

ENGLISH 101/COMPOSITION I
THE READING/WRITING LIFE
INTERMEDIATE COMPOSITION

NORTHERN STATE UNIVERSITY
SPRING 2002
ENGL 101/COMPOSITION I

English 101-08: 9:30-10:45, JC 102

English 101-09: 11:00-12:15, JC 102

English 101-10: 12:30-1:45, JC 102

Instructor: Dr. William Matta

Office: Seymour 315

Phone :626-2405 (direct) or 2404 (secretary)

Ofc. Hours: MW 8:30-10:30, TTh 8:30-9:30, & by appointment

Required:

Axelrod, Rise B., and Charles R. Cooper. The St. Martin's Guide to Writing 6th ed. New York: St. Martin's, 2001.

Polnac, Lennis, Lyman Grant, and Tom Cameron. Common Sense: A Handbook and Guide for Writers. Upper Saddle River, NJ: Prentice Hall, 1999

4 of the following books, your choice:

Esquivel, Laura. Like Water for Chocolate. Trans. Carol and Thomas Christensen. New York: Anchor-Doubleday, 1995

Fradkin, Philip L. Wildest Alaska: Journeys of Great Peril in Lituya Bay. Berkeley: U of California P, 2001

Grover, Jan Zita. Northern Waters. Saint Paul: Graywolf Press 1999

Momaday, N. Scott. House Made of Dawn. New York: HarperPerennial, 1999.

Novakovich, Josip. Apricots from Chernobyl. Saint Paul: Graywolf, 1995.

Silko, Leslie Marmon. Ceremony. New York: Penguin, 1986

Ueland, Brenda. If You Want to Write. 2nd ed. Saint Paul: Graywolf, 1987.

Recommended: a dictionary larger than a small paperback and smaller than a complete unabridged edition. The Random House Webster's College Dictionary, for example, has more entries than most and should last you 20 years. You should also have a notebook for journal entries and other daily work and a diskette for saving essays one on the computer. I'll provide occasional handouts and other materials.

Course Objectives: This course will help you to improve your writing skills through a variety of writing assignments, introduce you to the technological resources available to writers, and instruct you in the use of sources. The goal is to prepare you for other academic courses and for your personal and professional writing needs. By the end of the course, you must show that you understand what you read and that you can write coherent, well-developed essays in standard written English.

COURSE REQUIREMENTS:

Final Portfolio: 60%

Peer Reviews Sessions/Rough Draft Workshops: 15%

Attendance/participation in classes/conferences: 10%

Readings/Quizzes: 15%

(These percentages are approximate. Final course grade may, at instructor's discretion, be based primarily on the last two in-class essays and the last two out-of-class essays.)

The final portfolio consists of your entire semester's Engl. 101 work:

1. four of five two-page out-of-class essays (plus drafts)

- A. one short research paper of 4-8 pages (plus drafts)
- B. approximately four in-class essays
- C. notes from one peer review session/workshop
- D. at least two quizzes and one paraphrase/summary
- E. a midpoint (approximately) and final self-assessment of your work

All graded work done outside of class must be typed (double-spaced). Word processors are available on campus. Papers not meeting specified lengths may be reduced in grade.

Daily Journals: Short entries will be made for many of the class periods, often during class, and will include short written responses to readings or discussions, topic proposals, partial drafts, etc. journal entries are private, seen only by me; the author's name will not be revealed for any journal entries that might be read in class or published. Journal entries are not graded; however, if they are not done, they will get a grade of zero.

Readings: Assigned daily readings should be done before class. I expect you to disagree at times with the readings, each other, and me. But try to disagree in an agreeable manner. When we disagree, our goal should be to convince others that we might be right (hard) rather than simply to irritate them (easy). Quizzes may be given on any assigned readings.

Engl. 101 Schedule for Spring 2002

EXPECT SOME JOURNAL TOPICS AND SCHEDULE CHANGES TO BE GIVEN IN CLASS

Th 10 Jan: course intro; initial handouts (course description & syllabus); sentence exercises

Please note: I will be gone from campus Jan. 14-18. See the secretary if you have questions.

T 15 Jan: 11:00 & 12:30 classes meet at the reference desk in the library for tour and online technology intro (no class for students in the other two classes-work on a draft of paper #1; read Chapter 1 & do Ex. 1.5 as an ungraded journal entry.

T 22 Jan: read ch. 2 (25-37) and be prepared to talk about them; see questions following the essays

Th 24 Jan: Ch 2 (37-56); see questions following essays and consider writing topics for paper 1

Tu 29 Jan: draft of paper 1 due for workshops; read Ch 2(56-61)

Th 31 Jan: Ch2: 61-65; Ch3: 79-86

Tu 05 Feb: paper 1 due for grade; Ch 3: 86-103; Ch 15: 589-94 (describing); paper 2 handout

Th 07 Feb: Ch 15: 594-600; Ch 13: 557-63 (cueing the reader); first bok assignment handout

Tu 12 Feb: draft of paper 2 due for workshop; Ch 3: 104-14

Th 14 Feb: last day to return paper 1 revisions for regrading – attach first gradedversion; Ch 3: 114-118 & review 118-27, as needed; Ch4: 129-35; Ch13: 564-71 (cohesion)

Tu 19 Feb: paper 2 due for a grade; paper 3 handout; Ch4: 135-40

Th 21 Feb: Ch4: 141-53; 1st graded in-class essay

Tu 26 Feb: I'll be off campus on active duty 26-28 Feb – do your first book assignment (see H.O.)

Th 28 Feb: I'll be off campus on active duty 26-28 Feb – do our first book assignment

Tu 05 Mar: 1st book response due; paper 4 handout (movie reviews); see sample movie reviews

Th 07 Mar: draft of paper 3 due for workshop; paper 2 revisions due (if returned in time)

March 11-15: spring break – no classes!

Tu 19 Mar: Ch8: 351-59 (evaluating); review sample movie reviews; Ch19: 623-31 (arguing)

Th 21 Mar: Ch8: 359-73; Ch19: 631-38 (arguing); draft of paper 4 due for workshop

Tu 26 Mar: Ch8: 373-88; paper 4 due for a grade; sentence exercise/quiz; pap. 5 H.O.;
conference sign up

Th 28 Mar: 2nd graded in-class essay; conference sign up; 2nd book response due

Tu 02 Apr: CONFERENCES: meet individually with instructor at scheduled time/place (no eng
101 class)

Th 04 Apr: CONFERENCES: meet individually with instructor at scheduled time/place (no eng
101 class)

Tu 16 Apr: finish Ch12: 546-54; short paraphrasal/summary assignment due

Th 18 Apr: sentence exercise quiz; Ch22: 693-717 (using sources); 3rd book response due

Tu23 Apr: draft of paper 5 due for workshop; review use of sources & see sample paper (727-35)

Th 25 Apr: 3rd graded in-class essay; reviews use of sources

Tu 30 Apr: paper 5 due for a grade

Th 02 May: 4th graded in-class essay; last book response due; last day of regularly scheduled
classes

Final exam times:

11:00 class: Monday, May 6, 2:15-4:15

9:30 class: Tuesday, May 7, 9:45-11:45

12:30 class: Friday, May 10, 12:00-2:00

PAPER #1 (Dr. Matta/English 101)

Your first graded assignment is to describe/tell about an incident. It could be one that taught you (or someone else) something, or it could be memorable for any number of reasons. But please not: NO high school graduations or game-winning plays – I’ve read too many of those. Just write about something that you find interesting or important and do it in a way that shows why it is important (in a big or small way). *The St. Martin’s Guide* offers ideas in the “Considering Topics for Your Own Essay” paragraphs. (One of these paragraphs follows each sample essay in chapters 2-9.) You’ll also find topic ideas on pp. 51-52, plus additional guidance and suggestions throughout much of chapter 2.

Note on narrative perspective: For paper 1, first person point of view usually works best. That’s a suggestion, not a rule. Do what works best for you.

Note on realism: If you tell a true story that is too strange to seem real, you might consider changing it to make it more believable. If you want to write a sci-fi or supernatural tale, that’s okay – but still try for verisimilitude (believability or the appearance of reality).

Note on conveying emotions: DO NOT directly state the feelings of your characters or yourself. Instead, let actions and descriptive details reveal those feelings, especially in the conclusion, where the temptation to sum things up is strongest. Use dialogue sparingly; dialogue is not required in paper 1.

After you’ve written your first draft, review pages 48-49 to see if your essay does what a narrative essay should do. Pages 573-82 of chapter 14 also have good advice on narrating. Do not edit until you’ve written your final draft.

Your paper should be about two full pages (~500 words) when typed in 12-point font, double-spaced, with one-inch margins all around. Please do not put your paper in a plastic cover or in any other type of folder. For all your composition assignments, I prefer papers with just a staple in the upper left corner. No cover sheet is needed or desired. For margins and general formatting, see pp. 727-35 of *St. Martin’s*; the format of that sample research paper is the same as for all you English 101 papers.

Tuesday 29 January :draft due for workshop

Guidance for 1st Book Response Dr. Matta

Tell why you liked or disliked the first book you read for this course. Your choices include Esquivel’s *Like Water for Chocolate*, Fradkin’s *Wildest Alaska*, Grover’s *Northern Waters*,

Momaday's *House Made of Dawn*, Novakovich's *Apricots from Chernobyl*, Silko's *Ceremony*, or Ueland's *If You Want to Write*.

You might talk about what the main character learns or reveals about himself/herself/human nature, or you could tell what you learned from the book. You don't need to know exactly what that is until you've finished writing your response. After all, writing is a way of learning, as well as a way of showing what you've learned.

Please try to avoid the plot summary. Simply retelling or summarizing a book's plot is not the same as telling why you liked/disliked it. Quotes are okay, but should be followed by page numbers in parenthesis, like this: (76).

Length: Aim for one full page, typed and double-spaced – about 250-300 words.

Guidance for 2nd Book Response Spring 2002 Dr. Matta

Compare/contrast the first two books you've read, telling which one you liked more or hated less. Your choices remain as follows: Esquivel's *Like Water for Chocolate*, Fradkin's *Wildest Alaska*, Grover's *Northern Waters*, Momaday's *House Made of Dawn*, Novakovich's *Apricots from Chernobyl*, Silko's *Ceremony*, or Ueland's *If you Want to Write*.

As before, you may want to talk about what the main characters learn or reveal about himself/herself/human nature, or about what you learned from each book. But your basic goal is to tell why you liked/disliked one in comparison to the other. As before, please try to avoid the plot summary.

Additional requirements:

- F. Use at least one quote from each book, working each quote into our writing so that each fits its context appropriately and grammatically. You also need to indicate clearly which quote comes from which book. You might, for example, want to recall for your reader a memorable line such as the priest Tosamah's Claim that "Children have a greater sense of the power and beauty of words than [adult] in general" (Momaday, 84). Depending on your purpose for using such a quote, you would place that quote in context for your reader, presumably using it either to support or to refute another opinion, possibly your own.
- G. Attach a list of Works Cited as the last page of our paper. Doing so will give you some practice using the MLA format for citing books. You need to list just the books you're comparing and contrasting. No other sources are needed, but other sources should of course be listed if used.

Length: Aim for just over one full page, up to 1 1/2 pages, typed and double-spaced – about 300-400 words.

Due Date: Tuesday, April 16 (1st day after conferences); no penalty for papers turned in by Friday noon.

3rd Book Response Dr. Matta

To do this assignment, you must have read 3 of the 4 books that need to be read outside of class for the semester. Of the 3 books read so far, which do you like the best? Tell me why in a response of at least 250 words. You'll need to refer to the other two books enough so I'll think that you've read at least part of them, and you must also include examples to support your judgement. Quotes, if used, must be cited in MLA style within your paper (no works cited page needed).

Reasons for liking or disliking a book are as varied as the number of readers, but some of the commoner reasons include likeable or sympathetic characters, interesting plots or conflicts, inspiring philosophies or lessons, good humor, colorful language, and familiar or well-drawn settings.

THE READING/WRITING LIFE, SPRING 2001
SUNY-ALBANY

COURSE DESCRIPTION:

This advanced writing seminar will consider the way reading and writing activities intersect. Using a variety of fiction, autobiography, poetry and other texts, we will write responsively to readings. We will consider how this reading/writing activity enhances our experience of texts and how original texts of our own arise. Students will produce portfolios of written work, in which they experiment with voice, style and different genres. A final writing project of approximately 15-20 pages will be required. Students will be encouraged to consider writing from several vantage points: as expression of "self;" as documentation of experience and changing feelings/values/ideas (journal writing); as a bridge to "other;" as pure language play; as expression of body; as therapeutic tool; as "healing ceremony;" as family/personal history. Practical matters, including how authors find subject matter in the fabric of everyday life; how we evaluate writing projects; how to take criticism and rejection, how to keep projects going; how to overcome silence and "writer's block;" will also be considered. Issues of race, class and gender will figure in discussions.

REQUIRED TEXTS:

If You Want to Write, Brenda Ueland

The Color Purple, Alice Walker

Fences, August Wilson

Girl Interrupted

Xeroxed readings will be provided frequently.

COURSE REQUIREMENTS:

Students will be expected to take initiative in their writing. Each student will submit one to two pages of writing per week in response to the assignments. Weekly assignments will be kept in a portfolio which will be reviewed and graded twice during the semester, once at mid-term and once at the end of the semester. Assignments can be submitted in whatever form/genre the student wishes. Weekly writing assignments will count for 30 percent of the grade.

A variety of readings will be assigned each week. Students will be expected to do all the readings assigned and to come to class prepared to discuss the readings. Attendance and participation will count for 40 percent of the grade.

A final project, which builds off one or more of the weekly assignments, will be submitted at the end of the semester. This project will be 15-20 pages in length (note: some of the weekly assignments may be part of the final project.) A one-page detailed proposal for this final project will be due by mid-term within the portfolio. Final projects will count for 15 percent of the grade.

Each student will have at least one workshop in which he or she presents any piece of writing for critique/review by the entire class. The workshop may be a performance. The student will discuss his or her writing process and the obstacles faced. Class members will write a one-page reaction review of the work being workshopped. The critiques will stress 1) what works and 2) what could be working better. One copy of the critique will be given to the student and one will

be included in the portfolio that is reviewed and graded. Workshop presentations will count for 15 percent of the grade.

COURSE SCHEDULE

Day 1: *If You Want to Write*; finding and cultivating the “write” reading mind and attitude; experimenting with random writing; developing your own random method for writing a poem or a short story.

Day 2: *The Color Purple*; The Holy Bible, Thich Nhat Hanh’s *Being Peace*; write a letter to God or a creation story explaining how the YOUiverse came to be.

Day 3: *The Autobiography of Malcom X*; *Reign of Gold*; *Black Boy*; *When I Was Puerto Rican*; writing the “self;” family history/autobiography; Using a real or imaginary photo or a photo from a magazine, write a “true” family story.

Day 4: *Ceremony*; *The Sacred Tree*; write a “healing ceremony.

Day 5: *Fences*; drama and dialogue; writing across “boundaries” to an “other;” construct a dialogue between two or more characters who are in conflict; find a resolution through the dialogue.

Day 6: Using music to produce writing; select a CD and write text to accompany it; mid-term point: portfolios due for review and grading.

Day 7: Art/visual images and writing; visit the Fine Arts museum.

Day 8: Writing the body (*Autobiography of a Face*)

Day 9: Telling lies and lies and more lies.

Day 10: Three-by-five card writing.

Day 11: Writing as a group (*Yo* exercise or circle writing).

Day 12-13: Workshops/conferences.

Day 14: Last day of class; all portfolios due.

English 321: Intermediate Composition

Valparaiso University

Prof. Carter Hanson

Fall 2001

Required Text

Laurie Kirszner and Stephen Mandell, *Patterns for College Writing*, 8th Edition (Bedford/St. Martin's Press, 2001).

Barbara Ueland, *If You Want to Write* (1938; St. Paul: Graywolf Press, 1987).

The Course

The philosophy behind this class is that if a writing course for you who have already completed courses like Core is to have real value, it must come out of your own personal interests and it must be relevant to your life. My intention, then, is for this course to be somewhat customized to each of your individual writing interests and needs. This means that although we will follow a syllabus and a general sequence of assignments, you will have a bit more latitude in choosing what you write about than you probably do in most other courses.

The Classroom

Class time will be devoted to discussions about writing and our readings, sharing of each other's writing, and an individual conference or two with me. The fact that we will be discussing and commenting on each other's writing means that we need to speak and act out of respect and mutual goodwill, but at the same time not be afraid to offer constructive criticism. We all know that sharing our writing can be somewhat intimidating or uncomfortable, so being able to trust each other is crucial for this class.

Requirements

The major requirements for this course will be about 6 writing projects that will vary in length. The majority will be fairly short, anywhere between 1 and 5 pages, while a few may be somewhat longer. Depending on their length, and the time involved, each of these projects will be worth 12-15% of your final grade. All assignments will be graded on the 4.0 scale, but you will be given a decimal grade along that scale, not a letter grade. In other words, instead of grades like A, B, C, you'll receive grades like 3.8, 3.1, 2.5, etc.

The other writing requirement for this course is that you keep a personal journal. While Brenda Ueland's advice is that you write every day for about 20-30 minutes, I am asking that you write for **twenty minutes two times a week**. The form that your journal takes can be whatever you want it to be. You could essentially make it like a diary where you start fresh each time, or you could work on longer pieces, like personal reflections, stories or poems, letters to people, anything. The point is that I just want you to write in a completely free and unrestricted way. I won't even be reading your journals unless you give me the OK. I will just collect them a few times during the semester to see that you've been writing something. The journal will comprise 10% of your grade.

Attendance and participation will also be about 12% of your grade. I take attendance every day and every unexcused absence deducts from your attendance grade for the semester. Participation means being actively involved in class discussion. It also means taking the in-class workshops seriously and reading your peers' writing with care and insight.

Course Schedule

W 8/29	Course Introduction
F 8/31	Self-as-Writer Interviews: Assign Descriptive Essay
M 9/3	Discuss Self-as-Writer
W 9/5	Description, p. 119-125; Mary Gordon, p. 142-146; E.B. White, 154-159
F 9/7	Workshop Drafts of Descriptive Essay; Assign Narrative Essay
M 9/10	Discuss Ueland, <i>If You Want to Write</i> , Preface and Chapters 1-2
W 9/12	Narrative, p. 69-78; Maya Angelou, p. 88-92; Martin Gansberg, p. 99-101
F 9/14	Discuss story by Graham Greene (handout)
M 9/17	FIRST DRAFT OF NARRATIVE ESSAY DUE (bring multiple copies to class)
W 9/19	Assign Group Project
F 9/21	In-Class Work on Group Project
M 9/24	Process, p. 217-223; Garry Trudeau, p. 233-236; Alan Lightman, p. 238-240; NARRATIVE ESSAY DUE
W 9/26	In-class work on group project – evaluate data and discuss writing strategies
F 9/28	Classification and Division, p.379-384; Alleen Nilsen, p. 413-423; Stephanie Ericson, p.426-433
M 10/1	Discuss Ueland, <i>If you want to write</i> , chapters 3-4; FIRST DRAFT OF GROUP ESSAY DUE
W 10/3	Conferences
F 10/5	Conferences
M 10/8	begin career writing unit – discuss resumes; GROUP ESSAY DUE
W 10/10	discuss Ueland, <i>if you want to write</i> , chapters 5-6
F 10/12	
M 10/15	FIRST DRAFT OF RESUME DUE (bring multiple copies to class)
W 10/17	discuss cover letters; COLLECT JOURNALS
F 10/19	FALL Break – no class
M 10/22	Fall Break – no class
W 10/24	discuss Ueland, <i>if you want to write</i> , chapters 7-8, RESUME DUE
F 10/26	FIRST DRAFT OF COVER LETTER DUE (bring multiple copies to class)
M 10/29	assign review essay; hand out film reviews

W 10/31 discuss film reviews (handouts)
F 11/2 critique essays by Mat Setiz and Susan Bordo (handouts); COVER LETTER DUE
M 11/5 critique essays by Anne Norton and David Goewey (handouts)
W 11/7 discuss Ueland, *if you want to write*, chapters 9-10
F 11/9 FIRST DRAFT OF CRITIQUE ESSAY DUE (bring multiple copies to class)
M 11/12 class presentation
W 11/14 class presentation; PERSONAL PROJECT DUE
F 11/16 no class – academic conference
M 11/26 CRITIQUE ESSAY DUE; assign rhetorical analysis essay
W 11/28 argumentation; Thomas Jefferson and Martin Luther King Jr., p.516-534
F 11/30 argumentation; Camille Paglia and Susan Jacoby, p. 537-546
M 12/3 class presentations on effective writing
W 12/5 class presentations FIRST DRAFT OF RHETORICAL ANALYSIS DUE
F 12/7 class presentations
F 12/14 RHETORICAL ANALYSIS DUE; COLLECT JOURNALS