

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

**I. Locator Information:**

Instructor: Eric Hyman

Course # and Name: ENGL 110-14, 42 English Composition I

Office Location: Butler 133

Semester Credit Hours: 4

Office hours: MTWThF 1-2; TuTh 9-11, 1-4; MF 10-2; M 4-6

Day and Time Class Meets: Section 14 meets MW 2-3:50 in LSA 130 and F 2-2:50 in Butler 211

Section 42 meets TuTh 11-12:15 in LSA 130 and W 10-11:50 in SBE 145

Office Phone: 672-1901 Home Phone: (910) 433-2070

Total Contact Hours for Class: 75

Email address: ehyman@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:**

Hirschberg, Stuart and Terry Hirschberg. *One World, Many Cultures*. 7<sup>th</sup> ed. New York: Pearson Longman, 2009. ISBN 978-0-205-60545-3

Nagala, Sarala. "OM' Hinduism in American Pop Culture: Global Strategy or Sacrilegious Mistake?" *Global Exchange: Reading and Writing in a World Context*. Ed. Ann Waters. Upper Saddle River, NJ: Pearson Prentice Hall, 2005). 148-160. Handout.

A decent dictionary, preferably *Merriam-Webster's Collegiate Dictionary*. On-line dictionaries, especially computer spellcheck, won't do.

## V. FSU Student Learning Outcomes –

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

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:

|   |      |
|---|------|
| Six major essays @ 12%                            | =72% |
| Six 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%  |

**Please note: If these evaluation criteria must be revised because of extraordinary circumstances, the instructor will distribute a written amendment to the syllabus.**

e. EXPECTATIONS: Be on time for classes. Classes begin at the scheduled time—not five minutes after. The rudeness of interrupting something in process is only part of the concern. **Even more important is that papers for peer comments are exchanged and you need to be there at the beginning so this can be done.**

Bring to class each and every day a pen and/or pencil, paper, and the textbook. Be prepared to write.

Turn off (or, better, leave behind) all cell phones and pagers. Do not allow them to ring during class; do not talk on them during class. Do not text or IM in class. Violators risk having their cell phones, iPods, or other disruptive electronic device confiscated.

Academic integrity and honesty are assumed. Cases of academic cheating, especially plagiarism, will be handled according to university policy as outlined in the catalog and the student handbook.

## 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.

➤➤➤ Do not wait until the last minute to print out assignments. Computer glitches happen 😊, but **you** are responsible, not the University, not the instructor. “The dog/computer ate my homework” doesn't work anymore.

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 Coke machine(s) by our classroom 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 Natadecha-Sponsel 419-426. Write a thoughtful essay in response to Question 3 on p. 426. Use MLA style for quotation, paraphrases, and ideas taken from Natadecha-Sponsel.

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

September 28: Essay II final version DUE. Read BOTH Saitoti 131-141 AND Gersi 142-147. We will work with them together, so it is crucial that you read them both 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. Read Nanda 194-203.

October 12: Essay III first draft DUE. Read Norberg-Hodge 275-279.

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, both to read and to write. 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.

Then, since reading is a species of observing, *DETAILS DO MATTER*. The general overview of the thesis is important, yes, but the details and the thesis work together. A thesis without details is mush; details without a controlling thesis are random data.

👉 Perhaps most important of all, when you read and observe, look for things that are *DIFFERENT* from what you expect, or know—or think you know. Some reading is to confirm what you already believe, but the most valuable reading, especially in a university, is to offer newness, not just additional information, but new ideas, new perspectives, new points of view.

## 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.

Specifics and details are indispensable, not just to inform your readers, but, even more important, to stimulate your own thinking. Do not try for brevity. Short is not sweet. And ➔ **DON'T PANIC!**