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ENG 1001G-041

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ENGLISH 1001
FALL 2013

Dr. Charlotte Pence
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Office: 3745 Coleman Hall
Office Hours: T 3:30-4:30, W 12:30-3:30,
and by appointment.

REQUIRED TEXTS AND MATERIALS

*Binder and hole-punch for storing all essay drafts and additional readings

COURSE DESCRIPTION

The objective of English 1001 is to improve college-level writing skills by learning the art of persuasive writing. Through our readings, we will develop an awareness regarding how texts persuade and how writers position their arguments depending on audience, purpose, and genre. Through in-class writing exercises and formal essays, we will practice what we discover and apply these rhetorical techniques (such as defining key terms, drawing analogies, and addressing the opposition) to our own writing, adapting them to fit our audience, style, and purpose. Understanding how to write clearly and vibrantly can sometimes seem elusive, difficult as pulling the sword out of the stone, but this writing-centered course will unravel what makes writing effective through a four-step process: prewriting, drafting, revising, and editing.

To provide a focus to our readings and discussions, we will have a class theme: Myth and the Construction of American Identity. While the word “myth” usually evokes thoughts of Zeus sitting in his throne, we will identify the cultural myths—those collective and often unanalyzed beliefs—that guide us such as the concept of the American dream. D.H. Lawrence wrote, “A myth is an attempt to narrate a whole human experience...”. What exactly are these narratives? How are they constructed? How do they shape our sense of self? The theme simply serves to provide a place—an island in the middle of the ocean, if you will—where you can stand and gather your thoughts before setting off.

Please note that since this is a writing-centered course, the essays we write are eligible for the university-required electronic portfolio. You may submit essays from either ENG 1001 or 1002, but not both courses. We have a deadline set in our syllabus for submitting the essays.

COURSE OBJECTIVES

1. To enhance critical thinking and writing skills by learning to effectively construct arguments through writing, reading, and research.
2. To identify choices writers make and the effects of those choices on the reader.
3. To develop research skills such as using correct MLA citations, supporting positions with evidence, and drawing conclusions from multiple sources.
4. To show a mastery of standard usage of grammar and spelling.
5. To build a writing community by responding constructively to peers' work.
6. To establish that writing, reading, and critical thinking are interdependent activities that are developed and enhanced through focused practice.

COURSE REQUIREMENTS

Participation: The time we spend together is our opportunity to exchange ideas and create a community. In *Mystery and Manners*, writer Flannery O'Connor reflects on the value of writers interacting with one another: "Unless the novelist has gone utterly out of his mind, his aim is still communication, and communication suggests talking inside a community." While we will be writing nonfiction, this sense of community is equally important. At the end of the semester when I reflect on your participation, I will consider not only how often you contributed to class discussions, but the quality of those comments. I will also consider your seriousness with in-class writing assignments in the participation grade as well. Also, I expect a high level of professionalism in class, so texting, sleeping, cell phone ringing, etc., will result in a zero for participation, and I may also ask you to leave class for that day and be counted as absent. Since understanding the writing process as a group endeavor is important, participation counts as 10% of your grade.

Quizzes and Informal Writing Assignments: We will be doing in-class writings and assigned writing exercises to help you practice your rhetorical skills and to give you an opportunity to write without the pressure of a grade. Your attitude, focus, and thoroughness with these writings will be reflected in the "Quizzes and Informal Writing Assignments" portion of your final grade. For these assignments, you will earn either zero or ten points each, and I will make only minimal comments, if any. To receive full credit, you must meet the length requirement, follow instructions, and display a seriousness with the assignment. Also, I will not allow for any of these writings to be turned in late, even if you are absent on the day I collect the work. We will also have pop quizzes regarding our readings that are worth ten points each. Again, if you are absent or late for a quiz, no make-ups will be given.

Readings: Assigned essays should be read by the date on the syllabus and will serve two purposes. In class, we will discuss the readings in terms of what succeeded and why, and how we can employ the rhetorical techniques. The other purpose is to challenge and expand our viewpoints, asking us to examine and articulate what we believe and why. Some class days, we will not be able to discuss everything that we have been assigned, but the information is still valuable and may be on a quiz. Also, some of our readings will be posted under the library's e-Reserve. To access those readings, go to the library's Web site and click on reserves: [http://www.library.ciu.edu/reserves/](http://www.library.ciu.edu/reserves/). From there, you will be able to log on and find our course. Our password is: __________.

I would also like to comment on how to read. Yes, we all know how to read, but how to read well is a different beast. At a minimum, read everything twice for this class. Also, mark in the text while you read, underlining what seems like important sentences and noting where you have questions. Sometimes students feel that this sort of marking is disrespectful to the text, but it is common practice in college and aids you in comprehension. Granted, if you are using a rental book, you can't mark in them. But you can still use post-it notes to
highlight key points. It is also a good idea to come prepared with a comment or question regarding each of our readings so that you are fully engaged in the class discussion. Finally, you must always have the reading in front of you, not on your laptop, but printed out. **If you arrive without your reading in print, you will be counted as absent for that day.**

**Essays:** Realizing your rhetorical situation, which is identifying your audience and writing with exigence, is crucial to engaged and inspired writing. Therefore, you will have enough latitude to choose essay topics meaningful to you that also meet the assignment's goals. Throughout the semester, we will be refining our ideas into three main essays: a position essay, a contextual analysis, and a research essay.

To provide time for revision, every essay will undergo one of three types of feedback: a presentation of the outline, a workshop of a solid draft (at least three pages), and a conference with me regarding an almost finished draft. **(Any no-shows for the presentation, workshop, or conference will result in ten points off your final essay grade.)** More information on what is required for the presentation, the workshop, and the conference will be explained in class. **Essentially, you will never turn in a final draft without me seeing an early version of your work.**

**All work not written in class (which includes informal assignments) must be:**
1) typed in 12-point fonts.
2) double-spaced.
3) numbered.
4) stapled.
5) Also, title your essays and use standard one-inch margins.

**Writing Center:** To help with your work, I encourage you to use EIU's Writing Center located at 3110 Coleman Hall. This free service provides one-to-one conferences with writing center consultants who can help you with brainstorming, organizing, developing support, and documenting your papers.

To schedule an appointment, you can drop by the center or you can call 581-5929. The writing center is open Monday through Thursday, 9 a.m. to 3 p.m., and 6 p.m. to 9 p.m. On Friday hours of operation are 9 a.m. to 1 p.m.

**Attendance, punctuality, and meeting deadlines** are all part of academic life. There are days you may not want to work, but successful students work—when they feel inspired or not. Coming to class is part of your obligation to your academic career and to your community. Therefore, missing five courses will lower your final grade by one-third. (An "A" becomes a "B+") for example.) Six absences will lower your final grade by another third. (An "A" becomes a "B"). Seven absences will result in failure of the course. Also, at the beginning of class, I usually discuss what we will be doing that day and the next, plus sometimes give a quiz. Therefore, punctuality is key. If you are late, you are not only disruptive, but you will miss out on this information that can severely impact your grade. Therefore, being late twice (or leaving early twice) will be considered an absence. This attendance policy applies to all students regardless of whether one is missing class due to a school-sanctioned event, university athletics, or illness. **Please be aware that there is no such**
thing as an “excused absence.” Absences are simply absences. Finally, if you arrive without the day’s reading printed out or in book-form in front of you, you will be counted as absent.

Also, I do not accept late work, which includes occasions when you are absent. If you must be absent, you may email me your work before the class to receive credit for it. Also, if you miss a day when you are presenting or have an exam, you will simply receive a zero for your missed work. The reason for this strict policy on not accepting late work is to help build discipline as scholars and writers. Procrastination can be a slow method of asphyxiation, so I am trying to take the option of “later” off the table.

Grading:

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<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Essay #1/Position Essay</td>
<td>20%</td>
</tr>
<tr>
<td>Essay #2/Contextual Analysis Essay</td>
<td>25%</td>
</tr>
<tr>
<td>Essay #4/Research Essay</td>
<td>30%</td>
</tr>
<tr>
<td>Quizzes/Informal Writing Assignments</td>
<td>15%</td>
</tr>
<tr>
<td>Class Participation</td>
<td>10%</td>
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Grading scale is as follows:
A = 90-100   B = 80-89   C = 70-79   D = 60-69   F = 0-59

*Please note that you must earn a “C” or higher to receive credit for this course.

UNIVERSITY POLICIES

Plagiarism is a serious offense and will be dealt with according to university policy, which can be found on the Office of Judicial Affairs pages. First offense will be referred to the Office of Judicial Affairs and will result in a grade of F for this class. I think we all know what plagiarism is by now: the willful “appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s original work” (from Random House Dictionary of the English Language). In sum, do your job, which means do your own work.

If you have a documented disability and wish to receive academic accommodations, please contact the Office of Disability Services (217-581-6583) as soon as possible. The Office of Student Disability Services (OSDS) is “committed to facilitating the provision of equal access and opportunity to all campus programs and services for students with disabilities” (from EIU’s web site).
COURSE SYLLABUS

Please note that the following syllabus may be altered in the event of extenuating circumstances. Also, sometimes The Writer’s Path is referred to as W.P and The Contemporary Reader as C.R.

COURSE SECTION I. ENTERING THE WRITER’S MIND

WEEK ONE
Tuesday 8/20: Introduction to Course: Review syllabus, requirements, and goals. Assign paragraphs (1-39) for Thursday’s reading. Discussion: Importance of finding your rhetorical situation.

Thursday 8/22: Reading due: King, “Letter from Birmingham Jail” (e-Reserve) and read the syllabus. Discussion: Rhetorical techniques

WEEK TWO
Tuesday 8/27: Reading due: From the introduction to The Contemporary Reader, pp. 1-14. Continuation of discussion on King. In-class reading: “A Call for Unity” (Handout).

Thursday 8/29: Reading due: “Fallacies of Argument” (e-Reserve). In-class writing: Diagnostic essay on bringing the critic to life.

COURSE SECTION II. ARTICULATING A POSITION: SITUATING THE SELF WITHIN MYTHS AND MISINFORMATION REGARDING THE AMERICAN DREAM

WEEK THREE
Tuesday 9/3: Reading due: “Inequality, Race, and Remedy” (pp. 339-344) from The Contemporary Reader. Assign Essay #1 and Assign Groups

WEEK FOUR
Tuesday 9/10:


Work due: Write one paragraph on a point that you either agreed or disagreed with. Explain why and research to find two to three sources, which you cite in-text, that support you. Grading will be based on credibility of sources, integration of those sources, correct use of MLA, and avoidance of logical fallacies. This will be worth two quiz grades.

Thursday 9/12:

Presentations on Essay #1 (Group One)

Reading due: From the introduction to The Contemporary Reader, pp. 23-29.

WEEK FIVE
Tuesday 9/17:

Workshop for Essay #1 (Group Two)

Work due for everyone: Writer’s Path, Chapter 14 (e-Reserve) on introductions. Read the chapter and choose one approach to writing your introductory paragraph. Turn in a typed introductory paragraph and note the approach in your submission. Counts as a quiz grade.

Thursday 9/19:

Workshop for Essay #1 (Group Two)

Reading due: From the introduction to The Contemporary Reader, pp. 29-35.

WEEK SIX
Tuesday 9/24:

NO CLASS/INDIVIDUAL CONFERENCES (Group Three)

Highly recommended: Read chapter 21 from The Writer’s Path on topic sentences and do exercises 2-4 (e-Reserve).

And from the introduction to The Contemporary Reader, read p. 36.

Thursday 9/26:

ESSAY #1 FINAL DRAFT DUE

In-class viewing: Leave it to Beaver episode.

COURSE SECTION III. ANALYZING IN CONTEXT: PRE-PACKAGED AND SOLD (THE CONSTRUCTION, DISTRIBUTION, AND DUPLICATION OF GENDER MYTHS)

WEEK SEVEN
Tuesday 10/1:

Reading due: “With These Words, I Can Sell You Anything” (pp. 127-138), “The Language of Advertising” (pp. 138-143), plus pp. 37-44 from The Contemporary Reader.

In class: Analysis of the ad portfolio in C.R.

Assign essay #2
Thursday 10/3:  **Reading due:** “Just a Little Princess?” (pp. 97-105) and “Advertisers: Men Are Not Idiots” (pp. 300-301) from *The Contemporary Reader.*
ME: Play that song of the guy trying to take care of the kids.

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**WEEK EIGHT**

Tuesday 10/8:  **Reading due:** “Return of the Brainless Hussies” (pp. 206-212) from *The Contemporary Reader* and “I Wanna Play House: Configurations of Masculinity in the Nashville Sound Era” (e-Reserve).

Thursday 10/10:  Library Tour: MEET IN THE LIBRARY
**Work Due:** Come with an essay topic that is ready to research.

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**WEEK NINE**

Tuesday 10/15:  Presentations on Essay #2 (Group Two)

Thursday 10/17:  Workshop (Group Three)

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**WEEK TEN**

Tuesday 10/22:  Workshop (Group Three)
**Work due for everyone:** Chapter 17 from the W.P. on conclusions. Read the chapter and choose one approach. Counts as one quiz grade. Found on e-Reserve.

Thursday 10/24:  NO CLASS/INDIVIDUAL CONFERENCES (Group One)
Highly recommended: Chapter 30 from the W.P. on transitions. Found on e-Reserve.

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**WEEK ELEVEN**

Tuesday 10/29:  **ESSAY #2 FINAL DRAFT DUE**
In-class reading: “The Science of Difference” (pp. 317-322) from *The Contemporary Reader.*

SECTION IV. UNBINDING THE TEXTS: INTEGRATING SOURCES, PERSONAL INQUIRY, AND ARGUMENT REGARDING CULTURAL MYTHS

Thursday 10/31:  **Reading due:** “Stone Soup” by Barbara Kingsolver (on e-Reserve).
Assign Essay #3

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**WEEK TWELVE**

Tuesday 11/5:  **Reading due:** “How to Land Your Kid in Therapy” (on e-Reserve).
Please note: this is a recent, published article from *The Atlantic Monthly* that is a great I-search example.
Thursday 11/7:  **Reading due:** “Virtual Friendship and the New Narcissism” (pp. 260-267) from *The Contemporary Reader.*
Deadline for the Electronic Writing Portfolio

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**WEEK THIRTEEN**
Tuesday 11/12:  **Reading due:** “Stop Panicking About Bullies” (pp. 290-293) from *The Contemporary Reader.*

Thursday 11/14:  Presentations on Essay #3 (Group Three)
**Work due for everyone:** Research proposal worth one quiz grade.

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**WEEK FOURTEEN**
Tuesday 11/19:  Workshop (Group One)

Thursday 11/21:  Workshop (Group One)
**Work due for everyone:** Annotated Bibliography worth two quiz grades.

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**WEEK FIFTEEN**
Tuesday 11/26:  **NO CLASS: THANKSGIVING**

Thursday 11/28:  **NO CLASS: THANKSGIVING**

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**WEEK SIXTEEN**
Tuesday 12/3  **NO CLASS/INDIVIDUAL CONFERENCES (Group Two)**
Highly recommended: Chapter 32 on “Final Checklist” from W.P. found on e-Reserve.

Thursday 12/5  **ESSAY #3 FINAL DRAFT DUE**
Please bring a SASE if you would like your essay returned over the winter break. Otherwise, you may pick up your graded essays once we return for the spring semester.
**Other work due:** Consider how this class relates to other courses that you have been taking this semester. What are some of the connections that you have noticed? What are some of the skills learned here that will help you throughout your time at EIU? Be prepared to answer these questions in class.