

Three Rivers Community College
English 101: College Composition: Fall 2009

Instructor: Amy Ingalls

Meeting times: Tuesdays and Thursdays, 11am-12:15pm

Course Location: Room D-228

Office: D-205

Office Hours: By appointment only

Email: (best way to reach me) aingalls@mxcc.commnet.edu

Mailbox Location: D-217

You must achieve a C or higher to pass this course!

Course Description

College composition engages students in critical observation, reading, and writing. This course prepares students for the exposition, analysis, and argument required in college writing, and for meeting the conventions of college English. Writing assignments require that students develop their own points of view and demonstrate understanding of complex ideas and issues. Methods for research, including use of academic resources, appropriate documentation, and incorporation of sources in original papers will be taught through assigned writings. A placement test is required prior to enrollment.

RALPH WALDO EMERSON:

“Put the argument into a concrete shape, into an image, some hard phrase, round and solid as a ball, which they can see and handle and carry home with them and the cause is half won.”

Overview of Course

In this course, you will be asked to read and write critically. Since we will be reading about issues that internally affect us, I anticipate that the reactions to the readings will be diverse and complicated. According to Re-Reading America (our primary text for this class), “a critical thinker cultivates the ability to imagine and value points of view different from her own-then strengthens, refines, enlarges, or reshapes her ideas in light of those other perspectives” (2). You will work on **active reading** skills (pre-writing and pre-reading, marking the text, etc.) through various outside reading selections in addition to essays from Re-Reading America. You will be examining myths (Myth of Model Family, American Myths of Church and State, Myths of Gender, etc.) through the readings and your writings. You will engage in writers’

workshops/peer review sessions with your classmates for purposes of honing your writing skills. Constructive criticism is not only encouraged, but REQUIRED! In addition, JOURNALS ARE REQUIRED! There will be much writing! Writing will prepare you for your continual work in college and/or the work force.

OBJECTIVES

After completing English 101, you should be able to

Read and think critically

- Demonstrate an understanding of the intrinsic connection between reading, critical thinking, and writing.
- Demonstrate the ability to read and understand academic writing with differing points of views and be able to recognize and analyze the merits of each position.
- Evaluate the accuracy and validity of a specific perspective or argument.
- Understand how audience, purpose, genre, and context shape the meaning and effectiveness of all texts, especially texts presented in college settings.

Write critically and analytically

- Demonstrate an understanding of the organizational skills required for academic writing, such as pre-writing activities, outlining, paragraph development, revising, and the ability to thoroughly edit.
- Demonstrate in reading and writing an understanding of the rhetorical concepts of audience, invention, style, organization, and delivery.
- Develop your own perspective into an academic argument that reflects critical analysis.

Demonstrate information literacy

- Conduct research using library tools, print and electronic media, and any other sources that enhance academic writing.
- Evaluate sources for accuracy, validity, and academic relevance.
- Use information to support and develop your assertions through paraphrasing, quoting, and summarizing.
- Cite sources using MLA citation style.
- Employ strategies for avoiding plagiarism.

Apply the foundations of strong academic skills

- Develop and use academic reading and speaking vocabularies.
- Use tools appropriately related to reading and writing, such as dictionaries and writing handbooks.
- Utilize word processing programs, including proofreading software, in the writing process.
- Produce documents according to MLA formatting conventions.

- Employ strategies for effective editing, including attention to grammar, mechanics, usage, and the conventions of standard American English.
- collaborate with others in developing points of views and analyzing writing
- Employ effective annotation skills.
- Use writing and reading for inquiry, learning, thinking, and communicating in a college setting.
- Formulate appropriate questions and hypotheses.

Robert Morgan:

“We sing to charm the snake in our spines, to make it sway with the pulse of the world, to balance the weight of consciousness on the topmost vertebrae.”

Required Texts

- Columbo, Gary, Robert Cullen, and Bonnie Lisle, eds. *Rereading America: Cultural Contexts for Critical Thinking and Writing*, 7th edition
- Faigley, Lester. *The Brief Penguin Handbook*, 3rd Edition
- Reynolds, Nedra. *Portfolio Keeping: A Guide for Students*, 2nd edition

Other Required Materials

- A two-pocket folder and a stapler
- A notebook (just for this class-please don’t hand in a three or five subject notebook containing multiple classes). This single notebook is your JOURNAL.

Suggested Material

Working Folder (which will contain all the material generated in this course)

Grade Percentages

Journal	30%
Class Participation	10%
Writers’ Workshops	10%
Final Portfolio	50%

Explanation of Assignments and Grades

JOURNAL (30%): Throughout the semester I will be asking you to respond to the topics we will be discussing and the assigned readings by writing and completing required assignments in a notebook which is your **JOURNAL**. *(Please follow the prompts on the syllabus and some are To Be Determined.) (If I can’t read your writing, please type the answers.)* Your journal entries may be given checks or a grade. A check-plus means above satisfactory. A check is satisfactory. A check minus indicates unsatisfactory. Assignments are due at the beginning of class (I’ll check) and I’ll be collecting your journal periodically throughout the semester. (See syllabus.)

CLASS PARTICIPATION (10%): This class will work well if we work together. Ask questions. Make comments or raise insights. Don't be afraid to be creative or debate, TASTEFULLY, RESPECTFULLY, and with others' feelings in mind. This is a **critical** reading and writing class
*Missed assignments cannot be made up.

Writers' Workshop/Peer Review (10%): Writers' Workshops/peer reviews encourage students to get feedback from others and to learn how to read and respond to others' writings in a constructive manner. There will be four Writers' Workshops/peer reviews during the semester (to be explained further in class). During each day that writers' workshop is scheduled, you will need to bring in copies of your essay and the Faigley handbook (See **REQUIRED TEXTS** and see syllabus for designated amount.) This draft should be the best essay you can write, and it must be word-processed in the correct format. (I will check, and you will need to meet these requirements or you will not be allowed to participate in writers' workshops. In other words, you will need to have *all* of the required copies in hand at the *beginning* of class to participate, and you will not be allowed to leave class to make copies.) In class you will be assigned into groups and will be responsible to give feedback to your peers on their essays based on the requirements handed out during that class period. You may earn up to possible 2.5 points for each peer review. You will be graded on how much effort you put into answering the questions (I will have provided).

Final Portfolio (50%):

What should be in your final portfolio and how it will be graded:

- Two formal essays, 3-5 pages each (10% each, total of 20%)
- One research essay, including an annotated bibliography and outline: research essay, 4-6 pages (15%); annotated bibliography and outline (5%)
- Any 4-6 pages that best represent your learning or writing strengths, improvements, or interests. (These entries must be developed out of your in-class and journal writings. Work created from another class will not be accepted.) (10%)

FINAL NOTE: All work included in the portfolio must be typed. All original drafts must be included in your portfolio. (Only include rough drafts of the work you revised.)

The writing in the portfolio that has been revised will be judged primarily on the quality of the product:

1. how effectively you have developed interesting ideas;
2. how fully you have developed your ideas, skillfully organizing them;
3. how well you have used the proper conventions of grammar and MLA documentation where appropriate.

OTHER POLICIES

Paper Format: I will not accept hand-written formal essays. All formal essays are to be typed on a word processor, double-spaced (not tripled or two-and-half spaces), with one inch margins and fonts no larger than 12 points. (A good example of what I will be expecting is font the size of Times New Roman 12 or Arial 12.) Be forewarned that if you include extra spaces between paragraphs or type in extra large margins or fonts, etc., your paper will be returned or it will affect your grade negatively. All essays **must** follow **MLA** citation format. (Get familiar with the handbook!) In addition, new MLA guidelines will be distributed in class.

Deadlines: There is no such thing as late work. **All assigned work will be due on the day it is assigned.** (For each day an assignment is late, it will be docked a full grade.) If you must miss class on a day an assignment is due, the work needs to be placed in my mailbox D-217 **before** class for it to be accepted and counted as turned in on time. (*Do not email assignments to me; they won't be accepted unless you have made prior arrangements with me.*)

Attendance: In order for the class to be successful it is important that you attend regularly. You will be allowed up to **three unexcused absences**. After that your grade will be affected negatively. For 4-5 unexcused absences, your grade will be lowered one full letter grade. 6-7 unexcused absences will result in your grade being lowered two full letter grades, 8-9 unexcused absences three full letter grades. If you miss 10 or more classes, you will automatically fail the course. I define an excused absence as an illness and/or injury and will only be excused with documentation, such as a doctor's note. (**Exceptions may be made but you will be required to talk to me about this beforehand**). Missing class because you have to work does not count as an excused absence.

**Please keep in mind that if you must miss class, you will still be held accountable for the material covered in class and all assignments that are due that day. Also keep in mind that the work we do in class, such as in-class writing or group work, cannot be made up, and it is a part of your in-class participation grade.

Late arrivals and leaving class before dismissal: Arriving late or leaving class (without my permission) at any time will affect your final grade negatively. It is also distracting towards your classmates and the class flow.

Academic Integrity: Academic integrity is essential to a useful education. Failure to act with academic integrity severely limits a person's ability to succeed in the classroom and beyond. Furthermore, academic dishonesty erodes the legitimacy of every degree awarded by the College. In this class and in the course of your academic career, present only your own best work; clearly document the sources of the material you use from others; and act at all times with honor.

General Definition (Student Discipline Policy, section 2:10, Board of Trustees of

Connecticut Community Colleges)

Academic Dishonesty shall in general mean conduct which has as its intent or effect the false representation of a student's academic performance, including but not limited to

- (a) cheating on an examination,
- (b) collaborating with others in work to be presented, contrary to the stated rules of the course,
- (c) plagiarizing, including the submission of others' ideas or papers (whether purchased, borrowed, or otherwise obtained) as one's own,
- (d) stealing or having unauthorized access to examination or course materials,
- (e) falsifying records of laboratory or other data,
- (f) submitting, if contrary to the rules of a course, work previously presented in another course, and
- (g) knowingly and intentionally assisting another student in any of the above, including assistance in an arrangement whereby any work, classroom performance, examination or other activity is submitted or performed by a person other than the student under whose name the work is submitted or performed.

Cell Phones and Beepers: School regulations require that all cell phones and beepers be turned off in learning environments. If it is imperative for you to be available by cell phone or a beeper, please speak to me before class to arrive at a suitable agreement. ***No text messaging or mp3 players (INCLUDING headphones) during class either. Consequences to be agreed upon.***

The Writing Center: Three Rivers has tutors trained to assist students in developing better writing skills. I *highly* recommend that you take advantage of this service, just don't wait until the last minute to get help. (Tutors are also available through email at TRWritingCenter@trcc.commnet.edu.)

Students with disabilities: Any student with a hidden or visible disability which may require classroom modifications should see me about her/his disability within the first week or two of class. I will ask you to see the learning disabilities counselor on campus, Chris Scarborough, so that together we can work out an appropriate plan to meet your needs.

Bad weather: On stormy days, please call the school to see if classes are canceled, school is closed, or delayed at **860-886-0177** or look on the website www.trcc.commnet.edu.

Also, listen to the radio or television for announcements (More information can be obtained by visiting http://www.trcc.commnet.edu/Gen_Info/TRCCWeatherProcedures.htm). "Except under rapidly changing conditions, information on the status of day classes will be available and published by 6:30 AM and by 3:00 PM for evening classes starting at 5:00 PM and later." If class is canceled, continue to follow the syllabus unless instructed otherwise. I commute from a short distance, therefore if school is open, I will be here 😊

COURSE OUTLINE

Please bring your books to class every day. If you do not have the text we are working out of in class, then you will not be allowed to participate in class activities and assignments. Unless noted (e.g. Louise Erdrich's Love Medicine), all readings assigned are from Rereading America. Note: TBD (To Be Determined by me); also the syllabus is subject to change. Come to class!

Journal Entries, Essays, and Portfolio

August 27: In Re-Reading America, read "Introduction: Thinking Critically, Challenging Cultural Myths" (1-16). Respond in journal. In addition, read Preface in Re-reading America and thoroughly read syllabus (Come to class on September 1 with any questions you may have.)

September

September 1: Active Reading strategies with Love Medicine, Read Love Medicine excerpt and respond in journal with the following in mind: Lyman dreamt of turning a factory into a casino. After reading "Lyman's Luck" from Love Medicine, consider the following questions:

- a. When you have a dream, what steps do you take to fulfill it?
- b. Casinos. What is their purpose? Have they helped or hindered Norwich?
- c. A myth is "A fiction or half-truth, especially one that forms part of an ideology" (<http://www.thefreedictionary.com/Myths>). .What are some myths/stereotypes surrounding Native Americans, casinos, etc?

Write about one of the above topics in your journal. Relate it to your experience and today's society.

September 3: In Reynolds: Read all of Part One in Portfolio Keeping (Chapters 1-5, pages 1-31). In your journal, write down five questions or comments, one from each chapter that shows your engagement in reading the text. (In other words, if you could speak to the authors, what would you say to them? What would you ask them to aid your understanding?)

September 8: In Re-Reading America, read: "True Women, Real Men" (371-5), "Girl" (381-2) and "The Manliness of Men" (450-3) and respond.

September 10: After reading Jamaica Kincaid's "Girl", play role reversal. You are the parent. You are writing to your male or female child. What advice would you give? How does parental guidance vary according to gender? Answer these questions in your journal.

September 15: Read “From *Changing American Families*” (61-76). In your journal take notes. Identify and write down the key points, words, and phrases that are important to know and understand. Then write a response. Examine *Visual Portfolio: Reading Images of American Families* and write a brief summary of what you think is the overall main idea the photographs support and why.

September 17: Read “The Story of My Body” (393-401) and respond in your journal.

September 22: Read “Talking about Racism” (541-5) and “I’m Black, You’re White Who’s Innocent?” (530- 541) and respond.

September 24: Chapter 4, “Rewriting, Editing, and Proofreading” (37-46). **JOURNALS DUE.**

September 29: Read “Learning Power: The Myth of Education and Empowerment” (113-20). In your journal, take notes. Identify and write down the key points, words, and phrases that are important to know and understand. Then write a response. **WRITERS’ WORKSHOP-FORMAL ESSAY ONE:** Bring three typed (double-spaced) copies of your essay and Faigley’s handbook (required to participate).

October

October 1: **FORMAL ESSAY ONE DUE.** Place in folder with writers’ workshop sheets and rough draft.

October 6: Read “Against School” (152-60) and “Learning to Read” (210-219) and respond in your journal.

October 8: Myth of Church and State, Read “One Nation, Under God” (613-619) and “Reason in Exile” (738-751) and respond in journal.

October 13: Read “Killer Culture” (647-664). In journal, answer questions 1-4 under “Engaging the Text”, 664.

October 15: **JOURNALS DUE**

October 20: **FORMAL ESSAY TWO DUE** (Submit with three peer reviews).

October 22: **WRITERS’ WORKSHOP (TBD).**

October 27: Read “Serving in Florida” (294-307) and answer questions 1-4 under “Engaging the Text”, (306-7).

October 29: **TBD**

November

November 3: Read Faigley's Chapter 16, "Plan Your Research" (165-179)

November 5 Library Orientation. Meet in class. Read Faigley's Chapters 17&18, (pages 186-200). Write down research ideas in journal

November 10 Annotation workshop. Read Faigley's Chapter 16, (177-9) (Reminder: bring to class!) Bring index cards of bibliographic research sources.

November 12 Citation workshop. Bring all sources to class. Discuss outlines.

November 17 Annotations due.

November 19 Formal Outline due.

November 24: **WRITERS' WORKSHOP-RESEARCH ESSAY DUE.** Bring five copies of your essay to class along with Faigley's handbook.

November 26-29: Thanksgiving Break (No classes!)

December

December 1 **FORMAL RESEARCH ESSAY DUE.**

December 3 **TBD**

December 8 **CONFERENCES**

December 10 **CONFERENCES**

December 15: **PORTFOLIOS DUE.** 😊

😊 It is recommended to bring a SASE (a self-addressed stamped envelope) to class with correct postage if you would like your portfolio to be mailed to you. Otherwise, pick up your portfolio in spring 2010.