

Fayetteville State University
College of Arts and Sciences
Department of English
ENGL 110: English Composition I
Fall 2011

I. Locator Information:

Instructor: Eric Hyman

Course # and Name: ENGL 110-12 and 21 English Composition I. Semester Credit Hours: 3
 Day and Time Class Meets: Section 21 meets MWF 12-12:50 in Butler 342; Section 12 meets
 MWF 3:00-3:50 in Butler 359

Office Location: Butler 133

Office hours: MWF 10-12a.m., 1-2, 4-5 p.m.; TuTh 11a.m. -6 p.m.

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

Total Contact Hours for Class: 45

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) 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 (1st Floor); 910-672-1203.

IV. Textbook:

Hirschberg, Stuart and Terry Hirschberg. *One World, Many Cultures*. 8th ed. New York: Pearson Longman, 2012. ISBN 978-0-205-800110-7

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 of arguments
6. Construct reasonable arguments
7. Cite sources appropriately

ENGL 110 contributes to the following FSU Core Objectives:

Communication

1. Evaluate effectiveness of various forms of communication.
2. Create written and spoken communication: organization.
3. Create written and spoken communication: clarity.

Ethics and Civic Engagement

4. Develop and demonstrate personal system of ethics and morality.

Reasoning: Critical Thinking

5. Evaluate reasonableness of arguments.
6. Construct reasonable arguments.

Inquiry Skills

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.

Grade	Credit Hours	Quality Points	Meaning
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 10 @ 5%	= 5%
Miscellaneous In-class and Homework Exercises @5%	=5%
Final Examination @6% at the time set by the Registrar	=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 12:00 or 3:00 – not 12:05 or 3:05. 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.

Turn in all work on time. Note that all major at-home essays require at least TWO drafts, and you must turn in both drafts and your classmate's peer comment checklist.

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 devices 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.

VII. Academic Support Resources

The Writing Center in the basement of the Helen T. Chick Building. The instructor is available most of the day MWF and, except for meetings, all day Tuesdays and Thursdays—take advantage of that!

VIII. 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. *⇒ 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.

The schedule is arranged by **week**, not by individual class days. Numbers after authors’ names refer to refer to pages in Hirschberg and Hirschberg.

WEEK BEGINNING:

August 19: Introduction.

August 22: Monday: In-class writing: describe a field where you, or somebody you personally know very well, is an expert because you or she or he knows the SPECIFIC details. Wednesday, Friday: Begin Essay I. Describe in full, specific detail the Coke machine on the 3rd floor of Butler. Reflect on your observations. What might your readers learn or understand from your observations? How do they understand something they didn’t before? Essay I is to be based on your own observation and reflection ONLY—DO NOT DO ANY RESEARCH; do not retrieve anything from online. Friday: pre-test.

August 29: Essay I First Draft DUE MONDAY. Tuesday through Friday: INDIVIDUAL CONFERENCES—no classes (but your other classes are still on).

September 7: Essay I Revision DUE. READ Counts 290-299. Begin Essay II: Summarize and respond to EITHER Natadecha-Sponsel 282-289 OR Kulick and Machado-Borges 143-154 (your choice). “Respond” means to align your direct, specific observations with whichever essay you have chosen: do your observations

confirm, contradict, or modify their discussion? Use MLA style to cite from Hirschberg and Hirschberg.

September 12: Read Accawi 122-128 and Norberg-Hodge 192-196. Essay II Revision DUE.

September 19: Begin Essay III: Summarize and respond to EITHER Cofer 137-142, OR Kulick and Machado-Borges 143-154 if you didn't do this for Essay II, OR Sullivan 182-185 (your choice). "Respond" means to align your direct, specific observations with whichever essay you have chosen: do your observations confirm, contradict, or modify their discussion? Use MLA style to cite from Hirschberg and Hirschberg.
Read Slater 391-396.

September 26: Read Nanda 424-433 and Cameron Smith 322-327.

October 3: Essay III Revision DUE.

October 10: MIDTERM EXAMINATION Read BOTH Saitoti 164-175 AND Gersi 101-106. We will work with them together, so it is crucial that you read them both beforehand. Begin Essay IV. Choose ONE of the following pairs of essays in Hirschberg and Hirschberg and write a comparison and contrast essay:

Linton 278-281/Zakaria 331-335

OR

Kaur 58-67/Ha 68-72

OR

Chan 86-93/Brown 94-100

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 19: Read Tan 349-351 and Kroc 365-369.

October 24: 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 work from Hirschberg and Hirschberg, preferably one not assigned for class or listed on this syllabus. It **MUST** be one you haven't used in a previous writing assignment in this class. However, after you have used one work you haven't yet used in a written assignment, you may, if you wish, use as many additional works also from Hirschberg and Hirschberg—just make sure at least one work is a new one.

October 31: Read Schwartz and Jeffrey Smith (together) 340-348.

November 7: Essay V Revision DUE. Read Del Guercio 313-321.

Reading assignments for the last three weeks will be determined later, perhaps in conjunction with the Department of English commons assignment

November 14: TBA-common assignment to be determined by the Department of English.

November 21: TBA-common assignment to be determined by the Department of English.

November 28: TBA-common assignment to be determined by the Department of English.

December 7: The Final Examination will be given from 12 -2 for Section 21 and from 2-4 for Section 12.

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

ESSAY I

For all writing—well, almost all—writing, at least in this course, you do the following:

Observe (MEBD)

Reflect

Raise an issue

Discuss that issue

Reach a conclusion (sometimes called a *thesis* or position or point of view)

Support that conclusion (MEBD)

This is the (approximate) order of your thinking and preparation for writing. It is not necessarily the order that your final written version will be in. For example, very often you would state your conclusion/thesis in the first paragraph, or state the issue before your observations. You might have an introduction of some kind, perhaps a story or example, before you provide your observations or state your conclusion. Sometimes writers even begin by outlining what they are against or disagree with.

The **observation** might be of a physical object, or a phenomenon or process or event, or something you read (a text). Observe not just the overall appearance—that is too easy and too general—but specific DETAILS. Try to observe details that would normally be overlooked or not noticed, or not what you might expect. This will take time and more than one observation session. Use your other senses, touch, sound, smell, not just vision.

Sometimes observation will include research—that is, what other people have said or written would be part of and included within what you have observed.

Reflect on what you have observed. Create a reason why these observations might matter. Very likely after reflection you might need to go back and observe some more. One very important component of reflection is to consider alternatives: how is this like or unlike something similar to it? or, what would happen if what you have observed didn't exist?

Build on your observations and reflections to **raise an issue**. This is where you can begin to be creative and choose what YOU want to do. How does what you observed fit into our way of life? What are the positives and negatives? What might be there alternatives? Perhaps you can imagine a controversy or something reasonable people could debate.

Then **discuss that issue**. State all sides, possibilities and alternatives (try to be fair, even—especially—with positions you disagree with).

Reach a conclusion. Choose a side. Do not simply say something like “it's up to each reader.”

Support that conclusion. Show what evidence or reasoning you used to reach your conclusion. Try to persuade your readers that your position, while not necessarily the only possible position, is stronger than alternatives. (If you are taking, or have taken, Critical Thinking, use the methods from that course.)

Evaluation Criteria (rubric)

An **Exceptionally High** essay will be fully detailed. The details will be highly specific and will often be of things not easily or routinely noticed. They will use senses other than vision (texture, for example). They will be organized by topics into paragraphs. No paragraphs will be only one or two sentences. The issue raised will have some social or cultural significance and will bring readers' attention to something they might not have thought of before. The discussion of that issue will be full, presenting all the possible alternatives or choices. The conclusion/thesis will follow logically from the observations and discussion of the issue, and will be fully supported by evidence and reasoning.

Readers will come away from having read it with a new understanding; perhaps their minds will have been changed.

The conventional formal written English (cfwE)¹ will have very few deviations from standard written academic English, and those deviations will be minor.

A **Good** essay will have many details, but only the easily noticed ones, and perhaps have only visual details. It will be organized into paragraphs. The issue will be a worthwhile one. The discussion will cover most of the possible alternatives, and the conclusion will connect to the observations. Support for the conclusion will be given.

Readers will have rethought some of their previous ideas or understandings.

The conventional formal written English (cfwE) will have few deviations from standard written academic English.

A **Satisfactory** essay will have the usual, easily perceived observations. Paragraph organization will be minimal. An issue will be raised and briefly discussed. That issue will seem tacked on, not connected very well to the observations. The discussion will cover some of the alternatives but not in great depth.

Readers will perceive the discussion as familiar or routine.

The conventional formal written English (cfwE) will have some deviations from standard written academic English, but they will not be severe enough to grossly distract the reader.

A **Marginally Passing** essay will have few, easily observed and obvious details. They will be scattered throughout the essay and not well organized into paragraphs. Some of the paragraphs will have only one or two sentences. The issue raised will be mentioned rather than discussed, and few alternative possibilities will be presented.

The conventional formal written English (cfwE) will have enough deviations from standard written academic English to be noticed by readers.

A **Failing** paper will be very brief, so brief that readers will think no effort has been put into it. It will have no paragraphing, but just one big block, or maybe scattered sentences. It will not go beyond observation to raise, consider, or discuss an issue: readers will come away from having read it without having learned, considered or reconsidered anything.

Deviations from conventional formal written English will be so numerous and so severe that readers will be confused; and meaning will be lost.

¹ Conventional formal written English (cfwE) means the spelling, "grammar," punctuation, formatting normally expected in college-level writing.

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.

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.

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.

Then, after your second reading, make a summary (it is *IMPOSSIBLE* to make a summary after only one reading). A summary is not in the same order as the original. Instead, look for the author's thesis. Put that in the

first or second sentence of your summary, even though it might not be in the author's opening paragraph. Then arrange the author's main supporting points in order of importance, which will not necessarily be the same order as they appeared in the original essay. Finally, include an important example or two.

Then, since reading is a species of observing, *DETAILS DO MATTER*. The general overview of the thesis is quite 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, wrong, **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 or performance: 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.**