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#PACEFA10117

Course Number: **English 101-90-2**  
Course Title: **Introduction to Expository Writing**  
Department of English  
Division of the Humanities

Instructor Name: Brooke A. Carlson, Ph.D.  
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Term: **PACE Fall October, 2 – December 13, 2017**  
Class Meeting Days: **now**  
Class Meeting Hours: **always already**  
Class Location: **everywhere**

“You be me for a while, and I’ll be you.”  
-The Replacements

### Syllabus

#### **Course Description**

Introduction to Expository Writing is designed to provide instruction and practice in writing, editing, and revising short narrative and expository essays. It will also provide instruction in organizing your material and in 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 English 101, we will read a number of essays organized around a series of topics that are central to our being in the world today.

As the epigraph from *The Replacements* suggests, this course is centered on the notion of subjectivity. The framing of this subject is also expository writing, which means we will be exploring how we think and write about what we know. We will begin the semester with life at death, or the dying self. These brief essays will lead us into birth and ways of living, or being; followed by words on living with the knowledge of death; and the body - sexed, raced, and gendered. We end with the choice of life, and what that might mean, and we will grapple with these questions across both a short novel and film: Witi Ihimaera’s *The Whale Rider* (1987), and Niko Cara’s adaptation, *Whale Rider* (2002).

This is a student-centered course. You must participate to learn. I emphasize participation, including listening, thinking, lecture, Instagramming, online discussion, reflection, reading, writing, Tweeting, and work-shopping (or collaborative writing in a Google doc). 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, committed to living and being in a more just and peaceful world.

### **Student Learning Outcomes**

Upon completion of this course, students will be able to...

1. generate pre-writing strategies and techniques
2. identify, create, and edit using the correct grammar, punctuation, word choice, mechanics, and sentence structure in a written text
3. write clear and effective claims, or thesis statements
4. demonstrate organizational development in a written text
5. identify and implement structured and effective rhetorical writing techniques
6. demonstrate the connection between writing and social action

### **Program Learning Outcomes**

2. Proficiency in creative writing through an original production of poetry, fiction, or non-fiction

### **Institutional Learning Outcomes**

1. Written Communication 2. Oral Communication 3. Critical Thinking
4. Information Literacy 5. Quantitative Reasoning

### **Marianist Values**

1. Educate for formation in faith 2. Provide an integral quality education
3. Educate in family spirit
4. Educate for service, justice & peace 5. Educate for adaptation & change

LO Alignment Table

SLO	Knowledge	Skill	Disposition	Program LO	CUH LO	WASC Core Competency	Marianist Values
1	I	I	I	2	Basic Skills	Written Critical	Provide an integral quality education
2	D	D	D	2	Basic Skills	Written Oral Quantitative	Provide an integral quality education
3	I	I	I	2	Basic Skills	Critical Written Oral	Provide an integral quality education; Educate in family spirit
4	I	I	I	2	Basic Skills	Written Critical Quantitative	Provide an integral quality education; Educate for service, justice & peace
5	I	I	I	2	Basic Skills	Written Critical Quantitative	Provide an integral quality education; Educate for service, justice & peace
6	I	I	I	2	Basic Skills	Critical Oral Quantitative Written	Provide an integral quality education; Educate for adaptation & change; Educate for formation in faith; Educate in family spirit

**Required Learning Materials**

*Writing Through Life: An Introduction to Expository (Reading and) Writing.* Edited by Brooke A. Carlson. Linus Books, 2015.

## Supplementary Learning Materials

Students will need a device to access the internet, and then the web applications (Twitter and Instagram), as well as the platforms Google Drive and Canvas. Any brand of device is acceptable.

## Basis for Final Grade

Your course grade is dependent upon: your contribution to class; the quality of your presentation, participation, and writing; your improvement; and your effort. I am looking for progress in your work. This course is invested in the refinement and crafting of summarization, classification, comparison, and analysis, serving as a precursor to EN 102.

The major course assignments will all be assessed using a rubric, which will be provided to each student prior to the assignment. Grading guidelines, rubrics, and procedures that will be used to assess the key course assignments will be provided. All items must be digitized, spell checked, and edited.

## Assessment

Attendance & Participation	10%
Mobile Learning	18%
Discussion	18%
Reading Journals	18%
Papers (4)	18%
Final Exam	18%

\*You must complete all assignments to be eligible for a passing grade in the course (papers, presentations, and the final).

\*\*You must earn at least a C, or 70%, to pass the course.

## Grading Scale

90 – 100% A work demonstrates outstanding scholarship, a claim-driven argument, fresh and exciting analysis, and clear, cogent, and persuasive prose.

80-89% B work responds clearly and effectively to the prompt with a claim, as well as organized and supported analysis, using reader-based prose, with very little syntactical disruption or breakdown of the analytical voice.

70-79% C work offers evidence of global construction, although it may require more sentence level revision. A claim or argument is evident, albeit not insightful or persuasive. Textual evidence and support tend to be poorly presented, with analysis that fails to connect examples to topics and points.

60-69% D work is insufficient in a number of ways, often being more summary than analysis, and clearly in need of revision. Syntax and grammar mistakes make comprehension difficult.

0-59% F work fails to respond critically at the collegiate level. Failures of syntax and grammar, as well a lack of critical thought and focus, render comprehension unlikely, if not impossible.

## Course Policies

### Late Work Policy

Essays turned in late will be assessed a penalty: a half-letter grade for every class session late. I will share complete information on assignments to allow ample time for completion if you do not procrastinate. Please respect my time and your colleagues, plan ahead and submit on time, so that we can all progress through this learning experience together.

### **Grades of "Incomplete"**

The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Incomplete work must be finished within 90 days, or the “I” will automatically be recorded as an “F” on your transcript.

### **Appropriate Technology**

#### **Email**

I will normally respond within one to five days via email, and email is the best way to communicate, outside of face to face contact, both in class and during office hours. Weekend emails are most likely not to be read until Monday, so schedule accordingly. Email is a dialogic process requiring form and content. Context is important, to that end, when you email me, please use the Course Title (EN 101-90-2) and a key word as your subject heading.

#### **Other Electronic Information Sites**

(Google Drive, Twitter, Instagram) Your participation grade depends upon your communication in class sessions and online. In addition to email and discussion boards, you may also communicate via “comments” on the course micro-blog, podcasts, and/or Twitter account, or wherever I post news items and provocative questions related to our content.

### **Student Expectations**

This is an online workshop class, and thus will involve reading, writing, presenting, discussing, editing, and revising your own writing. You are expected to check our Canvas site regularly, to complete all readings and writing assignments on time, and to contribute regularly online. An important part of the workshop process is discussing and critiquing your own, and your peers’ work. You will be writing a **Discussion** entry every week on Canvas, and keeping a **Reading Journal** of everything you read, watch, and listen to, through Collaborations in Google Drive.

All papers are to be typed, double-spaced, in New Times Roman, 12-point font, with one-inch margins on all sides, following the MLA format. The proper heading will be double-spaced and aligned left, including:

Your Name  
English 101-90-2  
10/8/17  
Assignment One

Your own creative title should appear one line below your heading, centered. Papers are to be stapled, and the student’s last name should appear on the second and subsequent pages, with the page number, in the upper right hand corner. Papers are to be submitted via Canvas as word documents only. Sample papers can be perused on Purdue’s [Online Writing Lab](#). **Papers without the proper heading will earn a D, regardless of content.**

Attending class online means not only a digital presence, but also responding in a timely fashion. Each week, I will also ask you to write in response to a specific question as a **Discussion**. Both your **Discussion** entries and your **Reading Journals** will be maintained online, via our learning platform, Canvas. Be kind, courteous, and respectful in the classroom to cultivate a safe space for discussion and learning. The ability to rationally discuss topics with others is a necessary skill for living in the twenty-first century, both in person and in social media (Twitter, Facebook, micro-blogs, comments, texts, etc.). Indeed, we will be working with **Instagram** and **Twitter** as a way to think critically across various tools and platforms. I recommend you create new accounts on those platforms for this class.

Plagiarism is the unacknowledged and inappropriate use of the ideas or words of another writer. Students who plagiarize will earn an F. Guidelines for plagiarism are in the General Catalog (online).

### **Disability Access**

The University is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students who need accommodations must be registered with Student Disability Services. Students with special needs who meet criteria for the Americans with Disabilities Act (ADA) provisions must provide written documentation of the need for accommodations from the Counseling Center by the end of week three of the class, in order for the instructor to plan accordingly. Failure to provide written documentation will prevent me from making the necessary accommodations. Please refer any questions to the Dean of Students.

### **Title IX Compliance**

Chaminade University of Honolulu recognizes the inherent dignity of all individuals and promotes respect for all people. Sexual misconduct, physical and/or psychological abuse will NOT be tolerated at CUH. If you have been the victim of sexual misconduct, physical and/or psychological abuse, we encourage you to report this matter promptly. As a faculty member, I am interested in promoting a safe and healthy environment, and should I learn of any sexual misconduct, physical and/or psychological abuse, I must report the matter to the Title IX Coordinator. Should you want to speak to a confidential source you may contact the following:

- Chaminade Counseling Center 808-735-4845.
- Any priest serving as a sacramental confessor or any ordained religious leader serving in the sacred confidence role.

### **Professionalism Policy**

Promptness, punctual attendance, participation, and responsible behavior will influence the instructor's (and future employer's) perception of student professionalism. Active, positive, engaging, participation in class activities is essential. As pre-professionals, you should be at the point in your career where you have learned to ask and answer these questions:

- i. How do I know when I know something? What is the evidence and how reliable is it?

- ii. How are things, events, theories, models or people connected? What is the cause and effect?
- iii. What is new and what is old - have I run across this idea before? When, where, what did it mean to me then, and how I can expand and further connect the concept now?
- iv. So what? Why does it matter? What does it all mean?

### **Academic Conduct Policy**

The success of the Honor Code is made possible only with the acceptance and cooperation of every student. Each student is expected to maintain the principles of the Code. Example of Honor Code violations include:

- Giving or receiving information from another student during an examination
- Using unauthorized sources for answers during an examination
- Illegally obtained test questions before the test
- Any and all forms of plagiarism – submit all or part of someone else’s work or ideas as your own
- The destruction and/or confiscation of school and/or personal property

A violation is reported either to the professor involved, who will report it to the Dean of Students, or directly to the Dean of Students. Violations of the Honor Code are serious. They harm other students, your professor, and the integrity of the University. Alleged violations will be referred to the Office of Judicial Affairs.

### **Violations of Academic Integrity**

Violations of the principle include, but are not limited to:

- Cheating: Intentionally using or attempting to use unauthorized materials, information, notes, study aids, or other devices in any academic exercise.
- Fabrication and Falsification: Intentional and unauthorized alteration or invention of any information or citation in an academic exercise. Falsification is a matter of inventing or counterfeiting information for use in any academic exercise.
- Multiple Submissions: The submission of substantial portions of the same academic work for credit (including oral reports) more than once without authorization.
- Plagiarism: Intentionally or knowingly presenting the work of another as one’s own (i.e., without proper acknowledgment of the source).
- Abuse of Academic Materials: Intentionally or knowingly destroying, stealing, or making inaccessible library or other academic resource materials.
- Complicity in Academic Dishonesty: Intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty.

Plagiarism includes, but is not limited to:

- Copying or borrowing liberally from someone else’s work without his/her knowledge or permission; or with his/her knowledge or permission and turning it in as your own work.

- Copying of someone else's exam or paper.
- Allowing someone to turn in your work as his or her own.
- Not providing adequate references for cited work.
- Copying and pasting large quotes or passages without properly citing them.
- The unacknowledged and inappropriate use of the ideas or words of another writer.
- Students who plagiarize will earn an F. Guidelines for plagiarism are in the General Catalog (online).

\*\*\*Dates and assignments may change.\*\*\*

*Reading assignments are to be completed during the week for which they are scheduled. This means, for example, that Doyle's "His Last Game" and Searcy's "El Camino Doloroso" should be read in Week One. Similarly, assignments are due the week indicated. Discussions will be offered each week and only available during that week. Students who fail to respond in that time frame will earn a zero for that week. Reading Journals will be closed at Week Ten, and students who fail to complete entries for each text in the first nine weeks will also earn a zero.*

## SCHEDULE

### Thematic Overview

Life and Death as Story: Weeks One and Two

Birth and the Ways We Live: Week Three

Living with the Knowledge of Death: Week Four

The Body - Raced, Sexed, and Gendered: Week Five

Life and Death - Humanism and Genre: Weeks Six through Ten

	topics	texts
<b>Week One</b>	<b>Module One: Life and Death as Story</b>	
*intro./syllabus	Writing as a Process: Planning, Drafting, Composing, Editing	
* Life/Death as Story	Brian Doyle. "His Last Game."	
* ""	David Searcy. "El Camino Doloroso."	
		<u>Assignment One</u>
<b>Week Two</b>		
* Life/Death as Story		
* ""	Jon Kerstetter. "Triage."	
	Virginia Woolf "The Death of the Moth."	
		<u>Assignment Two</u>
<b>Week Three</b>	<b>Module Two: Birth and the Ways We Live</b>	
*Birth and the Ways We Live		
* ""	Marcia Aldrich. "The Art of Being Born."	
* ""	Megan Stielstra. "Channel B."	
<b>Week Four</b>	<b>Module Three: Living with the Knowledge of Death</b>	
*Living with the Knowledge of Death		
* ""	Charles Baxter. "What Happens in Hell."	
* ""	Alice Munro. "Night."	



**Week Five** **Module Four: The Body – Raced, Sexed, and Gendered**

- \* The Body - Raced, Sexed, and Gendered Incorporating Sources
- \* Angela Morales. "The Girls in My Town."
- \* Sojourner Truth. "Aint I a Woman."
- \* Zadie Smith

**Week Six** **Module Five: Life and Death**

- \*Life/Death, Humanism and Genre Rhetorical Methods
- \*"" Ken Murray. "How Doctors Die."
- \*"" Kevin Sampsell. "I'm Jumping Off the Bridge."

Assignment Three

**Week Seven**

- \*revision Ihimaera, Witi. *The Whale Rider*. Auckland: Reed Books, 1987.
- \*revision Alan Lightman. "The Accidental Universe."

**Week Eight**

- \*Final Study Guide *Whale Rider*. Dir. Niko Cara. South Pacific Pictures, 2002.
- \*revisions Richard Sennett. "Humanism."

**Week Nine**

- \*Final Study Guide *Whale Rider*. Dir. Niko Cara. South Pacific Pictures, 2002.
- \*revisions Richard Sennett. "Humanism."
- \*

Assignment Four

**Week Ten**

- \*\*\*Final Exam\*\*\*