

Chaminade University of Honolulu
Evening AUP Program
Course Syllabus

Summer, 2009
 EN 101 20-2: Intro to Expository Writing
 Location: Kaneohe MCBH

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REQUIRED TEXTBOOKS/TECHNOLOGY:

1. CompClass with ebook: Rules for Writers by Diana Hacker
2. Access to a computer and the Internet

COURSE DESCRIPTION

This course utilizes analytical and critical reading strategies to compose college-level essays. Rhetoric, the art of persuasion, is required to effectively communicate a writer's position. Since various types of writing styles can be effective, we will be exploring the different types of writing required to reach various types of audiences.

With a central focus on writing, this course requires that the student read rhetorically effective essays actively and responsibly. Critical analysis comes only as a result of focused, serious reading and requires an established sense of self-discipline.

COURSE OUTCOMES

- A. To demonstrate paragraph and essay development in a written text, including thesis sentences, topic sentences, examples to support the thesis, and to demonstrate logical and clear connections between topic/thesis sentences and supporting examples.
- B. To demonstrate organizational development in a written text, including the ability to construct an introductory paragraph, a concluding paragraph, and to demonstrate the use of transitions (internal/within a paragraph and external/between paragraphs) in a written text.
- C. To demonstrate the ability to edit a text with grammar, punctuation, word choice, mechanics, and sentence structure errors.
- D. To integrate rhetorical techniques (narrative, descriptive, exposition/illustration, compare and contrast, cause and effect, definition, persuasion, classification, division) into a written text.

Students should come to class prepared to use and to demonstrate the following abilities in order to succeed in this class:

1. An ability to work independently in order to accomplish specific tasks, i.e., homework, class participation, and writing assignments.
2. An ability to successfully manage time in order to complete all tasks.
3. An ability to follow directions or to ask questions in order to clear up misunderstandings, clarify directions, or seek assistance on papers (if needed).
5. An understanding that writing is a process that takes time in order to produce excellent ("A") work.
6. An understanding of the importance and necessity of multiple proofreading and revision techniques.

COURSE TASKS

1. Attend all scheduled classes.
2. Utilize library resources for scholarly credibility.
3. Take the initiative to ask the instructor relevant questions both inside and outside of class.
4. Contribute to class discussions, including peer reviews.
5. Be a proactive, self-regulated learner.
6. Learn and understand the difference between explicit and implicit meanings in a text and be able to employ both meanings in written prose.

INSTRUCTIONAL PROCEDURES

In addition to meeting weekly, we will be using CompClass, a software technology available through the Internet. This is both a resource and a means for “going green.” You are encouraged to look through CompClass to discover the multiple resources that are available to you to help you succeed in this class. Even though something may not be assigned, there no doubt will be tools in CompClass that will aid you in your learning through clarification or additional explanation. You are encouraged to access those resources that will help you to succeed.

Your grade is dependent upon the successful completion of the following:

- Three short papers (1000-1200 words each) chosen from any of the units noted below (identity, music, *Star Trek*, film [*Being There*], science fiction)
- One long paper (1500-2000 words in length) chosen from any of the units noted below (identity, music, *Star Trek*, film [*Being There*], science fiction)
- A Radical Revision portfolio
- Exhibiting a mastery of the following skills (with percentages noted)
 - Full Extensive Inquiry 20%
 - Critical Reading 10%
 - Organizing Complex Material Coherently 20%
 - Writing with Clarity 20%
 - Writing Correctly 15%
 - Writing in a New Style—(which you determine!) ___ (negotiated)
 - Final Exam 10%
 - Attendance/Class Participation 5%

Non-textbook materials, i.e., CompClass technology (but not the Internet connection nor the computer) is available for purchase either through Chaminade University or directly through www.yourcompclass.com. Various types of writing will be explored. The remainder of the class time will be spent discussing the process of writing, ways of making writing more effective, revision, grammar, punctuation, and other dimensions of writing.

This course is developed around the self-regulated theory of education. That is to say that you will be in control of what you learn and how you learn it. As a class, we will be spending a large amount of our time engaged in class discussion of various readings, watching films, and discussion of different writing techniques and audiences. The ultimate success in this class lies in your ability to determine what assignments you will do each week and sticking to your own schedule. The required papers will not add in to the points gleaned except that they may be an integral part of the mastery of the skills noted above; however, without four of these papers, you cannot pass this class. For each missing paper, I will deduct 25% off of your total grade. All

writing will be directed toward the mainstream American audience with grammar and spelling in Standard American English format.

SKILLS TO MASTER

To ensure that time exists for me to give comments on each paper—and for the writer to contemplate my comments before submitting his or her next paper—I require that no more than two papers be submitted in the same week. *However, beyond these requirements for passing, what grade you earn in this course is largely up to you.*

Below, I have listed the skills I consider most important in writing. After naming each skill, I have indicated the maximum number of points a student can earn by demonstrating mastery of that skill. For mastering a skill partially, a student earns the number of points that, in my judgment, reflects his or her *degree* of mastery. (Any student who would like to earn more points for a skill than I initially award is most welcome—urged, in fact—to try for it again, using either the same mode of demonstration or a listed alternative. Scores for first and second tries are not added together; higher scores replace lower ones.)

In determining course grades, I use the following scale:

C, for basic competence and effort to improve (700 points or above)

B, for 750-890 points

A, for 900 or more points

A Warning: Generally speaking, a student doesn't earn as many points as he or she desires on the first attempt to demonstrate a listed skill. *To do well in this course, it essential to start making such attempts early.* It is HIGHLY recommended that you come up with a plan for completing all of the work and submit that to me for recommendations as early as humanly possible in the semester. Do not procrastinate!

FULL EXTENSIVE INQUIRY – 200 points (20%)

For a maximum of 200 points (20%), choose **one** of the three: choices

- Keep a highly engaged Reflective Journal throughout the course. There is a substantial difference between a “journal” and a “diary.” In journals, you should be noting something more than experiences. Journals should include revelations, a written record of thinking about a particular writing problem and the questions that arise from thinking through a writing problem including speculation and hypotheses and the test of those hypotheses.
- Submit a Train of Thought in which you make real headway on a question of true difficulty:
 - With whatever “question” you’ve selected for the purpose of writing a paper, “think on paper” as you try to answer it. Transcribe your thinking as you are doing it, in all of its inherent messiness. Share your ideas with another classmate when time to work on projects has been allotted. Add to your “train of thought.” How would you rate this thought as a specimen of inquiry? How does it compare favorably or unfavorably with your own train of thought? All hard inquiry involves a stretch of time (sometimes several stretches) of getting nowhere, but with writing’s help, one can get to nowhere fast and then make progress. Trains of Thought also create a written record on which you can draw extensively in producing the paper expected by others. Your ultimate reader of the Train of Thought will want to know what solutions were rejected and why; what facts were used in testing the solution endorsed, and so on. Your train of thought does not

have to be confined to words alone. It can also encompass drawings and maps indicating where you are going or where you hope to go.

- Contribute to discussion boards regularly (minimum 25, 250-word entries) **and** submit Reflection papers with each of the four papers you turn in that follow the following guidelines:
 - In an informal essay, answer the following questions:
 - What is this paper about? What is the central claim?
 - What is the argument? What examples or evidence are used? (Don't re-write the entire essay; just provide a very quick synopsis.)
 - What is the "so what" or "who cares" clause? Why does this claim matter? Who should care about this issue?
 - Identify where you experienced problems and where you had success. Tell me where you believe the problem areas are located and where the good areas are located. Be as specific as possible.
 - Identify how I can help you most in response to this paper (i.e., I am having problems with organization, evaluation, etc.). Identify the areas you are concerned about or where you are uncertain if the material you are trying to convey is coming across clearly.
 - Provide a statement of difficulty: present and explain the question and show me that it's difficult. Why is this problem complex and not simple? How can this problem be broken down into its constituent parts? What can you learn from breaking down the problem in this way? How can you accurately gauge the severity or accuracy of the problems? In short, **dwell** on difficulty.

CRITICAL READING – 100 points (10%)

For a maximum of 100 points (10%), choose **one** of the two:

- Find a serious, problematic article on a difficult question and produce a Dialogue in the Margins (often requires first photocopying the article to create large margins)
 - Good critical reading entails keeping all three academic questions in the air at once:
 - The summarizing question: "What, exactly, am I being told?"
 - The synthesizing question: "How does what I'm being told relate to other things I know or have been told?"
 - The critiquing question: "Should I, in the end, *believe* what I'm being told?"
 - On the article you have chosen to "dialogue with," note every critical reaction you have along the way.
 - Note how many *kinds* of reactions appear in the margins.
 - Answer the following questions:
 - What else would have to be true if this claim were true?
 - What kinds of fallacies can the author be guilty of? (For a complete list, look at your ebook.)
- Keep a dedicated Journal on each of the readings that you do for a paper topic. Your best choice for this would be your long paper, but you are free to do this for any paper.

ORGANIZING COMPLEX MATERIAL COHERENTLY – 200 points (20%)

For a maximum of 200 points (20%), either

- Submit one of your four essays in a well-organized paper that explores a question of true difficulty.
- Take an Organization Challenge and create three alternative solutions to the challenge.

WRITING WITH CLARITY – 200 points (20%)

For a maximum of 200 points, choose **one** of the three:

- Submit one of your four essays whose every word conveys only the meaning you intend by that word.
- In the time allotted in class, spot and correct the numerous problems of clarity in a set of three (3) “Eye Exercises” I present to you.
- Work on five sets of vocabulary that I will give you over the course of the semester. These sets entail learning root words, completing a crossword puzzle, and taking a vocabulary quiz when you are ready to move on.

WRITING CORRECTLY – 150 points

For a maximum of 150 points, either:

- Submit one of your four essays in which not one of the twelve common grammar and punctuation errors occurs—and in which this effect is not achieved by relying too heavily on simple sentences.
- Take each of the diagnostic quizzes found on CompClass (click on “Course Materials”; look for the link for “Exercise Central Diagnostics”) and faithfully follow the study plans provided. Turn the study plans in to me so that I can monitor your progress. On the last paper that you submit, demonstrate that no more than two of those errors that the Diagnostic said that you had the most difficulty with occur.

WRITING IN A NEW STYLE—WHICH YOU YOURSELF DETERMINE – negotiated points

This aspect of the course can be used for extra credit or in lieu of another assignment.

For a maximum number of points to be negotiated, depending on your aims, **either**

- Take one of the papers you have already written (and one which has passed well!) and re-write it in a new style. This can be for a different audience or in a totally different manner.
- Do three rounds of Ben Franklin’s Exercise for Style. Choosing a story or essay that I have provided links to or supplied on CompClass, do the following:
 - Day One: Reduce the passage to a set of notes, using index cards (or your journal)
 - Every fact and every idea found in the passage should appear on a separate note card.
 - Every note should be written in your own words, not the words of the published original
 - Shuffle the note cards and put them away.
 - Day Two: Look through your note cards
 - Write the best passage that you can, based on your notes. Only after you have written your own passage should you pull out the published original again and compare the two.

- On a separate sheet of paper, write a brief appraisal of your passage compared with the original. In what respects is the original a more effective piece of writing? In what respects is your passage more effective? What details of organization or style seem to account for these differences?

“RADICAL REVISION” PORTFOLIO

The idea behind the portfolio is to allow you, the writer, to view the progress that you have made in your writing over the course of this semester, to revise chosen pieces of the work that you have previously submitted, and to present your "best foot forward" for your work. With your submission of a portfolio, the papers you have chosen to submit should be polished as a fine gemstone using all of the skills that you have acquired during this semester.

Here is how the “radical revision” works. Taking your choice of two of the papers you have submitted this semester, you are required to revise those texts however you see fit to the point that the new, revised text is so different from the original that it may be not be as recognizable as when you first wrote the piece. You are encouraged to take these texts and systematically stretch them to the limit, to push the composing envelope, to consider a new audience, to challenge your writing to come apart at the seams or rather to re-vision the essay in such a way that it produces work that is much more interesting and engaging in this new incarnation. This exercise mandates that you include something old (some trace of the original text in the new text—don’t just write a new essay), something new (the revision direction outlined in the reflection), something borrowed (the old text and all of its drafts must be included in the portfolio!), and something blue (this will be part of your reflection paper, which is in essence an appreciation for the challenges of innovation).

A reflection paper (500 word minimum) on what you learned from the first paper to the last is a required part of this assignment. The reflection should encompass what you changed in each paper and why you made the changes that you did. Please note that one of these papers can qualify for the negotiated points section “Writing in a New Style.”

NOTE: While no points are assigned to this portfolio, per se, if you do not submit the portfolio and the radically revised essays, I will dock 300 points from whatever score you currently have. In short: do it.

ATTENDANCE/CLASS PARTICIPATION - 50 points (5%)

In-class assignments and activities are required. Time will be provided to work on these assignments. It is very difficult to work on in-class assignments if you are not in class. Please make every effort to be present in class. Points will be added for each class attended with participation. If you fall asleep, you will lose points. If you are habitually late or leave habitually early, your points will reflect this. If you are text messaging, disruptive, or otherwise not acting as a fully-functioning member of this class at any time or in any way violate the Chaminade University Student Conduct Code, you may be asked to leave, and you will incur an unexcused absence for each occurrence.

Unless you are able to provide written documentation as to why you were not in class (an excused absence, i.e., doctor's/employer's note), your absence will be considered unexcused.

Two unexcused absences will result in a one-letter reduction in your grade. Please note that if you do not conduct a peer review, it will be considered a double unexcused absence. Each additional absence (over two) will cost you **one point**. *If you have missed four or more classes you have failed the class—no matter how good your scores are.*

Tardiness in any way, shape, or form is not tolerated. You are expected to be at your job on time. This is your job. Your job is to be in the class before the time to start class has been reached. **Being tardy two times will be considered an unexcused absence.** Since this is a class utilizing discussion as one of its methods of teaching, you cannot expect to learn something unless you are sitting in the classroom discussing the material. You are responsible for all missed assignments.

Please note: Class participation points can and may be gleaned from “pop” quizzes. These points will either add or detract from your grade, so be aware of this if you choose to blow off your work! A few points here and there may not seem like much, but they add up and can make the difference between passing with “grade a” versus passing (or failing) with “grade b.”

BASIC GUIDELINES FOR ALL WRITTEN ASSIGNMENTS (SHORT AND LONG PAPERS):

NOTE: If you don’t follow instructions, you will be docked points as noted.

1. Place your name in the top left corner of the first page as noted.
2. Highlight your thesis statement (worth 4 points on the long paper/1 point on the short paper) in one color.
3. Highlight **each in-text citation** in another color (worth 2 points on the long paper/1 point on the short paper).
4. Place a word count at the end of the document (worth 4 points on the long paper/1 point on the short paper).
5. **A Bibliography or Works Cited page** must be attached to each paper (if not attached, a 4 point deduction on the long paper/1 point deduction on the short paper will occur).

Surname, First name
English 101/Dahlman
Topic of/title of Assignment
Due Date: Day Year Month

PLAGIARISM POLICY – Chaminade University of Honolulu defines plagiarism as follows:

Plagiarism is the offering of work of another as one's own. Plagiarism is a serious offense and may include, but is not limited to, the following:

1. Complete or partial copying directly from a published or unpublished source without proper acknowledgement to the author. Minor changes in wording or syntax are not sufficient to avoid charges of plagiarism. Proper acknowledgement of the source of a text is always mandatory.
2. Paraphrasing the work of another without proper author acknowledgement.
3. Submitting as one's own original work (however freely given or purchased) the original exam, research paper, manuscript, report, computer file, or other assignment that has been prepared by another individual. (Student Handbook 49)

If you are caught plagiarizing in any manner that even remotely resembles the Chaminade University policy, you will be dealt with severely. This could include punishment from a zero on the assignment to an expulsion from the class or university. If plagiarism is suspected, the student will be expected to conference with me, producing every single piece of documentation used in the assignment, and to orally defend their paper. If concern is still raised, or if the student requests independent assessment, then the student shall be expected to appear before a panel of three professors (one of whom shall be this professor) with all evidence of documented sources and orally defend his/her paper. In short, don't do it.

INCOMPLETE: An Incomplete is not automatically given. An Incomplete is only considered when less than 10% of all coursework is left to complete and only under extreme circumstances. In short, don't expect it. More importantly, in the unlikely event that an Incomplete is granted, do not expect your grade to be posted much before the expiration date of your Incomplete. Any paper that does not come in when it is due runs the risk of being left on my desktop until such time as I can get to it. Stay current.

FOR ALL PAPERS: Post your own paper and read postings from the members of this class on under the CompClass Writing Tab. If you post constructive comments to a paper online (similar to a peer review), you could earn up to five additional points of extra credit. Comments should include the following: A general statement that you would write after your first quick reading, a specific statement covering what you particularly like and what you see as problematic, then finally, a question that you feel will help the writer along. After reading comments from your classmates to your own essay, incorporate new material developed in response to the comments from your readers.

EXTRA CREDIT

Extra credit is exactly that: extra. It is to be used to fill in gaps in your score or to boost you a minimal amount of percentage points to the next level. It is not intended to replace assignments or to insure that your grade jumps multiple letter grades. Extra credit is encouraged in this class, and multiple opportunities exist for you to take advantage of this. **There is a cap of 40 points of extra credit** available beyond the amount needed to fill in for a missing assignment. In other words, you may not earn greater than 104% in this class, and in any case, I will be using my discretion in determining your final grade.

RESEARCH DISCLOSURE

All works in all media produced by students as part of their course participation at Chaminade University may be used for research and educational purposes. It is understood by the student that registration for and continued enrollment in a course where such use of student works is announced constitute permission by the student unless specifically set forth in writing. After such a course has been completed, any further use of student works will meet one of the following conditions: (1) the work will be rendered anonymous through the removal of all personal identification of the work's creator/originators(s); or (2) the creator/originator(s)' written permission will be secured.

THE FOLLOWING NOTES DEFINE THE COURSE STANDARDS, POLICIES AND CREDENTIALS

NOTE #1: A UNIVERSITY PERFORMANCE STANDARD - Students are expected to make a very serious academic commitment to their success in their course. This is demonstrated by maintaining the syllabus schedule as a minimum, or working ahead of it with respect to all readings and by submitting all papers on time as indicated above without fail. It is always strongly recommended that students work slightly ahead of the syllabus whenever possible to compensate for the unexpected. Students on verified deployment or medical or emergency leave will receive consideration and full credit for work mailed and postmarked by the due date to the following address: Jill Dahlman, Chaminade University, 3140 Waiālae Avenue, Honolulu, HI 96816.

NOTE #2: A UNIVERSITY WRITING STANDARD - Successful completion of this course requires that all papers must meet commonly accepted university standards of 1. grammar, 2. punctuation, 3. spelling, 4. format, 5. structure, 6. style, and 7. substance as indicated on the Master Syllabus and in-class instruction. Rules for Writers is an invaluable sources of information, and students with

weakness in the seven above listed basics of writing need to make continued and extensive use of these textbooks beyond the assignments. Successful students must be willing to do everything necessary to measure up to these seven university writing standards.

1. An "A" signifies a full credential which indicates a sophisticated level of writing ability. Students earning an "A" should be able to meet the writing requirements of any undergraduate class with much success.
2. A "B" signifies a provisional credential which indicates a competent ability to write for academic purposes. The provision of this credential is that students continue to make sustained progress in their command of formal written English.
3. A "C" signifies a minimum credential which indicates that probably several areas of marginal ability in written English for academic purposes need to be addressed systematically to ensure success in the written component of other undergraduate classes.
4. A "D" indicates no credential because this grade does not meet the Chaminade University prerequisite of a "C" or better for students to advance to EN102 and beyond.

PROPOSED SCHEDULE:

DATE	To be covered in class (This means you need to have read/done the homework indicated upon entering the classroom doors.)
WEEK ONE 7/9	Syllabus and expectations In-class writing assignment: What do/did you expect when you signed up for this class? Coming up with a plan... Exploration of rhetoric and audience Discussion of qualities of Extended Definition
WEEK TWO 7/16	In-class grammar and punctuation assignment – Sentences behaving badly Mad Libs Music Unit discussion and discussion of analysis, implicit and explicit arguments Composing and Revising: Planning, Drafting, Revising, Writing Paragraphs In-class time to work on individual projects
WEEK THREE 7/23	In-class grammar and punctuation assignment – Sentences behaving badly Mad Libs View: DVD, <i>Star Trek</i> "The Naked Time," View: DVD, <i>Star Trek: The Next Generation</i> "The Naked Now," and View DVD: <i>How William Shatner Changed the World</i> <u>in class</u> Discussion of Comparison/Contrast papers Academic Writing: Writing about Texts, Film as Text, Constructing Arguments, Evaluating Arguments
WEEK FOUR 7/30	In-class grammar and punctuation assignment – Sentences behaving badly Mad Libs View: DVD, <i>Being There</i> In-class discussion of film Sentence Style: parallel structure, needed words, problems with modifiers, shifts, mixed constructions, sentence emphasis, sentence variety In-class time to work on individual projects

WEEK FIVE 8/6	In-class grammar and punctuation assignment – Sentences behaving badly Mad Libs Word Choice: wordy sentences, active verbs, appropriate language, exact language In-class time to work on individual projects
WEEK SIX 8/13	In-class grammar and punctuation assignment – Sentences behaving badly Mad Libs Grammatical Sentences: Subject-verb agreement, other problems with verbs, problems with pronouns, adjectives and adverbs, sentence fragments, run-on sentences In-class time to work on individual projects
WEEK SEVEN 8/20	In-class grammar and punctuation assignment – Sentences behaving badly Mad Libs Mechanics: spelling, the hyphen, capitalizations, abbreviations, numbers, italics (underlining) In-class time to work on individual projects
WEEK EIGHT 8/27	In-class grammar and punctuation assignment – Sentences behaving badly Mad Libs Punctuation: the comma, unnecessary commas, semicolons In-class time to work on individual projects
WEEK NINE 9/3	In-class grammar and punctuation assignment – Sentences behaving badly Mad Libs Punctuation: the colon, the apostrophe, quotation marks, other marks In-class time to work on individual projects
WEEK TEN 9/10	<i>Final Exam</i> <i>Radical Revision Portfolio due</i>