

John Jay College of Criminal Justice City University of New York

Professor S. Nair, English Department
619 West 54th Street, 7th Floor #723A
New York, NY 10019

Office & Phone: 723A (646)557-4679
(snair@jjay.cuny.edu)

Office Hours: T/TH 7:30 am – 8:00 am, 11:00 am – 12:15 pm

SPRING 2010

College Composition: Modes of Argument and Research

English 101-25 (0257) T/TH 12:30 pm – 1:55 pm

Room

122W

COURSE DESCRIPTION

While most of the work in this course deals with human nature (stereotyping, racism, genocide, sexism), this course is a study of both the modes of argument and logical arguments. We will study the components of an essay in order to better understand the various expository forms. In the last months of the semester we will focus our energies on research and its various components. Throughout the semester we will consider the following questions: *How does an essay exist outside of the English classroom? How do the different modes of writing inform different professions, and our everyday decision making? What motivates us as writers, as individuals and as nations?*

TEXTS

Hairston, Maxine and Trimmer, Joseph (Eds.). The Riverside Reader
Borowski, Tadeusz. This Way for the Gas, Ladies and Gentlemen

Please consult the reader you must purchase as entering freshman. We will also study articles, music, poetry, painting and film in this course. I will distribute some items in class; others you will look up or you may find them on reserve at the Reference Desk in the library. At the semester's end, you will be required to submit all course work—in revised form, original form, or a copy. You will create a portfolio of all of the semester's work, so keep careful track of all your hard copies as well as electronic files of all of the work you do for this course.

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PREREQUISITE

A passing grade on the ACT Exam or equivalent

PLAGIARISM

Using another person's words or ideas without giving credit where credit is due, in accordance with APA standards, is a form of stealing. It is breaking the law, and is unworthy conduct. If you are uncertain about the rules of referencing, seek the help that is available to you in many forms (librarians, APA manuals, tutors in SEEK and the Writing Center, my office hours).

Please keep in mind that if you plagiarize, it indicates an incapability to meet college standards. You will automatically fail this course, and you will be reported to the university's administration for disciplinary action.

GRADING

This syllabus is a contract that delineates what is expected of you in great detail. If you are a part of this class, you are subject to its guidelines. If you have questions, this syllabus is the first place you should look for an answer. When the syllabus does not provide answers for your questions, please direct them to me.

The CUNY guidelines for letter grade assignments follow.

A	Excellent
B	Good
C	Satisfactory
D	Passing
F	Failure/ Unsuccessful Completion of Course

I adhere to these standards of evaluation.

As far as your grade is concerned, please note that I DO NOT CALCULATE GRADES UNTIL EVERY ASSIGNMENT HAS BEEN SUBMITTED AND EVALUATED.

In cases where you would like to get a more specific idea about what grade you may be earning, you may consult the grade breakdown on the following page and do your own calculations. It provides the exact point values for each of your assignments.

The point breakdown for this course begins on the following page.

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2 Tutoring Sessions (25 pts. each)	50 points
Writing Assignments (These will receive constructive comments rather than formal letter grades. However, for each one you fail to submit on time, you will lose 25 points off of your total points earned)	
Mode Exam	100 points
8 Worksheets (-10 for each you fail to submit on time)	100 points

12 Notes on essays (-5 for each one you fail to submit)	100 points
Research Paper	100 points
Letter	50 points
Interview & Research Questions	50 points
Proposal	100 points
Annotated Bibliography	100 points
Outline	50 points
Peer Review	50 points
Rough Draft	50 points
Final Portfolios	100 points
Total Points Possible	1000

While this is the formal breakdown for your grade, there is an exception that must be understood in regards to the Research Paper. The seven assignments listed under the Research Paper are the steps necessary to learning the research process and completing the best research paper of which you are capable of writing. As a result, no Research Paper will be accepted unless each of the steps has been completed in order, each one submitted before the next is due. So, what is the bottom line? Without completing this process in the proper way, you can not pass the course. On the other hand, the heavy point values assigned to the Research Process should benefit you as these are due later in the semester and at a time when you will be producing far better work than at the semester's start.

EXPECTATIONS

I expect that I will not be distracted by mechanical errors and sloppy writing in college level work. However, if needed, writing assignments will be accompanied with a Writing Center Referral form and a "projected" grade for grammar. I will do this in cases where the writing exhibits serious grammatical issues (i.e. fragments, run-ons, and verb form errors). In these cases, an *additional* tutoring session must be completed within one week of the writing assignment's return. Then, both the original writing piece and proof of the session in which it was reviewed must be turned in. It is then and only then, that I will consider the writing assignment as having been "submitted".

Now, whether you are a writer of "A" level work or otherwise, every student in the class has a standing assignment, to be completed on his/her own time, within the first month of the semester. **Each of you is required to schedule, attend and complete two tutoring sessions in the**

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Writing Center BEFORE February 28. That gives you four weeks to complete the sessions and to start improving your writing. As you have already learned, based on your writing needs, some may need additional sessions. Al of you should realize that the Writing Center is a costly resource, provided to you at no additional individual cost, and it is to your advantage to make full use of it. This center will provide you with individual tutoring as well as grammar programs you can review on your own once you are signed in and set up on the Writing Center computers.

Participation in discussion, attendance and the completion of daily assignments are all essential to your success. **Work is accepted ONLY on the day it is due.** The reason for this rule is simple; it exists because we work with assignments in class. A student who fails to complete their assigned work fails to benefit from the class in which it is used and is privy to the completed work of other students. This unnecessarily burdens the students who have completed their assignments.

If you are absent or must submit work late you may still receive credit for the assignment provided 1) you speak to me PRIOR to the class session in which it is due and I approve a late submission and 2) you submit the assignment directly to me or you get it signed and dated by an English Department member then place it in my

English Department mailbox (organized alphabetically by Professor's last name) by the agreed due date. Many of your assignments are an easy way to earn points—you often receive 100% for simply completing the work and then working with it in class. Not completing these assignments, designed to aid your success on the future assignments, is not a wise way to lose points.

In the workplace, certain standards are expected. One must show up on time, perform one's duties well, uphold certain standards of behavior, and not miss one's scheduled work times. Failure to do these things results in being fired. Being a student is a job; if you fail to do what is expected of you, it is a safe assumption that you may expect to fail. However, if you do commit yourself to your work as a student, you may expect to reap the rewards in the semesters to come as well as in your future careers.

ABSENCE POLICY

If you are absent for any reason, you are not excused from the class lecture or assigned homework. In fact, you are then doubly responsible for catching up on your own time. In other words, it is strictly your responsibility to learn the material you missed. Keeping up with your work and budgeting your time are two of the most valuable lessons you can learn not only for college, but for life.

No more than two absences are acceptable. You should not miss any of the classes for which you are paying, but it is at three absences that your final grade will be formally penalized. **Four absences (two weeks—or the equivalent of *two additional spring breaks*) are grounds for automatic failure.** This is the English Department's policy and I adhere to it. If you continue to attend class after excessive absences (ones that are not part of extenuating circumstances that you and I have already discussed) you should note that your grade may already be determined. Last, tardiness is disruptive not only to myself, but to the entire classroom. In cases where you are twenty minutes late or more, I consider you *absent*, not late so please be on time.

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OBJECTIVES & GOALS

You have been composing verbal arguments since you were children; whether it was simply to get what you wanted for dinner, or to get that certain toy, arguments have been made. Arguments written for English courses, known as essays, are a written version of this practice. There are names and characteristics for each of these different argument approaches. Scientists employ Process Analysis modes, and experiment cannot exist without careful analysis and usage of Cause & Effect strategies. When we tell our friends our stories, the better our use of Narration & Description, the more interesting and engaging we are. When we make choices about our jobs, or our homes we often employ Comparison & Contrast. The many modes of writing are incredibly influential and are applicable far beyond the single sphere of formal essay writing alone.

Whether you consider yourself a writer or not, prepare yourselves to become stronger writers. In this course you will learn how to identify, compose and utilize a multitude of essay approaches in order to make your points clear in an interesting fashion that is unique to your own voice and thought. You will learn to anticipate disagreement, and to defend the points in which you believe using assigned texts and applying outside resources. You will learn how to read in order to discover what motivates other writers to write, as well as to identify what some of your own inspirations may be. You will become a better writer and a better researcher who is more capable and responsible for your own intellectual development and education.

There are many methods you may employ to write convincing, strong essays. Speaking up and discussing issues, as well as asking questions are just some of the tools that we will employ in class in order to aid you in work. In cases where someone in the classroom expresses an opinion that makes you uncomfortable, your responsibility as a college student is to maintain composure and remember that the classroom is a unique space in which to express and exchange different ideas. Remember that your success as a college student requires you not only to

do well in your classes but also to conduct yourself as an adult who acts responsibly and courteously. Personal development cannot progress without these qualities.

This is an intense course in analysis and writing. The completion of all assignments and the meeting of all expectations are essential to your success. If you succeed, then advertising, the news and the world will never look the same again. You will learn to think critically of what you encounter not only in texts, but the world, rather than just accepting things at face value. There is always much more beneath the surface, or in between the lines. Specifically, we will be challenging and testing the ideas of others, and the ideas we ourselves hold.

Always remember that the essay form is not redundant, or a simple listing of fact. It is a vital, ever changing form, based on ideas that develop and expand through the words and the approaches you employ. Once you have mastered the words—what you wish to say and how to say it—it is then that your writing will achieve the goal of clearly and convincingly communicating your ideas. It is at that point that your writing will become more interesting to both compose and read.

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CALENDAR & ASSIGNMENTS

JANUARY

Week I

Thursday/28

Syllabi, letter, discuss research goals

HW: English 101 intentions letter, read introduction in Riverside Reader pgs. 1–13, and complete worksheet #1

FEBRUARY

Week II

Tuesday/2

Submit letters and **Worksheet #1**, in class writing on Satrapi's visual text, p. 27

HW: Read Narration and Description in Riverside Reader pgs. 19–26 and complete worksheet #2

Thursday/4

Worksheet #2, Harvard Outline Format

HW: Read Cofer, pg. 49 and complete notes 2A identifying what you know of the essay's narrator, purpose, audience and strategies (just over three weeks left to complete tutoring sessions)

Week III

Tuesday/9

Notes 2A, Cofer, Claim/Evidence/Warrant

HW: Read Process and Analysis pgs. 92–99 and complete worksheet #3

Thursday/11

Worksheet #3, Claim/Evidence/Warrant in Cofer's essay

HW: Complete reading and notes 3A on Giovanni pg. 115, and complete reading and notes 3B on Nanda pg. 136

Week IV

Tuesday/16

Notes 3A & 3B, Giovanni and Nanda

HW: Narration/Description essay on stereotyping (brainstorm first/organize ideas into an outline/type, title, and double space a 2 page draft: all due on Tuesday/23)

Thursday/18

CLASSES FOLLOW MONDAY SCHEDULE (one week left to complete tutoring sessions)

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Week V

Tuesday/23

Peer review of outlines and **drafts**, small group readings and critiques

HW: Read Comparison and Contrast pgs. 160-166 and complete worksheet #4, also complete reading and notes 4A on Roiphe pg. 188, Writing Assignment revisions

Thursday/25

Worksheet #4, Notes 4A, writing revisions

HW: Finish Writing Assignment (tutoring sessions must be completed by February 28)

MARCH

Week VI

Tuesday/2

Writing Assignment due, review research project steps, create calendars, consider questions

HW: Read Division and Classification pgs. 229-235 and complete worksheet #5, read and complete notes 5A on Viorst, pg. 244: consider how Viorst uses counter arguments to her advantage and where does she do this? How does she answer these counter arguments? Include these on your notes 5A

Thursday/4

Worksheet 5, Notes 5A, discuss and compile plausible research questions

HW: Read Definition pgs. 316 - 322 and complete Worksheet #6. Also read and complete notes 6A on Bambara pg. 364

Week VII

Tuesday/9

Worksheet #6, Notes 6A, Bambara, complete and get approval for research paper questions

HW: Read and complete worksheet #7 on Cause and Effect pgs. 376-381, read and complete notes 7A on Schlosser pg 422

Thursday/11

Worksheet #7, Notes 7A, discuss Schlosser essay, research proposal and interview questions

HW: Work on Proposals, complete reading and worksheet #8 on Persuasion and Argument pgs. 448-456

Week VIII

Tuesday/16

Worksheet 8, Proposal and Mode Exam questions

HW: Complete Proposals

Thursday/18
Proposals Due

HW: Prepare for Mode Exam, script interview questions, to be submitted to me and approved during final exam session

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Week IX
Tuesday/23

Scripted Interview Questions due, Mode Exam

HW: Read introduction to Borowski's This Way for the Gas, Ladies and Gentlemen

Thursday/25

Borowski, discuss Annotated Bibliographies

HW: Continue research and read first short story in Borowski's collection. Consider the metaphors the author uses for human beings. What does this tell you about his thinking? What is happening and what is your understanding of it? Writing Assignment: Compose a properly formatted letter to Borowski. What would you say to him, if you could? What would you ask him?

Week X

MONDAY/29 - Monday/5: SPRING BREAK

APRIL

Week XI

Tuesday/6

Borowski Writing Assignment, A. Bibliography questions

HW: Read Borowski's "A Day at Harmerz", complete A. Bibliography

Thursday/8

Annotated Bibliography due, Borowski, discuss outlines

HW: Borowski's "The People Who Walked On", work on outlines

Week XII

Tuesday/13

Borowski, outline questions

HW: Finish outlines, read to the end of "Auschwitz, Our Home (A Letter)"

Thursday/15

Outlines due, Borowski

HW: Finish reading Borowski's book

Week XIII

Tuesday/20

Borowski, draft questions

HW: Work on drafts, bring in at least 3 typed pages for Thursday

Thursday/22

Draft work and peer reviews

HW: Finish Rough Drafts

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Week XIV

Tuesday/27

Drafts due, Peer Reviews

HW: Revisions

Thursday/29

Final draft work

HW: Revise and complete research papers

MAY

Week XV

Tuesday/4

Research Papers Due, Final Portfolios assignment, *Sunshine*

HW: Final Portfolios

Thursday/6

Sunshine, Portfolio questions

HW: Final Portfolios

Week XVI

Tuesday/11

Sunshine, Portfolio questions

HW: Continue working on Final Portfolios

Thursday/13

Sunshine, Portfolio questions

HW: Complete **Portfolios** for Final Exam submission and work

LAST DAY OF CLASSES: Monday, May 17

FINAL EXAM

Monday, May 20

3:15 pm – 5:15 pm

Room 122W

Spring 2010
ENGLISH 101, sec. 16 (code#0251)
M/W 12:30pm-1:45pm (4th period)
John Jay College, 445 W 59th, NY NY
Room 116W

Prof. Jay G Walitalo
jwalitalo@jjay.cuny.edu
Office: 619 W 54, Rm# 767. 212.484.1192
Office Hours: M+W 11:05am-12:20pm and
every other TH 9:00am-12:00pm

John Jay College of Criminal Justice

English Department

English 101: College Composition I - Exploration and Authorship: An Inquiry-based Writing Course

Course Description:

Does it matter what kind of person you drop into the street every morning? You are the author of your own life, and the choices you make will determine how you affect and influence others. In this course, we will explore the theme of "personal choice." Our road map will be four units of inquiry that will require us to consider the connection between personal choice and the world at large: radical individualism/personal freedom, consensus/cooperation/civic duty, competition/confrontation/deception, and isolation/self-exile. Each unit will require students to examine, discuss, contemplate and respond to a variety of texts related to culture, family and self: short stories, personal essays, editorials, films, etc. Using these texts as a springboard, we will develop an ongoing discourse through which we will examine the role of personal choice as it relates to learned cultural behavior and the formation of ideas about community, civic duty, ethnicity, beauty, family, race, gender, and education. We will also explore how these ideas might affect someone working in the social/political environment of criminal justice.

Course Objectives:

In general terms, this course is designed to help students sharpen and refine their writing and critical thinking abilities. In terms of class work, a major focus will be on formal writing: developing and refining essays using the standard American academic essay form. We will also examine the processes and stages related to academic research and then use this knowledge to develop an inquiry-based essay. By the end of the course, successful students will have a firm, basic foundation in all forms of academic writing and inquiry and will have the ability to produce papers that are thoughtful, well-developed, sophisticated in presentation, well organized, logically paragraphed, and composed in standard English.

Course Requirements:

- Complete and be ready to discuss all assigned (homework) readings. DO NOT READ YOUR ASSIGNMENTS IN CLASS WHEN YOU ARE SUPPOSED TO BE DISCUSSING THEM!!! Students must participate in group activities and class discussions.
- Complete in-class (hand-written) writing activities and reading assignments as assigned.
- Complete 8 writing assignments: a creative non-fiction essay, a proposal, an annotated bibliography, a first draft of an inquiry-based essay, a formal outline, a scripted interview, a second draft of the inquiry-based essay, and a cover letter to your ENG201 instructor. Details on these assignments will be discussed in class. Bring all "rough" and "final" drafts to class on the specified dues dates. All of the writing you do (except for the writing journal) must be presented in a portfolio at the end of the course.
- Maintain an informal writing journal. Each journal entry should be 200-250 words in length. Topics for the journal will be discussed in class. It is here that students will sharpen their 'focused writing' skills (details in class).
- Participate in peer review/evaluation activities during class time as assigned.
- Participate in student-instructor conferencing as required.

- Come to class. Class attendance is mandatory. Attendance is taken at the beginning of class. 3 lates = 1 absence. 4 absences will cause the instructor to lower your final grade by 1/3 of a grade. More than 4 absences is cause for failure.

Required Texts (2):

Bedford Brief Reader, 10th ed. Author (editor): Kennedy
Published by Bedford/St Martins ISBN: 0312472072

The John Jay Rhetoric, Research, and Strategies Handbook

Please bring whatever readings we have done or are working on to class with you.

Exams:

There will be 1 midterm essay exam and 1 final essay exam.

Policies and Procedures:

Late papers: Late papers are accepted, but you lose one-third of a grade for every class past the due date. Assignments more than 4 class periods late are not accepted (you get an F for that paper). No assignments will be accepted after the last day of class.

Paper Formats: Type and staple (no paper clips or folded corners) all final drafts. Use the 'Times New Roman' 12pt. font and standard margins. Double-space.

Tutoring: All students are strongly encouraged to utilize the tutoring services available at the JJ Writing Center (2450 N Hall). The instructor reserves the right to make tutoring mandatory for some students.

Plagiarism: Write everything IN YOUR OWN WORDS. From the John Jay Undergraduate Bulletin: "Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation." Any submitted work that contains plagiarized elements will receive an automatic 'F'. Repeated infractions will be reported to the college authorities.

Classroom procedures: In some lecture courses, material that you are reading in the textbook is reviewed and elaborated upon in the classroom; as a result, you may not feel that you need to attend every lecture to profit from the course. In this composition course, however, reading, memorizing, and regurgitating information is not our classroom process. Instead we discuss techniques and styles of writing that you will need to master in order to achieve a successful outcome in the course. Our classroom will function as a kind a workshop in which we will work our way through the various steps of the writing process, discuss problems of composing, share and critique each other's work, and develop a way of talking about how we write. Consequently, it is essential that you attend class without fail and that you arrive with the reading and writing assignments prepared, in hand. In short, to do well in this class you must be present—physically, mentally, and intellectually. Your classmates and I need your contribution to classroom discussions if this is to be an enriching experience.

Classroom behavior: Personal electronic devices (cell phones, iPods, etc.) are great things to have, but they are not appropriate for use in the classroom. PLEASE TURN OFF (not on 'vibrate') all these devices when

you come to class and DO NOT ANSWER, PLAY WITH OR TEXT MESSAGE FROM YOUR PHONE DURING CLASS. Do not sit in class with ear buds in your ears or headphones on. Please do not wander in and out of class for any reason; it is distracting to the instructor and your fellow students. Use the bathroom, eat, make calls, etc. before or after class. And, finally, please do not eat in class.

Grading:

All final drafts submitted to the instructor will be given a letter grade. The numerical values assigned to each grade will correspond to the grade scale outlined in the John Jay Student Bulletin:

Grade and Numerical Value:

A 4.0
A- 3.7
B+ 3.3
B 3.0
B- 2.7
C+ 2.3
C 2.0
C- 1.7
D+ 1.3
D 1.0
D- 0.7
F 0.0

Explanation of Grades:

A, A- *Excellent*

B+, B, B- *Very Good*

C+, C *Satisfactory*

C-, D+, D, D- *Poor* [these are passing grades, but too many of these grades can lead to dismissal from the College because of a low grade point average]

F *Failure* [an F is not erased when the course is taken again and passed]

Here's how your final grade for the course will be determined:

- 80% Contents Of Your Portfolio
- 20% Participation/Attendance

Journals: if you receive a final journal grade of "check plus," your final grade is raised by 1/3 grade. If your final journal grade is "check," there is no change in your final grade. If your final journal grade is "check minus," your final grade is lowered by 1/3 of a grade. If you turn in a journal with less than half the required entries, your journal will not be accepted.

Exams: both the midterm and the final will be graded pass/fail. If you pass the midterm, the grade on your first paper will be raised by one full grade. If you pass the midterm and received an 'A' on your first paper, you will not be required to take the final exam. If you don't pass the midterm, nothing happens. If you pass the final exam, the grade on your second paper will be raised by a full grade. If you don't pass the final, nothing happens.

Date	Day's Agenda	Homework (what you need to do <u>before</u> the next class meeting)
Feb 1	Introductions Course Overview: themes and units of inquiry. Writing Diagnostic	Buy the textbooks listed above; read "The Writing Process" (book).
Feb 3	Writing paragraphs ('focused writing'); topic sentences (controlling ideas) and supporting details; patterns of organization; the idea circle; 'Moral Judgments' exercise/journal writing	Read "An Essay In-Progress" (book).
Feb 8	Discussion: "An Essay In-Progress"; in-class reading: "The Case For Legalization" (handout, editorial from The Economist magazine)/journal response; what is 'radical individualism'?	Read/journal response: "What's Up With The Arts?" pages 203-220 [excerpt from 'Human' by Michael Gazzaniga (handout)]
Feb 10	Discussion: "What's Up With The Arts?" pages 203-220 ; grammar procedures; the writing process; the American academic essay form; speaking voice writing voice; Assignment 1 – creative non-fiction essay	Read/journal response: "What's Up With The Arts?" pages 220-245 [excerpt from 'Human' by Michael Gazzaniga (handout)]
Feb 15	No Class	No Class
Feb 17	More on the American academic essay form; inference versus observation (thesis); in-class peer evaluations; preparing final drafts for submission; discussion: "What's Up With The Arts?" pages 203-220	Journal question on civic duty/jury duty; read : "The Meanings of a Word" by Gloria Naylor (book)

Feb 18 (Thurs)	In-class discussion: "The Meanings of a Word" by Gloria Naylor (book); Assignment 1 due; Assignment 2 – proposal	Journal response: "The Meanings of a Word" by Gloria Naylor (book)
Feb 22	What is 'Inquiry-Based Writing'? (ongoing discussion); choosing & evaluating sources; juries and "consensus"; how to take notes during a movie	Journal response: consensus question
Feb 24	How to write a proposal; synthesizing/futurizing: your proposal>your bibliography>your scripted interview>your inquiry-based paper	Read/journal response: excerpt from "12 Angry Men" by Reginald Rose; journal: is it ever right to take the law into your own hands?
March 1	Discussion: excerpt from "12 Angry Men" by Reginald Rose; accessing the John Jay Library research databases; Assignment 2 due	Journal writing: discuss and evaluate your progress in this course thus far (details in class)
March 3	MEET IN JOHN JAY LIBRARY (T Building) – Location/Room TBA; more on accessing and utilizing library resources (print and online)	None
March 8	Film: "12 Angry Men" (Directed by Sidney Lumet, US, 1957), part 1. Class discussion: cooperation/consensus building	Journal response: "12 Angry Men" part 1

March 10	Film: "12 Angry Men", part 2. Class discussion. Lecture/discussion: comparing the structural aspects of essays and inquiry-based papers. What is an 'annotated bibliography'?	Read/journal response: "12 Angry Men Presents An Idealized View Of The Jury System" by David Burnell Smith (handouts); read: sample inquiry-based paper (handout)
March 15	In-class peer evaluations; how to improve thesis statements and topic sentences; discussion of sample paper; Assignment 3 – annotated bibliography	Read/journal response: "Be Cool To The Pizza Dude" by Sarah Adams (book) and "Champion Of The World" By M. Angelou (book)
March 17	Discussion: Adams and Angelou readings; compare and contrast writing; paragraph unity; how to write a formal outline	Read/journal response: "Not All Men Are Sly Foxes" by A. Brott (book) & "Notes From The Hip Hop Underground by S. Steele (handout)
March 22	Discussion: Brott and Steele readings; more on compare and contrast writing & unity; evaluating support (details/examples/supporting ideas) when writing on-demand	Read/journal response: "A Word With The Boy" by David Updike (handout) and "Black Men and Public Space" by Brent Staples (book)
March 24	Discussion: Updike and Staples readings; in-class peer evaluations; Assignment 3 due; Assignments 4+5 – formal outline and inquiry-based essay (draft 1)	Prepare for midterm exam; make sure your journal is up-to-date and complete
March 29	No Class	No Class

March 31	No Class	No Class
April 5	No Class	No Class
April 7	MIDTERM EXAM	NONE – you just took a midterm!
April 12	MIDTERM JOURNAL REVIEWS (Last names A through L only); one-on-one conferences	Read/journal response: H.L. Mencken: “The Penalty of Death” (handout) and “The Bet” by Anton Chekov (handout)
April 14	MIDTERM JOURNAL REVIEWS (Last names M through Z only); one-on-one conferences	Read/journal response: excerpt from “Glengarry Glen Ross” by David Mamet
April 19	Discussion: Mencken, Chekov and Mamet readings; Discussion: competition and the workplace; Assignments 4+5 due. Assignment 6 – scripted interview	Journal question: Mencken quote (given in class)

April 21	Refining your inquiry-based paper: re-evaluating sources; review: proper use of and format for quotations and paraphrasing; discussion: competition/confrontation and deception	Thoroughly proof-read and revise the current draft of your inquiry-based paper; read sample APA-style research paper (handout)
April 26	Film: "Glengarry Glen Ross" (directed by James Foley, US, 1992), part 1; class discussion; writing formally about literature/drama/film	Journal response: Glengarry Glen Ross, part 1
April 28	Film: "Glengarry Glen Ross" part 2; class discussion; quotations vs. paraphrasing vs. plagiarism; discussion of sample APA research paper	Journal response: Glengarry Glen Ross, part 2; read/journal response: "Criminology: Can The Can" (article on graffiti from The Economist magazine, handout)
May 3	Discussion: Economist reading; argumentation-persuasion Assignment 6 due. Assignment 7 - 2nd draft of inquiry-based essay	Read/journal response: "The Ways We Lie" by Stephanie Ericsson (book) and "The World Of Doublespeak" by William Lutz (book)
May 5	Discussion: Ericsson & Lutz readings; more on structure, coherence, audience appeal, completeness.	Read/journal response: "The Explosion In The Parlor" by Bai Xiao-Yi (handout)
May 10	Film: "Grizzly Man" (directed by Werner Herzog, US, 2005), part 1; what should be in your portfolio	Journal response: "Grizzly Man": complete Assignments 7 & 8; make sure your journal is up-to-date & complete; put your portfolio together

May 12	Film: "Grizzly Man" part 2; discussion: man's relationship with nature, self-exile. *PORTFOLIO DUE* (should contain all of your writing assignments, incl. Assignments 7 & 8); FINAL JOURNAL REVIEWS (Last Names A-L only)	Prepare for final exam
May 17	FINAL JOURNAL REVIEWS (Last names M-Z only)	Prepare for final exam

FINAL EXAM: May 24, 12:30pm-2:30pm in our regular room.

English Department
ENG 101
Section 013
College Composition I
M/W 12:30-1:45
Westport 109

Instructor: Tim McCormack
Office: 1267 North Hall
Office Hours: M: 10:00-12:00
W: 10:00-12:00
F: 10:00-12:00
Phone: 646.557.4654
email: tmccormack@jjay.cuny.edu

Course Prerequisites: Eng 100/placement exam

Writing and Reading New York 2007

SYLLABUS

Course Theme. The City of New York is a colossus, a magic kingdom, a dream destination, but it is also a place of conflict and turmoil and tension. It is a place of ultimate salvation for some and life-long denial for others. The immense city, which can expand only in one direction—up—is a place of unimaginable riches, in every sense of that word, from the diversity of its residents to the abundance of its resources. Perhaps above all it is a megalopolis of human construction; nowhere else on earth has the natural environment been so dominated by the earth's greatest dominator, the human. We have molded the island and seashore landscape so thoroughly, it's as if we are on our own planet, gyrating above the surface of the earth, its original landscape rarely glimpsed. Our city is then the wonderfully full text and theme for this course. We will read what others have written about it; we will study its representations in art, photo and song, and we will observe, discuss and analyze it as we live within it. But mostly—as this is above all a writing course—from the first day of class, we will compose NYC, from inside and out.

Course Goals. There are two main pillars to this course. First, this is a writing course. *We will create our own texts.* More specifically, we will work together so that each writer grows in confidence of voice, degree of output and quality of message. In other words we will all work toward writing more and writing more often; writing distinctly and creatively; writing with improved style and grace; and writing to deliver a story, the message we want our readers to hear. Secondly, we will work together to *study the craft of writing.* By looking closely at each other's work and investigating our own writing processes, we will try to understand the choices that writers make, and the ways writers can help each other write. In short, academic parlance, this is called a metacognitive understanding of writing.

Therefore, and these carry equal weight, our goals are to craft a variety of texts about New York, and in the process, to better understand the craft or rhetoric of our writing.

Commitment and Collaboration. This course is designed as a writing workshop. Writing is often presented as a solo struggle: the lonely writer in the confines of a dreary room doing battle with him/herself using pen and paper or keyboard and screen. In this workshop we will dispel this myth by creating a community where writers work together to create and improve the processes and final products of writing. Our writing workshop is a physical space, like a laboratory, where writers come to do the work of writing. It is a meeting place, a working community, where writers meet other writers to share their work, sound off about their ideas, and gain strength and support for whatever writing project is at hand. In our workshop, the writing we will do is intensive: we will write every day in class and between every class; we will write to learn and understand, not just to record already conceived ideas; we will read each other's writing; we will comment on each other's writing in small groups or one-on-one; we will discuss the difficulties of writing and how to get past them, and, of course, the enjoyment of writing and how to make it even more rewarding.

Since your fellow writers will be depending on you, this class requires a commitment. Everyone in the room is a good writer and a good reader; therefore, we all have an important contribution to make to each other. For this to work—for a good writing community to develop—you must commit to the class from the first day and throughout the term. You have to be conscientious about completing assignments, doing the reading and writing thoroughly and preparing for class consistently. Most importantly, you must read and respond to the work of your fellow writers respectfully, thoughtfully and constructively. Your participation and your skill at helping others with their writing is a key component of how you will be graded in the course.

Requirements.

Participation. This includes class discussions, how effectively you work in groups and the effort and skill you display in reading and responding to the work of others. Attendance and punctuality are also included here; to participate, you have to be in class.

Daily Writing Assignments. For almost every class you will be asked to bring a piece of writing. All of these assignments are listed in the course schedule and described fully under course assignments on the Blackboard web site.

Midterm and Final Portfolio. The daily writing assignments are designed to help you construct the larger writing projects. In other words the smaller assignments lead to the completion of nine projects that you will include in your portfolio. (Asterisks indicate these items on your schedule.) Details of the content of the portfolio are provided in a separate handout.

Conference. You are required to prepare for and attend a writing conference with me. Details will be given in a separate handout.

Take-Home Final Exam. One of the eight projects to be completed for your portfolio, the final exam asks you to write about your own work and to analyze the work of another writer in the course. Details will be provided in a separate handout.

Blackboard Web Site. The blackboard site, where you are reading this syllabus, will be a main feature of the course. We will use the site in three general ways: as a communication tool to share information about the course projects; as a conversational tool to discuss the ideas of the course; and as a way to share and respond to each other's writing. You should start using the site right now, by

taking the time to move around and check out the different features, and then finding and contributing to the first open forum on the discussion board (“Course Expectations”).

Texts.

The only required text for the course is *Rhetoric, Research and Strategies*, a handbook published specifically for John Jay College students. It is available at the bookstore. ISBN: 0-536-44733-0

Other readings will be provided as handouts or through the library’s e-reserve system.

Evaluation.

Your work in the course is evaluated in two ways.

PERFORMANCE GRADE for effort and participation is accumulated over the semester through your daily work in the course. This equals 50 percent of your Course Grade. Here’s how it works.

There are 25 writing assignments/class days. Each assignment will be assigned from 0-4 points, as follows.

0 Points = Assignment not completed or does not meet minimum standards and no participation in class time that day.

1 Point = Assignment completed but just to minimum quality standards and no or minimal contribution to class time.

2 Points = Assignment completed to good quality or a substantial contribution made to class time.

3 Points = Assignment completed to good quality and a substantial contribution made to class time.

4 points = Assignment completed to exceptional quality and a substantial contribution made to class time.

A letter grade for performance will be achieved according to the following scale

90-100 points = A

80-89 points = B

70-79 points = C

60-69 points = D

Below 60 points = F

Under course documents there is a chart to help you keep track of your performance grade. It is the same chart that I use.

For a detailed explanation of evaluative performance criteria for each grade level, please see course documents.

A PROFICIENCY GRADE for the quality and talent displayed in your finished pieces of writing will be awarded for the midterm portfolio and again for the final portfolio.

A proficiency grade of A – F will be awarded after review of the midterm portfolio, and will account for 40 percent of your proficiency grade.

A proficiency grade of A – F will be awarded after review of the final portfolio, and will account for 60 percent of your proficiency grade.

Your Writing Proficiency Grade for the Course is a weighted average of your two proficiency grades, with the final portfolio obviously carrying 60 percent of the weight.

For a detailed explanation of evaluative proficiency criteria for each grade level, please see course documents.

Your course grade will be an average of your performance and proficiency grades. Thus, an A for performance and a C for proficiency results in a B grade for the course. When there is only a single gradient slot between the two grades, the higher grade will be achieved. Thus, an A on performance and a B+ on proficiency results in an A- for the course. When there are two gradient slots between the two grades, the higher grade will be achieved. Thus a B and a C on proficiency results in a B- for the course.

Please keep in mind that professors do not give grades, you earn grades.

Some Final Notes

Attendance. Since we meet only twice per week, every moment of class time is precious. Classes are work sessions, where concrete tasks are completed to help you with your written work. In addition, on some days, your fellow writers will be depending on you to show up. Therefore, regular attendance is essential. Always discuss absences with me, preferably before you miss the class but otherwise afterwards. More than four absences will affect your grade in the course. Two “lates” or “leave earlies” equals one absence. Excessive absences may result in withdrawal from the course.

Academic Ethics. We will be incorporating outside texts into the writing we do in a variety of ways. In addition, we will also be sharing our writing with each other, and I will be encouraging you to use the information and ideas of others in your own pieces of writing. However, all writers need to clearly identify which parts of a piece of writing are their own, and which parts come from other texts or other writers. How to use sources well, while giving proper credit to the authors of the texts you use will be a major component of the class. When you use the ideas of others you are glorifying them, and so they deserve to be credited for what they have offered to you. It goes without saying that any deliberate attempt to present the work of others as your own is dishonest, devaluing and insulting to the owner of the text and to the reader, and it will result in serious consequences up to and including receiving a failing grade for the course, and perhaps further action from the school, or the university. Please see the statement on Plagiarism under course documents for further information.

Outside-the-Classroom Help. John Jay students have access to an amazing, well-run and very helpful writing center where they can bring written work from all of their courses. Go to the Writing Center

web site for all the information, including the ability to sign up for on line, real time writing support sessions. <http://web.jjay.cuny.edu/~writing>. Please understand that tutoring in writing is not just for students who are struggling with a writing course. Good writers understand that writing should not be a lonely endeavor. All writers can benefit from attentive, close reading of written work, and/or the eyes and ears of a caring professional editor/coach/supporter. So, please take advantage of the writing center, a service you pay for, to get considerate, detailed input on your writing in all of your courses. If you do make an appointment to see a writing consultant, understand that going to a consultant with a completed piece of writing that needs to be “fixed up” is both not what writing consultants do, nor is it very helpful for learning about your writing. Instead, it is better to go while you are still in the drafting stage of the assignment, so the consultant can help you get where you want to go. Or, if you have a completed draft, ask the consultant to help you in a particular area (i.e. organization, use of sources, sentence structure). If you do make an appointment at either location, for this course, please have the consultant/tutor sign the top of your draft with the date and time of the appointment and I will give you credit for taking this extra step as I calculate your grade for the course.

Computer Issues. All writing done between classes should be typed; and all major assignments/revisions must be handed in typed. Make sure that you have access to a computer that is reliable, including printing. You should always have back-up computer access as well. Computer glitches as excuses are not acceptable. Please talk to me early in the semester if you think you do not have “quality” access to a computer.

Work Load. The work in this course starts early and remains steady throughout the semester. Be careful not to fall behind, as it is difficult to catch up. If you look at the schedule, you will be happy to see that though the work is plentiful, you can finish the overwhelming majority of the coursework weeks before the end of the semester. Take advantage of this opportunity to finish this course early, so you can focus on your others in December.

Final Thought. If this class sounds work-heavy, that’s because it is. I take writing seriously, and I demand the same from the writers in the class. On the other hand, writing should be something we enjoy: the more you enjoy the class, the better you will write. It is crucial to realize that working hard and enjoyment are not necessarily oppositional terms. Writing is rewarding AND challenging work. I am looking forward to reading and responding to your writing and having you read and respond to mine. Start by responding to this syllabus and the first day of class by going to the class discussion board on the blackboard site and writing to your fellow writers in the Course Expectations forum.

-end-

Reading and Writing NYC

Schedule

If assignment details are not listed, please go to the assignments folder on the course web site for the assignment description.

All assignments are due in class on the date listed. No late assignments will be accepted after 15 minutes of class time has elapsed.

At the top of each assignment, please list the following items (example on right).

Your name	Tim McCormack
Course and Section	Writing and Reading NYC Sect 003
Two word title of each assignment from the description below.	Project Proposal
Date	October 15, 2007

Please bring the number of copies indicated. Where there is no indication, bring one copy.

All written work must be typed in 12 point in Times, Times New Roman or Courier font with 1 1/2-inch margins all around and must be stapled.

For assigned readings, please bring a copy of the reading to class.

Please bring a copy of the JJ RRS text everyday to class.

The assignments with asterisks (*) will be included in your portfolio.

Monday, August 27

Assignment 1: NYC Reflection (in class).

Wednesday, August 29

Assignment 2: NYC Observation.

Please look ahead to assignment 3, so you can ask questions in class.

Monday, September 3

No Class: Labor Day; college closed.

Wednesday, September 5

Assignment 3: Photo Poem

Monday, September 10

Assignment 4: Creative Non-Fiction Essay Draft (three copies).

Wednesday, September 12

No class: College is open.

Monday September 17

**Assignment 5: Creative Non-Fiction Final Version*

After reworking your CNF essay with the feedback you received in class on your draft, post a final version of your CNF essay onto the Blackboard Discussion Board by Sunday September 16 at 10 p.m. By class time on Monday, write a response to another posted essay. (If an essay already has a response, please respond to a different one, so that each essay has one response.)

Review Syllabus and course schedule and come with questions.

Begin keeping track of your performance points using the chart on the blackboard site.

Assignment 6: Written Text Response. Read, prepare and write a one-page response to the Colson Whitehead reading. If you missed class, there are copies of this reading in an envelope outside my office door.

Wednesday, September 19

Assignment 7: Written Text Response 2. Read, prepare the NYC print text you were assigned in class. Contribute to the dialogue about this text on the discussion board on the blackboard web site. If you missed class, select a text from the folder on my office door.

Monday, September 24

Assignment 8: Visual Text Response. Read, prepare and write a one-page response to the visual text you were assigned in class. If you missed class, go to the Blackboard web site under assignments and select a visual text.

Look ahead for assignment 9.

Wednesday, September 26

Assignment 9: Film Text Response.* Watch (read!**), prepare and write a one-page response to Spike Lee's movie *Do the Right Thing*

Monday, October 1

Assignment 10: Scripted Interview Draft (three copies).

Wednesday, October 3

**Assignment 11: Final Version of Scripted Interview.* After reworking your interview with the feedback you received from a peer, post your revised Scripted Interview on the Blackboard Discussion Board by class time on Wednesday. Respond to TWO Scripted Interviews from your peers by Friday October 5 12 noon. If an interview already has two responses, please go on to the next one.

Monday, October 8

No Class: Columbus Day; school closed.

Wednesday, October 10

Assignment 12: Thematic Essay Draft. (three copies)

Monday, October 15

Assignment 13: Final Version of Thematic Essay. Post a revised draft to Blackboard Discussion Board by Tuesday October 9, 11 p.m. Then, respond to TWO of the essays from your peers. If an essay already has two responses, please go on to the next essay.

Wednesday, October 17 and Monday October 22

No Classes: CONFERENCES.

Assignment 14: Proposal.

MIDTERM PORTFOLIO DUE. See handout on web site under course information for portfolio contents.

Assignment 15: Conference. Please come to your conference prepared, as per the instructions on the course web site. If you miss your conference without canceling ahead of time, it is equivalent to missing a class day.

Use this week to work on your proposal and begin conducting your research for Assignment 18.

Wednesday, October 24

**Assignment 16: Final Proposal for Research Project (two copies).*

Monday, October 29

Assignment 17: Prewriting for Research Project.

Bring your three most important sources to class. See JJ RRS pp. 218-228; 303.

Wednesday, October 31

**Assignment 18: Annotated Bibliography. (three copies)*

Monday, November 5

Assignment 19: First Draft of Research Project (three copies)

Wednesday, November 7

**Assignment 20: A formal outline. (three copies)*

Monday, November 12

Assignment 21: Working with One Source. Bring a well-developed section of your project (at least 2 pages) that uses at least one source thoroughly.

Wednesday, November 14

Assignment 22: Interrelating Sources. Bring a well-developed section of your project (at least 2 pages) that at least two sources together thoroughly. Obviously, this should be a different section of your paper than you brought in the previous class.

In-class Instructor Conferences

Monday, November 19

Assignment 23: Openings and Closings. Bring the draft of your opening and/or closing.

In-class Instructor Conferences

Wednesday, November 21

No Class: School following a Friday Schedule

Monday, November 26

**Assignment 24: Second Draft of Research Project (three copies).*

In-class Instructor Conferences

Wednesday , November 28

Portfolio Assembly (in class). Bring all of your portfolio materials.

In class, students will begin composing a cover letter to their English 102 instructor.

Bonus Attendance Day (2 points added to your performance evaluation total)

Monday, December 3

***Final Draft of Research Project Due.** Post to Discussion board by class time.

Portfolio Assembly (in class)

Bonus Attendance Day (2 points added to your performance evaluation total)

Wednesday, December 5

***Assignment 25: Take-Home Final Exam.**

Part A: Portfolio Cover Letter.

Part B: Critical Response Essay to Peer's Research Project

Portfolio Review (in class)

You may—if you are ready—hand in your portfolio at the end of this class.

Monday December 10 and Wednesday December 12

Final Portfolios Due.

If not handed in on Dec. 12, then the writer may lose up to one grade step on proficiency grade. Any writer who misses the portfolio deadline must submit a lifeline letter of intent by the end of class on December 12.

Assignment 26 (Bonus): Class Read Around. Bring 2 pages from the writing you did in the course to perform for the class. Though you will only read on one day, to get bonus credit for assignment 26, you must attend both class days.

Monday, December 17

Absolute final day to hand in a portfolio.

Please note that I do not offer incompletes for any reason.

Thursday, December 27

Final grades are due to the registrar.

John Jay College English 101.08 (2043)
Exploration and Authorship: An Inquiry-based Writing Course
It's a Family Affair: Language Within Family and Community
Classroom: 117W
Class Time: Mondays, Fridays 11:05 a.m. to 12:20 p.m.
Fall 2010 Syllabus

Prof. Julie Christman

Email: jchristman@jjay.cuny.edu

Office: 619 West 54th Street, 7th Floor

Office Phone: 212-781-5243

Office Hours: Mondays, Fridays 2:00 p.m. to 3:00 p.m. and by appointment

Course Description:

In this course, you will learn the habits, processes, conventions, and skills necessary to compose an inquiry-based essay. By understanding the basic tasks, steps, and processes of an inquiry-based exploration, you will then be able to practice, and eventually master, these writing practices to craft a college-level essay. You will learn and practice such conventional forms as the essay proposal, annotated bibliography, formal outline, APA documentation as well as less academically formal writing techniques such as letter and memorandum writing, interview scripts, and creative non-fiction.

Rather than learn these various forms for their sole purpose of their formalistic components, you will comprehend how these traditional and non-traditional writing methods can be used as tools for scholarly exploration that eventually allow them to be re-integrated into a completed inquiry-based essay. This course demonstrates how the process of the academic essay may be incrementally understood, thoughtfully approached and eventually mastered. In contrast to being presented with an essay assignment which may feel like an insurmountable chore, this course provides you the writing techniques, exercises, and assignments practiced in and out of class which break down the academic essay into a discernable sequence of manageable tasks.

As a John Jay student, you occupy a unique position in CUNY's academic community. Like other students at CUNY, you juggle priorities, trying to balance family, school, and community obligations. You also aspire toward public service careers; you know how important it is to give back to the diverse community that has enriched your lives. Family and community are inextricably connected for our students. This requires you to fluctuate—sometimes subtly, sometimes dramatically—between different languages. In this course, you will study how language shifts between family and both the larger community and the academic community. In this course you will analyze the transition of language, from syntax to tone, between these unique, sometimes competing, realms. You will also practice how to expertly switch your own writing language from home to school to work as effectively as you transition through these roles in your daily lives. In this course you will conduct a close reading of several essays over the entire semester focused on the theme, “family and community.” You will write and revise a variety of writing forms, from creative nonfiction to academic essays. You will be asked to complete a sequence of smaller writing assignments that will lead you to a final paper on an inquiry question related to family and community that you will devise.

Learning Objectives:

- Students develop abilities of critical thinking for both reading and writing.
- Students learn forms and conventions of academic writing.
- Students write and revise a sequence of writing assignments, which contribute to the invention, organization, and research of an inquiry-based paper.
- Students learn techniques for inventing, arranging, researching, editing and proofreading texts.
- Students practice rhetorical strategies, which help them gain an awareness of choice in authorship, and which help clarify and execute ideas in writing.
- Students gain the language and self-awareness about their literate abilities that allow them to discuss their strengths and challenges of expression.
- Students learn methods of critiquing their peers' writing as well as their own writing.
- Students practice in-class peer reviews to grow increasingly aware of audience, readers' expectations, and the qualities necessary to convey ideas clearly.
- Students keep a journal that tracks their processes, stumbling blocks, and achievements in reading and writing.
- Students understand the relationship between different types of writing: how each academic genre informs and applies to the final research paper, what the interrelationships between the various forms are, and how each form acts as a building block to re-envision and rewrite subsequent drafts.
- Students learn to use information technology to complete research of their writing assignments.
- Students learn to discriminate among the types of information they find, deciding which authors are viable experts, which information is pertinent to their subject, and the ways this information must be prepared to incorporate into their writing.
- Students learn to integrate secondary sources into their essays.
- Students practice APA Style Documentation.
- Students learn proper formatting and presentation of the computer-generated paper.

Course Prerequisites: English 100 or placement exam

Required Text and Materials:

- *It's A Family Affair: Language within Family and Community*, a Pearson's Mercury Reader, ISBN 9780558285241
- *John Jay Rhetoric, Research, and Strategies Handbook (JJ RRS)*, ISBN 9780558798468
- *The Craft of Research*, Third Edition, ISBN 9780226065663

Required Readings on E-Reserve

- "You Say Multitasking Like It's a Good Thing" in *NEA Thought & Action Journal*, C. Abate
- "Hooked on Gadgets, and Paying a Mental Price" in *The New York Times*, M. Richtel
- "The Risks of Parenting While Plugged In" in *The New York Times*, J. Scelfo
- "Plagiarism Line Blurs for Students in Digital Age" in *The New York Times*, T. Gabriel

Instructions for E-Reserve

Go to <http://www.lib.jjay.cuny.edu>

Click on Reserves

Click on E-Reserves

Click on Reserve Readings

Search by Instructor: Christman

Click on Eng 101

Password: family

Absence/Lateness Policy:

In some lecture courses, the material that you are reading in the textbook is reviewed and elaborated upon in the classroom; as a result, you may not feel that you need to attend every lecture to profit from the course. In this composition course, however, reading, memorizing, and regurgitating information is not our classroom process. Instead we discuss techniques and styles of writing that you will master in college. Our classroom will be a workshop in which we will engage in diverse forms of writing, discuss problems of composing, share and critique each other's work, and develop a way of talking about how we read and write. Consequently, it is imperative that you attend class without fail, and that you arrive with the reading and writing assignments prepared, in hand. In short, to do well in this class you must be present physically, mentally and intellectually. Your classmates and I need your contribution to classroom discussions if this is to be an enriching experience. Please note: there are no such things as "excused absences".

Official Policy:

1. Only four (4) absences are permitted; five (5) or more result in failure of the course (no ifs, and/or buts). I do not advise even missing four because you will have missed irretrievable moments of classroom interaction and instruction. Please note for every class missed, you must make up the time by spending one (1) hour in the Writing Center.
2. Lateness disrupts the classroom and, in many ways, defeats your learning potential. Our time is valuable and we have a lot to cover in each class. If you are up to 15 minutes late,

you must make up the time by spending one (1) hour in the Writing Center. If you are more than 15 minutes late, you must make up the time by spending three (3) hours in the Writing Center.

Late Assignments:

Because the writing assignments are sequential, meaning they build upon each other, it is extremely important that you hand in your assignments the day they are due. For each day an assignment is late, two (2) points will be deducted from your final grade.

Respect and Consideration:

The writing process can be a personal and experimental journey. As a writing community, we will be sharing ideas, questions, and products of our writerly journey with each other. We will be engaged in a give-and-take dialogue. Sometimes this exchange includes encouragement and sometimes this exchange includes criticism. It is important that we be aware of the language we use to discuss each other's work. It is important to remember that when we are discussing writing, we are discussing technique and process; our comments should not be a personal affront on the author. We are all here to learn and grow, and it is up to us to nurture a positive and energetic conversation. The rule of thumb is: do your feedback unto others as you'd have done to you!

The Writing Center:

The Writing Center, located in room 2450 North Hall, provides free tutoring to students of John Jay. The Center has a staff of trained tutors who work with students to help them become more effective writers, from planning and organizing a paper, to writing and then proofreading it. The Writing Center is a valuable resource for any student of writing. **You are required to visit The Writing Center at least once this semester to get support in planning, drafting or proofreading one of your assignments, or to attend a workshop relevant to the class.** Appointments are booked two weeks in advance, and the schedule of workshops is available on the Writing Center workshop.

Plagiarism:

Plagiarism and cheating are violations of CUNY's policy on academic integrity (http://www1.cuny.edu/portal_er/content/2004/policies/image/policy.pdf). By registering for this course, you are promising to abide by all the requirements stated in this policy. Students in breach of this policy are liable to severe penalty, including disciplinary action. See also pp. 44-5 of the JJC Undergraduate Bulletin for further explanation. See your JJC Rhetoric, Research and Strategies handbook for tips on understanding and avoiding plagiarism. In order to ensure you have not violated the CUNY Academic Integrity Policy, you will upload your first and second drafts of your inquiry-based essay to the Turnitin Originality Checker under the John Jay account. If at any point during the semester I suspect you have violated CUNY's Academic Integrity Policy, I will ask you to upload an electronic version of your assignment on Turnitin. Please visit www.turnitin.com for more information.

Grading Policy:

Our goal here is to improve our writing skills and habits. As an alternative to grades on every draft, I give you suggestions on how to improve your writing. Throughout the semester, you may always revise every piece of writing and submit it to me. It is not until the final portfolio is handed in that drafts of your writing are “finished.” I will give you a “hypothetical” grade on assignments. I will justify to you why I think you’ve earned a grade, and this conversation may show you ways to improve the quality of your work. You can request a hypothetical grade at any time. You will receive a mid-semester progress “report” which will include your absences, points lost or accumulated, and grade range. Please note: although you do not receive a letter grade until the end of the semester, you do accumulate (or lose) points throughout the semester for assignments due. Please review the late assignments policy above.

You will be required to complete a total of 30 journal entries over the course of the semester; you will write a journal in class almost every day and one at home every day. The in-class journals will be collected daily, and the at-home journals will be turned in daily. Journal entries will be reflections on the writing process, the assignments or class readings. This will determine 10% of your final grade.

At the end of the semester, you will submit a completed portfolio of writing, which includes the “finished” versions of all seven required assignments. The final assessment of this portfolio will determine 70% of your grade for the course. Your final portfolio will be graded for overall quality with consideration given to your improvement over the semester. The inquiry-based essay is worth twice as much as the other assignments in your portfolio.

Other Than Portfolio

Participation	10.00%	
Journal	10.00%	
Final	10.00%	
Total Other Than Portfolio		30.00%

Portfolio

Creative Nonfiction	8.75%	
Proposal	8.75%	
Annotated Bibliography	8.75%	
Outline	8.75%	
Inquiry-based Essay	17.50%	
Scripted Interview	8.75%	
Cover Letter	8.75%	
Total Portfolio		70.00%
	Total	
	Grade	100.00%

Please remember that I don't GIVE grades, you EARN them.

All writing assignments, except the journal and workshop critiques, must be uploaded to MyCompLab. Only under extenuating circumstances will I accept other work by e-mail. You must get my explicit permission to e-mail your work.

To join MyCompLab you will need the school's zip code (10019), a MyCompLab student access code (comes with the new edition of the JJ RRS Handbook), a valid email address, and a course ID (Christman494354C).

To register with your student access code:

- Go to http://www.pearsoncustom.com/jjay_english/
- Click on MyCompLab tab
- Click on the register button
- Click *I already have an access code*
- Read the Pearson License Agreement and Privacy Policy and click the *I Accept* button
- Follow the onscreen instructions to create a login name and password
- Enter your access code in the boxes provided and click *Next*
- Enter and select the required information in the appropriate fields on the next page and click *Next*
- Review and print your Confirmation and Summary page

To login:

- Go to http://www.pearsoncustom.com/jjay_english/
- Click on MyCompLab tab
- Click *Login*
- Enter your Login Name and Password in the field provided
- Click *Login*

To join a course:

- Login at http://www.pearsoncustom.com/jjay_english/
- Click *Join Your Instructor's Course*
- Type in the Course ID into the field provided and click *Submit* (Christman494354C)
- Click *Start Working* button or access the "How do I use MyCompLab?" User Guide

Keys for success:

To succeed in this class you must:

1. **Be present.** It is imperative that you come to class, and that you come to class on time. When you are in class, it is important that you pay attention to what is going on during class lectures and discussions, not to your wireless devices. Those texts will still be there when you get out of class. If I feel like your wireless devices are too much of a distraction, I will ask the entire class to "check your phone" at the door, and you will all leave your devices turned off in a basket at the front of the room. You will be able to retrieve your phone during breaks.

2. **Be punctual.** Remember you have the opportunity to revise all assignments for the final portfolio, so it is better for you to hand in a first draft or the start of an assignment than nothing at all. Too often students get a grade lower than expected because of assignments they did not turn in or turned in late. Turning your work in on time can mean the difference between a C and a B. If you are stuck on a particular assignment, there are resources (including me, and your peers) to help you. Please use them
3. **Believe in yourself.** You can become a better reader and writer, and I promise to give you the tools to do so. You have to meet me half way by working hard throughout semester, and if you believe you can do, you will do it!
4. **Practice reading.** This is the best way to learn how to write. It is especially important for students who speak multiple languages. The more you read, the better you will get at writing—I guarantee it.
5. **Practice writing.** Writing is like a sport—practice makes perfect. What you turn in over the course of the semester doesn't have to be perfect (see Key for Success #2). Ideally, it should show that you put some thought, time and effort into your work, but remember you have until the final portfolio to polish the final draft. The more you practice writing, the better you will get at saying what you mean and meaning what you say.
6. **Ask for help.** Use the supports and resources available to you at the College: The Writing Center, The Center for English Language Support, your professor, your tutor, and your peers—especially your peers! You have the opportunity in this class to build a network of people who share common goals and who can help you succeed. Remember we are an academic community and when one of us succeeds, we all succeed.
7. **Be attentive.** To what goes on in class (see Key for Success #1), to your priorities, to your time, to your physical and mental health.

Portfolio Assignments:

Assignment 1: Your *creative nonfiction essay*, written to a specified audience, will explain a situation related to family and community that you have experienced. The essay will use elements of descriptive writing and explain how your experience has elicited a reaction which has caught your attention and which motivates further inquiry on your part.

Assignment 2: Your *proposal* adopts some investigative question from your creative nonfiction essay that can be explored. This proposal will present a topic, examine the purpose of this investigation, consider the methods of exploring the subject, and designate resources that will be useful for your exploration. Your first draft of this proposal may be initially vague but as you do the research for subsequent assignments, the proposal will be revised to reflect the development of your inquiry.

Assignment 3: Your *annotated bibliography* asks you to find three academic sources, which inform your investigation. You will visit the library to attend workshops on information technology as well as how to use resources of the library. In writing the annotated bibliography, you learn to summarize, paraphrase, and use direct quotes.

Assignment 4: The *first draft of your inquiry-based essay* allows you to make an initial exploration of your proposed idea. Your first draft permits you to display what you know about your subject (through personal experience or external resources), to formulate some preliminary

ideas, and to experiment with how you will express what you know as well as what you need to learn about your topic.

Assignment 5: The *formal outline* gives you the opportunity to lay out possible organizations for the second draft of your inquiry-based essay. You should experiment with how you arrange and order your ideas and resources in the outline. You will revise this outline as your essay progresses so that it reflects the updated strategies and materials of your developing composition.

Assignment 6: Your *scripted interview* is a piece of writing that challenges you to consider the relationships between the ideas of the outside authors you have read as well as your own contributions to your topic. You prepare a script in which you are a participating interviewer (think Charlie Rose) who questions the ideas and perspectives of two authors you have read for your inquiry-based paper. The authors they interview exchange views upon the topic while you, the interviewer, observe, analyze, and respond to their interrelated ideas.

Assignment 7: After completing the above forms, you prepare a *second draft of your inquiry-based paper*. You will take a more informed, analytical, and critical approach to the topic you have chosen to investigate.

Assignment 8: You will compose a *cover letter* to your English 201 instructor explaining the process that you went through to create the contents of your inquiry-based portfolio. You will describe the strengths you have gained while producing the various pieces of writing in this collection as well as the challenges that you still face as a writer.

Journal (at least 30 entries), **DUE DAILY**

Creative nonfiction essay, 2-4 pages, **DUE SEPT 13**

Proposal, 1-2 pages, **DUE SEPT 27**

Annotated bibliography, 3 sources, **DUE OCT 4**

First draft of inquiry-based essay, 8-10 pages, **DUE OCT 15**

Formal outline, 2 pages, **DUE NOV 5 (in class)**

Scripted interview, 2-4 pages, **DUE NOV 15**

Second draft of inquiry-based essay, 10-12 pages, **DUE NOV 22**

Cover letter, 1 page, **DUE DEC 3**

Portfolio (which includes all of the final drafts of the: creative nonfiction essay, proposal, annotated bibliography, outline, inquiry-based essay, scripted interview, and cover letter) **DUE DEC 13.**

Final Exam:

For the final examination, you will critique a peer's portfolio using the language and techniques we have used all semester to assess the quality of writing. On **DECEMBER 13** you will bring two copies of your portfolio to class, one for me and one to exchange with a peer. This critical response, in the form of a 2-4 page essay will be based on the language and concepts of writing and composing processes that you have learned throughout the semester.

CRITICAL RESPONSE FINAL EXAM DUE DECEMBER 20.

Extra Credit: **DUE DECEMBER 13.**

Early in the semester, you will be assigned some informal writing assignments, including a letter of introduction, a letter to yourself about priorities, and your life story written as a sports reporter. Any of these assignments can be revised, typed up and submitted as extra credit. You can earn 5 points each for the letter assignments and 10 points for the life story assignment, and 10 points for your researching your birthday assignment.

Because we best learn to write standardized academic English by reading standardized academic English, it is strongly encouraged that you read regularly newspapers like *The New York Times* or *The Washington Post*. For up to 20 points extra credit, you can hand in an annotated bibliography of articles you have read over the course of the semester from either of these newspapers. The dates of the articles have to fall within the dates of the semester (in other words, they need to be current articles). I will give you one point for each article. In your annotation, you must summarize AND analyze the content of the article.

Syllabus:

August 27: Introductions and Expectations

- **Letter of Introduction Due (in class)**

August 30: Priorities

- Readings: “You Say Multitasking Like It’s A Good Thing” by Charles Abate in the NEA Journal *Thought & Action*, and “Hooked on Gadgets, and Paying a Mental Price” by Matt Richtel and “The Risks of Parenting While Plugged In” by Julie Scelfo in *The New York Times*
- **Letter to Self Due (in class)**

September 3: Contract between Readers and Writers, Descriptive Writing

- Readings: Chapters 1 and 2 in *The Craft of Research* by Wayne Booth, and “Salvation” by Langston Hughes and “Roberto Acuna, Migrant Farm Worker” by Studs Terkel in *It’s a Family Affair*

September 6: No class

September 10: No class

September 13: Brainstorming and Finding Topics

- **Creative Nonfiction Essay Due**
- Reading: Chapter 3 in *The Craft of Research* by Wayne Booth

September 14: Selecting Topics and Asking Questions

- Classes follow a Friday schedule

- Readings: Chapters 3 and 4 in *The Craft of Research* by Wayne Booth

September 17: No class

- Research birthday in New York Times in JJ Library, due September 20

September 20: Narrowing Topics and Drafting a Thesis

- **Research Birthday in New York Times Archive Due**
- Readings: Chapters 3, 4 and 8 in *The Craft of Research* by Wayne Booth

September 24: Reading and Using Sources

- Readings: Chapters 5 and 6 in *The Craft of Research* by Wayne Booth and “An African American Appeal for Peace” by Walter Mosley in *It's a Family Affair*

September 27: Writing Methods: Rules to Live By

- **Proposal Due**
- Reading: “Act of Writing: One Man’s Method” by William Zinsser and “How to Say Nothing in 500 Words” by Paul Roberts in *It's a Family Affair* and Chapter 13 in *The Craft of Research* by Wayne Booth

October 1: Library Research Orientation

October 4: Writing Methods: Drafting and Paragraphs

- **Annotated Bibliography Due**
- Reading: “Shitty First Drafts” by Ann Lamott in *It's a Family Affair* and Chapter 9 in *The Craft of Research* by Wayne Booth

October 8: Writing Methods: Introductions and Conclusions

- Reading: Chapter 16 in *The Craft of Research* by Wayne Booth

October 11: No class

October 15: Introduction to Rhetorical Choices

- **First Draft of Inquiry-based Essay Due**
- Readings: “What Means Switch” by Gish Jen & “The Myth of Latin Woman: I Just Met A Girl Name Maria” by Judith Ortiz Cofer in *It's a Family Affair*

October 18: Peer Review Workshop

October 22: Peer Review Workshop

October 25: Peer Review Workshop

October 29: Peer Review Workshop

November 1: Revising

- Reading: Chapter 14 in *The Craft of Research* by Wayne Booth

November 5: Outlining

- **Formal Outline Due (in class)**

November 8: Structures

November 12: Introduction to Mimicking Style

- **My Life Story Written as a Sports Reporter Due (in class)**

November 15: Rhetorical Strategies

- **Scripted Interview Due**

November 19: Rhetorical Strategies

November 22: Mini Peer Review Workshop

- **Second Draft of Inquiry-Based Essay Due**

November 26: No class

November 29: Plagiarism and APA Day

- Reading: "Plagiarism Line Blurs for Students in Digital Age" by Trip Gabriel in *The New York Times*

December 3: Metacommunicative Devices

- **Cover Letter Due**

December 6: Review and Revisit: So What?

- Reading: "Language and Literature from a Pueblo Indian Perspective" by Leslie Marmon Silko

Dec 13: Reflect: LAST DAY OF CLASS

- **Portfolio due (bring 2 copies)**
- Final reflections

Dec 20: Final Exam

- **Final Exam Peer Review of Portfolio Due**

John Jay College of Criminal Justice
City University of New York
445 W. 59th Street
New York, NY 10019

English 101: College Composition I

Reagan Lothes
Office: 619 W. 54th St., 7th Floor
Office Hours: TTh 2-3pm
& by appointment
rlothes@gmail.com

Fall 2010
TTh 12:30-1:45pm
Room 117W
Section 39
Code 1450

Fashion & Identity

Course Prerequisites: ENG 100 or a score of at least 7 on the ACT writing exam and 36 on the ACT reading exam.

Course Description: In this course you will learn the process and skills necessary to both compose and polish an inquiry-based essay (the “research paper”). Rather than overwhelming you with such an assignment toward the end of the course, we will break it down into manageable steps throughout the semester (see “Writing Assignments”). Because you can never become a stronger writer unless you return to your work and re-vision it, we will continuously revise these assignments and present them in “final draft” form in a portfolio at the end of the course.

Our readings will focus on our theme, and we will use Malcolm Barnard’s theories of fashion as our framework, applying them critically to our own investigations of the relationship between fashion and identity. As Barnard (1996) explains, “Any complex society will, by definition, consist of a number of different groups and . . . unless such a complex society exists, fashion will not exist” (p. 39). He defines these groups as “class, race, sex or gender,” noting that “each will occupy a position in the hierarchy of the social order,” in other words, “each will occupy a position of dominance or subservience” (p. 39). Because social hierarchies never just pop up one day out of the blue (societies “build” them), we will interrogate them through fashion to question their foundation. In other words, since they are socially constructed, we must socially deconstruct (destabilize, break down, dissect, analyze) them to gain a more critical and complex awareness.

Learning Objectives:

- Learn forms and conventions of academic writing.
- Write and revise a sequence of writing assignments that will develop into an inquiry-based essay.
- Engage in discussions and exercises that will help you to explore ideas and think more critically.
- Learn to differentiate between speculation, opinion, analysis, summary, and inference.
- Learn techniques for inventing, arranging, researching, editing, and proofreading essays.
- Learn to use information technology for your research.
- Learn to discriminate among the types of information you find, deciding which authors are credible experts and which information is relevant to your topic.
- Learn to integrate secondary sources into your essays.
- Master APA style of documentation.

- Through peer review, develop an acute awareness of audience, readers' expectations, and the qualities necessary to convey ideas clearly.
- Gain the vocabulary and self-awareness necessary to evaluate the strengths and weaknesses of your peers' writing as well as your own.

Required Materials:

- John Jay College's *Rhetoric, Research, and Strategies* handbook, available in the bookstore.
- Course readings (available on Blackboard).
- An 8 ½ x 11" notebook to keep as a journal.
- A flash or "thumb" drive (for USB ports): Because you'll be revising your work extensively, it is essential that you have a drive on which to save your work.

Attendance and Lateness

Because our course is so focused on writing and revision, we will spend a good deal of time during class practicing and improving our skills. Therefore, it is extremely important for you to attend class regularly and on-time. Two latenesses (arriving late to class, leaving early, or coming and going during class) will count as one absence. The college allows *four absences* per course. I will not differentiate between excused and unexcused absences; four is the limit. Any additional absences will result in automatic failure.

Journals

You will keep a notebook throughout the semester to generate and explore ideas for your writing assignments and to respond to class readings. Therefore, *always bring your "journal" to class*. I will collect journal entries at random and evaluate them using the "check" system. Keep in mind that the version of the check you receive will reflect your entry's content far more so than its presentation. Do not spend time worrying about grammar, punctuation, or diction, for example. In other words, for these entries, silence your inner censor. A well-developed and focused response should be about *one to two pages*.

Writing Assignments: Because the assignments for our course build upon each another to create the final project, the research paper, turning in drafts on time is essential. The concept behind a portfolio course is that every version of an assignment until you turn in the portfolio at the end of the semester will be a rough draft, in other words, will be in-process. The main purpose of these drafts is to explore and revise ideas. For these drafts, then, use writing *to discover* what you think about a particular topic *rather than just to record* what you already think you know.

You will turn in individual drafts during the semester, along with revised drafts in the form of a Midterm Portfolio and a Final Portfolio. It is extremely important that you save your rough drafts as rough drafts (for example, *creativenonfiction.roughdraft.doc*) because you will need to turn them in with the final drafts for your portfolios. Your portfolio grade will be determined in large part by the amount of significant revisions you make to your rough drafts, so it is crucial that you save your rough drafts in their original form.

Missing and late drafts will significantly lower your overall grade.

* Turnitin.com: In addition to submitting a paper copy to me, in order to receive credit you will need to upload all original and revised drafts to turnitin.com. I will not return a paper with my comments until the paper has been uploaded and is free of plagiarism.

Class ID: 3428262

Password: fashion

- **Creative Nonfiction Essay:** an essay (3-5 pages) that explores and recreates through description and narration an experience in your life that *raised questions* for you about the relationship between fashion and at least one of the following identity categories: gender, race, class, sexuality, religion, or nationality.
- **Research Proposal** (1st draft: 1-2 paragraphs; 2nd draft: 1-2 pages): a proposal that will develop an *investigative question* that you will later develop into a ten-page research project. The proposal will present a specific *topic*, examine the *purpose* and *importance* of the investigation, consider a *method* for approaching the subject, and designate *resources* that will help you to explore the topic.
- **Annotated Bibliography** (at least 5 academic sources): a list of your sources documented using APA format. You will choose sources through the library's electronic resources and the CUNY+ catalog. You will annotate this list with a summary and evaluation of each source.
- **Scripted Interview** (3-5 pages): a "transcript" of an episode of your own talk show, during which you interview *two* of your sources and determine on what points your sources agree, disagree, overlap, and/or diverge. Your main investigative question will drive and focus your interview. You will direct questions to each source individually, but also have each source direct questions to and respond to the other.
- **Formal Outline** (2-3 pages): an experiment, which you will finalize through revision, of how to organize your ideas for your research paper.
- **Research Paper** (1st draft: 2 pages; 2nd draft: 6-8 pages; final draft: 10 pages): an essay that investigates a specific question that relates to the course theme.
- **Cover Letter** (2 pages): a letter addressed to your future 201 professor detailing the process you underwent to create the contents of your inquiry-based portfolio. Referencing each element of your portfolio, analyze your strengths and weaknesses as a writer. Your purpose for this assignment will be to prove to your 201 professor that you have mastered the objectives of English 101 and are ready to take on the challenges of his or her course.
- **Final Exam:** a critical response, in the form of an essay, to a peer's portfolio, demonstrating your understanding of the qualities and expectations of college-level writing as well as your ability to offer constructive criticism. Bring a clean copy of your portfolio to exchange with a peer.

Class Workshops: You will workshop the various writing assignments during class with at least one peer, who will compose a letter to you offering constructive feedback. *Missed workshops will lower your overall grade.* If you miss a peer workshop, you may take your assignment to the Writing Center to work with a tutor. *Turning in a signed Proof of Writing Center Attendance Form will give you make-up credit for the missed workshop.*

The Writing Center: The Writing Center is a great resource for getting more in-depth help with the areas you most need to strengthen. A tutor will not edit your paper for you, but help you to become a stronger editor of your own writing. It is also your responsibility to tailor your tutoring session to your specific needs. I will require you to attend the Writing Center at least *two times* during the semester: you will take your Creative Nonfiction essay (before the Midterm Portfolio is due) as well as your Research Paper (before the Final Portfolio is due) into the Center for tutoring. You will need to include in your portfolios a Proof of Writing Center Attendance Form

signed by your tutor. *Failure to attend the Center at least two times will lower your overall grade.*

Contact Information: 2450N (237-8569) <http://web.jjay.cuny.edu/~writing>
Hours: Monday-Thursday 9:00am-8:00pm. Friday 10:00am-4:00pm.

CUNY WriteSite: The CUNY WriteSite is an online writing lab, or OWL—a collection of writing resources and a way of interacting with other CUNY writers through the internet. It complements fact-to-face resources, like the Writing Center, and it's always open. WriteSite offers online instructional support in grammar and style, help with each stage of the writing process, and tips for handling various kinds of writing assignments throughout the disciplines. It provides interactive practice exercises and discussions of issues connected with writing. It also has links to John Jay's writing resources on the internet to help you develop assignments and work on your writing. It can be found at <http://writesite.cuny.edu>.

Plagiarism: "Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. *Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.* It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrasing, summarizing, and direct quotations are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation." (www.jjay.cuny.edu/academicStandards/undergraduate.asp)

** Regardless of whether it is intentional or unintentional, plagiarism will result in an F for this course.*

Grades: Attendance, Participation, and Homework (journal entries, peer feedback, in-class exercises, etc.) (5%), Portfolio Drafts (15%), Midterm Portfolio (25%), Final Portfolio (50%), Final exam (5%).

Homework and Portfolio Drafts will be evaluated using the following system:

- 0 Fails to fulfill the assignment.
- ✓ - Unsatisfactory. Below Average. (50%)
- ✓ Satisfactory. Average. (75%)
- ✓ + Good. Above Average. (85%)
- ✓ ++ Excellent. Well Above Average. (95%)

Class Schedule: *Assignments are listed next to the date they are due.* Journal entries and readings from the handbook will be assigned on a day-to-day basis. Keep in mind that we may revise this schedule at times during the semester to suit our class's needs.

Week 1

Th, 8/26: Introduction to the course.

Week 2

T, 8/31: Read "Notes from the Catwalk" by Elissa Wald.

Th, 9/2: Creative Nonfiction group workshop.

Week 3

T, 9/7: **Creative Nonfiction Essay due.** Library visit (tentative).

Th, 9/9: **No class.**

Week 4

T, 9/14: **No class:** Classes follow a Friday schedule.

Th, 9/16: **Research Proposal due.** Creative Nonfiction peer workshop.

Week 5

T, 9/21: Read “The Great Masculine Renunciation and Its Causes” by J.C. Flügel. Research Proposal workshop.

Th, 9/23: Annotated Bibliography workshop.

Week 6

T, 9/28: Plagiarism workshop: summary, paraphrase and quotation.

Th, 9/30: **Annotated Bibliography due.**

Week 7

T, 10/5: Scripted Interview group workshop.

Th, 10/7: Read “The Rise and Fall of the Flapper Dress: Nationalism and Anti-Semitism in Early-Twentieth-Century Discourses on German Fashion” by Maria Makela.

Week 8

T, 10/12: **Scripted Interview due.**

Th, 10/14: Scripted Interview workshop. Sign up for conferences.

Week 9

T, 10/19: Portfolio workshop.

Th, 10/21: **Midterm Portfolio due:** Include original and revised copies of your Creative Nonfiction essay, your Research Proposal, your Annotated Bibliography, and your Scripted Interview; also include Proof of Writing Center Attendance Form (for Creative Nonfiction essay). Peer Portfolio Evaluation.

Week 10

T, 10/26: Conferences. **Research Paper due,** 1st draft to be given to me at the time of your individual conference.

Th, 10/28: Conferences. **Research Paper due,** 1st draft to be given to me at the time of your individual conference.

Week 11

T, 11/2: Conference Reports due. Read “The Zoot Suit and Style Warfare” by Stuart Cosgrove

Th, 11/4: Outline workshop.

Week 12

T, 11/9: Research Paper peer workshop.

Th, 11/11: **Outline due.**

Week 13

T, 11/16: Read “The Return to the Veil: Individual Autonomy vs. Social Esteem” by Pat Mule

and Diane Barthel.

(W, 11/17: Last day to withdraw with a grade of "W.")

Th, 11/18: Quotation integration workshop.

Week 14

T, 11/23: **Research Paper due**, 2nd draft. Research Paper peer workshop.

Th, 11/25: **No class**.

Week 15

T, 11/30: Final Portfolio workshop.

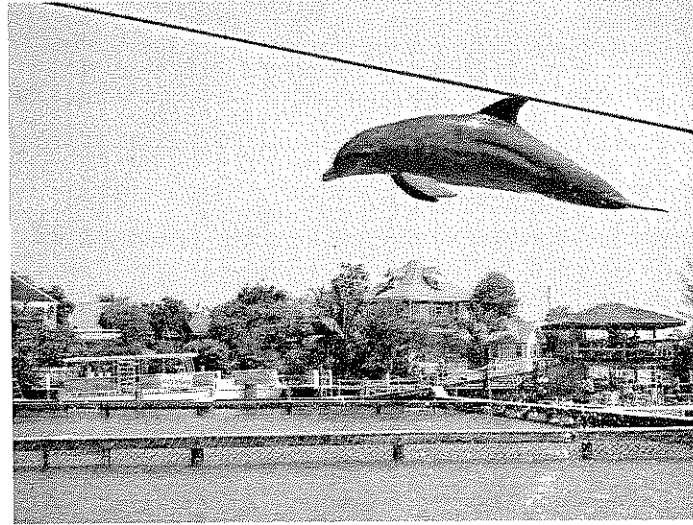
Th, 12/2: Final Portfolio workshop.

Week 16

T, 12/7: Final Portfolio workshop.

Th, 12/9: **Final Portfolio due**: Include your midterm portfolio drafts and final drafts of your Creative Nonfiction essay, Research Proposal, Annotated Bibliography, and Scripted Interview; also, include your 3rd draft of the research paper in addition to the final draft; lastly, include Proof of Writing Center Attendance Form for Research Paper.

Th, 12/16: **Final Exam** (12:30-2:30pm in our regular classroom): Peer portfolio evaluation:
Bring clean copies of rough drafts and final drafts of all of the writing assignments.



Course Guidelines & Syllabus

Course: Composition, English 101
Instructor: Irene Zola

Class, Time, and Location: English 101-31, M/W, 3:35pm to 4:50pm, Room 122W
English 101-19, M/W, 5:00pm to 6:15pm, Room 122W
English 101-20, M/W, 6:25pm to 7:40pm, Room 118W

Dear Students:

Welcome to our class!

A special theme that we will be focusing on is “What is Really True?” Above is a photo that I took in the summer of 2004 in the Bahamas. Is the picture of a live dolphin? Or, was it a plastic dolphin attached to a cable/pole? **How do you know for sure?** Anyway, it is a vision that I hope will remind us all how lovely it can be to use our bodies, including our brains, as we flex and grow and find great things to do and be in this world. Before the fun of our course work begins, here is some straight-forward information about our work together.

Course Description and Learning Objectives

During the semester, we will focus on writing strong academic compositions, involving

- Sentence and paragraph development;
- Diction (choice of words for clarity and effectiveness);
- Academic writing style;
- Essay structure and development;
- Grammar review, focusing on sentence mechanics;
- Use of various *rhetorical* forms, such as narrative and comparison & contrast
- Primary and Secondary Research techniques;
- Critical thinking; and
- Use of academic methods for presenting information, for example, APA style and computer techniques.

What We Will Be Reading

We will be reading and thinking about selected essays and excerpts, primarily found online. We will also be using *The John Jay College English Handbook, entitled Rhetoric, Research, and Strategies, 2nd edition* (publisher Pearson Custom Publishing, 2007, ISBN #0-536-44733-0). In addition, when you are in the proofreading stage of writing, you will want to have a college level synonym finder (or thesaurus) and dictionary available. When working on a computer, these are often available within your software, and definitely over the internet, e.g., at www.m-w.com. In addition, we will also be reading one play, *Twelve Angry Men* by Reginald Rose (publisher Dramatic Publishing, Woodstock, IL, 1983, ISBN #9780871293275). We will also be reading a novel, *One Flew Over the Cuckoo's Nest* by Ken Kesey (publisher Penguin Books, NY, 1976, ISBN 978-0-14-004312-9). Finally, in addition to handouts that I prepare for you, sometimes you will be reading news articles, often from the *NY Times*, usually reader's choice in terms of topic.

I am hoping, in the weeks we are together, the ideas we read about, along with other ideas that we bring to our work, will generate provocative reflection in writing, in discussion and even, sooner or later, judicious actions as we move forward on whatever paths we travel.

Viewing

One of the important skills that you will be honing this semester is fact-finding. Since in modern times moving image documentaries and news videos aim to present facts to audiences, we will be viewing two documentary videos in class. In addition, you will be asked to view specific newscasts when we begin to look at information disseminated by broadcast media.

Writing

"First Responses"

As part of the critical reflection process, we will be writing regular responses to our readings. These will often be in the form of "First Responses", journal entries, and guided writing. They will receive my feedback and a check; a check+, depending upon quality. The last of these will be a term self-assessment letter, due at the semester's end.

Graded Projects

We will have other writing assignments, seven of which will be letter-graded projects. For the first three projects, we will be using the revision process for upgrading these. Whenever you submit a piece of individual writing, I will be reading it carefully and providing you with lots of feedback, explaining what works well and what could be done differently to improve quality. Sometimes, as we progress in our project work, you will reap the benefits of providing one another with written feedback too. The projects include

- Project I - Descriptive Narrative,
- Project II - Literary Comparison,
- Project III- Short Career Research Paper,
- Project IV - Interview, with parts a)script and b)interview summary,
- Project V - a 10-page term paper AND research journal with notes about your searches,
 - Project VA - Term Paper; Background Section,
 - Project VB - Term Paper; Current Event Explained Section,
 - Project VC - Term Paper; Controversy Explained,
- Midterm Exam - A scripted interview between two experts, whose work we have reviewed,
- Midterm Self-Assessment "cover letter" giving yourself a mid-semester grade,
- Final Exam - Analytical Essay, involving experts whose materials we have reviewed in class,

To accomplish these writing tasks, we will explore a number of associated skills, such as outlining, summarizing, writing grammatically correct sentences, script-writing; proposal writing, creating a well-structured essay; finding and assessing information; formulating and organizing ideas; proofreading; thinking critically; reviewing and assessing model writing samples; setting up criteria for grading; annotating bibliography/reference list and more.

Classroom Style

Although sometimes I will lecture in the traditional style, I will be very involved in class work; my job, as I see it, will often be to facilitate your work. Relying on my many experiences, I will often ask or respond to questions, design work projects, and work within one of the groups and help to mirror and share reflections.

Because of the several important things we can learn in the context of group work, you will be working together sometimes in pairs or small groups: making observations about our reading and doing other activities. Students, obviously, stand to learn something about how best to work in groups. Students can learn about how a range of readers receive their written communications. And, importantly, reading the work of others can help us to become even better proof-readers of our own work, as we polish up a given piece of writing.

Giving and receiving feedback can sometimes be an emotional issue for us all, so we will take a moment during the first week of class to establish, together, some ground-rules that will help allow all of us to truly value the feedback system.

Grades

My goal is yours: for students to develop the kind of critical thinking and writing skills needed to write effectively in professional, academic and scientific communities. Your grades will help to let you know how you are doing on this path. Three of your

graded assignments will be submitted first in draft form, for a preliminary grade, then in final form for upgrading. The midterm will consist of an essay. Together, all of these writing assignments will account for 60% of your course grade. The final exam will be considered a last writing assignment from each of you. This exam, since it will represent a culminating sample of your writing, will account for 15% of your grade. Classwork/participation will account for 20% of your grade. 5% of your grade will reflect your competence in self-assessment. I do not grade on a curve, and I will be pleased to award the whole class an A grade if it reflects the quality of your work.

Co-Assessment

Because the self-assessment process promotes critical thinking about learning and self-knowledge, you will learn to assess your own work based on criteria for grading that we establish together for graded assignments. You will be expected to keep a folder of your work and to create a list of all of its contents and grades, to help yourself with periodic assessments. Near the end of the semester, you will be asked to write a course "cover letter" about your learning experiences over the semester.

Absences

Studies show that people who attend classes regularly are apt to have much greater academic success than those who don't. So, attend all of your classes during the course of a week unless you absolutely have to be out because of an unavoidable emergency. **Make sure you keep in close contact with me should this be the case, so you can make up assignments in a timely fashion.** After your fourth absence, you can receive an "F" course grade.

Special Words about Plagiarism

It is illegal. But, it is also counter-productive in a writing or any other class: for, hopefully, you will be made to realize that asking for help and grappling with writing problems is the only way to become a good writer and is much more satisfying than cheating. The good news is that, in this class, you will not have need to resort to committing fraud and risking your academic standing. Help in learning how to find information, summarize it, draw conclusions, document quotations, and how to manage time will be offered in a variety of forms.

Plagiarism and cheating are also violations of CUNY's policy on academic integrity, which is available for your review at the following website:
http://www1.cuny.edu/portal_ur/content/2004/policies/image/policy.pdf. By registering in this course, you are promising to abide by all the requirements stated in this policy. Students in breach of this policy are liable to severe penalty, including disciplinary action. See the JJC *Undergraduate Bulletin* for further explanation.

Help!

I invite students to contact me anytime. My e-mail address is irenezola@verizon.net. Please note, my office hours are Monday/Wednesday, usually from 2:30pm to 3:25pm, by appointment. My home phone number is 212-222-4704. If you

need to call, please do so at reasonable hours. Over the years, I have found that students have been extremely respectful of my privacy, and I thank you.

When polishing up your writing, should anyone want to use the internet for assistance with grammar, there are a number of tutoring programs available online.

For a smiling, warm blooded tutor, visit John Jay's *Writing Center, Room 2450N*, which is a service that provides free tutoring to students of John Jay. The Center has a staff of trained tutors who work with students to help them become more effective writers, from planning and organizing a paper, to writing and then proofreading it. There is also an online tutoring center available at specific hours. The Center is a valuable resource for any student of writing, and I encourage you to use it, the more so if you have grammar issues. If you are given a Referral form to the Writing Center, you must attend to get further instruction on the specific items addressed on the form.

Recognizing your need for support (and we all need support in one area or another) is probably an indication that students are ready to move onward and upward at. For those with learning differences, you are encouraged to visit the **Office of Learning Accessibility** with a new location in *Room 1238N*.

Special Words About Email

I may want to contact the entire class at once to make an announcement or to send you handouts. In this case, I will need to create a working email list for each of my classes that includes YOUR name and email address. Then, you will be responsible, between classes, to read any email letters that I send to the class.

Your coach (I like to think of myself that way),

Irene

(I like to be called by my first name; and I assume the same goes for you. Advise me if not.)

Semester: Fall 2010
 Course: Eng 101, meeting on the following dates with the following assignments
 Instructor: Irene Zola

SCHEDULE - Part I (SUBJECT TO CHANGE!!)	
<p>Class 1 - Fri., Aug. 27, 2010</p> <p>-Introduce the course. -Write a diagnostic essay about a time when you or someone you know was heroic.</p> <p>For next class</p> <ol style="list-style-type: none"> 1. Buy books for class 3. 	<p>Class 2 - Tues., Aug.31, 2010</p> <p>-Read model essay – Write first “1st response”, debrief -Structure of the Composition -Assign Project I, due Tues, Sept. 7th</p> <p>For Sept. 7th</p> <ol style="list-style-type: none"> 1. Project I due 2. Read “12 Angry Men and write a 1st Response.
<p>Class 3 - Fri., Sept. 3, 2010</p> <p>-Structure of the Composition - formula -Introductions -Theme (in “Salvation”-handout)</p> <p>For next class</p> <ol style="list-style-type: none"> 1. Read “12 Angry Men” – and write a 1st Response. 2. Finish Project 1. 	<p>Class 4 -Tues., Sept. 7, 2010</p> <p>-Socratic Seminar – Twelve Angry Men -Introductions and conclusions -Current events (reading & responding) – handout on Ashtiani -Collect Project 1, and “12 Angry Men” responses.</p> <p>For next class</p> <p>-Read “Shooting An Elephant” and write a 1st Response. -Write a 1st response on Ashtiani; find a follow-up article after Ramadan and write a 1st Response.</p>

<p>Fri. Sept. 10 -NO CLASS</p> <p>Class 5 - Tues., Sept. 14, 2010 Discuss how our theme, What is Really True, pertains to “Shooting an Elephant “ and “12 Angry Men”. Review academic style through “bloopers”. Review grading criteria for Proj. I</p> <p>For next class</p> <ol style="list-style-type: none"> 1. Revise Project I. 	<p>Fri. Sept. 17 – NO CLASS</p> <p>Class - 6 Tues., Sept. 21, 2010 Present overview of sentence mechanics. Introduce Project II. Review academic; quotations. Collect Project I revisions.</p> <p>For Class 7 –</p> <ol style="list-style-type: none"> 1. Write about a career that might interest you. Explain why you think it would be interesting, and what you think the job entails. (Appr. 1 page.) 2. Read a feature article in the <i>NY Times</i> and write a 1st Response. <p>For Class 8 – Project II due</p>
<p>Class 7 - Fri., Sept. 24, 2010 Review sentence mechanics. Participate in a Socratic Seminar on current event controversy. Play with the idea of comparing. Create Project II – grading criteria (Use of “I”, etc.) Discuss outlining.</p> <p>For next class</p> <ol style="list-style-type: none"> 1. Finish Project II 2. Read First 50 pages of <i>One Flew Over the Cookoo’s Nest</i>; write about what disturbs you if anything; what amuses you if anything; and your general 1st response. 	<p>Class 8 - Tues., Sept. 28, 2010 Collect Project II. Introduce project 3, research report (on career of interest). Play 20 Questions – Proj. 3 Review principles of academic research. Explore internet sources.</p> <p>For next class</p> <ol style="list-style-type: none"> 1. On NY Times website, find an article which somehow involves U.S. involvement in the current Middle East war/conflict. 2. Revise Project II, due <p>For class 10</p> <ol style="list-style-type: none"> 1. Project 3 due.
<p>Class 9 - Fri., Oct. 1, 2010 Discuss <i>One Flew Over the Cookoo’s Nest</i>. Participate in peer review of Project II. Participate in Socratic Seminar on War in the Middle East & “What is Really True”. Create grading criteria for Project III.</p> <p>For Class 1</p> <ol style="list-style-type: none"> 1. Write a 5-entry <i>NY Times</i> feature-length article response journal. 	<p>Class 10 - Tues., Oct 5, 2010 View <i>Ground Truth</i>. Keep a Questions Log</p> <p>For next class</p> <ol style="list-style-type: none"> 1. Write a First Response to <i>Ground Truth</i> 2. Review your “portfolio” and give yourself a temporary grade...to date.

Class 11, Fri., Oct. 8th, 2010

Portfolio grade!

Participate in Socratic sem. – *Ground Truth*

Group discussions on journal entries.

Project III – Peer feedback.

Introduce Project IV – Scripted interview,
not yet assigned.

For next class

1. Prepare 10 questions to be answered by guest (tba).
2. Make appointments w/interviewees.
3. Project III final due on Class 12

Class 12, Tues., Oct. 12, 2010

Guest speaker

Creating scripted Interviews - Project IV

For next class

1. Work on Proj. IV, Interview with script notes, due class 13.
2. Bring in Handbooks!