

English 101 First-Year Composition
SYLLABUS— Fall 2022
Dr. Cornelia “Corri” Wells

How to address me:

- *Doctor Wells*
- *Professor Wells*
- *or Corri*

your choice among these three options.

Class Number, Days, Time:

91726 MW 10:30–11:45 a.m. CRTVC 207

74945 MW 12:00– 1:15 p.m. CRTVC 223

70598 MW 3:00– 4:15 p.m. CRTVC 225

98218 MW 4:30– 5:45 p.m. CRTVC 225

Office Location: RBH 226 (Ross-Blakley Hall)

Zoom Link:

<https://asu.zoom.us/j/8807369607>

Office Hours:

MW ~ 1:30–2:30 p.m. **in-person** (RBH 226)

Tues. ~ 1:30–3:30 p.m. **via Zoom**

& **other times by appointment**

Email: Use [Canvas email](mailto:corriwells@gmail.com) or corriwells@gmail.com. I check email 7 days a week morning, afternoon, and evening. Identify yourself by **first name, last name,** AND **class time:** for example, **Alex Herrera @ 10:30.** I do **NOT need** either the days the class meets or your student ID. There are but 24 students (max) in your section. And I should know you each by name by the end of the second week.

Cell Phone: 602.717.2235. Emergencies only.

I return most graded essays and make numerous announcements via **Canvas and email**. Verify within the first two days that your Canvas and other ASU email is not going into your spam folder. (If you don't check your ASU and Canvas email **DAILY**, have it forwarded to an email address that you **do** check daily.)

Your success is my goal. Although I have official office hours, I am available much more often. So please don't be shy about contacting me as needed. Two or three minutes of clarification by phone, email, or Zoom can save both of us larger headaches. This said, your success, though it is my goal, is YOUR responsibility. As compositionist Peter Elbow has pointed out, "Teachers can't teach without students, but students can learn... without teachers." Without teachers, learning may not be especially efficient, but it can be done. I will chart a course and cheer you on, but I can't carry your backpack or walk for you.

—Elbow, Peter. *Everyone Can Write: Essays toward a Hopeful Theory of Writing and Teaching Writing*. Oxford UP, 2000. Kindle.

"I'm not joking when I say that even passable writing involves rewriting again and again and again. Hemingway rewrote the last page of Farewell to Arms sixty times. Sixty."

—Deirdre McCloskey (formerly Donald McCloskey), *Economical Writing*, 2nd ed., 1999.

"... writing is a powerful way to assert the beating of one's heart."

—Claudia Castro Luna, Poet Laureate of Washington State, Foreword, *Dear America, Underground Writing*, 2020.

Just a few of the issues that concern

me: I entered Earth in 1953. During my lifetime, the world population has more than tripled (the United States population has more than doubled). I'm not suggesting how many children anyone should be allowed, but I do wonder: how long can the world go on, at least in terms of our current methods and rates of consumption? How might we better preserve and share resources? Social inequities—race, class, and gender aggressions—have forever existed among human beings. By now, climate change, disappearing species, specters of increasingly devastating technological warfare, and depleted natural resources like clean water should also be evident to everyone. Consider how things could change in your *own* lifetime. What do we need to do to protect and preserve and renew our whole planet, not just the nations and the ruling classes (the 1%), but *our planet*, our Earthly home? Such concerns should be personal to all humans, who, I believe, can still do a great deal to control outcomes for all current and many future terrestrial life forms.

What personal or social issues concern *you*?

The issues you care about will figure hugely in this course in the essays you write and in class discussions.

—Me, Myself, and I, your humble professor, Cornelia "Corri" Elizabeth Vander Hoek Wells



Thresholds of Light
Chaco Canyon, NM
~ Corri Elizabeth, 2001, Photograph



Shared World
Pa'ako Beach, Maui
~ Corri Elizabeth, 2022, Photograph

REQUIRED TEXTS and OTHER MATERIAL

All or most of the books can be found in the campus bookstore. If they are out, I advise obtaining them online rather than wasting time waiting for the bookstore to order them for you. You may buy, rent, or borrow books in electronic or paper copies. (Electronic copies are usually less expensive.) The important thing is to **get the precise editions asked for** and be ready to read books as soon as assigned: *Writing Tools* and *The Book on Writing* are still in **1st editions** (so the edition is not listed on these books); *The Bedford Handbook* is in its **11th edition**; *Rereading America* is in its **12th edition**. Although I have assigned four textbooks, all of them together cost less than a single text in many courses, especially science courses. IMPORTANT: A word to the rebels and worriers among you about the “rule-ish” format of the textbooks: Please do not waste your energy protesting or complaining against a rules approach to writing. Every good writer knows that rules were created for breaking. BUT you can’t know the joy or the value and particular uses of breaking them if you haven’t learned them in the first place—and contemplated what each of the rules can, and can’t, accomplish. All writing is creative to some degree, even highly formal writing like lab reports and owner’s manuals.

1. **Clark, Roy Peter. *Writing Tools: 55 Essential Strategies for Every Writer*.** Little, Brown, 2006. (Under \$8 at Amazon in paper, \$10 in Kindle eBook. You do NOT need a Kindle reader to read Kindle eBooks. I typically read my Kindle books on my computer, iPad, or iPhone, using the free Kindle app for each.)
2. **Columbo, Gary, et al. *Rereading America: Cultural Contexts for Critical Thinking and Writing*, 12th ed.** Bedford/St. Martin's, 2022. Yes, it is IMPERATIVE that you purchase this edition, NOT an earlier one. The content has changed in critical ways. And yes, ASU Writing Programs REQUIRES that we use a rhetoric book such as this.
3. **Hacker, Diana, and Nancy Sommers. *The Bedford Handbook*. 11th ed.** Bedford/St. Martin's, 2020. (Under \$44 new in paper on Amazon in paper, under \$37 in Kindle.) Again, it is IMPERATIVE that you purchase the listed edition, NOT an earlier one.
4. **La Rocque, Paula. *The Book on Writing: The Ultimate Guide to Writing Well*.** Grey and Guvnor Press, 2003. (Under \$10 at Amazon in paper, under \$6 in Kindle.)
5. Readings from (1) various online resources and (2) PDFs placed on Canvas.
6. Please also, as interested, click on “Writing Programs” on the left hand menu of the ASU English Department web site for additional explanations of ASU’s writing requirements, goals, and resources: <https://english.asu.edu/about/writing-programs> (Links to an external site.).
7. **Free** online source, *The Punctuation Guide*: <https://www.thepunctuationguide.com/index.html>. Simple to navigate. **Bookmark it. Study it.**
8. **English Page** (<https://www.englishpage.com/verbpage/verbtenseintro.html>) is everything you need to know, but may not, about perfect verb tenses. As needed, **click on and read “Perfect Verb Tenses,”** doing the related exercises as you go.
9. **NOTE:** If you purchase your books from the ASU bookstore online, you will sometimes see additional items "recommended" for this class. I don't know who recommends them. Not I. You do not need them.

Course Outcomes for English 101: First-Year Composition

Catalog Description

Discovers, organizes, and develops ideas in relation to the writer's purpose, subject and audience. Emphasizes modes of written discourse and effective use of rhetorical principles.

Students will gain experience in the following areas:

I. Critical Thinking, Reading, and Composing

- Define an argumentative purpose that addresses a pressing social issue or relevant cultural phenomenon.
- Learn how judgments are made by attending to the sociocultural histories and politics of language use.
- Adopt an open stance toward competing perspectives when addressing a pressing social issue or relevant cultural phenomenon.
- Negotiate competing perspectives when addressing a pressing social issue or relevant cultural phenomenon.
- Implement culturally-specific discourses, argumentative tactics, and languages (including one's first language and any additional languages) when negotiating a pressing social issue or relevant cultural phenomenon.
- Imagine equitable outcomes that address a pressing social issue or relevant cultural phenomenon.

II. Rhetorical Knowledges

- Learn, implement, and critically evaluate rhetorical concepts in the Western canon.
- Identify rhetorical situations that frame a pressing social issue or relevant cultural phenomenon.
- Appeal to audience expectations using culturally-relevant languages (including one's first language and any additional languages), discourses, forms, conventions, and styles.
- Utilize writing technologies that are best suited for negotiating audience expectations and rhetorical situations.

III. Composing Processes

- Implement the fundamental components of embodied writing practices such as invention, drafting, collaboration, revision, and reflection.
- Reflect on the material effects of writing practices as they unfold in time and space.
- Exhibit flexible organizational tactics when defining, analyzing, and addressing a pressing social issue or relevant cultural phenomenon.
- Demonstrate resilience during the drafting, revision, and reflection process.

ASU Standard Writing Programs Policies 2022-23

For additional information or clarification, visit the Writing Programs web site:
Writing Programs URL: <https://live-english.ws.asu.edu/about/writing-programs>

Information in the syllabus, other than grade and absence policies, may be changed with reasonable notice. I try to not make changes, but occasionally small revisions to the syllabus or daily schedule enhance learning.

1. Policy on Attendance

Students are expected to attend all class sessions in order to meet the course outcomes.

Because Writing Programs courses incorporate frequent small- and large-group activities into lessons, students who are absent affect not only their own learning, but that of their fellow students. Therefore, only two weeks' worth of absences (see below) will be allowed for the semester, regardless of reason, including documented illness or emergency.

- Fall and Spring Semester:
 - For classes that meet two (2) days a week (M-W, for example), the maximum number is four (4).
- Please be on time to class and remain for the whole class period: If you are more than ten minutes late to class, or if you leave class more than ten minutes early, this will count as half an absence.
- During the semester we *may* cancel classes so we can hold individual conferences on your writing. If you miss a conference, you will be counted absent for the same number of classes that were canceled in order to hold conferences. For instance, if we cancel class for two days to hold conferences and you miss your conference, that “counts” as two absences.
- Note: Students who participate in university-sanctioned activities and/or who will be unable to meet the attendance requirements for a particular section should, if possible, move to another section where their activity schedules will not interfere with their classroom obligations (students can switch sections during the first week of the semester). To accommodate students who participate in university-sanctioned activities, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think that this course may conflict with a university-sanctioned activity in which you are involved—athletics or the debate team or another—please see me immediately.
- Note: ASU Writing Programs is sensitive to the religious practices of the various religious faiths represented in the student body of the university community. Writing Programs' standard attendance policy listed here provides reasonable accommodation for individual religious practices. Students who anticipate absences due to religious reasons should plan their absences in the course accordingly. To accommodate students' religious practices, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think this course may conflict with your religious practices, please see me immediately.

2. Attendance: First Week of Classes

- According to university policy, students who are registered but do not attend any of the first week of classes may be dropped.
- Students must make every reasonable attempt to attend class or contact the instructor during the first week. After the first week, those who do not show up either in person or by calling or e-mailing the instructor may be dropped.

3. If I Need to Cancel Class

If I need to cancel class for any reason, I will contact you via email. If possible, I will also try to get someone to post a sign. However, if you come to class and I have not arrived by the time 15 minutes have elapsed (from when class is to start), please assume that class is canceled, and check email frequently afterwards for further instructions.

4. Grading

Grading is based on specific assignment criteria, and will follow English Department standards for content, organization, expression, and mechanics. To compute final course grades, the following values are assigned to the standard letter grades of A through E:

<u>Percentage</u>	<u>Final Course Grades</u>	<u>ASU Transcript</u>
97 - 100+	A+ (awarded only in exceptional cases)	A+ 4.3 (only used internally at ASU)
93 - 96	A	A 4.0
90 - 92	A-	A- 3.7
87 - 89	B+	B+ 3.3
83 - 86	B	B 3.0
80 - 82	B-	B- 2.7
77 - 79	C+	C+ 2.3
73 - 76	C (lowest passing grade in 1 st -Yr. Comp)	C 2.0
60 - 69	D (not possible to receive in 1 st -Yr. Comp)	D 1.0
0 - 59	E	E 0.3
(Note: while an individual assignment might earn less than a C, your course average must be C or higher for you to pass the course.)	XE This grade (0.0 on the 4.0 Scale) indicates that you have failed the course for academic dishonesty. It is possible, but difficult, to get the X removed from your ASU records even after you retake the course for a passing grade. Among other penalties, an XE grade prohibits you from representing ASU in any extracurricular activities: https://provost.asu.edu/index.php?q=academicintegrity/policy/TheGradeOfXE .	No paper = 0.0

5. The Public Nature of Writing and Instruction

Please consider *every* piece of writing you do for this class to be “public property.” Remember that you will often be expected to share your writing with others, so avoid writing about things that you may not be prepared to subject to public scrutiny, or things you feel so strongly about that you are unwilling to listen to perspectives other than your own. This does not mean that you are not entitled to an opinion but that you adopt positions responsibly, contemplating the possible effect on others. This course may contain content (assigned readings, in-class discussions, etc.) deemed offensive by some students. If you have concerns about any course content, please bring these concerns to the attention of your instructor.

6. Technological Distractions

Please refrain from any unauthorized usages of technology during our class sessions. In this usage, *unauthorized* means unrelated to the tangible learning activity or activities taking place during the

class period. Please put all hand-held electronic devices away. I expect computers and laptops to be used for classroom activities only. Repeat offenders may be seen as disruptive and asked to leave class or, at a minimum, to place their device on my desk for the duration of the relevant class period. “Repeat” means being asked more than once to put your device, usually a phone, away.

7. Late Writing Projects

These will be docked one letter grad for each class period they are late. (Unless, you have contacted me **prior to class** and **received my permission, based on your excuse** for not having your essay, to submit your work by the assignment deadline, you will lose one letter grade from your final Writing Project grade.”

8. Writing for this Class

To pass this class, all major writing assignments must be completed, submitted, and written **for this class**. Resubmitting a paper from another class or elsewhere constitutes academic dishonesty. If you wish to further pursue a project begun in another class or develop ideas you have written about in another class, please discuss your plans with me first.

9. Academic Dishonesty

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>.

10. Expectations for Teacher and Student Conduct

ASU Writing Programs expects teachers to follow the [Academic Affairs Manual](#) and students to follow the [Student Code of Conduct](#). Writing Programs does not condone threatening behavior against any of its teachers or students for any reason. ASU’s definition of threatening behavior can be found here: <https://eoss.asu.edu/dos/safety/ThreateningBehavior>. If aggressive behavior occurs in the classroom, a teacher or student should immediately contact the Director of Writing Programs, Dr. Kyle Jensen: dr.kjensen@asu.edu. Dr. Jensen will initiate the appropriate process and, if necessary, inform the Dean of Students, who will then follow the procedures outlined in The Student Code of Conduct: https://eoss.asu.edu/sites/default/files/Student_Code_of_Conduct_Procedures.pdf.

11. Sexual Violence and Harassment Based on Sex

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu>. Instructors are mandated reporters and therefore obligated to report any information regarding alleged acts of sexual discrimination.

12. Copyrighted Material

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student’s original work, unless the

students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

The course content, including lectures and other instructional materials, are copyrighted materials. Students may not share these materials outside of the class, including uploading, selling, or distributing course content or notes taken during the conduct of the course. Any recording of class sessions by students is prohibited, except as part of an accommodation approved by Student Accessibility and Inclusive Learning Services.

Any recordings instructors make available to their students (such as lectures or Zoom discussions) are authorized only for the use of students enrolled in this course during their enrollment in this course. Recordings and excerpts of recordings may not be distributed to others.

13. Accommodations for Students with Disabilities

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment.

- Prior to receiving disability accommodations, verification of eligibility from Student Accessibility and Inclusive Learning Services is required. Disability information is confidential.
- Students who feel they will need disability accommodations in this class but have not registered with Student Accessibility and Inclusive Learning Services should contact their office immediately. It is located on the first floor of the Matthews Center Building. Student Accessibility and Inclusive Learning Services staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit https://eoss.asu.edu/accessibility?_ga=2.152352313.1476762588.1628870359-926705284.1619106378. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

14. End-of-Semester Portfolio Collection

All students will submit a portfolio of their work at the end of the semester. This portfolio will consist of the final drafts of all major writing projects and a final course reflection. Additional information and instructions for submission will be provided before the end of the semester. [In other words, this information has yet to be disseminated by Writing Programs.]

15. Disposition of Papers/Grade Appeals

Students should keep *all* graded assignments for this course until the term is officially over and final grades are posted. If students believe their final grade is inaccurate or unfair, they must present all graded work in order for the grievance committee to review their case. Students should not solely rely on the documents remaining electronically available on Canvas, if submitted there, but should also maintain their own digital copies.

16. Student Grievances

The Writing Programs administration cares about how students experience Writing Programs courses and takes all student grievances seriously, while at the same time being supportive of instructors. We strive for mutually beneficial outcomes while maintaining the integrity of the program.

To effectively voice their concerns or grievances and bring them to the attention of the Writing Programs administration, students are expected to adhere to the following protocol:

1. The student first discusses their concerns with their teacher.
2. If this discussion did not lead to a resolution of the concern or if the student feels uncomfortable approaching their teacher, they contact the Writing Programs office at writingprograms@asu.edu and ask the Writing Programs representative to forward a message to the Director of Writing Programs.
3. In this message, which is a formal email addressed to the Director of Writing Programs, the student will list their concerns, include evidence, and (if possible) provide documentation.
4. The Director of Writing Programs will review the email, (if applicable) solicit more detailed information from both the student and the teacher, respond to the student and the teacher in a timely manner via email, and/or offer a meeting via phone or Zoom.
5. If a solution cannot be achieved on this level, the Director of Writing Programs will assist the student and teacher in advancing the concern to the Senior Director for Curriculum and Student Affairs in the College of Liberal Arts and Sciences.
6. For materials required in a formal grade appeal, students need to follow the process outlined in the “Can I dispute a Grade?” section at <https://english.asu.edu/admission/first-year-composition-courses/faqs>.
7. More information about Academic Grievances, Academic Integrity Resources, and Disruptive Behavior is available on the Resources page of the College of Liberal Arts and Sciences at <https://thecollege.asu.edu>.

Grading Policy

Each major writing project will be graded and returned to students “promptly,” meaning, according to Writing Programs policy, “usually within two weeks.” I aim for sooner, but “sooner” sometimes involves an array of contingencies. Nagging me won’t get papers graded faster. I carry the weight of your ungraded work on my shoulders relentlessly, like Atlas shouldering Mother Gaia and Sisyphus heaving his ridiculous boulder. In short, I am aware of you.

Writing Centers

The **ASU Writing Centers** on all four campuses help both graduate and undergraduate students become better writers. Even accomplished writers can benefit from sharing work in progress and making revisions based on constructive feedback. Professional writers use editors and other peer readers before publishing, so don’t be afraid to avail yourself of Writing Center services for all levels of your college writing, for any course.

- For locations, hours, and other information for any of the ASU Writing Centers, visit <https://tutoring.asu.edu/writing-centers>. The Writing Centers are free (or rather, already paid for by your tuition and fees), and offer their services on either a drop-in or appointment basis, as well as online.
- You do not need to be writing only English papers to use these services. Writing Center staff provide help for many kinds of writing. **The Writing Centers are not, however, editing services.** In other words, they do not exist to fix your papers for you, but to teach **you** how to write more effectively. This means that **tutors (peer readers) will not correct your papers**, but they **will** help you spot the most significant errors and help you learn to recognize and correct mistakes yourself.

- Not only are Writing Center staff qualified to help with mechanical, grammatical, stylistic, and documentation aspects of your writing, but they are also specially trained to discuss larger writing issues such as organization, purpose or main point (thesis), and persuasiveness.
- An ASU Suncard may be required for check in.

Brief Descriptions of Course Requirements

(more specific directions will be given throughout the semester)

Module 1: Course Documents (scattered throughout the semester) (**0%** of course average)

- Syllabus
- Readings

Module 2: Reading and Style Quizzes (scattered throughout the semester) (**20%** of course average)

- Grammar/Punctuation/Style Review based on class notes and on *The Bedford Handbook*
- Lessons in Style based on readings from *The Book on Writing* and *Writing Tools: 55 Essential Strategies for Every Writer*
- Reading Comprehension based on the twelve (12) essays we choose as a class to read from *Rereading America (RA)*, two essays (2) from each chapter

Module 3: 5-minute Oral Presentation: Image Analysis (**5%** of course average)

Module 4: Responding to *Rereading America* Essays and Issues (**25%** of course average)

- **Summary versus/and (v/&) Commentary/Personal Response** (involves proper in-text citation and bibliographies, as well as writing from personal observation and experience) **x2** (**20%** of course average)
 - *Rereading America* 1: “Equal Protection: The Myth of Justice” (two selections)
 - *Rereading America* 2: “Learning Power: The Myth of Education and Empowerment” (two selections)
 - 3–5-page Summary v. Commentary / Personal Response 1 (10% of course average)
 - *Rereading America* 3: “The Wired West: Myths of Progress on the Tech Frontier” (two selections)
 - *Rereading America* 4: “Money and Success: The Myth of Individual Opportunity” (two selections)
 - 3–5-page Summary v. Commentary / Personal Response 2 (10% of course average)
- **Small Group Collaborative Writing x1** (**5%** of course average)
 - *Rereading America* 5: “True Women and Real Men: Myths of Gender” (two selections)
 - *Rereading America* 6: “Created Equal Myths of Race” (two selections)
 - Group Project on the essays we read from *RA*, Chs. 5 & 6
 - Students will be assigned in small groups to create a talk, news, or reality show in which the four authors from Chs. 5 & 6 interact (5% of course average)

Module 5: Art of the Essay (**40%** of course average)

- Rhetorical/Style Analysis of a Satire (PowerPoint)(**5%** of course average)

- This rhetorical-stylistic analysis of a proposal or didactic humor essay prepares you for Major Writing Project 2. This analysis will occur via PowerPoint to emphasize the value of parallelism in writing and in the dissemination of information generally.
- 3-5-Page Short Essay in the Style of the Professional Satirist from your PowerPoint (but on a different topic of your choice)
 - Alternately described as Writing from Experience with a Professional Author Guide: Humor + Proposal)(15% of course average)
- Arguing from Experience(s): Narrative + Extended with a Bit of Rebuttal
 - 3–5-page essay incorporating two aspects of logos-based argument: Narrative + Extended Analogy + a bit of Rebuttal (20% of course average)

Module 6: Course “Portfolio” Reflection (10% of course average)

- 3–5-page Short-Answer Self-Evaluation of Writing and Scholarship
 - Students will respond to each of several prompts in a well-developed paragraph or two (7–14 paragraphs total). Each prompt will ask students to consider a particular aspect of their writing development so far or their writing future. This is not an essay. Each question will be its own entity. Length: 3-5 pages.

In Sum: Distribution of Grades by Work Load

Reading and Style Quizzes _____	20%
Oral Presentation: Image Analysis _____	5%
Summary versus/and (v/&) Commentary/Personal Response + Collaborative Small Group Writing _____	25%
Rhetorical/Style Analysis with Original Satire Based on a Model (Proposal + Humor) _____	20%
Writing from Observation and Experiences: Narrative + Extended Analogy _____	20%
Course Reflection (End-of-Semester Self-Evaluation) _____	10%

Schedule

Week **Date** **Assignments** (Due no later than the beginning of the class next to which the assignment appears. In other words, always look ahead to the next date for what’s due next. Example: an assignment appearing next to W 8/31 is also due W 8/31, that same day, not merely assigned on that day.)
Bring texts to class anytime we have an assignment due from them.

Wk.1	M 8/22	<u>First Day of Class: Overview + Introductions.</u> <u>In-Class Reading</u> : “The ‘F’ Word” by Firoozeh Dumas. “The ‘F Word”” (located under Module 1.) As you read, notice beyond content alone: analogies, metaphors, images, physical details, and narrative or story: <i>This happened followed by that....</i> You will need to duplicate these techniques in some of your own writing this semester.
	W 8/24	<u>Read</u> : Entire Syllabus <u>Quiz</u> : Over Syllabus LAST DAY TO DROP/ADD CLASSES WITHOUT COLLEGE APPROVAL

Wk. 2	M 8/29	<p>Due: Read <i>Rereading America</i>: Introduction (1–14), 1 “Equal Protection” (16–21), 2 “Learning Power” (146–51), 3 “The Wired West” (268–71), 4 “Money and Success” (352–56), 5 “True Women and Real Men” (458–62), 6 “Created Equal” (57478): 45 pages total.</p> <p>Recommended: Divide the reading into thirds (approximately 15 pages per third) and read in separate sittings, underlining and making marginal notes as you go along. Then before class, review just your underling and notes for all 45 pages. The reading is fairly heavy. I myself would not enjoy reading 45 pages of material this dense in a single sitting. Welcome to college study.</p> <p>In-Class: Reading quiz + group activity.</p>
	W 8/31	<p>Due: <i>The Bedford Handbook</i>, chs. 9, 12, 21, 30, 32, 34, 50a.1–5 and 15.</p> <p>As you Read: Notice that at the ends of many sections, <i>Bedford</i> provides practice exercises with answers. Please do these exercises to test yourself. I will not collect these, but they will help you with the quiz. (In theory, you learned all this in middle and high school. It should be mere review.)</p> <p>Quiz: Over the reading.</p>
Wk.3	M 9/5	<p>LABOR DAY OBSERVED</p> <p>CLASSES EXCUSED / UNIVERSITY CLOSED</p>
	W 9/7	<p>Due: Read the four chosen essays from <i>Rereading America</i> 1 & 2: TBD (to be decided).</p> <p>In-Class: Quiz over the reading.</p>
Wk.4	M 9/12	<p>Read: “Integrating Quotations in Research Writing: A Lesson for College Students” from https://style.mla.org/integrating-quotations-college/. The four “moves” are very important. Expect a quiz on this.</p> <p>Due: Draft 1 of Summary + Commentary/Personal Response 1.</p>
	W 9/14	<p>Due: Draft 2 of Summary + Commentary/Personal Response 1.</p>
Wk.5	M 9/19	<p>Read: Roy C. Clark (<i>Writing Tools</i>)(about 25 pp total):</p> <ul style="list-style-type: none"> Tool 1: “Begin Sentences with Subjects and Verbs” (11-14). Tool 2: “Order Words for Emphasis” (15-18). Tool 3: “Activate Your Verbs” (19-22). Tool 4: “Be Passive-Aggressive” (23-26). Tool 5: “Watch Those Adverbs” (27-30). Tool 6: “Take It Easy on the –ings” (31-35). Tool 11: “Prefer the Simple over the Technical” (59-63). Tool 33: “Repeat, Repeat, and Repeat” (159-64). <p>Read: Richard Nordquist:</p> <ul style="list-style-type: none"> a) Tips to Cut the Clutter in Writing: https://www.thoughtco.com/tips-to-cut-clutter-in-writing-1692814 . b) 5 Ways to Cut the Clutter in Writing: https://www.thoughtco.com/ways-to-cut-the-clutter-in-writing-1692721 . c) Common Redundancies in the English Language: https://www.thoughtco.com/common-redundancies-in-english-1692776 . d) Practice Cutting the Clutter in Your Writing: https://www.thoughtco.com/practice-in-cutting-the-clutter-1692770 .

		<p>Read: <i>The Bedford Handbook</i>, ch. 16.</p> <p>As you Read: Note that both Nordquist and <i>Bedford</i> provide practice exercises with answers. Please do them to test yourself. I will not collect these, but they will help you with the quiz.</p> <p>Quiz: On the reading.</p> <p>In-Class: Continued workshopping of Summary + Commentary/Personal Response 1. Don't forget your most recent draft from last week.</p>
	W 9/21	<p>Due: Final Draft of Summary + Commentary/Personal Response 1.</p> <p>Read: Directions for Oral Presentation: Image Analysis.</p> <p>In-Class: Sign up for Image Presentation Day.</p>

Wk.6	M 9/26	<p>Read: LaRoque (<i>The Book on Writing</i>)(about 30 pages):</p> <p>Ch. 1: "Keep Sentences Short, Varied, and to One Main Idea" (5-13).</p> <p>Ch. 2: "Avoid Pretensions, Gobbledygook, and Euphemisms" (15-23).</p> <p>Ch. 3: "Change Long and Difficult Words to Short and Simple Words" (25-33).</p> <p>(Read only the titles of Ch. 4 and Ch. 5).</p> <p>Ch. 6: "Avoid Beginning with Long Dependent Phrases" (59-65).</p> <p>Ch. 7: "Prefer Active Verbs and the Active Voice" (67-70).</p> <p>Quiz: On the reading.</p> <p>Begin: Oral Presentations: Image Analysis.</p>
	W 9/28	<p>Read: <i>Bedford</i>, chs. 8, 11, 13, 15, 22, 23, 24.</p> <p>Quiz: On the reading.</p> <p>Conclude: Oral Presentations: Image Analysis.</p>

Wk.7	M 10/3	<p>Due: Read the four chosen essays from <i>Rereading America</i> 3 & 4: TBD.</p> <p>Quiz: On the reading.</p>
	W 10/5	<p>Due: Draft 1 of Summary + Commentary/Personal Response 2.</p>

FALL BREAK, SAT. 10/8–TUE. 10/11
CLASSES EXCUSED / UNIVERSITY OPEN

Wk.8	M 10/10	FALL BREAK—NO CLASS
	W 10/12	<p>Due: Draft 2 of Summary + Commentary/Personal Response 2.</p> <p>Read: Directions for the Rhetorical/Style Analysis and the ensuing Humor/Proposal Essay.</p>

Wk.9	M 10/17	<p>Submit: BY PERSONAL EMAIL TO ME a clickable link to and works cited entry for the essay or article you plan to use for your Humor/Proposal Satire Analysis. The essay needs to be a real essay or article, not just a list of funny things like the ones on late night talk shows. And it MUST contain 10 paragraphs. And how about NOT doing Swift's "A Modest Proposal." It's fabulous, but the style is far too dated.</p> <p>Read: The following smattering of humor articles. Identify <i>the</i> or <i>a</i> specific dominant humor strategy in each, and be ready to defend/explain your claim.</p> <p>1) Swami Beyondanonda's "State of the Universe Address 2013" http://www.huffingtonpost.com/steve-bhaerman/swami-beyondanandas-2013-message_b_2777334.html .</p>
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		<p>2) Bob Hirschfeld's "Taking Liberties" http://web.mit.edu/jemorris/humor/pluperfect.virus (linguistic humor)</p> <p>3) Judy MacLean's "A Not So Modest Proposal for Safer Streets" (Canvas/Readings) (gender humor).</p> <p>4) Pooja Raghani's "Magnetic Appeal" (Canvas/Module 4). (Pooja wrote this in my English 102 class Spring 2011 – she wrote this for the Narrative + Extended Analogy assignment, but it also works for Humor, if not for Proposal) (personal foibles humor).</p> <p>5) "Jesus Shaves" (from <i>Me Talk Pretty One Day</i>) by David Sedaris* (linguistic and cultural clashes humor). Find online.</p> <p><u>*You can find Sedaris' story online. You can listen or read. Just be sure to locate versions of the complete story, not an excerpt. The audio version is about ten minutes.</u></p> <p>Quiz: On the reading.</p>
	W 10/19	<p>Due: Final draft of Summary + Commentary/Personal Response 2.</p> <p>Optional/Extra Credit—Watch: Regina Barreca "Women Laughter Power." https://www.c-span.org/video/?87246-1/women-laughter-power. As you watch, draw a line down the middle of a document. On one side, note things you agree with and why. You don't need complete sentences—just be specific. On the other side, write anything you disagree with and why. In some ways, this film is dated. Some of your agreements/disagreements will rely on how you perceive what still rings true or doesn't.... You don't need complete sentences—just be specific. Submit as a Word Document.</p> <p>Submit: Counts as a quiz. Easy 100.</p>
Wk.10	M 10/24	Due: Draft 1 of Rhetorical/Style analysis.
	W 10/26	<p>Due: Final draft of Rhetorical/Style analysis.</p> <p>Read: LaRoque (<i>The Book on Writing</i>):</p> <p style="padding-left: 40px;">"Introduction to the Guidelines" (3-4). Ch. 8: "Cut Wordiness" (71-75). Ch. 9: "Avoid Vague Qualifiers" (77-80). Ch. 10: "Prune Prepositions" (81-86). Ch. 12: "Get Right to the Point. And Stay There" (91-95).</p> <p style="padding-left: 40px;">Bedford, chs. 25, 26, 27.</p> <p>Quiz: On the reading.</p>
Wk.11	M 10/31	Due: Draft 1 of Humor + Proposal.
	W 11/2	Due: Draft 2 of Humor + Proposal.
Wk.12	M 11/7	<p>Due: Final draft of Humor + Proposal.</p> <p>Read: Directions for Narrative + Extended Analogy Essay</p>
	W 11/9	<p>Read: <i>Bedford</i>, chs. 31, 33, 35, 36.</p> <p>Quiz: On the reading.</p>
Wk.13	M 11/14	Due: Draft 1 of Narrative + Extended Analogy Essay.
	W	Due: Draft 2 of Narrative + Extended Analogy Essay.

	11/16	Read: Directions for Course Reflection.
Wk.14	M 11/21	Due: Final Draft of Narrative + Extended Analogy Essay.
	W 11/23	Due: Course Reflection. No Class – Too many students are traveling.

**THANKSGIVING HOLIDAY, TH. 11/24–FR. 11/25: CLASSES
EXCUSED / UNIVERSITY CLOSED**

Wk.15	M 11/28	Due: Read the four chosen essays from <i>Rereading America</i> 5 & 6: TBD. In- Class: Small group collaborative writing based on these four essays. If you have not read all four of them, you cannot participate and will receive a zero on this 5% of your course average.
	W 11/30	Perform (Read Aloud) and Submit: The results of Monday's collaborative writing. LAST DAY OF CLASS FOR THIS SECTION OF ENG 101 There's no final exam for First-Year Composition courses.