Syllabus

**NYCCT — New York City College of Technology**

**(“City Tech”) CUNY**

SEMESTER: Spring 2019

COURSE: **ENG 1121 English Composition II**

Section E106 — Room Namm 1006.

Mondays 6:00PM – 8:30PM

Professor: Sarah Schmerler

Email: sschmerler@citytech.cuny.edu

Office Hours: TBA. Please check OpenLab/Online course site for details.

Our Course’s OpenLab Site is located at: https://openlab.citytech.cuny.edu/schmerlereng1121e106spring2019/

**COURSE DESCRIPTION:**

In English 1121 we will continue the work begun in English 1101, only now, we will go deeper. Our theme this semester is “In-Formation.” What we think we know about the world around us is always growing and changing. Sometimes the experience of gathering knowledge is fun and empowering; sometimes it is scary.

Sometimes, admitting what we don’t know says as much about our skills and intelligence as what we do know. We aim to get the skills we need to face such challenges – in all our courses, and in our larger life outside of school. What’s more, we aim to *articulate* the issues and ideas in our hearts and minds *clearly* to others, so that they can join in the search for knowledge and truth. We don’t just learn how to write and communicate within the walls of our classroom – we seek to *transfer* our newfound skills into all disciplines, into all aspects of our lives. We will be more effective parents, lovers, citizens, spouses – we will understand how to truly be human in an ever changing, technologically enhanced world. By incorporating a strong Writing Practice effectively into our lives, we will gain the power of *reflection*; we will more fully become ourselves.

Hence, this course aims at improving critical reading and writing skills. We will *write in real time*, together, in class. We will engage in extensive class discussion in order to further explore rhetoric—the art of discourse—and how it can help fortify, enliven, unite and crystallize our ideas. We will *read* a variety of texts—including essays, theoretical texts by well-regarded academics, newspaper articles, songs, and poems—to appreciate the incredible immensity of what the written word can communicate, and to learn how to make our own writing more successful. We will learn to *read and think actively and critically* in this class, as well as write.

**Prerequisite**: Eng 1101 (3 hours, 3 credits)

**COURSE OBJECTIVES**

**Proposed Learning Outcomes**

1. **Read and listen critically and analytically in a variety of genres and rhetorical situations:** Identify and evaluate exigencies, purposes, claims, supporting evidence, and underlying assumptions in a variety of texts, genres, and media.
2. **Adapt and compose in a variety of genres:** Adapt writing conventions in ways that are suitable to different exigencies and purposes in a variety of contexts, including academic, workplace, and civic audiences. When appropriate, repurpose prior work to new genres, audiences, and media by adjusting delivery, design, tone, organization, and language.
3. **Use research as a process of inquiry and engagement with multiple perspectives:**Learn to focus on a topic and develop research questions that lead to propositions and claims that can be supported with well-reasoned arguments. Persuasively communicate and repurpose research projects across a variety of contexts, purposes, audiences, and media. Demonstrate research skills through proper attribution and citation gathering, evaluating, and synthesizing both primary and secondary sources. Learn how to use appropriate citation styles depending on disciplinary and situational requirements (MLA, APA, Chicago, etc.)
4. **Use reflection and other metacognitive processes to revise prior assumptions about the writing processes and transfer acquired knowledge about effective reading and writing practices into new writing situations.**Engage with reading and writing as a process including prewriting, writing, and continuous revision. Students write essays that demonstrate their reflection of their own writing process from the beginning and throughout the semester with the intention to transfer their acquired knowledge about genre and composing practices into new writing situations.
5. **Demonstrate the social and ethical responsibilities and consequences of writing:**Recognize that first-year writing includes academic, workplace, and civic contexts, all of which require careful deliberation concerning the ethical and social ramifications concerning fairness, inclusivity, and respect for diversity. Write and revise for academic and broader, public audiences accordingly.
6. **Compose in 21st Century Environments:**Learn to choose among the most current and effective delivery methods for different composing situations, including composing in new media environments, including alphabetic texts, still and moving images, sonic, and mixed media compositions. Use digital media platforms appropriate to audience and purpose.

**Students will be expected to:**

Participate at least one hour a week in THE CONVERSATION during which students will learn how to both professionally and ethically present and respond to writing in a group setting. The Conversation Rules must be followed (given below). Our Conversation time (also referred to as Circle time) is a safe space for peer review; it is important that we become helpful listeners and mindful critics as well as a confident writers.

 ***“The Conversation”– Rules:***

*Our writing lab is a****safe space****. We do not discuss the personal information we learn here about our fellow writers outside of class. When responding to a fellow writers’ work, we always say something positive, first, before offering criticism. When offering criticism, we strive to be constructive and to the point at hand (in Latin, “ad rem”) not personal or petty or generically critical (“ad hominem” — to the person). Whenever possible, we make eye contact with, and directly address, the writer, taking personal responsibility for our comments and opinions.*

*(These concepts are part of the principles of NVC, non-violent communication.)*

**Required Course Materials**:

**Readings**: Most of the required readings for this course will be provided Online. However, the Instructor may ask you to print any of these pdf’s and bring them to class. There should be minimal outlay of funds necessary for you to complete all the required readings**.**

**Office Supplies and Tech Tools – these are very important to our class – are listed below:**

Access to computer, Internet, and printer

A validated CUNY Library Card (giving you access to the Circulating Collection, the Reserves, and the Databases at the Ursula C. Schwerin Library for supplemental and research materials).

A paperback dictionary or Online dictionary app readily available on your phone during class time. Access to an Online etymological dictionary is also required.

Pens and pencils (bring to class every day)

At least two notebooks in which to complete your handwritten assignments: one normal sized, and two more portable sizes for you to take on the subway and keep in your bag.

At least one folder in which to keep your class readings and other

Highlighting pens in four colors: Yellow, Blue, Green, Pink

Access to a style guide that gives you proper information on how to use MLA Style. If you do not own one, access to an Online writing guide, such as the Purdue OWL Online Writing Lab: [http://owl.english.purdue.edu](http://owl.english.purdue.edu/) is required.

**Attendance**: Attendance is mandatory in this discussion-based course. Arriving late or leaving during class is not acceptable. Absence is not an excuse for missing or late work; you must get class notes from a classmate and keep up with your reading and written work. You must also check our site on OpenLab, even if you miss class. If you know that you will be unable to attend a class due to an emergency or illness, please be sure to alert me.

**Participation**: To meet course goals, you must participate in each class. Come prepared, bring any homework or materials, and contribute to the day’s activity. Your physical presence is not enough! If you do not contribute to the discussion, workshop, or small group activity, I will assume you are unprepared. Please be respectful of other viewpoints or opinions in class and Online.

**Extensions**: You are responsible for managing your time, pacing your work, and completing drafts on time. If you believe you have a legitimate reason for requesting an extension for an assignment, you must do so *in writing to the Professor* before the due date. You must put your full name and section # on this request. **Revisions**: Revisions are essential to good writing, and we will be practicing revision throughout the semester. If you would like help with this process outside of the assignments and exercises given during class time, you would best visit me during my Office Hour so that I may give you my full attention. If you would like to revise your assignment after I have graded it, you must get approval from me prior to that revision, and we will proceed, as above.

**Reading**: The best way to learn how to write is to read — actively, and voraciously — using both an open and a critical mind. Throughout this course, we will be reading a variety of texts together. You will also be doing more reading, independently, for your research projects. *It is crucial that you keep up with the reading to be able to fully participate in class activities and discussions.* *Get into the habit of annotating (taking notes) for all your reading.*We will discuss the best and most effective ways to annotate throughout the semester.

**Course site**: In addition to our class meetings, this class will either have access to a virtual community on the OpenLab. At times, we may discuss topics as well as respond to questions on the course site. **You will need your City Tech email account to create an account on the OpenLab.**

**Grading**: Your course grade will be calculated based on the following Grading Rubric; missing any component will result in a lower grade. Passing ENG 1121 is contingent upon attendance, satisfactory class participation, and the successful completion of assignments.

**Grading Rubric:**

**Class Participation**(This includes: all written REFLECTIONS; meaningful contribution to formal Conversation circle time – both presenting and commenting on the presentations of others; short take-home assignments; completing and discussing all assigned readings; meaningful and PROACTIVE contribution to class in general; attendance without tardiness):**15%**

**Timely and active writing within the first 4 UNITS of study this semester** (Literacy Narrative; Rhetoric, Genre and Discourse; Inquiry-based Argumentative Project, Re-purposed, Multi-Modal Project): **25%**

**5th UNIT:** Final Portfolio Project: **60%**

**ASSIGNMENT UNITS: This is a Pilot Semester of ENG 1121. A description of the 5 UNITS we will be covering this semester are listed below. Their wording is subject to revision:**

Unit 1: The Literacy Narrative:

Key Terms: Literacy, Metacognition

The literacy narrative can take a variety of different forms. The goals for the assignment are fourfold: 1) the assignment should help students describe their own reading processes, writing processes, and the relationship between the two. 2) The assignment should help students gain a greater sense of their own past literacy experiences and how those experiences have shaped how they envision themselves as writers in the current moment. 3) The assignment should have students reflect on their own schooling and educational influences and examine the social cultural, and political issues involved in accessing language fluency. 4) The assignment should have students explore their understandings of the ethnic and cultural diversity of written English as well as the influence of other registers, dialects, and languages.

Unit 2: Rhetoric, Genre, Discourse

Key Terms: Rhetoric, Rhetorical Situation, Genre, Discourse Community

This project introduces some key terms to students that will help them learn to navigate future writing situations. The goal of this project is for students to understand how different rhetorical genres and discourse communities influence and create each other. It is best to begin this assignment with the introduction of the rhetorical situation and with key vocabulary to help the students get oriented. To this end, low stakes assignments that introduce key concepts that are part of the rhetorical situation, such as exigence, audience, constraints, and text are key. The acronym TRACE (Text, Reader, Author, Constraints, Exigence) is a helpful starting point, as are low stakes assignments that get students to analyze the rhetorical features of a text. Building from text, students can begin to look at genre, and from there, to discourse communities. Beyond this, the next step is to begin to notice the multiplicity of genre conventions and their relationship with various and sometimes overlapping discourse communities, and to understand the social, dynamic, and ephemeral nature of genres and their communities.

This assignment asks students to identify a discourse community and help them become aware of the ways that discourse communities inform rhetorical situations and rhetorical choices. Discourse communities can be defined by the instructor, full class, and/or individual students in many ways: as academic, cultural, ethnic, religious, social, artistic, or other communities. However, one thing that discourse communities share is a common specialized interest and linguistic discourse. By closely analyzing specific discourses that they may have previously ignored or taken for granted and rhetorically analyzing linguistic artifacts, students become more aware, not only of how discourse functions within the particular community out of which the artifact arose, but of the powers and limitations of language as it travels within and through various discourse communities.

This assignment offers a means for students to understand and use a variety of different types of research, including ethnography, analysis of artifacts, interviews, or other primary sources. The final product for this assignment may take one of many different forms: an analytic paper, a creative assignment, an Op-Ed or popular article, a report, a letter, a review, a website, or a multimedia project, but in all cases, students should emerge with a deeper understanding of the ways in which discourse communities define a rhetorical situation by uniting an audience, establishing a shared language, and promoting a common interest or goal.

Unit 3: Inquiry Based Argumentative Project

This assignment asks students to continue looking outside their school lives and tackle an urgent current social problem such as voter suppression, empowerment of specific communities, or the epidemic of shootings, or something that is particularly important to them and/or a specific discourse community, possibly the one they researched in assignment 2. The goal is to create an argumentative essay that 1) begins with focused research questions about a specific problem or issue, 2) asks students to conduct primary and secondary research to identify stakeholders analyze different perspectives, 3) incorporates brainstorming about possible solutions or the repercussions of inaction, and 4) ends with a draft of a position paper. This can be either an individual or collaborative assignment, and might be used for Assignment 4 and translated into different media targeting a specific audience affected by the problem.

Unit 4: Repurposed Multimodal Project

This assignment asks students to re-think, or re-envision, one of the assignments they have written previously in the semester, presenting it in a totally new genre, perhaps changing modes modes: for example, a revision that goes from a written essay to an audio podcast, website or video essay. This assignment builds on the generic, rhetorical and audience awareness that students have worked on all semester long, asking them to consider what discourse community they are trying to reach and, not only what diction, but also what mode of delivery would be best for delivering that message.

This “translation” is key to transfer, one of the core learning outcomes of this course. If students can take a message and transform it for different audiences and media, then they are well on their way to being able to transfer writing skills across fields, disciplines and discourse communities.

Unit 5: Final Portfolio Assignment

The final portfolio assignment asks students accomplish three tasks. 1) It asks students to revise either all of their work or selected work over the course of the semester (determined by the instructor). In so doing, it asks students to offer prefatory remarks concerning each piece that describes the process and the evolution of the project over the course of the semester. 2) In addition to the revision and reflections of the individual pieces, students also write a narrative that explains their evolution as a reader and writer over the course of the semester. This narrative asks students to return to the first assignment they wrote for the class (the literacy narrative) and compare how their thoughts about writing and their practices about writing have evolved over the course of the semester. It is important to recognize that students should not simply state that their writing has changed over the course of the semester, but they should be able to specifically describe with sufficient detail particular moments in their assignments and in the semester where they could substantiate how their own growth was taking place. 3) Lastly, the assignment should also ask students to consider how this course has prepared them for transfer—that is, for writing in other contexts. This component raises the issue of how they anticipate the work that they have done over the course of the semester has prepared them to compose in environments and in genres to which they have not yet been exposed. It is helpful to provide students with particular writing scenarios such as writing a lab report for another class, writing copy for a company’s website, or some other scenario/s and ask students to describe the steps they would take towards figuring out how to go about learning how to accomplish these writing tasks.

**Support**: Please do not hesitate to speak with me during **my office hours** or by appointment—this is one of the most direct and effective ways to improve your work, seek advice, and alert me to any issues, concerns, or questions. There are many other avenues of support at City Tech the College Learning Center, the Academic Advisement Center, and the Counseling Service Center. Students with disabilities should consult with the Student Support Services Program for documentation and support, and should speak with me privately to coordinate appropriate accommodations.

**Academic Integrity**: Policy on Academic Integrity: “Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.” Plagiarism, the act of presenting another person’s ideas, research, or writing as your own, whether intentionally or unintentionally, is not tolerated at City Tech. Using proper documentation (and thorough textual analysis will help you avoid plagiarism. Any cases of plagiarism or other forms of academic dishonesty will result in a grade of zero and appropriate measures taken. Please familiarize yourself with City Tech’s academic honesty policies: <http://www.citytech.cuny.edu/aboutus/docs/policies/CUNY_ACADEMIC_INTEGRITY_6-2011.pdf>. If you are confused or have any questions about what plagiarism is and how you might avoid it, please contact me before your assignment is due.