

EN 101:
INTRODUCTION TO EXPOSITORY WRITING
FALL 2012
SYLLABUS

Instructor: Justin Wyble
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COURSE DESCRIPTION

Instruction and practice in writing, editing, and revising short narrative and expository essays. The course instructs the basics of organization and clear expression and use of Standard Edited American English.

The purpose of this course is to develop the critical reading, writing, and research skills essential for postsecondary academic scholarship. In this particular section of EN 101, we will read a number of essays, as well as a novel, organized around a series of topics that are central to a responsible and engaged understanding of our world today. These topics may include the following: education; language; gender and sexuality; race, class and work; indigenous cultures and struggles; and nature and ecology. You will be expected to critically engage with the ideas presented in these readings as you participate in class discussions and as you write your formal essays. My hope is that this course will prepare you for your academic future, as well as assist you in becoming a critically engaged and informed citizen who is committed to contributing to building a more just and peaceful world.

REQUIRED TEXTS

The following texts are required for this course and are available at the campus bookstore until the end of the third week of classes. If you choose to purchase your texts from another source, please be sure to order the specific editions listed below. Please note that you will not be able to use digital versions of these texts during open-book sections of quizzes and exams; therefore, I highly recommend that you purchase paper editions.

- Pearson Custom Reader, *EN 101: Fall 2012/Wyble*. (ISBN: 1-256-56425-7) (available only at the Chaminade Bookstore)
- *Writing Simplified: A Composition Guide*, eds. Norwood Selby and Pamela S. Bledsoe, Longman, 2003. (ISBN: 978-0321102898)
- Ursula K. Le Guin, *The Word for World is Forest*, TOR, 2010. (ISBN: 978-0-7653-2464-1)

STUDENT LEARNING OUTCOMES

1. To demonstrate the correct use of grammar, punctuation, word choice, mechanics, and sentence structure in a written text.
2. To demonstrate the ability to edit a text with grammar, punctuation, word choice, mechanics, and sentence structure errors.

3. To demonstrate paragraph and essay development in a written text.
 - To demonstrate thesis sentences.
 - To demonstrate topic sentences.
 - To demonstrate clear supporting examples for thesis sentences and topic sentences.
 - To demonstrate logical and clear connections between topic/thesis sentences and supporting examples.
4. To demonstrate organizational development in a written text.
 - To demonstrate an effective introductory paragraph.
 - To demonstrate an effective concluding paragraph.
 - To demonstrate the use of transitions (internal/within a paragraph and external/ between paragraphs) in a written text.
5. To identify and apply rhetorical techniques or modes (narration, example, description, definition, process, enumeration/chronology, classification, comparison and/or contrast, cause and/or effect, argument, and dialectical persuasion).
 - To demonstrate logical structure utilizing the rhetorical techniques.

COURSE REQUIREMENTS

Required Coursework

* You must complete and submit all essays and the final exam in order to be eligible for a passing grade in this course.

** You must earn at least a C (70%) in order to pass this course.

Essay 1	10%
Essay 2	10%
Essay 3	10%
Essay 4	15%
Essay 5	15%
Group Presentation	10%
Reading Journal	10%
Final Exam	10%
Participation (including participation in discussions, reading quizzes, informal writing assignments, peer-review workshops, etc.)	10%
TOTAL	100%

Attendance

More than three unexcused absences may result in a lowering of the final course grade, and students who miss two consecutive weeks of class may be withdrawn from the course.

Late Work

All written work must be submitted by the specified deadline. Written work will receive a 10% reduction for each day it is late.

Reading Journal

You will be required to keep a journal for this course. For each day's reading assignment from the *Mercury Reader*, you will write an entry in your journal. (You are not required to write an entry for the readings assigned from *Writing Simplified*.)

Each entry should include both a summary of the reading and a response to what you have read. The response portion of your entry is the place to make connections to previous readings and films that we have studied and discussed, to raise questions concerning the ideas and arguments presented in the reading, and to relate the reading to your personal experience. You may also use your journal entries to experiment with creative responses to our readings. If you get stuck, I suggest that you read and consider the questions listed after each reading before writing your entry.

My hope is that your journal will provide you with an informal writing space to try out ideas that you might decide to more fully develop in your formal essays. I will ask you to submit your reading journal at several points throughout the semester, as noted in the attached course schedule.

Peer-Review Workshops

On certain days, you will be required to bring multiple copies of your drafts to class for peer-review workshops. Please plan ahead so that you have the correct number of copies before class begins.

Classroom Policies

I expect all students to treat each other and the instructor with respect at all times. This includes listening carefully and speaking thoughtfully to others during our class discussions.

For this class, we will read a broad range of texts written from multiple points of view. While you may not always agree with the author's point of view, I expect you to read with an open mind and a generous spirit. Only when you have carefully and fully engaged with the text in question will you be prepared to formulate your own particular analysis.

All electronic devices should be kept in your bag and remain silent during class. Please see me to discuss any extenuating circumstances.

If you are not prepared for class (i.e., have not completed the assigned reading, or do not have the assigned text on hand), be aware that I reserve the option of giving unannounced quizzes at any time.

If you have any questions about essays, assignments, class discussions, grades, etc., please see me during my office hours (listed at the top of this syllabus). If you are unable to make it to my regularly scheduled office hours, please see me after class or send me an email so that we can schedule an appointment for another time that is mutually convenient.

Chaminade Email Policy

Please be aware that I am only allowed to respond to emails that are sent from your official Chaminade email account. This is university policy.

ACADEMIC HONESTY

Please do not attempt to submit work that is not your own. Please review the following sections of the current Academic Catalog:

Academic Honesty

Academic honesty is an essential aspect of all learning, scholarship, and research. It is one of the values regarded most highly by academic communities throughout the world. Violations of the principle of academic honesty are extremely serious and will not be tolerated.

Students are responsible for promoting academic honesty at Chaminade by not participating in any act of dishonesty and by reporting any incidence of academic dishonesty to an instructor or to a University official. Academic dishonesty may include theft of records or examinations, alteration of grades, and plagiarism.

Questions of academic dishonesty in a particular class are first reviewed by the instructor, who must make a report with recommendations to the Dean of the Academic Division. Punishment for academic dishonesty will be determined by the instructor and the Dean of the Academic Division and may range from an 'F' grade for the work in question to an 'F' for the course to suspension or dismissal from the University.

Accusations of Plagiarism or other forms of Academic Dishonesty

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 acknowledgment to the author. Minor changes in wording or syntax are not sufficient to avoid charges of plagiarism. Proper acknowledgment of the source of a text is always mandatory.*
2. *Paraphrasing the work of another without proper author acknowledgment.*

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.*

In the cases of alleged academic dishonesty (such as plagiarism, cheating, claiming work not done by the student, or lying) where a faculty member observes or discovers the dishonesty, the faculty members may choose to confront the student and handle the matter between the faculty member and the student, or the faculty member may choose to refer the incident to the Dean or Graduate Program Director. (If the Dean or the Director is the instructor in question, the concern should be directed to the Provost; if the Provost is the instructor in question, the concern should be directed to the President.) If the faculty member chooses to confront the situation and it is not satisfactorily resolved between the faculty member and the student, the matter may then be referred or appealed to the Dean or Director.

In either case, the Dean or Graduate Program Director may choose to resolve the matter through a meeting with both the student and the faculty member, or refer the matter to the Provost. The findings, in either case, are final.

STUDENTS WITH DISABILITIES

While every effort will be made to accommodate students with disabilities, there is a procedure for receiving appropriate accommodations. Students must first register with the Chaminade Counseling Center, which will then provide documentation that specifies what kinds of accommodations are needed. This documentation must then be shown to, and discussed with, the instructor.

GRADING SCALE

- A = Outstanding scholarship and an unusual degree of intellectual initiative (90-100%).
- B = Superior work done in a consistent and intellectual manner (80-89%).
- C = Average grade indicating competent grasp of subject matter (70-79%).
- D = Inferior work of the lowest passing grade, not satisfactory for fulfillment of prerequisite course work (60-69%).
- F = Failed to grasp minimum subject matter; no credit given.

****You need a minimum of a 70% (C) to pass this course.**

GRADING STANDARDS FOR ESSAYS

- A: The essay exceeds the expectations of the assignment by applying an exceptionally high level of critical thinking skills, in addition to meeting all of the characteristics of a "B"-range essay.
- B: The goal of the essay is clear, and the language and rhetorical techniques used in the essay are clear and effective for the audience provided. In addition, the essay displays a clear, organizational structure, including an introduction, thesis, topic sentences, examples, transitions, and a conclusion. The examples for the essay are detailed and logically connect to the thesis and the overall development of the essay. Finally, the essay displays a strong command of grammar, punctuation, and sentence variation.

- C: The goal of the essay is clear, and the language and rhetorical techniques used in the paper are clear and effective for the audience provided. In addition, the essay displays a clear, organizational structure, including an introduction, thesis, topic sentences, examples, transitions, and a conclusion. The examples used in the essay are general and, therefore, make it difficult to analyze the logical connections between the examples and the overall development of the essay. Problems with grammar and punctuation may be present.
- D: The goal of the essay is vague and lacks a clear thesis statement. As such, the essay may not provide a clear organizational structure. Also, the essay has many errors in grammar and punctuation.
- F: The essay lacks a clear goal and an organizational structure, and the grammar and punctuation errors in the essay make it difficult to read.

Course Schedule
(subject to change)

Overview of themes:

Weeks 1-2: Education
 Weeks 3-4: Language
 Weeks 5-6: Gender/Sexuality
 Weeks 7-10: Class/Race/Work
 Week 11: Indigenous Cultures and Struggles
 Week 12: Nature/Ecology
 Weeks 13-15: Science Fiction: Representation, Allegory, and Estrangement

Daily schedule:

Important notes:

- Reading assignments must be completed before class on the day listed. For example, read Frederick Douglass, “Learning to Read and Write” (MR 1-7), before class meets on Wednesday, 8/29.
- Writing assignment due dates are in bold print.
- Additional readings will be assigned from *Writing Simplified* based on the specific needs of the class.
- MR=*Mercury Reader*; WS=*Writing Simplified*

Weeks 1-2: Education

Monday, 8/27	<ul style="list-style-type: none"> • syllabus review • introductions
Wednesday, 8/29	<ul style="list-style-type: none"> • READ: Frederick Douglass, “Learning to Read and Write” (MR 1-7) • Introduce rhetorical modes
Friday, 8/31	<ul style="list-style-type: none"> • READ: Ralph Waldo Emerson, “On Education” (MR 10-18) • READ: “Overview: The Process of Writing” (WS 1-3) • READ: “Narration” (WS 26-28) • Assign Essay 1
Monday, 9/3	(no classes: Labor Day)

Wednesday, 9/5	<ul style="list-style-type: none"> • READ: John Dewey, “Thinking in Education” (MR 21-32) • READ: “Prewriting: Where to Begin” (WS 3-7) • Start brainstorming topics for Essay 1 (in class)
Friday, 9/7	<ul style="list-style-type: none"> • Submit journal entries • READ: Malcolm X, “A Homemade Education” (MR 35-44) • READ: “Fused Sentences and Comma Splices” (WS 48-50) • Watch clip from Spike Lee’s film <i>Malcolm X</i>

Weeks 3-4: Language

Monday, 9/10	<ul style="list-style-type: none"> • Submit topic proposal for Essay 1 (bring copies for your band) • READ: “Writing Drafts” (WS 7-8) • GRAMMAR QUIZ #1: Fused Sentences and Comma Splices • Peer-review workshop: topic proposals for Essay 1
Wednesday, 9/12	<ul style="list-style-type: none"> • READ: “Writing Effective Paragraphs” (WS 9-12) • Film screening: <i>Pidgin: The Voice of Hawai‘i</i>
Friday, 9/14	<ul style="list-style-type: none"> • Submit draft of Essay 1 (bring copies for your band) • Avoiding Plagiarism • MLA documentation style • READ: “Development of Body Paragraphs” and “Evaluating and Editing Your Paragraphs” (WS 13-15) • READ: “Collaborative Writing and Peer Reviewing” (WS 44-45) • Peer-review workshop: Essay 1
Monday, 9/17	<ul style="list-style-type: none"> • READ: James Baldwin, “If Black English Isn’t a Language, What Is?” (MR 47-50) • READ: Amy Tan, “Mother Tongue” (MR 67-73) • READ: “Manuscript Preparation” (WS 8-9) • Review sentence boundaries.
Wednesday, 9/19	<ul style="list-style-type: none"> • Submit revision of Essay 1 • READ: Gloria Anzaldúa, “How to Tame a Wild Tongue” (MR 53-64) • READ: “Subject-Verb Agreement” (WS 50-54) • Assign Essay 2
Friday, 9/21	<ul style="list-style-type: none"> • READ: Leslie Marmon Silko, “Language and Literature from a Pueblo Indian Perspective” (MR 76-87) • READ: Linda Hogan, “Hearing Voices” (MR 90-94) • GRAMMAR QUIZ #2: Subject-Verb Agreement

Weeks 5-6: Gender and Sexuality

Monday, 9/24	<ul style="list-style-type: none"> • Submit topic proposal for Essay 2 (bring copies for your band) • READ: “Pronoun-Antecedent Agreement” (WS 54-55) • Peer-review workshop: topic proposals for Essay 2
Wednesday, 9/26	<ul style="list-style-type: none"> • Submit journal entries • READ: Sojourner Truth, “Ain’t I a Woman?” (MR 97-98) • READ: Virginia Woolf, “Professions for Women” (MR 100-105) • GRAMMAR QUIZ #3: Pronoun-Antecedent Agreement
Friday, 9/28	<ul style="list-style-type: none"> • READ: Alice Walker, “In Search of Our Mothers’ Gardens” (MR 107-116) • READ: “Misplaced Modifiers” (WS 57-58)
Monday, 10/1	<ul style="list-style-type: none"> • Submit draft of Essay 2 (bring copies for your band) • Peer-review workshop: draft of Essay 2
Wednesday, 10/3	<ul style="list-style-type: none"> • READ: Judy Brady, “Why I Want a Wife” (MR 131-133) • READ: Margaret Atwood, “The Female Body” (MR 125-128) • GRAMMAR QUIZ #4: Misplaced Modifiers
Friday, 10/5	<ul style="list-style-type: none"> • Submit revision of Essay 2 • READ: Susan Sontag, “Beauty” (MR 119-122) • READ: “Description” (WS 28-29) • Assign Essay 3

Weeks 7-10: Class/Race/Work

Monday, 10/8	(no classes: Discoverers’ Day)
Wednesday, 10/10	<ul style="list-style-type: none"> • READ: Guy Debord, “Theory of the Derivé” (available online) • In-class time to conduct group derivé
Friday, 10/12	<ul style="list-style-type: none"> • READ: Barbara Ehrenreich, “Serving in Florida” from <i>Nickel and Dimed</i> (MR 193-213) • READ: “Eliminating Awkwardness: Parallelism” (WS 79-80) <p>Watch scene from <i>American Ruling Class</i></p>
Monday, 10/15	<ul style="list-style-type: none"> • Submit draft of Essay 3 (bring copies for your band) Peer-review workshop: draft of Essay 3

Wednesday, 10/17	<ul style="list-style-type: none"> • Submit revision of Essay 3 • READ: Bryan Welch, “Putting a Stop to Slave Labor” (MR 251-256) • READ: “Writing the Research Paper” (WS 87-91) • Grammar Quiz #5: Eliminating Awkwardness: Parallelism • Watch part of <i>La Ciudad (The City)</i> • Assign Essay 4
Friday, 10/19	<ul style="list-style-type: none"> • READ: Gregory Mantsios, “Class in America--2006” (MR 216-233) • READ: “The Comma” (WS 58-62) • READ: “Comparison and/or Contrast” and “Cause and/or Effect” (WS 34-36) • Submit journal entries
Monday, 10/22	<ul style="list-style-type: none"> • Submit topic proposal for Essay 4 (bring copies for your band) • Library visit
Wednesday, 10/24	<ul style="list-style-type: none"> • Library visit
Friday, 10/26	<ul style="list-style-type: none"> • Submit bibliography for Essay 4 • READ: Ronald Takaki, “Twice a Minority: Chinese Women in America” (MR 183-191) • READ: “Argument” (WS 36-37) • Introduce Toulmin model of argumentation
Monday, 10/29	<ul style="list-style-type: none"> • Submit outline of argument for Essay 4 (bring copies for your band) • READ: “Coherence” (WS 81-83) • Peer-review workshop: outlines for Essay 4
Wednesday, 10/31	<ul style="list-style-type: none"> • READ: Martin Luther King, Jr., “Letter from Birmingham Jail” (MR 141-160) • Watch clips from <i>Eyes of the Prize</i>
Friday, 11/2	<ul style="list-style-type: none"> • Submit draft of Essay 4 (bring copies for your band) • Peer-review workshop: Essay 4 • Schedule an individual conference with instructor

Week 11: Indigenous Cultures and Struggles

Monday, 11/5	<ul style="list-style-type: none"> • READ: Chief Seattle: “Speech on the Signing of the Treaty of Port Elliott, 1855” (MR 263-266) • READ: “The Apostrophe” (WS 63-65)
Wednesday, 11/7	<ul style="list-style-type: none"> • Film screening: <i>Act of War</i> • Submit journal entries

Friday, 11/9	<ul style="list-style-type: none"> • READ: Zitkala-Sa, excerpt from “The School Days of an Indian Girl” (MR 268-273) • READ: Louise Erdrich, “Indian Boarding School: The Runaways” (MR 275-276) • READ: “The Semicolon” (WS 62-63)
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Week 12: Nature/Ecology

Monday, 11/12 (no classes)	(no classes: Veterans’ Day)
Wednesday, 11/14	<ul style="list-style-type: none"> • READ: Rachel Carson, “A Fable for Tomorrow” (MR 279-281) • READ: Carson, “The Obligation to Endure” (MR 283-289) • GRAMMAR QUIZ #6: Punctuation (the comma, the apostrophe, and the semicolon) <p>Watch clips from <i>Koyaanisqatsi: Life Out of Balance</i> and <i>Baraka</i></p>
Friday, 11/16	<ul style="list-style-type: none"> • Submit revision of Essay 4 • READ: Alice Munro, “A Walk on the Wild Side” (MR 292-295) • READ: Gary Snyder, “Back to Nature” (MR 297-299) • Make plans to view <i>Avatar</i> before class on Wednesday, 11/28 <p>Assign Essay 5</p>

Weeks 13-15: Science Fiction: Representation, Allegory, and Estrangement

Monday, 11/19	<ul style="list-style-type: none"> • READ: Ursula K. Le Guin, <i>The Word for World is Forest</i> (9-48)
Wednesday, 11/21	<ul style="list-style-type: none"> • READ: Le Guin, <i>The Word for World is Forest</i> (48-88)
Friday, 11/23 (no classes)	<ul style="list-style-type: none"> • Thanksgiving Holiday (no classes)
Monday, 11/26	<ul style="list-style-type: none"> • READ: Le Guin, <i>The Word for World is Forest</i> (89-128)
Wednesday, 11/28	<ul style="list-style-type: none"> • Submit topic proposal and tentative thesis statement for Essay 5 • READ: Le Guin, <i>The Word for World is Forest</i> (129-169)
Friday, 11/30	<ul style="list-style-type: none"> • Submit journal entries • READ: Le Guin, <i>The Word for World is Forest</i> (170-189)
Monday, 12/3	<ul style="list-style-type: none"> • Submit draft of Essay 5 (bring copies for your band) • Peer-review workshop: Essay 5 • Review for Final Exam

Wednesday, 12/5	<ul style="list-style-type: none">• Peer-review workshop Essay 5• Review for Final Exam
Friday, 12/7	<ul style="list-style-type: none">• Submit revision of Essay 5• Review for Final Exam

Final Exam Week

Monday, 12/10, 3:30-5:30 PM	<ul style="list-style-type: none">• Final Exam (location TBA)
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