ENG 1301: College Reading and Writing
COURSE SYLLABUS: Fall 2012

Instructor: Ms. Allie Miller
Office Location: HL 215
Office Hours: MWF 10-11, R 3:30-4:30
Office Phone: (903) 886.5908
Office Fax: (903) 886.5980
University Email Address: smiller18@leomail.tamuc.edu

PLEASE NOTE: This is a common syllabus used by graduate assistants teaching sections of this course.

COURSE INFORMATION

Materials – Textbooks, Readings, Supplementary Readings:

Textbook(s) Required:

Writing About Writing: A College Reader. Elizabeth Wardle & Doug Downs. Bedford St. Martins, 2011. 978-0-312-53493-6

Writing at Texas A&M University- Commerce. Tabetha Adkins. Fountainhead, 2011. 978-59871-474-6

Paper & writing utensil for writing in class

Course Description:

English 1301 - (formerly ENG 101) - Introduces students to writing as an extended, complex, recursive process and prepares students for English 1302, which more rigorously examines the forms and structures of argument and means to approaching multiple audiences. In 1301 students will write weekly, and will work on essay organization and development. The course will emphasize close reading, summarizing, and analysis of expository texts, including student writing.

Student Learning Outcomes:

Students will be able to use rhetorical terminology to describe writing.
Students will be able to identify instances of plagiarism and explain why it is a serious offense in academic writing.
Students will be able to interpret texts written for academic audiences.

Students will be able to use academic writing conventions in their own writing.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments

Writing is one of those things that are easiest to learn by doing. Since this is a course on writing, you're going to be writing – and writing a lot. As part of the writing process, we'll be doing multiple drafts of major assignments, using a combination of peer and instructor editing. Outstanding essays should demonstrate an ability to engage with and analyze the text in-depth; summarizations don't count. A clear thesis statement (or argument), logical structure, and well-explained rationale are all key. And don't be afraid to find your "voice"! We'll be talking about that more, but nobody said essays have to be dry and dull. Engage your audience, and you'll have more fun writing. Each essay should be 3-5 pages, follow current MLA format, and include a works cited page.

Major Writing Assignments (WAs):

WA1: How Do I Write? Using the model essay found in *Writing About Writing* pages 292-297, analyze your own writing process or processes. To complete this analysis, you will need to employ one of the strategies or techniques described by the scholars you read in unit one. For example, the sample essay uses Swales' CARS model. In this essay, be explicit about the methodology or analysis tool you're using, and use a lot of examples. The more thorough your analysis, the stronger your essay will be.

WA2: How Do You Define Good Academic Argument? Now that you've read about Academic Writing in Unit One and different ideas about what makes writing "good" in Unit Two, it's time to synthesize those two concepts to create your theory of how you personally define good academic argument. Your theory will be informed by all the texts you have read so far. You might, for example, use these texts to help explain your theory, quote sections of texts that help illustrate your theory, or even point to elements of the texts with which you disagree.

WA3: Self-Portrait of a Reader and Writer: The prompt titled "Assignment Option 2. Portrait of a Writer" on page 325 in *Writing About Writing* asks you to "consider the story you have to tell about yourself as a writer." For this assignment, you will expand that description and "consider the story you have to tell about yourself as a writer" *and* as a reader. How are these two events, if at all, connected for you? What are some positive experiences you have had with reading and writing? When, what, and where do you like to read and write? Use the questions in the prompt (325-327) to help you get started, but be sure to connect your own experiences to the readings from Unit 3—you'll want to quote from those texts to show the connections between your experiences and the authors' experiences and/or claims.

WA4: Letter to a Literacy Sponsor: Using Brandt's definition of a literacy sponsor, identify someone who has been a literacy sponsor to you. Using the model essay on pages 271-277 in *Writing About Writing*, compose a letter to the literacy sponsor you've identified, using at least five texts you've read in this course (six counting Brandt) to

discuss how their sponsorship has affected you as a reader and/or writer. One objective of this letter is certainly to illustrate that you understand the concept of the literacy sponsor, but another objective is to demonstrate that you can synthesize all the concepts major and texts from the course.

Final Project-- Showcase Piece: You will also create a showcase piece to highlight what you've learned about "Writing About Writing." The medium you select is your choice – you could do a video, a song, a poem, a short story, a painting…there are many possibilities. If you are considering an option not mentioned above, you must discuss your idea with me.

This showcase piece takes effort and time, and especially planning and critical thinking about what writing means to you. You might consider how to represent your initial views of writing and your current views. You might consider how to represent how you view writing and reading, versus how others see those topics. You might consider representing what forms of writing and reading are valuable in your life. These are just some ideas to help you get started critically thinking. Remember - you are flexing your creative muscles to think critically about writing - so be creative!

You should include a typed reflection essay, 4-6 pages discussing the significance of your showcase piece. Analyze what this piece represents to you about writing, and connect your showcase to the issues we've discussed in the course. To make these connections, you'll quote from the readings, your essays, your reading responses, and maybe even class discussions. This essay should be heavily cited in MLA style.

Reading Responses

You will hand in short (1/2 - 1 page) reading responses answering given prompts. The purpose of these is to demonstrate understanding of the material, engagement with the text, and critical thinking.

Group Teaching

Studies show that we learn best by teaching, and I want to give you that opportunity. At the start of the semester, you'll sign up to be part of a teaching group. Each group will give 1 10-15 minute presentation during the semester, covering one of the reading assignments. Be creative in coming up with discussions, activities, or games to engage the class. This counts toward your participation grade.

Participation

Since we are striving in this class to build a community of writers, the full participation of every community member is invaluable. I will provide a rubric detailing how participation will be graded. Categories including peer editing, group teaching, discussions, activities, and student/instructor conferences will be factored in.

Late Work

Late papers will automatically be dropped one letter grade, and **will not** be accepted after one week; after one week, you will receive a zero for that assignment. This can hugely impact your final grade, therefore it is critical that you turn in all assignments. If you have extenuating circumstances, please come talk to me **in advance** about deadline extensions. Extensions can't be granted after the fact.

Grading

Here's a breakdown of how your grade will be calculated:

WA 1 = 10%
WA 2 = 10%
WA 3 = 15%
Reading Responses = 20% (collectively)
Participation = 15%
Final Project = 30%

Grading Scale:

90-100	A
89-80	B
79-70	C
69-60	D
59 and below	F

TECHNOLOGY REQUIREMENTS

You will need:

•Flash drive or other means (dropbox.com account, for example) of storing digital versions of the essays and other written material you generate (always, always keep a backup of everything you turn in!)

•A valid, working email address that you check often (everyday)

• Regular internet access (additional readings available online)

•Access to a computer with a word processing program and a printer (assignments must be typed and printed)

•Ability to print 30-50 pages throughout the semester (funds, ink, paper, etc.)

•Many teachers require students to access an eCollege course shell for supplemental course information

ACCESS AND NAVIGATION

Some texts for this course exist exclusively online, so you must have Internet access to read and/or view these texts.

COMMUNICATION AND SUPPORT

Interaction with Instructor Statement:

Please contact you instructor with any questions you may have. Your instructor's communication preference is e-mail, and her address is: smiller18@leomail.tamuc.edu. Also, each instructor in the department of literature and languages is required to keep at least three office hours per course per week.

Grievance Procedure:

Students who have concerns about their writing course or instructors should speak *first* to the instructor about those concerns. If the student is unsatisfied with the outcome of that conversation, the next person in the chain of command is the Director of the First-Year Writing Program, Dr. Tabetha Adkins. Students should contact her via e-mail at Tabetha_Adkins@tamu-commerce.edu. See this website for details about these policies: http://web.tamu-commerce.edu/academics/colleges/humanitiesSocialSciencesArts/departments/literatureLanguages/firstYearWriting/informationForStudents.aspx

COURSE AND UNIVERSITY PROCEDURES/POLICIES

Course Specific Procedures:

Attendance Policy **required to be on syllabus**

I understand that life gets hectic, and we all have multiple responsibilities. In light of this, I will allow six absences with no questions asked and no reflection on your grade. I **strongly** suggest that you save these for emergencies or illness; it is inadvisable to use them all the first month of class! The seventh absence will drop your overall grade by one letter grade, the eighth by another, etc. **After nine absences, it is not possible to pass the class.** If you have extenuating circumstances that will require additional absences, please speak to me as soon as possible about arrangements. Coming to me the last week of class about it doesn't count; I'm more than willing to meet you half way, but you must let me know that you need the consideration.

Cell phones/laptops/etc

All phones must be set to "silent" and kept in your bag or purse during class sessions. Texting, messaging, emailing, etc. during class will result in points being taken from your participation grade. Discourse communities are built on respect; please show your classmates and instructor this respect by devoting your full attention to class sessions.

Civility

A key part of building a writing community is trust, and trust cannot be earned without civility. In this class, we will treat each other, and each other's ideas and writing, with respect and kindness. It's perfectly acceptable to disagree with one another, but we want to foster a supportive, helpful atmosphere. Please bear this in mind at all times.

Academic Honesty

The official departmental policy: "Instructors in the Department of Literature and Languages do not tolerate plagiarism and other forms of academic dishonestly. Instructors uphold and support the highest academic standards, and students are expected to do likewise. Penalties for students guilty of academic dishonesty include disciplinary probation, suspension, and expulsion. (Texas A&M University-Commerce Code of Student Conduct 5.b [1,2,3

If you ever have any questions about a particular use of a source, always ask your instructor. They want you to avoid plagiarism, too, so they will help you do so whenever and wherever they can. Do what you can to take advantage of this support—to look innocent in addition to being innocent when it comes to charges of plagiarism.

Students guilty of academic dishonesty of plagiarism can expect to fail the assignment in question or the entire course depending on the nature of the incident. See your *Writing at Texas A&M University-Commerce* Guide (a required text for this course) for more information.)

On University-Sanctioned Activities

To accommodate students who participate in university-sanctioned activities, the First-Year Composition Program offers sections of this course at various times of the day and week. If you think that this course may conflict with a university-sanctioned activity in which you are involved--athletics, etc.--please see your instructor after class on the first day.

University Specific Procedures:

Statement on behalf of students with disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning

environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library 132
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
StudentDisabilityServices@tamu-commerce.edu
Student Disability Resources & Services

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See *Code of Student Conduct from Student Guide Handbook).*

Units and readings:

Unit I: What is Academic Writing?

Readings:

The Burkean Parlor http://web.tamu-commerce.edu/academics/colleges/humanitiesSocialSciencesArts/departments/literatureLanguages/firstYearWriting/burkeanParlor.aspx

Plagiarism chapter in *Guide*

"Plagiarism Lines Blur in Digital Age" article from *The New York Times* **** (linked on http://tabethaadkins.com/1301texts.html)

Rhetoric chapter in *Guide*

Wikipedia founder on using Wikipedia in college (linked on http://tabethaadkins.com/1301texts.html)

Swales, "'Create a Research Space (CARS) Model of Research Introductions" (6-8)

Greene, "The Role of Inquiry in Writing a Researched Argument" (9-21)

Kleine, "What Is It We Do When We Write Articles Like This One—And How Do We Get Students To Join Is?" (22-33)

Kantz, "Helping Students use Textual Sources Persuasively" (67-85)

Porter, "Intertextuality and the Discourse Community" (86-100)

Swales, “The Concept of a Discourse Community” (466-467)

Unit 2: What Makes Good Writing?

Readings:

Williams, “The Phenomenology of Error” (37-55)

Murray, “All Writing is Autobiography” (56-66)

Dawkins, “Teaching Punctuation as a Rhetorical Tool” (139-155)****

King, “What Writing Is” (305-307)

Goodman, “Calming the Inner Critic and Getting to Work” (308-310)

Haruf, “To See Your Story Clearly, Start Buy Pulling the Wool over Your Own Eyes” (311-314)****

Hyland, “Social Interactions in Academic Writing” (700-705)

Revision v. Editing chapter in *Guide*

Unit 3: Writing Processes… or *The* Process?

Readings:

“The Writer” by Richard Wilbur http://www.poets.org/viewmedia.php/prmMID/15487

Perl, “The Composing Processes of Unskilled College Writers” (191-215)

Berkenkotter, “The Planning Strategies of a Published Writer” and Murray’s response (216-235)

Rose, “A Cognitivist Analysis of Writer’s Block” (236-250)****

Tomlinson, “Metaphors for Revision” (251-270)

Lamott, “Shitty First Drafts” (301-304)

Sontag, Directions: Write, Read, Rewrite. Repeat Steps 2 and 3 as Needed” (315-318)

Diaz, “Becoming a Writer” (319-321)

Unit 4: What's Reading Got To Do With It?

Hass and Flower, Rhetorical Reading Strategies and the Construction of Meaning****

Tierney & Pearson, Toward a Composing Model of Reading

Malcolm X, "Learning to Read" (353-361)

Alexie, "Superman and Me" (362-366)

Textual analysis chapter in *Guide*

Unit 5: Writing Beyond College

Readings:

Devoss, et.al. "The Future of Literacy"

Baron, "The Stages of Literacy Technologies" ****

Brandt, "Sponsors of Literacy"

Wardle, "Identity, Authority, and Learning to Write in New Workplaces"

Mirabelli, "The Language and Literacy of Food Service Workers"

Branick, "Coaches Can Read, Too: An Ethnographic Study of a Football Coaching Discourse Community" (pair with visit to Celebration of Student Writing)

COURSE OUTLINE / CALENDAR required to be on syllabus

This calendar is likely to change in order to accommodate learning needs.

Be sure to make time for one-on-one conferences with your students.

Week 1	
Week 2	
Week 3	
Week 4	
Week 5	
Week 6	
Week 7	
Week 8	
Week 9	
Week 10	
Week 11	
Week 12	
Week 13	
Week 14	Thanksgiving.
Week 15	**Wrap up course.** **Preview to ENG 1302: Branick essay in *Writing About Writing* pgs 557-573** **Last class day: December 9** **Encourage students to attend Celebration of Student Writing. Friday 12/7/12 from 10 AM to NOON in SRSC Conference A, B, and C (2nd floor)** **Take program assessment quiz online. (Dr. Adkins will send out link.)**

Week 16	Finals Week (no formal exam for ENG 1301)