

Fall 8-15-2015

ENG 3001-003: Advanced Composition

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ADVANCED COMPOSITION

English 3001 Section 3

Fall 2015 / TuTh 12:30 – 1:45 pm / Coleman 3160

DR. SUZIE PARK

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Office: 3030 Coleman

Office Hours: Tuesdays 10:45-12:30 and 1:45-3:30

Thursdays 1:45-3:30, and by appointment

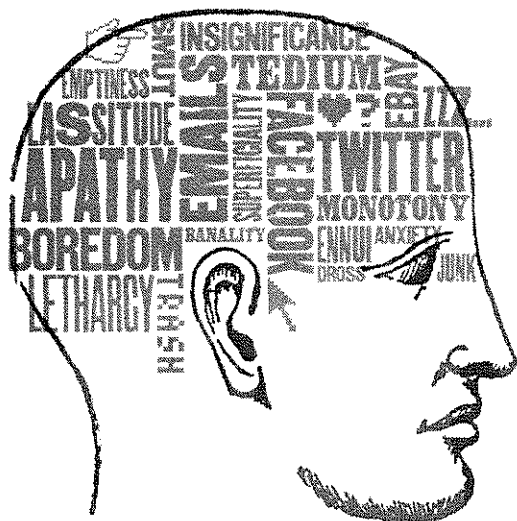


Illustration by Patrick Thomas, *New York Times*, 6 June 2010

IMPORTANT NOTE: This is a writing-centered, writing-intensive course. You will do a lot of writing and responding. If you foresee difficulty in attending class regularly this semester, you should reconsider taking this course. See the attendance policy below.

This course investigates our relationships to technology, and especially the historical uses of writing and reading with different media. In the course, we will read a number of key arguments on media ecology—that is, the technological environment in which we are steeped, and the concomitant perils and pleasures of what Marshall McLuhan called “the media extensions of man.” We will ask why, as does Sherry Turkle in her book *Alone Together*, texting appears to offer “just the right amount of access, just the right amount of control.” Turkle describes texters as “modern Goldilocks”: “texting puts people not too close, not too far, but at just the right distance.” We will emphasize practice in two things: 1) the clear exposition of ideas through the grammatical and stylistic command of writing and 2) the thoughtful reading of challenging texts that invite serious reflection on one’s own technologically-driven habits. Readings will come from a variety of sources, ranging from Michel Foucault on panoptic societies to Nicholas Carr on the death of “deep reading,” from Kazuo Ishiguro on the dystopic era of “donations” to Thich Nhat Hanh on “mindfulness.”

As in all writing classes, the written word rules here. We will examine how good writing looks (grammar), how it sounds (style), and where it goes (audience-oriented rhetoric). Over the course of the semester, you will produce essays through stages of brainstorming, drafting, and fleshing out theses. You will not do this alone, of course. This is a workshop course, which means that, much as in the world outside the university, you will be writing for an audience larger than your professor. You will receive and offer feedback on fellow students’ work. In these feedback loops, you will be encouraged to keep an eye on your own growth as a writer of clear, effective, persuasive, and citation-savvy arguments.

Course description from the EIU Course Catalog: ENG 3001 - Advanced study and practice of writing in public, professional, and discipline-specific genres. This course is open to all EIU students, but the online version of ENG 3001 is restricted to off-campus students in the Fall and Spring semesters and open to all EIU students in the Summer. WC (writing-centered)

Prerequisites & Notes: "C" or better in ENG 1001G/1091G and ENG 1002G/1092G.

ASSIGNED TEXTS

PRIMARY TEXTS: NON-FICTION

Berger, John. *Ways of Seeing*. 1972. London: Penguin, 1979. (19.031)

Carr, Nicholas. *The Shallows: What the Internet Is Doing to Our Brains*. New York: W.W. Norton, 2010. (24.542)

Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. 1975. Trans. Alan Sheridan. 2nd ed. New York: Random House, 1995. (19.152)

Hanh, Thich Nhat. *The Miracle of Mindfulness: An Introduction to the Practice of Meditation*. 1975. Trans. Mobi Ho. Boston: Beacon Press, 1999. (32.764)

Sivulka, Juliann. *Soap, Sex, and Cigarettes: A Cultural History of American Advertising*. 1998. 2nd ed. Boston: Wadsworth/Cengage, 2012. (22.242)

PRIMARY TEXTS: FICTION

Ishiguro, Kazuo. *Never Let Me Go*. New York: Vintage, 2006. (27.752)

Hergé. *The Castafiore Emerald (The Adventures of Tintin)*. New York: Little, Brown, 1975. (23.073)

HANDBOOKS

Graff, Gerald. *"They Say/I Say": The Moves that Matter in Academic Writing*. New York: W.W. Norton, 2007. (26.094)

Hacker, Diane. *A Pocket Style Manual*. 6th ed. New York: Thomson, 2012. (30.825)

Lewis, Norman. *Word Power Made Easy*. 1949. New York: Simon & Schuster, 1991. (30.954)

Schick, Kurt, and Laura Schubert. *So What?: The Writer's Argument*. New York: Oxford University Press, 2014.

Webster's English Language Desk Reference: The All-in-One Dictionary, Thesaurus, Vocabulary Builder, And Grammar Guide. New York: Random House, 2005. (31.802)

COURSE OBJECTIVES

The primary aim of this course is to help you to become a sharper, more persuasive, and more self-reflective writer. Now that you are writing at the advanced university level, you should be able to:

- know your audience, and to write persuasively for different audiences and purposes
- reflect upon your own beliefs and consider the viewpoints and arguments of others
- communicate and collaborate effectively in both oral and written encounters
- review and understand scholarly literature
- economically incorporate and correctly document sources of ideas and information
- revise, revise, revise your writing so that it is grammatically sound and logical

COURSE POLICIES FOR ADVANCED COMPOSITION

LATE POLICY

Assignments are due at the beginning of class. Late projects will be marked a full grade lower for every day late. Projects turned in a week past the deadline will be given a “zero.” In-class writing assignments and quizzes must be turned in by the end of class, and **cannot be “made up” at a later date.**

RESPECT

Because you have chosen to be in a university classroom, show respect for your professor and fellow students. Turn off the sound on your cell phone and any other electronic device. **I will lower participation grades aggressively for those who show disrespect for others. This especially includes texting in class.**

EMAILING

I want to get to know you and your work this semester. Thus I ask that you stop by my office during office hours (or other scheduled times) so that we can talk. **DO NOT EMAIL ME TO ASK FOR AN “UPDATE” ON MISSED ASSIGNMENTS, OR TO EXPLAIN AN ABSENCE.** I will assign working groups so that you can contact group members for notes and missed work.

CONFERENCES

As I get to know your writing better throughout the semester, I will require that you meet with me on an individual and, possibly, a group basis. In these conferences, we will discuss where you think your writing and critical skills are improving or need more work. You should be prepared to ask questions about assignments I have returned, or assignments that you are writing for the course.

ESSAY FORMAT

- Paper-clip sheets
- Include page numbers
- Use 12-point Times New Roman font, double-spaced lines, and one-inch margins
- Use correct MLA (Modern Language Association) format for all quoted material
- Include a Works Cited page for all essay assignments

PLAGIARISM

Plagiarism will not be tolerated and will result in a failing grade for the course. I will follow the departmental policy on plagiarism, and report all cases to Judicial Affairs:

“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 own 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 assignments, of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office.”

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

If you have a documented disability and wish to receive academic accommodation, please contact the Office of Disability Services (217-581-6583) as soon as possible.

ATTENDANCE, PARTICIPATION, AND GRADING

Participation is key and attendance is required in this seminar. It means more than simply being present in class. It means being prepared, thoughtful, respectful of others, engaged, and fruitfully open to criticism. **The professor does not need for you to document or explain your absences. If you miss 6 or more classes, you will fail the course. Bring your textbooks to class and be prepared for discussion.** In addition, see again the section above on “Late Policy,” as you cannot make up any missed assignments, including tests and in-class assignments.

GRADING

- 15% Attendance and Participation in Discussion***
- 20% Project 1: Annotation Paper**
- 20% Project 2: Annotation Papers (10%) and Argumentative Paper (10%)**
- 20% Project 3: Final Argumentative Paper**
- 10% Reading Quizzes**
- 5% Foucault Analysis Assignment**
- 10% Vocabulary Tests**

***Everyone begins with a virtual 15% in the “Attendance and Participation in Discussion” category. As I mention above, you will lose a full 1% for every class period or required conference with me missed.**

In terms of participation, there are roughly 30 class meetings, such that each one is “worth” a half-percentage point ($30 \text{ meetings} \times 0.5\% = 15\%$). If I sense your lack of preparation and an unwillingness to contribute to class discussion, I will mark a deduction of up to 0.5% per class meeting. If you do not perform well on the occasional in-class writing assignment or quiz, or if you text, I also will deduct up to 0.5% per class. Again: if you miss 6 or more classes, you will fail this course.

As you can see, the bulk of your grade is based on your writing. You will have three writing projects, which includes three formal papers. I will use the attached grading rubric in assessing your papers.

Name: DR. SUZIE PARK Essay #: Title: SAMPLE GRADING RUBRIC

RUBRIC FOR WRITING ASSIGNMENTS

"A" Range: Outstanding. Original and creative ideas developed exceptionally well. Essay is flawlessly revised and proofread.

<i>Content:</i>	a persuasive, insightful presentation of your own ideas that analyzes the topic thoroughly clearly stated and specific thesis
<i>Organization:</i>	succeeding paragraphs follow logically from thesis body paragraphs are unified, organized, and coherent topic sentences turn on thesis introduction sets up argument and direction of essay conclusion considers the ramifications of thesis (answers questions, "So what?")
<i>Evidence:</i>	appropriate number of quotes used as evidence to prove thesis quotations are integrated into the text of the essay (quotes are preceded by an identification of the speaker and a brief explanation of context) quotations are followed by a thorough analysis that shows how they are evidence
<i>Style:</i>	language is clear and concise with few grammatical or stylistic errors; word choice concise and precise strong, lively, and distinctive tone and voice throughout sentence structure fit for complexity of ideas (variety suited to sense; appropriate coordination, subordination, modification, and parallelism) literary present used throughout quotations punctuated and blocked properly

"B" range: Displays sound understanding of the text, some originality, and a sense of the issues involved in interpretation, rather than mere exposition; proofreading needed, mostly finished; may have one or two of the following problems:

<i>Content:</i>	structure and argument are clear, but ideas lack depth and/or detail paper covers topic adequately, but not thoroughly topic needs more analysis
<i>Organization:</i>	thesis is vague, difficult to understand and/or to prove body paragraphs do not follow logically from thesis body paragraphs are not unified, organized, coherent topic sentences are too vague or too general introduction does not set up direction of argument clearly; conclusion merely restates or summarizes thesis
<i>Evidence:</i>	too few quotations used as evidence or quotes do not prove thesis quotations are not integrated (see above) quotations need to be analyzed more thoroughly quotations are not cited properly
<i>Style:</i>	quotations are not blocked/punctuated properly a number of grammatical or stylistic errors (including vague, repetitious, or colloquial word choice; shifting tenses; wordy or convoluted sentences; punctuation problems) tone and voice either too stilted and formal or too casual for a college essay

"C" range: Displays either an uneven performance (serious flaws of comprehension and/or presentation alongside signs of talent) competent exposition without a real attempt at interpretation; further revision needed; essay has not been proofread; may have three of the problems outlined in the "B" range and/or:

<i>Content:</i>	no thesis or discernible argument depends on plot summary, rather than analysis and interpretation inadequate coverage of the topic
<i>Organization:</i>	introduction too vague, dull, confusing; conclusion overly general, repetitious, obvious, weak body paragraphs demonstrate problems with development/organization, which interfere with argument of essay topic sentences turn on plot
<i>Evidence:</i>	few quotations; little actual analysis too many quotations; no actual analysis
<i>Style:</i>	stylistic and grammatical errors interfere with the content of the essay sentences demonstrate problems with sentence boundaries (fragments, comma splices, run-ons) word choice often imprecise inconsistent tone and voice

"D" range: essay is off-topic (does not answer an assigned or approved topic; displays fundamental misunderstanding of the text); major revising needed, reads like a first draft; has three or more of the problems outlined in the "C" range; or does not fulfill page requirements.

"F": no paper submitted; **paper has been plagiarized** (incorporates another author's ideas or language without acknowledgment; or actually written by someone else).

COMMENTS:

UNIVERSITY-WIDE POLICIES

Academic integrity

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.

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.

The Student Success Center

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, text 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.

Eastern Illinois University Learning Goals (<http://www.eiu.edu/learninggoals/revisedgoals.php>)

EIU graduates reason and communicate clearly as responsible citizens and leaders in diverse personal, professional, and civic contexts.

Critical Thinking

EIU graduates question, examine, evaluate, and respond to problems or arguments by:

1. Asking essential questions and engaging diverse perspectives.
2. Seeking and gathering data, information, and knowledge from experience, texts, graphics, and media.
3. Understanding, interpreting, and critiquing relevant data, information, and knowledge.
4. Synthesizing and integrating data, information, and knowledge to infer and create new insights
5. Anticipating, reflecting upon, and evaluating implications of assumptions, arguments, hypotheses, and conclusions.
6. Creating and presenting defensible expressions, arguments, positions, hypotheses, and proposals.

Writing and Critical Reading

EIU graduates write critically and evaluate varied sources by:

1. Creating documents appropriate for specific audiences, purposes, genres, disciplines, and professions.
2. Crafting cogent and defensible applications, analyses, evaluations, and arguments about problems, ideas, and issues.
3. Producing documents that are well-organized, focused, and cohesive.

4. Using appropriate vocabulary, mechanics, grammar, diction, and sentence structure.
5. Understanding, questioning, analyzing, and synthesizing complex textual, numeric, and graphical sources.
6. Evaluating evidence, issues, ideas, and problems from multiple perspectives.
7. Collecting and employing source materials ethically and understanding their strengths and limitations.

Speaking and Listening

EIU graduates prepare, deliver, and critically evaluate presentations and other formal speaking activities by:

1. Collecting, comprehending, analyzing, synthesizing and ethically incorporating source material.
2. Adapting formal and impromptu presentations, debates, and discussions to their audience and purpose.
3. Developing and organizing ideas and supporting them with appropriate details and evidence.
4. Using effective language skills adapted for oral delivery, including appropriate vocabulary, grammar, and sentence structure.
5. Using effective vocal delivery skills, including volume, pitch, rate of speech, articulation, pronunciation, and fluency.
6. Employing effective physical delivery skills, including eye contact, gestures, and movement.
7. Using active and critical listening skills to understand and evaluate oral communication.

Quantitative Reasoning

EIU graduates produce, analyze, interpret, and evaluate quantitative material by:

1. Performing basic calculations and measurements.
2. Applying quantitative methods and using the resulting evidence to solve problems.
3. Reading, interpreting, and constructing tables, graphs, charts, and other representations of quantitative material.
4. Critically evaluating quantitative methodologies and data.
5. Constructing cogent arguments utilizing quantitative material.
6. Using appropriate technology to collect, analyze, and produce quantitative materials.

Responsible Citizenship

EIU graduates make informed decisions based on knowledge of the physical and natural world and human history and culture by:

1. Engaging with diverse ideas, individuals, groups, and cultures.
2. Applying ethical reasoning and standards in personal, professional, disciplinary, and civic contexts.
3. Participating formally and informally in civic life to better the public good.
4. Applying knowledge and skills to new and changing contexts within and beyond the classroom.

ENGLISH 3001 SCHEDULE OF CLASSES—subject to revision

NOTE: DR = *Webster's English Language Desk Reference*

WEEK ONE

Tuesday 8/25/15 Introductions

Thursday 8/27

- Mark Bauerlein, Chapter 4: "Online Learning and Non-Learning," from *The Dumbest Generation* (handout)

WEEK TWO

Tuesday, 9/1

- Nicholas Carr, *The Shallows*: Prologue through Chapter Three (pages 1-57)

Thursday, 9/3

- Nicholas Carr, *The Shallows*: Chapters Four (58-77) and Seven (115-48)
- **VOCABULARY TEST 1 (LESSON 1)**: Common Latin Roots, words: "captive" through "repulse"—25 words total (DR pages 170-72)

NOTE: Friday, 9/4/15, is the **DEADLINE TO DROP CLASS WITHOUT A GRADE**

WEEK THREE

Tuesday, 9/8

- Michel Foucault, "Panopticism," in *Discipline and Punish* (read pages 195-217)
- **DUE: Answers to "Panopticism" questions (worth 5% of your total grade)**
- **ASSIGN: Project 1: Annotation Paper**

Thursday, 9/10

- Continue "Panopticism" discussion
- Class discussion on plagiarism
- Class discussion on quoting and documenting
- **VOCABULARY TEST 2: Common Greek Roots, "epidemic"-"cognition" (DR 172-74)**

WEEK FOUR

Tuesday, 9/15

CONFERENCES: Individuals will meet with me at a scheduled time in my office, 3030 Coleman, in order to discuss writing assignments

WEDNESDAY, 9/16

→ **LECTURE (strongly recommended): Dr. Angela Smith, 6pm, Doudna Lecture Hall**
"Lost Limbs: Digital Amputation and Disabled Moves at the Movies"

Associate Professor of English and Gender Studies at the University of Utah, Dr. Angela Smith is on the cutting edge of film studies and critical disabilities studies. She has published *Hideous Progeny: Disability, Eugenics, and Classic Horror Cinema* (Columbia University Press, 2012) and serves on the Critical Disabilities Studies Committee of the ASA.

Thursday, 9/17

- Susan Bordo, "Hunger as Ideology"
- VOCABULARY 3: Other Places, Other Faces **AND**
- VOCABULARY 4: The Breath of Life (DR 174-78)

WEEK FIVE

Tuesday, 9/22

DUE: Project 1: Annotation Paper

Thursday, 9/24

- **ASSIGN: Project 2: Annotation Papers**
- VOCABULARY 5: The Years of Wonder
- VOCABULARY 6: Man of the World
- VOCABULARY 7: Know Thyself (DR 178-84)

WEEK SIX

Tuesday, 9/29

- John Berger, *Ways of Seeing*

Thursday, 10/1

- In-class work on advertisements: **BRING ADS TO CLASS**
- In-class screening of documentary film: John Berger, *Ways of Seeing*
- VOCABULARY 8: Rulers and Leaders
- VOCABULARY 9: To Life! (DR 184-89)

WEEK SEVEN

Tuesday, 10/6

NOTE VOCABULARY TEST ON UNUSUAL DAY!

- VOCABULARY 10: Speak!
- VOCABULARY 11: Lead on, MacDuff! (DR 189-93)
- **CONFERENCES:** Individuals will meet with me at a scheduled time in 3030 Coleman

Thursday, 10/8

NO CLASS: Dr. Park will be away at a conference.

WEEK EIGHT

Tuesday, 10/13

Thich Nhat Hanh, *The Miracle of Mindfulness*

Thursday, 10/15

DUE: Project 2: Annotation Papers

WEEK NINE

Tuesday, 10/20

- Kazuo Ishiguro, *Never Let Me Go* (Part I, chapters 1-6, pages 3-76)
- **ASSIGN: Project 2: Argumentative Paper**

Thursday, 10/22

- **NO CLASS: Dr. Park will be away at a conference.**
- **READ:** Juliann Sivulka, Ch. 1 "The Beginnings: 1492 to 1880," *Soap, Sex, and Cigarettes* (1-38)

WEEK TEN

Tuesday, 10/27

- Kazuo Ishiguro, *Never Let Me Go* (Part I, chapters 7-9, pages 77-111)

Thursday, 10/29

- **OPEN CONFERENCES in 3030 Coleman**
- Juliann Sivulka, Ch. 7 "The Creative Revolution: 1960 to 1975" (245-284)

WEEK ELEVEN

Tuesday, 11/3 Independent Writing; keep up with the reading of Ishiguro

- Kazuo Ishiguro, *Never Let Me Go* (Part II, chapters 10-17, pages 115-203)
- Juliann Sivulka, Ch. 8 "From Positioning to Image Building: 1975 to 1990" (285-323)

Thursday, 11/5 Independent Writing; keep up with the reading of Ishiguro

- Kazuo Ishiguro, *Never Let Me Go* (Part III, chapters 18-23, pages 207-88)
- Juliann Sivulka, Ch. 9 "The Information Revolution: 1990-1999" (325-363)

WEEK TWELVE

Tuesday, 11/10

- Class discussion of *Never Let Me Go*
- Juliann Sivulka, Ch. 10 "The Digital Age," *Soap, Sex, and Cigarettes* (367-405)
- **ASSIGN: Project 3: Argumentative Paper**

Thursday, 11/12

- **DUE: Project 2: Argumentative Paper DRAFT**
- **PEER-EDITING: BRING 3 HARD COPIES OF THIS DRAFT TO CLASS**

WEEK THIRTEEN

Tuesday, 11/17 Independent Writing

Thursday, 11/19

- **DUE: Project 2: Argumentative Paper FINAL VERSION**
- VOCABULARY TEST: **Word Histories:** Lesson 1 ("bootlegger" through "chauvinism" 238-41) and Lesson 2 ("aberration" through "prevaricate" 241-43)

THANKSGIVING BREAK

11/23 – 11/27

ENJOY!

WEEK FOURTEEN

Tuesday, 12/1

Presentations of Project 2

Thursday, 12/3

Presentations of Project 2

WEEK FIFTEEN

Tuesday, 12/8 CONFERENCES: Individuals will meet with me at a scheduled time in 3030 Coleman

Thursday, 12/10

DUE: Project 3: Argumentative Paper