

ENGL 111*30: Composition I
Winter 2015 – Tu/Th 10-11:20
Tu: P 232 (lab); Th: SE 203

Professor: Dr. Kim Lacey (please, call me Kim!)

In-person office hours: M/W: 1-2;

Tu/Th: 8:30-9:30

and by appointment

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Course hashtag: #111W15

Welcome to ENGL 111!

We'll be doing a lot of work together this semester, and I hope you'll find our time useful, enjoyable, and educational.

Course description: Frequent writing assignments to produce informal and formal texts, with emphasis on academic thinking and writing. Develops effective writing processes, from inventing and investigating through organizing, drafting, revising, and editing. Helps students meet the needs of their readers. Includes workshop approaches to develop students' ability to analyze and evaluate their own writings as well as the writings of others.

Prerequisite: "P" grade in ENGL 080 or satisfactory performance on Course Placement Test in Writing.

Required Texts to Purchase:

(These texts have been ordered at the bookstore, but feel free to shop around online for the cheapest price.)

Trimbur, *The Call to Write* (ISBN: 978-1133311157)

Raimes, *Keys for Writers* (ISBN: 978-1285885575)

Duhigg, *The Power of Habit* (ISBN: 978-081298160)

Grading:

Phase I: 20%

Phase II: 20%

Phase III: 15%

Phase IV: 30%

Professional in-class work ethic (full credit requires that you show thorough preparation and focused participation in all required activities, arrive to class prepared with your work completed, and accumulate no more than 2 absences): 15%

Grading Scale

↑95%: A
↑90%: A-
↑87%: B+
↑83%: B
↑80%: B-
↑77%: C+
↑73%: C
↑60%: D
0%: F

Course Policies: The decision to take this course is yours, but once you make that decision, you have responsibilities to everyone else in this community of learners. It is your responsibility to abide by the following course policies in order to contribute to our classroom's productivity.

Attendance: It is in your best interest to attend class regularly. Attendance means much more than simply showing up to class. Attendance in ENGL 111 means being present in class through active participation, sharing insightful ideas, completing homework, and willingness to ask questions. Attendance will be taken during each class meeting. **You are allowed two free absences. On your third absence, 2% will be deducted from your final grade. On your fourth absence, and additional 4% will be deducted from your final grade. If you miss more than four classes, you will be asked to drop and/or fail this course.** Please find a classmate and exchange e-mail addresses. In case you miss class, it is your responsibility to contact a classmate to find out what you missed. My office hours will not be used as a "make-up" class period.

Situations that Count as Absences:

- Arriving more than 10 minutes late or leaving more than 10 minutes early
- Coming to class unprepared to participate (this includes peer-review days if you don't have a complete draft)

E-mail: Check your e-mail daily. It's the university's official mode of communication, and there is no excuse why you shouldn't check it often. You need to have internet access for this course. Our campus is wireless and many other locations off campus also have free Wi-Fi, so be sure to take advantage. If you are having difficulty connecting, make sure you call my office (989-964-2016). Not having access is not an excuse.

Grade Postings: All grades will be posted on Canvas

Technology Policy: I encourage you to use whatever note taking system you prefer. If, however, you choose to use a personal computing device, you are asked that it be used for class work

and not for homework for your other classes. Phones must be turned to silent during class time. If you are expecting an important phone call during class, please sit near the door so you can leave the room without disrupting others. I understand the need to feel connected, so cell phones are not banned in our class. However, you are required to be an active member of our learning community. If you feel that you can multi-task effectively and participate in class discussions, then feel free to do so. You are highly encouraged to Tweet during class with our course hashtag: #111W15. Just be aware that I will call on people at random if the discussion is dead. If you are not prepared to participate because you are distracted, this may affect your final professionalism grade.

Late Work: Late work is unacceptable. Please ensure that your work is submitted on time. The deadlines are clearly marked on all assignments and on the syllabus. If you know a due date conflicts with something outside of class, plan ahead and submit your assignment early. I will send a confirmation e-mail by 8 am the next morning. If you do not receive a confirmation e-mail, I did not receive your paper.

Special note about in-class work: Because a lot of our writing will take place in class, you are expected to participate. I will only allow you to make up work for extenuating circumstances and only if you provide sufficient documentation by the next class meeting.

Disability and Non-Discrimination Clause: Students with disabilities which may restrict their full participation in course activities are encouraged to meet with the instructor or contact the SVSU Office of Disability Services, Curtis Hall, Room C-112, Phone: 989-964-4168. SVSU does not discriminate based on race, religion, color, gender, sexual orientation, national origin, age, physical impairment, disability, or veteran status in the provision of education, employment, and other services.

Academic Integrity Policy: According to the *SVSU Student Handbook*, “Academic integrity is undermined whenever one is dishonest in the pursuit of knowledge. Dishonesty takes many forms, including cheating, plagiarism, and other activities for undermining the educational process.

“**Cheating** occurs whenever one attempts to gain an advantage through a violation of rules regarding the relevant behavior. It should be assumed that collaboration is cheating unless explicitly authorized” (16).

“**Plagiarism** involves intentionally or unintentionally presenting another person’s expressions – ideas, opinions, illustrations, data, style – as one’s own expression” (16).

Forms of plagiarism include directly transcribing (copying) without quotation and attribution, summarizing without attribution, paraphrasing or patchwork paraphrasing without attribution, patching electronic materials (including pictures, graphs, and/or charts) without attribution.

In ENGL 111 deliberate plagiarism or cheating in any form will result in the grade of zero (0) for the entire assignment and will be reported to the Academic Conduct Board for further sanctions.

In ENGL 111, any student who engages in any of these behaviors that undermine the educational process will be asked to leave the class immediately, and lose any possible credit for that class period. To return to the class, the student will be required to schedule a meeting with the instructor to discuss his or her plans for modifying their behavior in question.

Writing Center Information: One of the many advantages of this University is the Writing Center. You are strongly encouraged to meet with a tutor to discuss your writing. Sessions at the Writing Center are available on a first come, first serve basis. Please stop by the Writing Center anytime you need additional help.

Writing Center Hours: M-R 9am-7pm; F 10am-2pm

Location: Zahnow 308 (3rd floor of the library)

Phone: 989-964-6061

Website: www.svsu.edu/writingcenter

Course Overview

You've done enough reading in and out of school to notice some intriguing gaps between advice about good writing (for example, that all paragraphs should begin with topic sentences) and realities that many kinds of texts don't seem to use those rules. There's nothing necessarily wrong with the advice that you've received; it's just that there's even more to learn; writing comes in so many shapes and forms, for so many audiences and purposes, that teachers have to compromise for practical reasons, distilling complex ideas into simpler strategies. But now you're ready for more.

This course teaches three powerful concepts to explain distinctions and connections among different types of writing. First, writing comes from different source materials: experiences; readings; data; and observation. Second, writings exist in different contexts, for different readers at different times, whose knowledge, views, and expectations affect writers' decisions. Third, where and how a piece is published shapes the options available to the writer. These concepts determine the characteristics of good writing. Now, if these seem simplistic, don't worry: the course will complicate them. Developing a deeper understanding of writing is an ongoing, life-long process.

So is developing your writing ability, the main point of this course. People don't really learn ideas and strategies except by putting them to use in their own writings. This course will give you structured writing practices to apply to your own work, some 40 to 50 pages, which about 15 to 20 of those pages polished and finished.

Course Structure

I have organized the course into four main sections. The first two, each several weeks long, parallel each other. During the first chunk of the course, you will complete a series of writings and exercises on a common focus (in this case, "habits"). Then, you will complete similar writings during the second chunk, only this time on a subject of your own choosing. During the third phase of the course, you will re-purpose an earlier writing (according to audience, genre, or mode) and pursue an entirely original topic. During the last section, you will select and revise pieces for a portfolio.

This is a sixteen-week, three-credit course that meets twice a week. In such courses, you should expect to spend about ten to twelve hours per week outside of class on reading and writing, though this will vary. I also encourage you to have access to a digital device in class (we'll be in a computer lab once a week). This device can be yours or you can team up with someone who doesn't mind sharing. The course is supported by a course management system (Canvas, in this case), through which I collect and respond to student writing (using Word's and/or Canvas' comment feature) and share readings, including other student writings as readings.

The first part of the course uses the topic of "habit" to focus analysis and writing. For the second phase, students choose another contemporary issue. I have a list of topics, which we will discuss later in the semester.¹

Given that writers learn by writing, and given that there is lots to learn, in the third phase of the course I assign numerous, short assignments rather than a few long ones.

The fourth phase of the course focuses on revision, as students prepare work for a final portfolio by selecting and revising a few pieces into showcase works that are often considerably longer than their initial versions. Beyond reading and responding to classmates' works in progress, you have no new assignments or readings in this phase.

Class Time

The following is a basic menu of the five ways we will spend class time.

¹ Assignment structure adapted from Dr. Douglas Hesse's "Occasions, Sources, and Strategies" course.

Focused Studio/Problem Solving

Students have a brief amount of time to perform a particular task, followed by some sharing of results (in pairs, groups, or the whole class), followed by a discussion of issues raised during the process and, perhaps, my comments on a couple of particularly effective solutions. Generally, focused studio time is preceded by a presentation or a discussion of a technique or concept.

Open Studio Time

Students work on a project that they are either continuing or starting. I will circulate the room for short conferences. Students ask questions of me or one another, but if they have none, I will pull up a chair for quick conversation, asking, “What are you up to, and how is it going?”

Presentation/Application/Demonstration

This element is closest to lecturing. I review a concept or strategy I asked to read about before class, or to introduce a concept or strategy they will read about afterwards. The movement from concept into application or demonstration is also Socratic, as I ask students to identify a strategy in a passage or to create an example using a technique.

Discussion

When everyone in class has read a selection, we spend several minutes talking about what it means and how we respond to it. Do people like, agree, or connect the selection to something else? Who disagrees with it? If the piece is accurate or true, what are its implications? This kind of discussion differs from analytic discussions of how a piece works. When people say, “we had a great discussion today,” they are often pointing to this sort of conversation.

Class Invention and Revising

In this type of class activity, I ask students some of the following: “How might you start this assignment?” or “What are your first thoughts?” Questions like these frequently initiate a few minutes’ discussion of a particular homework writing task; the point is raising some possible starting places and common ideas so that students do not leave class paralyzed or clueless. The flip side is to bring in some promising drafts or passages and ask the class to generate some ideas for revising it (or sometimes doing a revision themselves, as a form of focused studio/problem solving). This activity can happen as a full class or in small groups.

Course Calendar

Please note: all readings must be completed before that day’s class. Failure to do so will result in an absence for that day.

Phase I		
Date	Readings	Writing Assignments Due
Tu, 1/13	Introduction to course Diagnostic writing	
Th, 1/15	Introductions Review Syllabus Review Phase I	

Intro to #1		
Tu, 1/20	Library Visit #1: Meet in Z-303	1. Common topic, diverse texts (due by 11:59 pm on Canvas)
Th, 1/22	Duhigg: Ch. 1 (3-30)	2. Your stake in this topic (due by 11:59 pm on Canvas)
Tu, 1/27	Finding Sources for #3 (not due until 1/29) CTW: Ch. 1 What is Writing Today? (3-34) Keys for Writers (KFW): 7b-7g	4. Making your own data (in-class)
Th, 1/29	Duhigg: Ch. 3 (60-93)	3. A class bibliography (due by 11:59 pm on Canvas) 5. Presenting modest findings (due by 11:59 pm on Canvas)
Tu, 2/3	CTW: Ch. 14 Working with Sources (434-446) Open studio time: #6	6. Synthesizing data (due by 11:59 pm on Canvas)
Th, 2/5	Duhigg: Ch. 5 (127-153)	
Tu, 2/10	Library Visit #2: meet in Z-100 Use lab time to research #9	7. Reader response (due by 11:59 pm on Canvas)
Th, 2/12	Duhigg: Ch. 7 (182-212) In-class: Duhigg's TED talk Invention: #8	8. Author repurposing (due by 11:59 pm on Canvas)
Phase II		
Tu, 2/17	Review Phase II CTW: Ch. 4 The Shape of an Essay (88-122) Studio time: Bring any notes/research you have for #9	
Th, 2/19	Preview books for #10 Get in small groups to begin exploring your book	
Tu, 2/24	CTW: Ch. 20 Case Study of a Writing Assignment (552-563)	9. Extending a topic (due by 11:59 pm on Canvas)
Th, 2/26	Mid-semester assessment	
Tu, 3/3	No class: Spring break	
Th, 3/5	No class: Spring break	
Tu, 3/10	Group Studio Time: Work on #10	10. Information for decision (due by 11:59 pm on Canvas) 11. Choosing topic B (due by 11:59 pm on Canvas)
Th, 3/12	CTW: Scholarly and Popular Articles (259-271) Informal book presentations	

Tu, 3/17	CTW: Ch. 19 PowerPoint Presentations (533-548) <i>**Be ready to create you presentations in-class</i>	12. Once more: Common topics, diverse texts (due by 11:59 pm on Canvas)
Th, 3/19	#14 Presentations	13. Academic to popular (due by 11:59 pm on Canvas) 14. Repurposing: text to presentation (in-class)
Tu, 3/24	In-class studio time	
Th, 3/26	KFW: Skim Part 3	15. Extending Topic B (due by 11:59 pm on Canvas)
Phase III		
Tu, 3/31	KFW: Part 6	
Th, 4/2	Guest Speaker: Mike Major	
Tu, 4/7	Portfolio set-up	16. Your choice (due by 11:59 pm on Canvas)
Th, 4/9	CTW: Ch. 22 Writing Portfolios (576-583)	
Tu, 4/14	One topic, three ways: Reading distributed in class	
Th, 4/16	Writing a portfolio narrative	17. Repurposing once more (due by 11:59 pm on Canvas)
Phase IV		
Tu, 4/21	Review Phase IV <i>**Please have access to all of your work this semester!</i>	
Th, 4/23	Writing consultations	
Th, 4/30		18. Portfolio (due by 11:59 pm on Canvas)