

CENTRAL TEXAS COLLEGE: English 1301

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On the front page of my web site, click on the “CTC Classes” button at the top of the page. A new page will open that contains information in *pdf* files for my CTC classes: a reading and writing schedule, course handouts, and descriptions of individual writing assignments required over the course of the semester.

Communications Department: 254-526-1239

Office Hours: immediately before and after class; other times by appointment

Course description

ENGL 1301 is the first semester of Freshman English and is designed to meet the first semester English requirement for students transferring to a senior college or for students desiring the general education of the first two years of college. The course aims primarily at helping the student develop skills and techniques necessary for writing effective expository prose. Emphasis is placed on sentence structure, word choice, paragraph development, and organization of the whole essay. Analysis of selected expository prose is used to guide students in their writing.

Course Materials

- Nadel, et al., *The Longman Reader*, 7th edition, Pearson/Longman Publishers, 2005.
- Troyka, Simon and Schuster *Handbook for Writers*, Central Texas College Edition
- Printer paper for drafts of essays
- Scantron sheets for two departmental-wide grammar exams
- Thumb drive or IBM-formatted computer disk for saving files
- Pocket folder for portfolio

Course Assignments and Grade Determination

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| • First in-class writing (with conferences) | 10% |
| • Reflective essay, personal informative essay , informative essay with research | 45% |
| • 3 portfolios (prewriting for each major essay assignment, rough drafts, peer evaluations, written responses to readings in paragraph form) | 15% |
| • Departmental Grammar Exams (2) and grammar quizzes | 10% |
| • Final Examination | 20% |

What are the objectives of Freshman English?

The primary objectives of any composition course are to teach students to think critically and to write well. To achieve those primary objectives, however, you will learn:

- to work through the stages of writing, from prewriting to drafting and revising;
- to determine audience, situation, and purpose in writing;
- to establish a voice and presence in your writing that connects with your readers;
- to focus your ideas with stated or implied thesis statements and topic sentences;
- to use modes of discourse to organize your ideas in meaningful ways;
- to support claims with evidence and specific details;
- to use natural, clear, and lively language to communicate ideas;
- to edit your writing for coherency, conciseness, and clarity;
- to evaluate the effectiveness of the writing of others;
- to review and practice standard grammar usage.

How will you achieve the objectives of Composition I?

You will achieve the objectives of this composition class by reading, writing, and participating in class. More specifically, you will read examples of effective (and ineffective) writing and you will come to class prepared to discuss these readings. You will write essays in response to these readings and to topics that I assign. You will meet deadlines for writing drafts for class discussion and for final evaluation. For each major writing assignment, you will turn in a portfolio (a two-pocket folder) that will include:

- the final draft of the assigned essay
- rough drafts of the essay
- peer evaluation sheets
- pre-writing assignments (may include in-class writing assignments as well as assignments given as homework)

I will assign two separate grades for each major assignment, one grade for the final draft of the essay and another grade for the portfolio. (See the class summary for information on grade distribution.) Descriptions of each major assignment can be found on my web site, on the CTC web page. Final drafts of essays must be typed with a word processor and printed in black ink, following MLA format for documents (more specific information will be provided later).

What are your responsibilities as a student in this course?

- To complete all assignments in order to pass the course.
- To turn in assignments on the date and at the time at which they are due.
- To attend class regularly and to be attentive and (appropriately) active in class.
- To exhibit academic honesty in doing your own work to the best of your ability.

Assignments: You will complete all readings in time for class discussions on those readings. I may occasionally give grammar quizzes or unannounced quizzes on the reading. These quizzes cannot be made up. However, I will drop the lowest quiz grade. Over the course of the semester, you will write several drafts of the assigned essays. You will bring these drafts to class for discussion and peer evaluation. In addition, I will require short writing assignments that may be responses to the readings or pre-writing for the longer essay assignments. To pass the course, you must complete all of the major assignments. In order to receive transferable credit for this course, a grade of C or better must be earned. As a rule, D's will not transfer to other colleges.

Late work: All assignments are due at the beginning of the class period on the date of the announced deadline. Late assignments will be lowered a letter grade. If you do not turn in the assignment within three days of the due date, I will not accept the assignment, and you will receive a zero for the work. Make-up examinations will be given only when the absence is excusable and only with my permission. You will have one week from your excused absence to make up the work. No make-up work will be accepted during the final examination week.

Class attendance and attitude: Attending college classes and treating classmates with respect are important. Students who have more than four (4) absences may be dropped from the course (administrative withdrawal). However, it is your responsibility to officially drop the class if you discover that you cannot attend regularly. Please turn off cell phones.

Academic honesty: If you turn in work that is not your own (or if you have plagiarized portions of the work), the most the work will receive is a zero. There may be other penalties as well, as noted in the student handbook. Troyka's *Handbook for Writers*, pp. 540-545, for a discussion of *plagiarism*. Ignorance is no excuse.

READING AND ASSIGNMENT SCHEDULE

The following schedule *may be modified*, depending upon the needs of the class. The texts are abbreviated as following: TLR, *The Longman Reader*; HFW, *Handbook for Writers*.

THE INTIMATE VOICE IN EXPRESSIVE WRITING

January 17: What are Standards of Academic Writing?

Topics of discussion: introduction to the course, standards of academic writing (See “Grading Standards” handout on the CTC page of my website: <http://www.anitagale.com/classes/ctc.html>)

Reading: HFW, pp. 2-19, pp. 28-44; TLR, pp. 1-11; “The Writing Process” handout on CTC page of my website: <http://www.anitagale.com/classes/ctc.html>

Writing: Freewriting assignment described in “The Writing Process” online handout

January 22 & 24: Where Does Writing Begin?

Topics of discussion: the rhetorical situation (purpose, audience, context), [the writing process](#), and [generating ideas](#).

Reading: HFW, pp. 28-44; TLR, pp. 12-27; “Coming Up with Ideas” handout on my CTC web page

Writing: [freewriting, questions](#)—writing assignment described in “Coming Up with Ideas” online handout

January 29, 31, Feb. 5, 7: How do I begin? When do I paragraph? How do I conclude?

Topics of discussion: writing with a thesis, using topic sentences in paragraphs, paragraph development, levels of generality, rhetorical strategies/ patterns of development

Reading: HFW, pp. 44-51, 65-66, 84-114; TLR, pp. 27-60, 168-179

Grammar: [correcting sentence fragments](#); HFW, pp. 266-278
[correcting run-ons and comma splices](#), HFW, pp. 279-288

Writing: In-class writing and conferences—developing topic sentence paragraphs into a final essay.

February 12, 14: How do I revise for lively language?

Topics of discussion: revision strategies; using lively language (words and figurative language), dashes, and parentheses in personal writing

Reading: TLR, pp. 71-77; HFW, pp. 53-65, 374-387, 457-461 (using dashes and parentheses); TLR, Alice Walker, “Beauty: When the Other Dancer is the Self,” p. 408-415; Gary Soto, “The Jacket,” pp. 92-95.

Grammar: [correcting subject-verb agreement errors](#), HFW, pp. 249-260.

Writing: [“Reader Response: Walker and Soto”](#) (online handout); begin drafts of reflective essay (“[Reflective Essay](#)” online handout)

February 19: President’s Day, no classes

February 21: How do I edit for grammatical correctness (b)?

Topics of discussion: reviewing for [Major Errors Exam](#) (See “Major Errors Exam Review” online handout)

Reading: TLR, pp. 60-70.

Grammar: [pronoun-antecedent agreement](#), HFW, pp. 261-266; [pronoun case](#) and [pronoun reference](#), HFW, pp. 232-248; commas and semicolons, HFW, pp. 405-429

February 26, 28: Major Errors Exam, Peer Evaluation of Reflective Essay

Writing: Complete draft of reflective essay, for revision and [peer evaluation](#). (See “Peer Review: Reflective Essay” online handout.) Final draft and portfolio due Monday, March 5.

WRITING TO INFORM AND TO EXPLAIN

March 5, 7: What is informative writing?

Topics of discussion: informative writing and the rhetorical situation; patterns of development—process analysis, cause and effect, division and classification

Reading: [TLR](#), pp. 281-289 (process analysis), Garrison Keillor, “How to Write a Letter” (handout).
[TLR](#), pp.221-229 (division and classification); [Lutz](#), “[How to Spot Doublespeak](#),” p. 256.

Writing: responses to reading (“Reader Response: Darley and Lutz,” online handout), free writing for [personal essay with informative purpose](#) (“Informative Essay Assignment” online handout)

Looking ahead: Rough draft for peer review, Wednesday, April 28.

March 12-16: Spring Break

March 19-21: [How do I write with power?](#)

Topics of discussion (conciseness, clarity, correctness, parallelism and punctuation): recognizing active and passive voice, using action words, varying sentence structure, understanding subordination and coordination, eliminating unnecessary words, reducing wordy phrases, discovering power in parallelism.

Reading: [HFW](#), pp. 229-231 (“voice” in verbs), 318-326 (editing for conciseness), 328-337 (coordination and subordination), 339-345 (parallelism), 347-351 (variety and emphasis; pp. 381-396 (cause and effect); “How to Write with Power” online handout.

Writing: rough draft of [personal essay with informative focus, for peer review](#) (“Peer Review: Informative Essay” online handout)

March 26-28: How do I paraphrase and summarize?

Topics of Discussion: paraphrase, summary, synthesis, plagiarism, dangling and misplaced modifiers.

Reading: [HFW](#), pp. 125-131, 300-306, 555-560, dangling and misplaced modifiers;

[TLR](#), [Darley and Latané](#), “[Why People Don’t Help in a Crisis](#),” p.417; Deborah Tannen, “But What Do You Mean?”; “Summarizing” online handout.

Writing: Answer assigned questions from online handout “Reader Response: Darley and Lutz”; Portfolio and Essay #3 (Personal Informative essay) **due Monday, April 2nd**; summaries

April 2-4: How do I write [a critical synthesis-with-research essay](#)?

Topics of discussion: preparation for writing a critical response

Reading: [HFW](#), pp. 131-138.

Watching: *The Gleaners and I*, director and producer Agnès Varda

Background reading online: Helen Carter, “Agnes Varda,” at

<http://www.sensesofcinema.com/contents/directors/02/varda.html>

Writing: [paragraph responses to film and questions](#) (See “Viewer Response: Film” online handout.); Beginning writing for Essay #4: See “Analytical Essay Assignment” online handout.

April 9-11: How do I find information and cite sources to avoid plagiarism?

Topics of discussion: finding information in online subscription databases, avoiding plagiarism, citing sources, using quotation marks, [works cited page](#)

Reading: [HFW](#), pp. 440-436; 447-456; 461-464; 538-552; for reference, pp. 563-593; “Works Cited Guide” online handout.

Writing: drafts of essay (critical synthesis with research support)

April 16-18: [Peer Review of critical synthesis-and-research-supported essay](#)

Topics of Discussion: peer review, shifting and mixed sentences, faulty predication, [review for Effective Sentences Exam](#). (See “Effective Sentences Exam Review” online handout.)

Reading: HFW, pp. 306-316

Writing: “Peer Review: Analytical Essay” online handout

WRITING TO CHANGE: THE PERSUASIVE VOICE

April 23: Effective Sentences Exam (Bring a scantron to class)

April 25: What is persuasive writing?

Topics of discussion: introduction to the appeals of persuasion— what works

Reading: [TLR](#), pp. 476-493; [HFW](#), pp. 141-157; Martin Luther King, “Letter from Birmingham Jail,” online at

http://www.sas.upenn.edu/African_Studies/Articles_Gen/Letter_Birmingham.html

or

<http://www.nobelprizes.com/nobel/peace/MLK-jail.html>

Rhetorical analysis of King’s “Letter” can be found online here:

and another analysis: <http://www.drury.edu/ess/alpha/mlking.html>

Writing: [answers to questions on King’s essay](#) (See “Reader Response: King” online handout.)

April 30, May 2: What are some techniques of effective argument?

Topics of discussion: continuation of discussion of appeals, inductive reasoning and deductive reasoning, continued discussion of King’s “Letter from Birmingham Jail.”

Writing: [Revision of an earlier essay due the last day of class](#) ;

[review of final](#) (See “Study Guide for Final Exam” online handout.)

Final exam

10:30 class 10:00 a.m.-12:00 p.m. Wednesday, May 9

1:30 class 1:00-3:00 p.m. Wednesday, May 9