

**Fayetteville State University**  
**College of Arts and Sciences**  
**Department of English and Foreign Languages**  
**ENGL 110 - 27: English Composition I**  
**Fall 2009**

**I. Locator Information:**

Professor: Brooksie Harrington  
 Course Title: ENGL 110-27 ( English Composition I)  
 Office Location: Butler 135  
 Semester Credit Hours: 4  
 Office hours: M – T—W—Th 10 - 2; Tu Th 12-2, F 2-5  
 Office Phone: 672-1931  
 Total Contact Hours for Class: 45  
 Email address: [bharrington@uncfsu.edu](mailto:bharrington@uncfsu.edu)

**The following statement should appear on the first page of each course syllabus:**

**FSU Policy on Electronic Mail:** Fayetteville State University provides to each student, free of charge, an electronic mail account ([username@uncfsu.edu](mailto:username@uncfsu.edu)) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail.

Rules and regulations governing the use of FSU email may be found at  
<http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf>

**II. Course Description:**

A course designed to give extensive practice in the writing process, with emphasis on expository forms appropriate to everyday personal, business, and academic writing.

**III. Disabled Student Services:** In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability to please contact the Center for Personal Development in the Spaulding Building, Room 155 (1<sup>st</sup> Floor); 910-672-1203.

**IV. Textbook:**

Bullock Richard, Goggin Maureen, Weinberg Francine. *The Norton Field Guide to Writing*.  
 New York: W.W. Norton and Company, 2008. ISBN 978-0-393-93020-7

X. J. Kennedy. *The Bedford Guide for College Writers*. Ed. Ann Waters. Upper Saddle River,  
 NJ: Pearson Prentice Hall, 2005). 148-160. Handout.

*The Merriam-Webster's Collegiate Dictionary*. On-line dictionaries (TBA)

## V. FSU Student Learning Outcomes –

Upon completion of this course, students will be able to:

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1. Evaluate effectiveness of various forms of communication
2. Create written and spoken communication: organization
3. Create written and spoken communication: clarity
4. Develop and demonstrate personal system of ethics and morality
5. Evaluate reasonableness or arguments
6. Construct reasonable arguments
7. Cite sources appropriately

## VI. Course Requirements and Evaluation Criteria -

- a. Grading Scale – The class grading scale must be consistent with the university catalog.

### *Final Grades – This policy becomes effective on August 16, 2007*

Final grades are calculated on a four-point system and affect a student's grade point average as indicated below. Faculty members will delineate in each class syllabus the methods and evaluative criteria for determining final grades in the class.

<b>Grade</b>	<b>Credit Hours</b>	<b>Quality Points</b>	<b>Meaning</b>
A	Hours attempted and earned	4 per credit hour;	Exceptionally high
B	Hours attempted and earned	3 per credit hour	Good
C	Hours attempted and earned	2 per credit hour	Satisfactory
D	Hours attempted and earned	1 per credit hour	Marginally passing
F	Hours attempted – Not earned	0 per credit hour	Failing
FN	Hours attempted – Not earned	0 per credit hour	Failing due to non-attendance. (Student registered, but <u>never</u> attended.)
W	Hours attempted – Not earned	No impact on GPA	Class withdrawal prior to deadline (see Academic Calendar)
P	Hours attempted and earned	No impact on GPA	Satisfactory - Assigned only in classes specified as Pass/Fail
WU	Hours attempted – Not earned	No impact on GPA	Withdrawal from all classes for semester or term
AU	Hours attempted – Not earned	No impact on GPA	Auditing

- b. Attendance Requirements: Fayetteville State University no longer has a WN grade. So, for this course, **if you miss more than five (5) classes you will receive an F for the course.** If you miss a class when an assignment is due, not only will that count as an absence, but also there will

be a lateness penalty attached to the assignment. If something important occurs, *negotiate with the instructor **as soon as possible***, preferably in advance: maybe something can be worked out. Missing your conference appointment will count as **THREE** absences.

Graded Assignments:

Four major essays @ 12%	=72%
Peer comment checklists @ 2%	=12%
Midterm Examination the week of October 12 @ 5%	= 5%
Miscellaneous In-class and Homework Exercises @5%	=5%
Final Examination@6%	=6%

## V. Course Outline and Assignment Schedule:

### SCHEDULE OF READINGS AND ASSIGNMENTS (subject to adjustment)

The schedule is arranged by **week**, not by individual class days, and is deliberately designed to be flexible. 🖐️Section 14 and Section 42 are on slightly different schedules and the due dates will vary. ⇒ So you need to keep up and keep in touch so you know just exactly when something is due.

More precise specifications will be furnished as we go along. Due dates for Essays refer to when to start working on them; the final turn-in dates will be set later. **ALL AT-HOME ESSAYS WILL REQUIRE SEVERAL DRAFTS.** Department requirements, in-class exercises, and other readings might be assigned as the occasion prompts. Numbers in the reading assignments refer to pages in Hirschberg and Hirschberg.

—? DO ALL THE READINGS **BEFORE** CLASS BEGINS. That is so you can be prepared to discuss—and often write about—the works in class. Operate on the assumption there might be a quiz: even if there is not a quiz, when people are prepared and aware, less time is wasted doing the basics and—most important of all—class is less boring. (HINT: ⇒ Think about the questions at the end of each selection. They will help you understand the selection better—and they just might be the question on the quiz or in-class writing.) Much of the in-class assignments (summaries, comparison-and-contrast) will be based on the reading selections assigned.

If you don't know what a word means, LOOK IT UP. Don't be embarrassed: nobody—NOBODY, not even an English teacher—knows every word there is; and learning new concepts and the words that go with them is one good reason to go to college in the first place.

—? ALL WRITING ASSIGNMENTS ARE DUE AT THE BEGINNING OF CLASS. That is so you can share (and sometimes work on) your writings with your classmates. Papers turned in after the beginning of class count as LATE and will be PENALIZED. All versions must be typed or (preferably) done on a computer. Double space. Use standard, default margins, fonts, and point size (11 or 12).

➤➤ Do not wait until the night before the paper is due to begin writing. The night before is for proofreading and, even more important, to insert ideas that occurred to you after you started writing.

Further specifications for each paper will be furnished as we go along.

### *What You Need Is What We'll Do*

Notice that no readings have been assigned for the last two weeks. That doesn't mean there will be no readings. Instead it means that readings will be selected to accord with class interest—requests will be taken seriously and probably honored.

August 17: Introduction

August 24: Begin Essay I. Describe and discuss the PEN LSA 130. Raise an issue; discuss that issue; reach and defend a conclusion. Pre-test.

August 31: Counts 436-444. Essay I First draft DUE Thursday (Section 42), Friday (Section 14). Make TWO copies.

September 8: INDIVIDUAL CONFERENCES. No classes. But you must show up for your conference and on time. Missing your scheduled conference counts as *THREE ABSENCES*, because the conference is in place of the whole week of classes.

September 14: Essay I final version DUE. Fernea and Fernea 185-193. Begin Essay II: Read Franz Kafka. Write a thoughtful essay in response to Dictated Questions. Use MLA style for quotation, paraphrases, and ideas take from Natadecha-Sponsel.

September 21: Read (handout). Essay II first draft DUE.

September 28: Essay II final version DUE. Read “Homless on Campus” 560. We will work through this essay together, so it is crucial that you read beforehand.

October 5: Begin Essay III: Essay III is like Essay I, except that you choose the object described; and the issue that you choose to raise should be more sophisticated and well thought out than for Essay I. (CLASS DISCUSSION).

October 12: Essay III first draft DUE. Read (Shirley Jackson) 235-238. Please note that the following essays will be assigned as online electronic readings.

October 19: Essay III final version DUE. Begin Essay IV. Choose ONE of the following pairs of essays in Hirschberg and Hirschberg and write a comparison and contrast essay:  
Njeri 297-303/Foote 332-340

OR

Kaur 153-162/Schildkraut 104-112

OR

Chan 96-103/Brown 113-119

The comparison-contrast part, however, is only the first part of this essay assignment. Use the comparison-contrast as a platform to write your own essay, with your own ideas and thesis. Use MLA style to cite from Hirschberg and Hirschberg.

⇒HINT: Although you only have to write on one pair, read all six selections so that you can choose the pair that works best for you. Then you can use the other selections, if you wish, for Essay V. This essay requires a lot of thought, so it would also be a good idea to start reading well in advance so that you can make your choice and start thinking before the rush of doing the writing.

October 26: Essay IV first draft DUE. Read Chapman 364-371.

November 2: Essay IV Final version DUE. Begin Essay V. Essay V is a free topic, more or less, with one condition. You **MUST** use at least one non-fiction work from Hirschberg and Hirschberg; and that one work must be one not assigned on this syllabus (except that you can use works listed for Essay IV that you didn't use for your Essay IV). This is important, because one of the reasons for this requirement is to have you read works not otherwise assigned. A more positive reason is that this gives you a chance to choose what you want to read. **But if you don't use at least one unassigned work from Hirschberg and Hirschberg, then your Essay IV won't be acceptable at all, and you will have to do it all over again, perhaps with a late penalty.** If you want, you can also use more than one work from Hirschberg and Hirschberg, including fiction and works assigned elsewhere on this syllabus. Use MLA style to cite from Hirschberg and Hirschberg. Read Marqusee 353-359.

November 9: Essay V first draft DUE. Read Slater 469-474.

November 16: Essay V final version DUE. Begin Essay VI: Describe a time when you, or somebody you know well, made a mistake and learned from it. What caused you or that other person to make the mistake? Then, what was learned? Finally, how can the lesson be applied more generally beyond that one incident? What can the rest of us learn from

that? This essay is to be more analytic than narrative, so think about causes and consequences more than just telling the story. Read Kaur 153-162.

November 23: Essay VI first draft. WYNIWWD

November 30: Essay VI final version. WYNIWWD

**X. Teaching Strategies:** Some lecture, but mostly writing and class discussion.

## HOW TO SUCCEED IN COMPOSITION

### READING

→ Always read everything at least *TWICE*.

An important key to success in this course is to know the difference between a story and an ESSAY. A story is a narrative, a sequence of events. One thing happens, then something else happens, and then something else, and so on to the climax. A story might have a meaning attached or implied but not always. Some of the selections in Hirschberg and Hirschberg are stories—that is, fiction—but they are labeled in the Table of Contents as short stories.

An ESSAY, on the other hand, has a *thesis*, sometimes called a point, main idea, conclusion, or position. An essay tries to persuade its readers of something or get them to think about something, preferably in a way different from the way they had been thinking before. Essays require more thought than stories. Very often an essay will use a story to illustrate or lead into its thesis, but don't think the story is the main enterprise.

The reading advice that Hirschberg and Hirschberg give pp. 1-15 is mostly right. My difference with them is that you should not be marking a text as you read (4-5). Do that on your *second reading*, not on the first run-through, because it is not until the second reading that you really know what is the most important. And making notes in a journal is much more effective than marking in the book. Using highlighter is too passive and probably does more harm than good—*write out* your notes. (And if you are not planning to keep your book, your notes and highlighting in the book will spoil it for the next person.)

Paraphrase as you go along in your second reading. That is, rewrite each paragraph in your own words before you move on to the next paragraph. Yes, this is time-consuming, but as you catch on it will go much faster AND you will understand much better.

This has immediate and direct importance for you in English 110. First, you will be writing ESSAYS, not stories, as the assignments state. Second, reading becomes easier and more successful if you know what you are looking for: a thesis, a point of view, a position. You will understand the

reading selections much better if you think of them as ESSAYS and don't call them stories. That is, look for the thesis or position the writer is advocating.

## Writing

People usually can write quite well when they are writing about something that matters to them. The catch is that in college you often are writing what someone else wants you to write, not what you want. The way out of this catch is to find something that can matter to you, within the givens of the assignment, or that you can make matter to you. The assignments for this course have been designed to give you as much freedom as possible.

The common-sense view of writing is that you have an idea and then you write it up. But the common-sense view of writing is WRONG. So be prepared to change your mind. The good ideas are not usually the ones that come to you at first; the good ideas are the ones that come after some preliminary going through the motions. Too many composition papers reach some good idea at the end and then stop instead of following through. The first writing you do for any assignment is like the loosening up and stretching exercises you do before a race or game: it gets you to the starting line but the real effort comes next. So revise. Rethink. Keep growing.

Now, that will take time. Do not write anything in one sitting. Do not wait until the last minute—instead begin thinking and writing right away.