

ENG K200 Advanced Composition

Instructor: Susan M. Topping

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Office Hours: TR 10:00-10:45, and by appointment.

### **COURSE DESCRIPTION**

This course is designed to further develop and refine expository writing skills for both an academic and popular audience. Assignments will stress interpretation, argumentation and critical thinking, with an emphasis on clarity, style and organization.

Prerequisite: ENG\*101 with C or permission of the instructor

### **REQUIRED TEXTS**

*One Hundred Great Essays*, Ed. Robert Diyani

*A Writer's Companion*, Richard Marius

### **COURSE OBJECTIVES**

At the end of this course you should be able to

- recognize and define different essay forms including personal, expository, analytic, argumentative and persuasive essays;
- recognize and understand the development of the essay within historic and cultural contexts;
- recognize the linguistic, literary, and cultural conventions of the essay;
- develop the ability to summarize and interpret complex essays;
- produce effective prose based on clarity; coherence; logical organization; accuracy and correctness; sufficiency, and style;
- understand and practice writing as a process;
- write essays of different kinds including personal, expository, analytic, argumentative and persuasive essays;
- incorporate independent research into both class discussion and written work;
- effectively participate in peer review
- use MLA parenthetical style more adeptly to document references to texts.

### **ASSIGNMENTS AND GRADING**

Our main goal is to produce a variety of finished essays that meet the course outcomes listed above. However, I'd like us to meet these goals in a variety of ways. We will be reading around seven essays from *One Hundred Great Essays* each week. You will be asked to respond to one of the assigned essays in a relatively short (about 500 words) written reading response. At times this response will meet criteria set by me, at times it will use one of the text's "Possibilities for Writing," and at times you will be free to use your own topic. These responses may be used as a starting point for longer essays. In addition, you will produce two short (1000 words) and two longer (1750-2000 words) essays that will demonstrate your ability to write different kinds of essays (i.e. personal, analytical, persuasive etc.). I intend to use these essays in class, and we will provide the same kind of analysis and close reading to these student essays as to those in *One Hundred Great Essays*. Your drafts will then become another kind of class text, and we will learn from them in the same ways we learn from published essays. These essays will then be

polished for your FINAL PORTFOLIO which will include a minimum of 15 pages of polished, previously submitted work and a 500 word self-reflexive introduction.

#### Reading Responses:

At times I will ask you to reflect upon a particular reading assignment by writing a response that will be at least two typed pages in length (minimum 500 words). Although these responses may be fairly informal, I expect you to seriously engage in the ideas and issues the texts or our class discussions present. Reading responses are neither essays nor summaries; they are a place for you to focus on an issue and start generating ideas. Use them as a way to frame an approach, articulate a question, or explore a particular idea. Do not think about them as finished or polished pieces of work as they are primarily a way to think about what you are thinking. Thus, I am more interested in your ideas than the ways you are presenting them; however, I must be able to follow your patterns of thought, so do proofread them. I generally do not read for technical problems, and so a check mark, or check minus, should not be seen to reflect your expository writing abilities—it merely serves to record credit received. Remember that it shouldn't take more than about 30 minutes to produce a response that reflects evidence of engaged thinking.

#### GRADING

Responses/In-class work	10%
Shorter Essays #1 and 2	30% (15% each)
Longer Essays #3 and #4	40 % (20% each)
Final Portfolio	20%

We will arrive at grading criteria for each essay: some of which will be individually determined, some mutually determined, and some determined by me.

ALL WORK MUST BE COMPLETED ON TIME, TYPED AND FOLLOW MLA FORMAT. LATE ESSAYS WILL BE ACCEPTED UP TO ONE WEEK PAST THE DUE DATE BUT WILL BE DOWNGRADED ONE FULL LETTER GRADE. LATE ESSAYS MAY NOT BE REVISED. ANY ESSAY THAT USES OUTSIDE SOURCES MUST BE SUBMITTED WITH COPIES OF SOURCES AND THE ESSAY MARKED ACCORDING TO DIRECTIONS. I WILL NOT READ ANY ESSAY THAT IS SUBMITTED WITHOUT COPIES OF ALL SOURCES USED.

PLEASE NOTE: If you hand in your essay late, it will go to the bottom of the pile of essays waiting to be graded. Thus, late essays may not be returned quickly, and any problems you have with your written work may not be uncovered until quite late in the semester. It is your responsibility to hand in all work on time.

#### Attendance

Attendance is a requirement. Two or more absences will have a negative effect on your grade. If you miss class, it is up to you to find out what you have missed and make up the work in whatever way you can.

## Classroom Decorum

If you are late, leave class early, or allow your cell phone to ring, you are being disruptive. I expect you to come to class on time with all the necessary texts and remain in the classroom for the entire period. Disruptive behavior will have a negative effect on your grade.

## Plagiarism

Plagiarism is the intentional use of someone else's words or ideas. It is a serious violation of academic standards that is subject to one or more of the following penalties: a failing grade for the paper; a failing grade for the course; a report to the administrative authorities for appropriate action (i.e. a notation on the student's permanent record, suspension, or expulsion). Please read the Academic Integrity Policy in the TRCC catalogue.

## STUDENTS WITH DISABILITIES

Any student with a hidden or visible disability which may require classroom modification should see me during the first week or two of class so that an appropriate plan to meet your needs may be arranged.

## WITHDRAWAL FROM CLASS

Up to May 9<sup>th</sup> a student may officially withdraw for at the Registrar's Office. A student who stops attending class, but does not officially withdraw, will receive an F for the course. Please be mindful of all policies regarding W grades as they impact financial aid and academic progress.

## MESSAGES AND CONFERENCES

If you need to reach me, please call my office phone. I am also available during office hours and look forward to meeting with you to discuss your work. If my office hours are not convenient for you, please make an appointment to see me at another time.

## TENTATIVE SCHEDULE

I want us to read many of the essays in *One Hundred Great Essays*. I believe this is a realistic goal. I understand that some essays may bore you, but some will thrill you. Class discussions may explore one essay in depth, or all; we might concentrate on one rhetorical strategy or many; we might not discuss any of the essays, but I believe that the more you read, the more you think; the more you think, the better you write, so try to keep up with the reading. As the semester progresses, I will let you know which particular essay must be read, and, if the reading is truly onerous, we will discuss it as a class and adjust the schedule accordingly. I have not assigned specific chapters from *A Writer's Companion*—I expect you to have read it by Tuesday, 2/1, and we will refer to it throughout the semester, so do bring your copy to every class.

### WEEK ONE:

R 1/20 Introduction

### WEEK TWO:

T 1/25 Reading Due: Reading Due: Introduction (1-30); Anzaldua (48/30\*), Orwell (555/443); Lakoff and Johnson (handout)

Writing Due: Reading Response: Having read the Introduction to *One Hundred Great Essays*, choose a specific quotation and respond to its claims. Remember that this is a Reading Response (see above for a detailed explanation)!

R 1/27 Bacon (63/52), Baker (66/55), Baldwin, "Notes of a Native Son" (62), Barry (107/82).

Writing Due: At the end of each essay are three “Possibilities for Writing”. Use the last (#3) “Possibility” for an essay of your choice and write a 500 word minimum Reading Response. Be sure to use MLA form.

#### WEEK THREE

T 2/1 Reading Due: Barthes (86); Bierkerts (89); Brox (132/103), Carter (141/112), Cole (133)

Note: You should have finished reading *A Writer's Companion*

Writing Due: Reading Response: Locate a specific rhetorical strategy used in any of the above essays and write a 500 word minimum response exploring its effect. Use MLA form.

R 2/3 NO CLASSES

#### WEEK FOUR

T 2/8 Writing Due: “As-Good-As-It-Gets” Draft Essay #1 (short 1200 words)

Reading Due: Darwin (179/143)-Didion “Marrying Abroad” (212/155) and “On Self Respect” (159)

R 2/10 Discuss Essay #3 (longer essay) topics

Writing Workshop

#### WEEK FIVE

T 2/15 Reading Due: Dillard (217/164). Doyle (182), Dubus (194), Erlich (198)

Writing Due: ESSAY PROPOSAL #3 (longer essay)

R 2/17 Class Discussion

#### WEEK SIX

T 2/22 Reading Due: Feynman (223), Gates (243), Holland (289)

R 2/24 Writing Due: FINISHED DRAFT ESSAY #1 (short essay--hand in draft with my comments, finished draft, postwrites etc.)

#### WEEK SEVEN

T 3/1 Writing Due: “As-Good-As-It-Gets” DRAFT ESSAY #3 (longer essay: 1750-2000 words)

Reading Due: Iyer (302), Hurston (297), Kenko (315)

R 3/3 Writer's Workshop

#### WEEK EIGHT

T 3/8 Reading Due: Hogan (283), Miller (406) Montaigne (426) Quindlan (478) Rapaille (482)

R 3/10 Writer's Workshop

#### WEEK NINE

NO CLASSES

#### WEEK TEN

T 3/22 Writing Due: FINISHED DRAFT ESSAY #3 (longer essay)

Reading Due: Ruiz (526), Sacco (525), Sanders (529), Sedaris (559),

R 3/24

#### WEEK ELEVEN

T 3/29 Reading Due: Shain (564), Siegel (570), Sontag (588),

R 3/31 Writing Due: “As-Good-As-It-Gets” DRAFT ESSAY #2 (shorter essay)

#### WEEK TWELVE

T 4/5 Reading Due :Staples (644/596), Steele (600), Swift (612), Talbot (621)

R 4/7 Discussion

#### WEEK THIRTEEN

T 4/12 Reading Due: Truth (651), Walker (656), Woolf (705, 709).

R 4/14 Writing Due: “As-Good-As-It-Gets” DRAFT ESSAY #4 (longer essay)

WEEK FOURTEEN

T 4/19 Writer's Workshop

R 4/21 Writer's Workshop

WEEK FIFTEEN

T 4/26 Writer's Workshop

R 4/28 Writer's Workshop

WEEK SIXTEEN

T 5/3 Writing Due: FINAL PORTFOLIO including introduction for review

R 5/5 Writer's Workshop

WEEK SEVENTEEN

T 5/10 Writer's Workshop

R 5/12 LAST DAY OF CLASSES

FINAL PORTFOLIO DUE

Please note: \*Page numbers in bold refer to the 4<sup>th</sup> edition.