ENG 1000-002: Fundamental English

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ENGLISH 1000: FUNDAMENTAL ENGLISH
Course Policy Statement
Fall 2003, Section 2

INSTRUCTOR: Brianne Bolin
PHONE: 581-2428
OFFICE: Coleman Hall 2110
EMAIL: cgbb@eiu.edu
OFFICE HOURS: Monday and Friday, 11 a.m. to 12 p.m. (or by appointment) in CH 2110,
or Tuesday 6 p.m. – 9 p.m. and Wednesday 10 a.m. to 12 p.m. in CH 3110 (Writing Center)

REQUIRED TEXTS & SUPPLIES
  Because of the textbook rental system, please do not remove any pages from Real Essays. We'll check all textbooks at the end of the semester.
• Sterling Warner and Bill Swanson. Projections. 2nd ed. 2003.

You'll also need an 8 1/2" x 11" spiral-bound notebook for use as a journal.

COURSE GOALS
To help improve your writing through practice and instruction in developing and organizing ideas, using words, sentences, and paragraphs effectively; and acquiring and perfecting skills for revising and editing your prose.

COURSE REQUIREMENTS
Attendance at and participation in all class meetings; punctuality; completion of all reading and writing assignments on time; contributing to class discussion & full participation in group activities.

Please note: Students who accumulate more than four unexcused absences during the semester should not expect to pass English 1000. (Excused absences are those involving illness, death in the family, and officially approved university activity. When an absence is excused, students may be permitted to make up assignments at the convenience of the instructor.)

ASSIGNMENTS
In addition to several in-class writing assignments, you will write four out-of-class essays, each of which includes pre-writing activities and a series of rough drafts. You will complete two of these essays by mid-term and the other two during the second half of the semester.

Your writing journal (notebook) will be used for both in-class and out-of-class writing. Some of your journal writing will be assigned; some will be writing that responds to the reading for the class. You are responsible for saving all written assignments and essays. You will be using this material for assembling portfolios of your work to submit for mid-term and for final evaluation. I may require you to keep a spelling section in your
journal. All out-of-class essay assignments should be typed. In-class essays will be hand-written.

I may assign additional exercises based on your specific needs. ALL assignments are important. If you complete the assignments in the planned sequence, you will be much more likely to succeed in this course.

**CONFERENCES**
You are encouraged to see me for conferences outside of class and to receive extra help in the Writing Center. I may require you to meet with me in conference and to seek tutoring in the Writing Center, which is located in 3110 Coleman Hall (581-5929).

**GRADING**
English 1000 is graded Credit/No Credit. In order to pass the course, you must earn my recommendation and submit a writing portfolio that earns a pass for the course (see the attached sheet on the portfolio). My recommendation will be based primarily on satisfactory and on-time completion of all reading and writing assignments, including exercises, and on satisfactory class participation. You cannot register for English 1001C until you pass English 1000.

**INFORMATION FOR STUDENTS WITH DISABILITIES**
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.
COURSE SYLLABUS

In order to accommodate class needs, the following schedule of discussion, reading, and writing assignments is tentative. You will be notified of any changes in class. Because writing is a process, topics will often be introduced and then reviewed later in the semester. ALL assignments — readings, essays, revisions, exercises, and so on — are course requirements and must be completely FULLY AND ON TIME. Remember, you must save all written assignments and essays. You will be using this material for assembling two portfolios of your writing. One small portfolio will be submitted at mid-term for the purpose of checking your progress. You will submit a second, larger portfolio for final evaluation of your performance in the course (see the Portfolio Policy sheet attached to this syllabus).

WEEK ONE (AUGUST 25 – 29)

Monday – Introductions, Diagnostic Essay #1.
*Assignment for Friday, August 29 – Writing: Journal Entry #1 (see attached sheet on Weekly Journal Entry Topics)

Wednesday – Discussion of keeping a journal. Diagnostic Essay #2.
*Assignment for Friday, August 29 – Reading: The Writing Process: Anker, Chapter 1, pgs. 3 - 23.

Friday – Discussion of syllabus and course in greater detail, including “How to Find Information in Real Essays” (xxix-xxxi) and a discussion on the writing process. Group discussion based on journal entries. Introduction of Essay #1.
*Assignment for Wednesday, September 3 – Reading: Finding and Exploring Your Topic: Anker, Chapter 2, pgs. 24 - 32. Prewriting: Use one of the prewriting techniques mentioned on page 12 and 27 - 32 to first explore then narrow a topic for Essay #1. Bring this to class on Wednesday.

WEEK TWO (SEPTEMBER 2 – 5) *NO CLASS ON MONDAY, SEPTEMBER 8*

Wednesday – Discussion of prewriting and thesis writing. Bring your prewriting activities to compose a thesis in class and further clarify the focus of your essay.
*Assignment for Friday, September 5 – Reading: The Development of a Thesis, Anker, Chapter 3, pgs. 33-45, Intro to Narration, Chapter 8, pgs. 105 – 109, and “Beneath the House” by Louise Eldrich in Projections, pgs. 73-75. Writing: Journal Entry #2. By Friday, you also need to have a potential thesis and outline for Essay #1.

Friday – Discussion of narrative techniques based upon journal entries and Eldrich text. Bring a copy of your outline to class to hand in.
*Assignment for Monday, September 8 – Writing: Begin working on a first draft for Essay #1. Revise your thesis and continue to clarify your narrative.

WEEK THREE (SEPTEMBER 8 – 12)

Monday – Further discussion of writing as a process. Work on rough draft of Essay #1.
*Assignment for Wednesday, September 10 – Writing: Finish rough draft.

Wednesday – Bring two legible copies of your rough draft to class; one for peer reviews and one to hand in.

*Assignment for Friday, September 12 – Writing: Journal Entry #3. Also, begin revising and editing your rough draft (Essay #1 due Monday, September 15). Reading: Segment from “Mountains in the North: Hispanic Writing in the U.S.A.” by Victor Hernández Cruz (handout).

Friday – Discussion of any concerns, excitements, problems, or questions you may have about writing your paper. Also, discussion of the Cruz article.

*Assignment for Monday, September 15 – Writing: Final draft of Essay #1 due. Bring a typed copy to hand in. Reading: “All My Relations” by Linda Hogan in Projections, pgs. 347 – 350, “my mind is” by e.e. cummings (handout), and Intro to Description, Anker, Chapter 10, pgs. 139 – 143.

WEEK FOUR (SEPTEMBER 15 – 19)

Monday – Final draft of Essay #1 due. Introduction of Essay #2. Discussion of description based upon “All My Relations” and “my mind is”.

*Assignment for Wednesday, September 17 – Reading: Supporting Your Point, Anker, Chapter 4, pgs. 46 – 57. Begin work on prewriting for Essay #2. Bring ideas for your second thesis to class on Wednesday.

Wednesday – Discussion of supporting your point, group sharing of thesis ideas, in-class prewriting activities.

*Assignment for Friday, September 19 – Writing: Journal Entry #4. Outline for Essay #2 to bring to class on Friday. Reading: Making a Plan, Anker, Chapter 5, pgs. 58 – 70.


*Assignment for Monday, September 22 – Reading: Writing a Draft, Anker, Chapter 6, pgs. 71 – 84. Writing: Begin revising Essay #1 (if needed, read ahead to Anker, Chapter 7, Revising Your Draft).
WEEKLY JOURNAL ENTRY TOPICS
(DUE FRIDAYS)

JOURNAL ENTRY #1 (8/29): If you could be reborn on earth as anyone or anything you wanted, who or what would it be and why? What specific desires caused you to choose this new form of being? What would you learn or enjoy about the world through this new being? How would your current perspective change?

JOURNAL ENTRY #2 (9/5): Dig into your memory banks to picture and hear the best storyteller in your circle of family and friends spinning a tale. Recreate as close as possible one of her yarns by imitating her methods, timing, and/or tensions. What makes his tales unique and enjoyable? See if you can identify and use some of these methods in recreating the narration of one of his tales.

JOURNAL ENTRY #3 (9/12): Respond to any statement of Cruz's that strikes you from his essay “Mountains in the North: Hispanic Writing in the U.S.A.”. For instance, if you are offended by his harsh description of “the sterility of Anglo culture” you could offer a more precise definition of your perception of America. Or, if you are interested in his discussion of the diversity inherent in Hispanic culture, write about an instance of diversity that you have witnessed here in America. Have fun with this; we'll talk about your responses in class.

JOURNAL ENTRY #4 (9/19): Because descriptive writing is based most commonly in the five senses, describe something from your past (or present) that is almost unbearably beautiful to you in each of the senses. Then, describe how these sense-impressions reflect themselves onto your inner life (emotionally, mentally, metaphysically) to create a complete portrait of the object or person you deem beautiful (and your impression thereof).
PORTFOLIO POLICY

Your performance in the course will be evaluated, in part, by the Composition Committee, who will review your final writing portfolio. The portfolio method has been chosen in order to enable students to have some control in selecting a representative sample of their work to be graded.

The final grade for the class will depend entirely upon my recommendation and the Composition Committee's evaluation of your final portfolio. As an indication of your progress, the midterm portfolio may significantly affect the emphasis and direction of the latter half of the course. It is, therefore, in your best interest to write and revise carefully and to select your finest work for your portfolios.

MIDTERM: The midterm portfolio will contain one revised out-of-class essay with a copy of the topic and one of the two in-class midterm essays, each to be chosen by the student. The midterm portfolio will be used solely as an indication of your progress and will have no bearing on the final grade.

FINAL: The final portfolio will contain two revised out-of-class essays with copies of the topics and one of the two final exam essays. Again, you will choose what to include. One of the two out-of-class essays may be the essay included in the midterm portfolio, provided that the essay has been revised since midterm.

Both Midterm and Final Portfolios MUST contain the following:

1. A personal statement explaining why you selected these essays as representative of your work.
2. Drafts of the portfolio essays. This includes drafts of the chosen in-class essays.
3. A statement written by me certifying the essays to genuinely be your work.
4. A checklist compiled by me showing your completion of all coursework and the number of times assignments have been revised.

NOTE: Be sure to make and retain copies of all work that you submit in your portfolios!