

When we encounter an image, a text, even another person, how do past experiences shape this one?

This semester we will be examining the ideas of remix and (re)vision through various lenses. To engage this theme, we will begin by asking: what is composition? What is writing *today*? What ‘counts’ as a text? How can we most effectively tell our stories?

You will be responsible for four papers, three of which will be revised to complete your end of term portfolio. While we do have a textbook for this class, please note that our main text is your writing. We will be working closely with each other’s writing through peer review sessions and other in-class writing activities. However, in order to gain ideas about various stylistic techniques, we will frequently be reading selections from our course text, *The World is a Text*. Since this is a writing course, you will have the opportunity to explore your own writing style on your blog (for the purposes of this class, please use the free services at blogger.com). Two weekly blog postings are required: one will be a prompt to be posted weekly on Blackboard while the other can be in the form of responses to readings, in-class discussion, and other ‘writing musings.’ There will also be three random in-class writings for which you can only receive credit if you are in attendance.

Course Description

ENG 1020 prepares students for academic writing as required in college classes. It puts considerable emphasis upon the relationship between reading and writing, specifically upon the readers’ expectations about the structure of written texts; the writer’s reliance upon previous written texts to produce new writing; and the process of collecting, interpreting, and disseminating information through written texts.

Course Information

ENG 1020, CRN 25741, Section 002
M,W 8:00-9:25 a.m. 212 State Hall

Instructor Information

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Office Hours: M,W 10:00-11:00 a.m., or by appointment

Texts (Available at Marwil’s, located at the corner of Cass and Warren)

Rusziewicz, John, Maxine Hairston, and Daniel Seward, eds. *SFWriter, 3rd Edition*. Upper Saddle River, New Jersey: Pearson Prentice Hall, 2004.
Silverman, Jonathan, Dean Rader, eds. *The World is a Text: Writing, Reading, and Thinking about Culture and its Contents, 2nd Edition*. Upper Saddle River, New Jersey: Pearson Prentice Hall, 2006.

Attendance and Other Course Policies

Please attend each class meeting and arrive promptly. Please respect your classmates by arriving to class on time and prepared to participate. Cell phones, iPods, and other distracting devices are to be turned off during class time. You will be asked to leave class if discovered texting, listening to iPods (or other devices), or receiving/making phone calls. If you are absent, it is your responsibility to ask another student what you missed.

Please note that enrolled students in any English classes must attend one of the first two class sessions; otherwise, they may be required to drop the class.

Assignments and Grading

Four papers:

All papers must be submitted using Blackboard's Digital Dropbox: I will not accept papers otherwise (i.e. no hard copies or e-mail attachments). Please note that files must be either ".doc" or ".pdf" or I will not accept them. Papers must be submitted by the start of class, as not to allow unfair advantage and extra time for those not attending. There are many computers available on campus so please plan accordingly if you need to use them. Late paper are inexcusable.

'Non-traditional' composition: Because we are beginning the semester investigating an alternative definition of composition, your first paper will explore this more deeply. Select a non-traditional composition and actually compose a new text by juxtaposing it with 'normal' text tell a fresh story. Approximately 750 words (roughly 4 pages).

Creative non-fiction: You will select an issue from your field of study and explore it creatively. You are telling an alternative tale about your topic, one which will involve outside research to develop the non-fictional aspect of this assignment. 3-5 pages.

Critical analysis: We will be viewing a film (to be determined) in class--it is your job to play critic. We will be discussing various techniques of deconstructing popular texts, and these will be employed during the writing of this paper. 3-5 pages.

The opposition: Before you begin writing this paper, you will submit a paper topic of your choice. Upon approval, you will then not write on your submitted topic, but its opposition. By learning to counteract arguments, your writing is more aware, stronger, and well-balanced. 3-5 pages.

The Portfolio: (750 points) Because writing is a process, at the end of the semester you will resubmit three of your papers for final evaluation. Prior to this, *all* papers will be evaluated (i.e. you will be given grade, but it will not 'count' until the end) and given comments, but you will not receive a *final* grade on them until the portfolio. In order to be eligible for resubmission, you will be required to answer the questions I will pose as comments on your paper. For example, if a paper continually misuses subject/verb agreements, I will then leave a comment such as, "How does one make subjects and verbs agree?" Your *SFWriter* (as well as the internet and other grammar books), the Writing Center, and myself are all great sources for help. This process will be explained in greater detail as the semester progresses.

Peer Review: (200 points/50 points per session) On the days noted as peer review, please bring in a completed version of your paper. It is your responsibility as a student to come prepared and ready to participate. The main goal of these sessions is to receive and offer feedback from and to your peers. You will then have one week to revise and turn in a clean, polished paper. Please do not abuse the peer review by coming into class late or with only preliminary ideas about your paper. Your paper should be a completed draft suitable for exchange.

Blog Usage: (200 points/2 posts per week/20 points per week/10 points per post) In order to constantly think of yourselves as writers, please use your blogs to respond to weekly readings, in-class discussions, or outside issues dealing with composition. Blog postings are short responses (about 100-200 words each) and you will not be graded on the content of your postings, but will receive credit only upon the completion of these assignments.

In-class Writing: (150 points total/50 points per essay) These short essays will be given at random. You will not be graded, but will receive credit only for the completion of the assignment. You may receive feedback by attending my office hours.

Participation: (200 points) You will be responsible for participating in several in-class activities. These will be designed collaboratively as a class according to our progress and interests.

Grading Scale

1500-1400: A	1390-1300: A-
1290-1200: B+	1190-1100: B
990-900: C+	890-800: C
690-600: D	790-700: C-
Below 600: F	

Plagiarism: University Policy

Be responsible--do *your own work*. Plagiarism is a very serious university offense, and will not be taken lightly. For a detailed description of Wayne State's policies regarding plagiarism and academic responsibility, please visit: <http://www.doso.wayne.edu/judicial/academic-integrity.htm>

Semester Calendar

It is the instructor's prerogative to amend the calendar when necessary.

Note: where readings are listed, please come to class that day having read that selection.

M: Jan 8

Introduction to Course

W: Jan 10

Discussion: What is composition? Redefining what 'counts'

M: Jan 15

NO CLASS: UNIVERSITY CLOSED

W: Jan 17	*Blog Grading Begins* <i>WIAT</i> “Censoring Myself,” Shameih (282); “In a Chat Room You Can Be NE1,” Sweeny (718)
M: Jan 22	<i>WIAT</i> “The Censorship Suite” (525); “Interchapter: Reading and Writing about Images” (359); “It Isn’t Pretty...But is it Art?,” Mack (519)
W: Jan 24	Developing Ideas: Creating Outlines
M: Jan 29	<i>WIAT</i> “Why Chicks Dig Vampires: Sex, Blood, and Buffy,” Rutkowski (415)
W: Jan 31	<u>Non-Traditional Text Peer Review</u>
M: Feb 5	Audio Compare and Contrast: Flight v. Invisibility
W: Feb 7	<i>WIAT</i> “Gender Role Behaviors and Attitudes,” Devor (406); “Being a Man,” Theroux (411)
M: Feb 12	What’s the Diff?: Paraphrasing, Quoting, Plagiarism
W: Feb 14	Conducting Research: Meet in UGL
M: Feb 19	Handout “The Devil and William Gates,” Stewart
W: Feb 21	Breaking Ground: Writer’s (Un)Block
M: Feb 26	<u>Creative Non-Fiction Peer Review</u>
W: Feb 28	Giving Credit Where It’s Due: Citation Workshop *Bring in <i>SFWriter</i> *
M: March 5	Movie Viewing for Critical Analysis Paper
W: March 7	<i>WIAT</i> “Deciphering <i>I, Robot</i> : Random Thoughts from an Evolving Film Reviewer,” Silverman (338)
M: March 12	NO CLASS: UNIVERSITY CLOSED
W: March 14	NO CLASS: UNIVERSITY CLOSED
M: March 19	<i>WIAT</i> “Star Wars and America,” Black (344); “Holy Homosexuality Batman!: Camp and Corporate Capitalism in <i>Batman Forever</i> ,” Johnson (326)
W: March 21	<u>Critical Analysis Peer Review</u>
M: March 26	Grammar Day
W: March 28	<i>WIAT</i> <i>Passion of the Christ</i> Suite (346)
M: April 2	*Last Week of Blog Grading* <i>WIAT</i> “Kill-for-Kicks Video Games Desensitizing Our Children,” Leo (701); “Hungry for a Scapegoat: A Rebuttal to John Leo’s ‘Kill-for-Kicks Video Games Desensitizing Our Children,’ Walsh (703)

W: April 4

Convincing Your Audience: Writing to Persuade

M: April 9

The Opposition Peer Review

W: April 11

Finishing Up: Review Drafts and Critiquing Personal Writing

M: April 16

SCHEDULED CONFERENCES: NO CLASS

W: April 18

Class Selected Reading

M: April 23

Last day of class; Outstanding Issues

M: April 30

PORTFOLIOS DUE BY NOON