

Spring 1-15-2010

ENG 3001-001-005: Advanced Composition

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ADVANCED COMPOSITION
English 3001 Section 1

Spring 2010 / TuTh 9:30 - 10:45 am / Coleman 3290

DR. SUZIE PARK

Office: 3030 Coleman

Phone: 581-6285

Office Hours: TuTh 12:15-2:00 and by appointment

This course emphasizes practice in two things: the clear exposition of ideas and the grammatical and stylistic command of writing. Often working outside of class—independently and within groups of peers—you will exercise your skills in effectively communicating through writing. You will apply problem-solving skills, provide peer-review criticism, and determine the division of labor within groups to construct projects centered on the topic of critiquing *what we see* (and fail to see) and *what we “consume”* (either literally, as in the case of fast food, or metaphorically, as in the case of advertisements).

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.

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 or meeting within groups regularly this semester, you should reconsider taking this course. See the attendance policy below.

REQUIRED TEXTS

Bartholomae, David, and Anthony Petrosky. *Ways of Reading: An Anthology for Writers*. 6th ed. New York: Bedford/St. Martin's, 2003. (Set 35.393)

Schlosser, Eric. *Fast Food Nation*. 2001. (33.275)

Bennett, Scott. *The Elements of Résumé Style*. New York: AMACOM, 2005. (25.417)

Hacker, Diane. *A Pocket Style Manual*. 3rd ed. New York: Thomson, 2000. (30.826)

Truss, Lynne. *Eats, Shoots & Leaves: The Zero Tolerance Approach to Punctuation*. New York: Gotham Books, 2003. (25.418)

Graff, Gerald. *“They Say/I Say”: The Moves that Matter in Academic Writing*. (26.094)

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

Webster's *Vocabulary Builder*. 1994. ISBN: 978-0877799108

COURSE GOALS

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 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
- construct effective résumés and letters
- communicate and collaborate effectively in both oral and written encounters
- review and understand scholarly literature
- economically incorporate and correctly document outside sources of ideas and information
- revise, revise, revise your writing so that it is grammatically sound and logical

COURSE POLICIES FOR ADVANCED COMPOSITION

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.**”

Grades—See the Attached Grading Rubric

10%	Participation
10%	Project 1: Annotation Paper
25%	Project 2: GROUP PROJECT: Annotations and Analytical Paper
25%	Project 3: Annotation and Paper Proposal
15%	Self, Peer, Group Assessments; In-Class Assignments; Short Papers
15%	Vocabulary and Reading Tests

As you can see, the bulk of your grade is based on your writing. You will write one formal paper, which includes a draft and two peer-editing sheets for your partners in class. I will use the attached grading rubric for your paper.

For shorter assignments, I will use the check-mark system. I will mark your paper draft, peer-editing sheets, and in-class assignments on a scale of $\sqrt{+}$, $\sqrt{}$, $\sqrt{-}$, and $\sqrt{--}$.

$\sqrt{+}$	= excellent work that is strongly engaged, on-topic, and very well-written
$\sqrt{}$	= satisfactory work that is on-topic and cleanly written
$\sqrt{-}$	= work that shows little engagement, is off-topic, and is hurriedly and poorly written
$\sqrt{--}$	= work that shows little understanding of the topic and is too short

Conferences

As I get to know your writing better throughout the semester, I will require that you meet with me on an individual 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.

Late Policy—All Assignments Are Due at the Beginning of Class

I'll say it twice because it bears repeating: all assignments are due at the BEGINNING OF CLASS. **I will not accept late assignments.** Two exceptions:

- 1) Turning in a **LATE DRAFT** of an assignment means that
 - a) you will not receive written feedback from the professor
 - b) you will not be able to make up peer assessments (if you miss these days)
 - c) you will receive a lower grade on the final version of your assignment
- 2) For the **FINAL VERSIONS OF YOUR THREE PROJECTS**, you will lose a full grade for every day past the due date. Thus five days late means a grade of "zero."

Tests, In-Class Assignments, and Grammar

You cannot make up a test, grammar assignment, or other in-class assignment after the class period in which it is administered.

Attendance and Participation

Participation is key. It means more than simply being present in class. It means being prepared, thoughtful, respectful of others, engaged, and fruitfully open to criticism. Because you are adults who have signed up for this course, I expect that you attend class. Do not bring excuses for missing class. **The professor does not need for you to document or explain your absences. If you miss five or more classes, you will fail the course.** For each class, I will note who attends and participates. Those who are "on" and present, ready for thoughtful discussion throughout the semester, will receive high participation grades. Accordingly, those who do not, will receive very low participation grades, up to and including "zero." **Bring your textbooks to class and be prepared for discussion.** In addition, see again the two sections above—"Late Policy" and "Tests, In-Class Assignments, and Grammar"—as you cannot make up any missed assignments, including tests, in-class assignments, and grammar.

Respect

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

Emailing

I want to get to know you and your work this semester. Thus I ask that you call me or 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.

Required Paper 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

SCHEDULE OF CLASSES, part one—subject to revision

The schedule for the remainder of the course will be distributed at a later date.

NOTE: W = *Ways of Reading* ; DR = *Webster's English Language Desk Reference*

WEEK ONE

Tu 1/12 Introductions; Writing groups

Th 1/14

- David Bartholomae and Anthony Petrosky "Introduction: Ways of Reading" (W pages 1-18)
- VOCABULARY TEST (LESSON 1): Common Latin Roots, words: "captive" through "repulse"—25 words total (DR pages 170-72)

WEEK TWO

Tu 1/19

- Michel Foucault, "Panopticism" (W: read page 223 through the top of page 239, ending with "disciplinary mechanisms")
- **DUE: Answers to "Panopticism" questions**

Th 1/21

- Michel Foucault, "Panopticism" (W 239-253)
- VOCABULARY TEST 2: Common Greek Roots, "epidemic"- "cognition" (DR 172-74)

WEEK THREE

MONDAY 1/25—Deadline to drop course without a grade

Tu 1/26

- Philip K. Dick, "Minority Report" (handout)
- **ASSIGN: Project 1: Annotation Paper**

Th 1/28

- Philip K. Dick, "Minority Report" (continued)
 - VOCABULARY 3: Other Places, Other Faces **AND**
 - VOCABULARY 4: The Breath of Life (DR 174-78)
-

WEEK FOUR

Tu 2/2

- John Berger, "Ways of Seeing" (W 105)

Th 2/4

- John Berger, "Ways of Seeing" (continued)
- VOCABULARY 5: The Years of Wonder
- VOCABULARY 6: Man of the World
- VOCABULARY 7: Know Thyself (DR 178-84)

WEEK FIVE

Tu 2/9

- Jonah Berger and Grainne Fitzsimons, "Dogs on the Street, Pumas on Your Feet: How Cues in the Environment Influence Product Evaluation and Choice" (locate this article using library web tools)
- **DUE: Project 1: Annotation Paper**

Th 2/11

- **ASSIGN: Project 2: Annotations (Group Project)**
- VOCABULARY 8: Rulers and Leaders
- VOCABULARY 9: To Life! (DR 184-89)

WEEK SIX

Tu 2/16

- Susan Bordo, "Hunger as Ideology" (W 139)

Th 2/18

- Susan Bordo, "Hunger as Ideology" (continued)
- VOCABULARY 10: Speak!
- VOCABULARY 11: Lead on, MacDuff! (DR 189-93)

WEEK SEVEN

Tu 2/23

- **GROUP CONFERENCES:** Each group will meet with me at a scheduled time in my office, 3030 Coleman

Th 2/25

- Group Conferences continued
-

Name: _____ Essay #: _____ Title: _____

RUBRIC FOR ANALYTICAL ESSAYS

“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
<i>Organization:</i>	clearly stated and specific thesis 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)
<i>Style:</i>	quotations are followed by a thorough analysis that shows how they are evidence 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: