

ENGL 1101: Composition

This core course is taught by faculty in the Writing and Linguistics department within the CLASS college. Look for us under WRIT (not ENGL) if you want to take additional upper division courses with us.

Dr. Angela Crow
1119 D Newton
(912) 681 –1053
acrow@georgiasouthern.edu
Georgia Southern University

contact info

My office is located in Newton (1119D). The best way to get a hold of me is by e-mail, or to stop by during office hours. Office hours are tentatively scheduled for Monday and Wednesday between 10 to 12 and 1 to 2. Some of these may be virtual office hours, held on-line, and some of these office hours may be designated as group work times. I strongly recommend that you make an appointment if you don't want to wait through various other scheduled student appointments/work times.

texts and other budgetary concerns

I hope you'll enjoy the texts that I've chosen for this course. I wanted to assign books about/written by people who might be alternate role models to the ones that we encounter on TV or in the movies. Paul Farmer, Noreena Hertz, and Carolyn Nordstrom attempt social change with a much thicker awareness of constraints and possibilities than we typically encounter in the daily public discourse.

- *Mountains beyond Mountains* Tracy Kidder
- *Shadows of War* Carolyn Nordstrom
- *The Silent Takeover* Noreena Hertz.
- A three ring binder, at least 2 inches wide, with dividers for work—drafts, final copies, research, etc. **Must bring to class the second meeting in the semester.** When writing is due, you must have it with you, printed out, before class begins, or you'll be marked absent.
- Some way to save information (i.e., a jump drive, a disk, etc). Bring a storage device every time class meets.
- A camera for taking pictures--can be a throw away one--anticipate 10 - 15 dollars for taking and developing photos unless you have access to a digital camera.
- On-line Texts -- I'll give you links to on-line resources from handbooks for writing to how to best collaborate with others. You'll be asked to read extensively on-line and from the printed books. If you want other kinds of resources, please don't hesitate to ask; I can sometimes lend you helpful texts, or point you in the direction of texts that may help with your projects.

course objectives (learning outcomes)

I want you to leave this course knowing that you can create audience-appropriate text, but I also want you to enjoy writing, to explore a range of genres, and to find places to excel as a person who creates text. When I was creating the writing prompts this time, I tried to give you real-world assignments, ones that you could submit to the newspaper, or send to the president, or use to entertain your friends—writing, in other words, that would matter, that would be challenging, no matter what you think of yourself as a writer. Writing, like any sport, requires practice and imitation, requires tools and strategies to approach challenging rhetorical situations, and requires an environment that is not too threatening but remains invigorating. Together, we'll create that kind of writing space. You can expect to work on the following outcomes:

- **Genre Practice:** Study/create a variety of genres that address a range of rhetorical situations
- **Multi-modal/Multimedia Practice:** Develop an awareness of how writing is shifting with the range of multimodal / multimedia discourse possibilities currently available. As a group, we will focus an extensive amount of time on web page design, and writing in the context of the WWW. Individually, you may decide to move into digital video making, sound recordings, etc.
- **Writing Process:** develop a repertoire of writing strategies that help you to meet/surpass genre expectations. These include invention techniques, planning and organizing, and multiple strategies for revision.
- **Giving Useful Critiques:** Develop an ability to provide other writers with quality critiques that help them to improve their texts. Your ability to speak about others' texts, to recommend revisions that the other person can use to improve his or her text is crucial to your development as a writer and to your success in this course.
- **Assessing Your Own Work:** Select your strongest work for the final grade, a selection of texts that demonstrate your ability to integrate sources effectively in conventional academic assignments (i.e., book reviews, research papers), along with texts that explore the boundaries of alphabetic, visual, and audio text which may fit more traditionally within the categories of creative, non-fiction creative, or professional writing.

grading

Portfolio 700 points

Revision Workshops, group participation, and other in-class participation 300 points

1000 - 900 A; 899 - 800 B; 799 - 700 C; 699 - 600 D

Assessment of course objectives/learning outcomes:

- **Genre practice:** You will create a variety of texts that range from business letters to academic essays. This range will be represented in the final portfolio.
- **Multi-modal and Multimedia Documents:** At a minimum, you will create web pages and a web site which may or may not be included in the final portfolio but will be part of your in-class participation points. You can choose additional projects to include in your final portfolio.
- **Writing process/critiques** You will have opportunities to give one another feedback on texts and to develop your final texts from the comments you receive. In addition, in the revision process before the final portfolios are turned in, you will learn strategies for seeing your documents "with fresh eyes."

- **Assessing work:** Through the process of putting the final portfolio together, and writing the portfolio cover letter, you will demonstrate your understanding/knowledge of a variety of genres (including ones that require students to document their sources), and your ability to revise your documents, drawing on a repertoire of writing strategies.

portfolio information

Multiple Drafts: Each time you're about to make substantive revisions on a paper, make a paper copy of the document and put it in your portfolio notebook. At the end of the semester, you need to be able to prove that you took your work through multiple drafts.

Saving Strategies: Save your work! Save it in three or four places. Send your drafts to yourself by e-mail; save it on to your hard drive; save the work onto disks (more than one!); make a back up copy on a cd. **SAVE YOUR WORK** in multiple places so that you're not stuck, at some point in the semester recreating back assignments.

Imagine the worst case scenario: 2 days before the end of the semester, someone picks up your backpack by mistake with your portfolio in it—with all your research, all your drafts, all your final copies, all the comments you've received from others about your texts. What strategies can you put in place now so that if the worst happens, you can recreate most of your portfolio (including finding your research sources again easily).

policies

1. attendance: You must come to class. If you don't, you'll be penalized twice, maybe thrice. First, you probably will have difficulty understanding the assignments/completing tasks which will result in lower grades. Second, you can't earn the points that are assigned to in-class work. Finally, I will deduct points from your final grade if you miss more than 1 hour and forty minutes (2 classes). At the end of the semester, when I tally final grades, I will subtract 50 points off your final grade for every class you missed over the two allowed. Don't miss class, and come to class ready to work. If your body is in a chair, but your mind is on vacation (i.e., sleeping or otherwise trying to recover), you will be counted absent. If you don't bring the assignments to class, you will be counted absent. In addition, you should be in class on-time. Two lates equals one absence (late = no later than 15 minutes; after 15 minutes you're considered absent).

2. IM/cell phones, etc: When class starts, I expect your attention. You need to sign out of instant messaging programs, turn off your phones (turning them to vibrating options is not enough), and resist any temptations to turn on games, or games on the internet. If you distract me or others during class with your promiscuous use of the computers/your cell phones, I'll mark you as absent for that day.

3. Diverse opinions: We will read texts that may offend you; I'll encourage you to read information on the web, and you'll likely encounter opinions there that will contradict values you hold. In addition, your classmates may hold positions that are bothersome to you. If you're not interested in exploring ideas, shaped in language you might not use, then please consider taking another section of this course.

disabilities:

Georgia Southern complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act of 1990 (ADA). If you have a disability that could affect your performance in this class or that requires an accommodation under the Americans with Disabilities Act, please contact the Student Disability

Schedule—Subject to change

Date

Week One

Mon 8/14

Intro to course.

Writing Assignments:

1. Jamaica Kincaid – mimic (4 pages) (creative writing)
2. Profile of beliefs – response (2 – 4 pages) (writing and culture; empathy exercise)
3. Choice of article topics from [Al's Morning Meeting on Poynter](#) (2 – 4 pages) (research paper)
4. Letter to President of Georgia Southern – issue of concern or something the school is currently doing well (1 – 2 pages) (professional writing)
5. Review of movie or sporting event (see samples; mimic if you wish) (1 – 4 pages) (professional writing)
6. Explore your own literacy levels with college rules: Find a copy of the college catalog, and make out a realistic four year course plan for you, including all the courses for your major. (If you don't have a major, select one for the purposes of this assignment.) Then, exchange your schedule with another student in the class, pretend to be academic advisors, and decide whether the other student has followed the rules. Next, interview an upper level student, preferably in your major, asking them for advice. Turn in your course plan for the four or five year plan that you've decided on, and then describe your experiences doing this work (drawing on your interview(s)). Would you consider yourself and your classmate literate when it comes to this kind of work? Why or why not? (literacy conversations)

Reading Assignments FOR NEXT CLASS:

The Silent Takeover. 1 – 50

Wed 8/16

Bring to class: a 2 inch, three ring binder with dividers in it and also 5 pages from the above writing assignments. (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*)

Reading Assignments FOR NEXT CLASS:

The Silent Takeover. 51 – 100

Week Two

Mon 8/21

5 pages due from Week One writing assignments (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*) **Be prepared to hand in 10 pages of writing.**

Writing Assignments:

1. Cartoon about Writing Assignments – mimic 1 page (counts as two if you draw the images! creative writing)
2. Major description of something on campus that catches your eye, something other people wouldn't necessarily notice. (can include interviews/images—photos or video) 2 – 4 pages (creative? / professional writing)

3. Profile of beliefs revisited/response, this time include research, think of a letter to the editor as a format possibility (2 – 4 pages) (writing and culture)
4. Choice of article topics from [Al's Morning Meeting on Poynter](#) (2 – 4 pages) (newspaper article)
5. Description of something that's missing/needed in Statesboro (a business, program, service, improvement to Georgia Southern or surrounding community) 1 – 4 pages (professional writing)
6. Letter of complaint to a business for something that you would like to see fixed. (1 page) (professional writing)
7. Review of a restaurant, movie, sporting event, etc (see samples; mimic if you wish) (1 – 4 pages) professional writing.

Reading Assignments FOR NEXT CLASS:

The Silent Takeover: 101 - 150

Wed 8/23

4 pages due from Week Two writing assignments (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*)

Reading Assignments FOR NEXT CLASS:

The Silent Takeover: 151 - 200

Week Three

Mon 8/28

6 pages due from Week Two writing assignments (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*)

Writing Assignments:

1. Listen to [This American Life](#), analyze how they create a story, choose one to mimic, and then create your own version—can be written, a transcript, or audio. (3 – 5 pages...we'll talk about how to make this estimation of pages) (creative writing)
2. Check out a claim or a series of claims in Noreena Hertz's book *The Silent Takeover*, and write a response to what she's arguing, or choose to write your own position paper about the issues, being sure to support any of your claims with evidence. (3 – 5 pages) (research papers—academic writing/professional writing)
3. Take header from within a chapter of Hertz's book, (she divides up chapters under headers), outline the subsection, figure out how she arranged her material, and then take the strategy she uses, and apply it to a topic of your choice (can be something humorous, something you know a lot about, can be made up!). Turn in the outline, along with the mimic exercise. (1 – 5 pages). (academic writing)
4. Find out about other avenues for getting the news in the United States—ones that people in other countries use, pretend a perspective you don't hold, and write about a recent news item that involves the United States, arguing for this perspective in either a letter to the editor of a mainstream United States newspaper, or a blog entry. (1 – 2 pages) (writing and culture/professional writing)
5. Choice of article topics from [Al's Morning Meeting on Poynter](#) (blog entry—as if you're doing citizen journalism) (1 – 5 pages) (professional writing)
6. Pretend that your high school has invited you back to speak to a group of students about what they can expect at college. You can choose from a range of possible issues or concerns or experiences that you've had, but you want to focus your speech in such a way that students can leave the talk able to summarize your message succinctly. (this can be a funny, serious, or heart wrenching speech, and it can include images and sound. You need to have a written transcript of what you intend to say.) (5 – 15 minutes; 3 – 7 pages) (professional writing)

Reading Assignments FOR NEXT CLASS:*The Silent Takeover*: 200 - 250

Wed 8/30

4 pages due from Week Three writing assignments (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*)**Reading Assignments FOR NEXT CLASS:***The Silent Takeover*: 251 – END.**Week Four**

Mon 9/4 labor day

Wed 9/6

6 pages due from Week Three writing assignments pages due (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*)**Writing Assignments:**

1. watch this video <http://eepybird.com/dcm1.html>, think of some sort of video that you might be interested—or the equivalent on paper, or in audio, and create a choreographed, entertaining text. You want to look at something that can have a theme and then variations... If you don't find this video an amusing example, find one that you do like from some place like youtube or eepybird...just check with me to see if it's something that will work. (equivalent of 3 – 10 pages) (creative writing)
2. revisit [This American Life](#) for another story idea, write your own, can be on paper, video, or audio. (equivalent of 3 – 5 pages) (creative writing)
3. Choice of article topics from [Al's Morning Meeting on Poynter](#) (blog entry—as if you're doing citizen journalism) (1 – 5 pages) (professional writing)
4. Find out about other avenues for getting the news in the United States—ones that people in other countries use, pretend a perspective you don't hold, and write about a recent news item that involves the United States, arguing for this perspective in either a letter to the editor of a mainstream United States newspaper, or a blog entry. (1 – 2 pages) (writing and culture/professional writing)
5. Summarize *The Silent Takeover* by Noreena Hertz in 3 pages, then in 100 words, then in 25 words. (3 + a little bit) (academic writing)
6. Read 10 reviews of *The Silent Takeover*, and summarize the main responses to the text. (1 – 3 pages) (academic writing)
7. Write a review of *The Silent Takeover* by Noreena Hertz, making sure to incorporate quotations/citations from her text. (3 – 6 pages) (professional writing/academic writing)
8. Write a review of *The Silent Takeover* for Amazon.com/a blog space, a student assignment place. (1/2 a page – 4 pages) (Professional writing)

Reading Assignments FOR NEXT CLASS:*Shadows of War*: 3 - 50**Week Five**

Mon 9/11

6 pages due from Week Four writing assignments (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*)**Writing Assignments:**

1. Take a chapter from Nordstrom's book, outline the chapter, figure out how she arranged her material, and then take the strategy she uses, and apply it to a topic of your choice (something you know a lot about). Turn in the outline, along with the mimic exercise. (1 – 5 pages). (academic writing)
2. Choice of article topics from [Al's Morning Meeting on Poynter](#) (newspaper article for the school newspaper, or blog entry—as if you're doing citizen journalism) (1 – 5 pages) (professional writing)
3. look at a recent entry from [E-media tidbits](#); either respond to something

they're writing about, go into more depth about it, or mimic the form, telling about information that you think would contribute to their perspectives. (professional writing)

4. Revisit that description from week two's writing assignments. (Description of something that's missing/needed in Statesboro (a business, program, service, improvement to Georgia Southern or surrounding community)) Write a formal proposal to the appropriate audience, integrating research. (3 – 10 pages) (Professional writing) (*can be collaborative)
5. Your choice of earlier prompts—if you liked doing something, and want to try it again, ask me if it's okay.
6. Who makes a better role model for you, Noreena Hertz or Carolyn Nordstrom. Why? (You will need to do additional research to find out about these two women.) (1 – 5 pages) OR take up on of their claims, research it, shape your opinion on the issue, and create a research-driven paper that helps you to support your opinion.

Reading Assignments FOR NEXT CLASS:

Shadows of War: 51 - 100

Wed 9/13

4 pages due from Week Five writing assignments (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*)

Reading Assignments FOR NEXT CLASS:

Shadows of War: 100 - 150

Week Six

Mon 9/18

6 pages due from Week Five writing assignments (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*)

Writing Assignments:

1. You've read enough of Carolyn Nordstrom's text to compare her arguments with those that Noreen Hertz raises. What are some of the significant arguments that each woman raises; what are their strategies for making these arguments? Would they agree with each other's arguments? Disagree? Why? What do you see as the strengths and weaknesses of each author's arguments? Which of the authors' positions do you prefer? Why? After answering these questions, imagine that I'm in the difficult position of having to eliminate one of these books from my syllabus. Which of them should I keep and why? (draw on textual evidence from both books, on external sources as well, if you want) (3 – 7 pages) (academic paper)
2. Find examples of political cartoons, and then channel either Nordstrom or Hertz, and create a cartoon that reflects their political position, and teaches us to see the issue they see in the venue of the cartoon. (1 – 5 pages) (creative writing/academic paper/professional writing.)
3. Write a review of *Shadows of War* either for this week or for the next. The text should address academic writing concerns about staying focused on key issues, drawing from the text, supporting your opinions with well-respected research. Imagine that you can publish this review in a very serious venue—either an academic journal or something like *The New York Review of Books* (academic paper/professional writing)
4. Create a survival packet for next fall's incoming freshmen. Determine who would give out the packet, what their goals would be, and how you would shape the packet as a result. (play as much as you want—from the container the packet comes in to the types of information, to the ways you design the information.) 5 – 10 pages

Reading Assignments FOR NEXT CLASS:

Shadows of War: 151 - 200

Wed 9/20

4 pages due from Week Six writing assignments (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*)

Reading Assignments FOR NEXT CLASS:

Shadows of War: 201 - 250

Week Seven

Mon 9/25

6 pages due from Week six writing assignments (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*)

Writing Assignments:

1. Develop a four year plan for acquiring the kinds of experiences you need for the kinds of jobs that you want when you graduate. Look into existing job/internship/service-learning opportunities and create a resume/cover letter that you can give to potential employers/internship and service-learning providers. (professional/technical writing)
2. Create a themed blog that is for you and other members of the class (and/or people who have expertise in a particular area). The contributors to the blog then need to create the visual elements of the blog, along with the rationale for the blog, the rules of engagement, etc. (Look at examples on-line, from I blame the patriarchy, to the one I like that keeps me current on experimental fiction). Write up a description of what happened and then discuss what you think you learned. (professional/technical writing)
3. Imagine an audience of Writing teachers, who know very little about the technologies that are on the horizon. You might even interview Writing teachers to figure out what they do and don't know about. Choose one technology that they seem afraid of, and explain how it works to them in a document that you think will work best for them. (Technical writing)
4. Create a resource web page for students who are assigned the books assigned in this course. (an assignment that can carry into the web page portion of this course).

Reading Assignments FOR NEXT CLASS:

Shadows of War: 250 - END

Wed 9/27

4 pages due from Week Seven writing assignments (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*)

Reading Assignments FOR NEXT CLASS:

Mountains Beyond Mountains: 3 - 50

Week Eight

Mon 10/2

6 pages due (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*)

Reading Assignments FOR NEXT CLASS:

Mountains Beyond Mountains: 51 - 100

Wed 10/4

4 pages due (*All writing assignments need to be written in Arial Font, 10 point, double spaced, with one inch margins.*)

Reading Assignments FOR NEXT CLASS:

Mountains Beyond Mountains: 100 - 150

Week Nine

Mon 10/9

Web pages/Revision workshops

Reading Assignments FOR NEXT CLASS:

Mountains Beyond Mountains: 150 – 200

Last day to withdraw without academic penalty: Oct 10th!

Wed 10/11	Web pages/Revision workshops Reading Assignments FOR NEXT CLASS: <i>Mountains Beyond Mountains: 201 - 250</i>
Week Ten	
Mon 10/16	Web pages/Revision workshops Reading Assignments FOR NEXT CLASS: <i>Mountains Beyond Mountains: 251 – 301</i>
Wed 10/18	Web pages/Revision workshops
Week Eleven	
Mon 10/23	Web pages/Revision workshops
Wed 10/25	Web pages/Revision workshops
Week Twelve	
Mon 10/30	Web pages/Revision workshops
Wed 11/1	Web pages/Revision workshops
Week Thirteen	
Mon 11/6	Revised portfolio DUE
Wed 11/8	Revised portfolio Workshops
Week Fourteen	
Mon 11/13	Revised portfolio DUE
Wed 11/15	Revised portfolio Workshops
Week Fifteen	
Mon 11/20	Portfolio DUE
Wed 11/22	HOLIDAY
Week Sixteen	
Mon 11/27	Presentations
Wed 11/29	Presentations
Week Seventeen	
12/4	5:30 – 7:30 FINAL