes

Prepared Reading: “Collages/Visual Arguments,” *Genre* p. 245-257; “The New Media Politics of Emotion & Attitude,” *Conversations* p. 171

**R 10/18** – Peer Editing Session / Workshop Time for You Tube Presentation or Media/Technology Research Paper

**Rough Draft of You Tube Paper Must be in Class**

***Week #10: Using Data to Support Arguments about Media & Technology Practices***

**T 10/23** – YouTube Analysis Presentations

**Assignment Due: You Tube Analysis Essay & Presentations**

**R 10/25** – No Class – Workshop Time for Media/Technology Research Paper

Prepared Reading: Ch 6, *Writer/Designer* (D2L)

**Unit IV. Technology, Media, & Social Commentary: Designing Texts that Matter**

***Week #11: Why Popular Culture Matters: The Social Commentary in Everyday Texts***

**T 10/30** – Locating News Bias / Peer Editing Session

**Rough Draft of Research Essay Must Be in Class**

**Assignment Due: Part II of Research Proposal**

**R 11/1** – Reading Texts as Products of their Time Period

Prepared Reading: *Terror Dream* (excerpt), “Turn from Within,” “We are the Walking Dead,” & “Where Have all the Good Men Gone?” (all available through D2L)

**Assignment Due: Media/Technology Research Paper**

***Week #12: Remixing Genres: Crafting a Multimodal Project***

**T 11/6** – Media/Technology Conversion & Presentation Workshop Day in Lab

**R 11/8** – Media/Technology Conversion & Presentation Workshop Day in Lab

***Week #13: Moving From Academic to Mainstream Audiences***

**T 11/13** – Optional Student Conferences for Media/Technology Conversion & Presentation in CH 3821 in lieu of scheduled class / Workshop Day

**R 11/15**– Peer Review Session for Media/Technology Conversion & Presentations

Prepared Reading: Ch 7, *Writer/Designer* (D2L)

**Rough Draft Version of Media Conversion Project Due in Class**

**T 11/20** – Thanksgiving Break – No Class

**R 11/22** – Thanksgiving Break – No Class

***Week #14: Defending & Critiquing Multimodal Projects***

**T 11/27** – Media/Technology Conversion Project Presentations

**Assignment Due: Conversion Project & Artist Statement**

**R 11/29** – Media/Technology Conversion Project Presentations

Prepared Reading: Ch 8, *Writer/Designer* (D2L)

***Week #15: The Impact of Media & Technology***

**T 12/4** –Debating the Consequences of our Mediated Lifestyles

Prepared Reading: *Dumbest Generation* (D2L); *Everything Bad is Good for You* (D2L); “Is Google Making Us Stupid?” *Conversations* p. 235; and self-selected readings from Chapter 4, *Conversations*

**Assignment Due: Portfolio**

**EIU EWP Submissions Due**

**R 12/6** – Closure Activities / Evaluations

**Final Exam Week / End of Semester**