

ENG& 101: English Composition I
Winter Quarter, 2015
Bellevue College
M-F, 1:30 pm (item 1098)
Room C167

Instructor: Michael Rings
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Office: R230
Ofc hr: Wednesdays, 12:00-1:00pm
148th Ave Coffee Shop (or by appt)

Course Overview:

To Essay means “to try.” And in this class, we’ll be writing a series of short, long, in-depth, light, analytical, philosophical, funny, un-funny, downright serious essays. We’ll try at these essays, and then we’ll try again; through a dedicated process we’ll essentially be attempting to figure something out with each piece of writing we do. We’ll also hold a series of discussions on the topics of assigned readings, about our own writing, about life and all its questions, but also about the idea of questioning nearly everything. This idea of interest, of wonderment, comes from being an open-minded and critical thinker, something that is vitally important to writing.

We’ll look at professional essays, writing samples, and each others’ writing, and talk (*and talk*) about this idea of thinking and questioning from two main perspectives:

- (1) *Reader’s perspective*: when we read an essay we’ll ask what ideas and impressions are created by the work. We’ll ask “what emotions are stirred up?” by this essay, for example. Through this perspective, we’ll ponder **why** the essay was created, and what’s important (or not) about it.
- (2) *Writer’s perspective*: when we look at each others’ work, we’ll ask “How did the writer create this?” When we read a recently published essay in the *New Yorker* we’ll ask “What is the writer trying to do in this opening?” or “How does the writer make this work, or not work?” Through this perspective, we’ll ask **how** essays are created, and what works about it.

We’ll blur these two perspectives in our discussions and in our writing. *What will be figured out? What other questions will be raised?* Well, we’ll write about that too.

Course Goals:

English 101 is an introductory composition course designed to help you prepare for the writing you will engage in throughout college and your life. In this course, **writing will be experienced as a process that includes such elements as *prewriting, revising, giving and receiving reader feedback, and editing/proofreading.* The class is discussion-based.**

By the end of this course, you should be able to:

- articulate your thoughts in writing that is clear and accessible to your reader;
- use writing as a means of self-discovery and learning;
- construct a well-organized essay that includes a strong thesis, logical argument, and documentation of sources;
- understand ways to target an audience;
- provide constructive criticism about writing to peers, and use criticism from both peers and teachers in your revision process;
- perform useful research using both the library and the online databases available through the library;
- produce writing that demonstrates proficiency in mechanics and syntax

Textbook

The Norton Field Guide to Writing (with Handbook), Third Edition (2013)
Richard Bullock & Francine Weinberg
ISBN 978-0-393-91956-1

Course Requirements & Policies:

Participation: Consider this class to be a **learning community**; it is not my goal to lecture at you for the entire period. I will lead discussions, but will expect students to speak often, and generate discussion. Your participation grade will also be affected by how well you pay attention to class discussions and participate in group exercises. To receive 100% for participation, you must come to class every day fully prepared to contribute to the class discussion and to group activities. You should **bring the following to every class session**: the assigned reading, a response to the reading (if assigned), your Writing Journal (see below), and all applicable handouts and writing assignments (as requested).

Attendance: Absences and tardiness will inevitably affect your ability to meet the participation requirement, quizzes, and other in-class exercises. Absences can be excused for 1) *documented medical or personal emergencies*, or 2) *official university or high school business* (e.g., athletic events, etc). **You are allowed 2 unexcused absences for the quarter before it starts affecting your Attendance/Participation grade: you will be docked 5% off that grade for every unexcused absence after the first two.** Repeated tardiness will also count toward your absences; please do your best to be *in class on time every day*.

In-Class Use of Phones, Laptops, and other devices: The use of phones, laptops, or other electronic devices in class is ***not allowed*** (unless otherwise specified by the instructor). These devices tend to distract not only the students using them, but those around them as well. I expect you to be *present* and *engaged* in our discussions and activities in class, and you cannot do this if your attention is divided. **If you are caught using any of these unauthorized devices during class you will be marked as ABSENT for that class day.**

Missing Class: If you do need to miss class, it is your responsibility to: **1) notify me beforehand**, and **2) contact another student to get class notes and assignments**. If you talk to me ahead of time, I can also give you any assignments in advance. Below, write the names, email addresses, and phone numbers for two classmates to contact in the event you miss class. *When you return to class, I will expect you to be caught up and prepared to participate.*

E-mail: Be sure to access your Bellevue College account frequently. Any updates to the schedule and assignments will be sent out to your addresses as they appear on my class list. I promise that I will not flood you with e-mail, but I will e-mail when necessary. I will also post updates to the course CANVAS page.

Assignment Submission: **All assignments are due IN CLASS, at the beginning of class, on the assigned date.** Do not email assignments to me or leave them in my mailbox unless I request it; they will be considered late. (See Late Policy below.) You will be required to submit some assignments electronically through Canvas as well (e.g., the longer essays), but it is the *in class* submission that determines whether your paper is on time or not. (I will provide more info about submission procedures with each assignment.)

All writing assignments completed outside of class should be in MLA format (**typed, double-spaced**). Be sure to use Times New Roman 12 point font. *All pages* must be numbered. At the top left of the *first page* include your full name, the class title, the assignment title, the date and a **word count**. Make sure to **staple** the paper.

Late Policy: I will accept late essays up to four calendar days (not class meetings) after the due date, but will dock late work **one full letter grade for each day the essay is late**. For example, a “B” paper turned in two calendar days late will receive a “D.” Even so, keep in mind that an “F” paper still counts for 50 points; better to hand in the paper anyway than to take a zero. I reserve the right to make exceptions to this rule, at my discretion, for students facing serious difficulties.

ESSAY ASSIGNMENTS – *All assignments will be discussed further during the semester.*

Literacy Narrative (750-900 words)

Film Scene Analysis (850-1000 words)

Argument Research Paper (1200-1500 words)

Shorter Writing Assignments:

Short Argument Paper (350-500 words)

Reflection Paper (500-750 words)

Writing Journal: Writing is an ongoing process. An essay does not just form from one sitting; all of this stuff takes time. To get a sense of this, you must declare a fresh notebook as your Writing Journal where you will do all writing that relates to this course. This entails note taking, any free-writing done in and out of class, essay ideas, lists, brainstorming, outlines, rough drafts, etc.

Reading: The reading assignments are a crucial part of this course, forming the basis of most of our discussions and serving as instruction on writing. I expect careful, analytical reading. This level of reading requires you to give the text your full attention, and you should be able to discuss it intelligently; this means wrestling with the ideas presented. (We will be covering some strategies for critical reading in the first couple weeks.)

NOTE: While much of the reading will be found in the textbook, I will also post some pieces in CANVAS from time to time. Please print these out and bring them to class when required.

Quizzes and Short Assignments: I will occasionally give short quizzes based on the readings assigned for class that day. Sometimes I will announce them in advance, but *not always*—**so it is in your best interest to always have the reading completed and be prepared for a quiz on it.** I will not be looking to trick you on these quizzes; I'm just making sure that you've read the material and thought a little about it. If you've done that, you'll do fine on the quizzes, and this will help your final grade. *NOTE: Quizzes **cannot be made up** if you are absent or tardy that day. I will drop your lowest grade in this category at the end of the quarter, to give you a bit of leeway.*

I will also occasionally assign short writing assignments (either in response to the reading, or a specific prompt or topic). These will be typed out and submitted in class.

Grading:

Essay 1: Literary Narrative	10%
Essay 2: Film Scene Analysis	15%
Essay 3: Argument Research Paper	25%
Short Argument Paper	5%
Quizzes and Short Assignments:	15%
Participation/Discussion/Writing Workshop:	20%
Reflection Paper	10%

MISCELLANY:

Peer Review/ Small Group Work: You will often work in pairs or small groups to give critical feedback on each other's essays, and to give ideas for revision before the essays are graded. Keep in mind that while the workshops are intended to assist the writer of the paper, the process will also benefit the student providing the feedback. (You'll see.)

Plagiarism: Student writers are often confused as to what should be cited. Some think that only direct quotations need to be credited. While direct quotations do require citations, so do paraphrases and summaries of opinions or factual information formerly unknown to the student or which the student did not discover her/himself. Exceptions to this include factual information that can be obtained from a variety of sources, the writers' own insights or findings from her or his own field research, or information that is considered "*common knowledge*." (If this sounds confusing, don't worry—we'll be discussing it more in depth later in the quarter.)

*NOTE: **Plagiarism is a serious offense** in college and could lead to a student failing the paper, the class, or being reported to the College. In other words: **When in doubt, cite!***

YOU'RE NOT ALONE: STUDENTS SEEKING HELP

I'm a Resource: I strive to be a readily available resource, and it is your right to consult with me. Please talk to me if you have questions or concerns about the class, a reading, an assignment, or just want to discuss writing, or really anything. I enjoy the opportunity to work with you. If we can't find the time in or after class, we can try to schedule an appointment (you can email me for that). You may also e-mail me with questions (at michael.rings@bellevuecollege.edu), but please remember that many questions and difficulties are best discussed in person.

COURSE CALENDAR

Schedule and assignments subject to change.

All readings with page numbers are from the required textbook; all other readings are marked "CANVAS" and will be found on the course's Canvas site.

Week 1 (January 5-9): Introductions, etc

Introductions; Syllabus; Critical reading strategies; Free writing

Reading: Nichols - "Proficiency" (36-37), Klosterman - "Amnesia Is the New Bliss" (CANVAS), *Optional:* Reading Strategies (396-413)

Week 2 (January 12-16): Literacy Narratives

Writing Literacy Narratives, Rhetorical Situations

Reading: Key Features & Guide to Writing Literacy Narratives (42-51), Vallowe - "Write or Wrong Identity" (27-33), Gomez - "Mother Goose in Monterey" (37-43), Generating Ideas and Text (259-265), Drafting (266-268), Rhetorical Situations (318), Describing (367-375), Narrating (387-394)

Week 3 (January 19-23): Literacy Narratives (contd.), Analyzing Texts

NO CLASS MONDAY JAN. 19 (Holiday)

Rough draft of Literacy Narrative due Tuesday Jan. 20th (bring 2 copies for peer review workshops)

Reading: Getting Response and Revising (275-281), Safire - "A Spirit Reborn" (62-63), Key Features of a Textual Analysis (69-70), Berry - "The Fashion Industry: Free to Be an Individual" (52-57), Nussbaum - "In Defense of Liz Lemon" (57-62), Literary Analysis (81-86)

Week 4 (Jan. 26-30): Analyzing Texts

Final draft of Literacy Narrative due Monday Jan. 26

Textual Analysis, Analyzing Films

Reading: Anderson - "Just One More Game" (64-69), A Guide to Writing Textual Analyses (70-78), D'Angelo - *We Need to Talk About Kevin* analysis (CANVAS)

Week 5 (Feb. 2-6): Analyzing texts (contd.)

NO CLASS FRIDAY FEB. 6 (Faculty Professional Development Day)

Summarizing and describing film scenes, Thesis statements

Reading: A Guide to Writing Textual Analyses (70-78), Summarizing (470-471), D'Angelo - *All the President's Men* analysis (CANVAS), Thesis Statements (313-315)

Week 6 (Feb. 9-13): Analyzing texts (contd.), Arguing a Position

Rough draft of Film Scene Analysis due Monday Feb. 9 (bring 2 copies for peer review workshop)

Reading: Getting Response and Revising (80-81), Lessig - "Some Like It Hot" (127-131), Key Features of Arguments (135-137), MacKay - "Organ Sales Will Save Lives" (119-124)

Week 7 (Feb. 16-20): Arguments (contd.)

NO CLASS MONDAY FEB. 16 (Staff Professional Development Day)

Final draft of Film Scene Analysis due Tuesday Feb. 17

Evaluating and constructing arguments

Reading: Douglas - “The Dark Side of Science” (124-127), Leonard - “Black Friday” (131-135), A Guide to Writing Arguments (138-145), Lowery - “Letter to Emily White” (CANVAS)

Week 8 (Feb. 23-27): Arguments (contd.), Research

Short Argument Paper due Friday Feb. 27th

Writing arguments, conducting research

Reading: McDonie - “Airport Security” (CANVAS), Writing as Inquiry (251-254), Arguing (323-341)

Week 9 (Mar. 2-6): Research and Citation Methods (contd.)

Finding, using, and citing sources in MLA style

Reading: Finding Sources (432-47), Evaluating sources (453-456), Quoting and Paraphrasing (462-470), Acknowledging Sources & Avoiding Plagiarism (475-483)

Week 10 (Mar. 9-13): Reflections/Critical Thinking

NO CLASS TUESDAY Mar. 10 (College Issues Day)

Rough draft of Argument Paper due Monday Mar. 9 (bring 2 copies for peer review workshops)

Writing reflection papers, Critical thinking in writing, reading, and life

Reading: Foer - “My Life as a Dog” (214-217), Key Features and Guide to Writing Reflections (217-221)

Week 11 (Mar. 16-20): Reflections/Critical Thinking (contd.)

Final draft of Argument Paper due Monday Mar. 16

Writing reflection papers, Critical thinking in writing, reading, and life

Week 12 – Final Exam Week (Mar. 23-25):

Reflection Paper due Wednesday Mar. 25

NOTE: There will be no final exam for this class, nor will we meet during finals week (final Reflection Papers will be submitted online).