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| **ENG 1121**  **English Composition 2**  **Fall 2017** | https://www.bottomline.org/uploadimages/1/citytech-logo.png |
| **Instructor:** Professor Jessica Penner  **Email:** jpenner@citytech.cuny.edu  **Office:** Namm 529  **Office Hours:** Thursdays 1 – 2 PM |  |

**Course Description**

This is an advanced course in communication skills, including the expository essay and the research essay. It is expected that students in ENG1121 will:

* Read and listen critically and analytically, including identifying an argument's major assumptions and assertions and evaluating its supporting evidence.
* Write clearly and coherently in varied, academic formats (such as formal essays, research papers, and reports) using standard English and appropriate technology to critique and improve one's own and others' texts.
* Demonstrate research skills using appropriate technology, including gathering, evaluating, and synthesizing primary and secondary sources.
* Support a thesis with well-reasoned arguments, and communicate persuasively across a variety of contexts, purposes, audiences, and media.
* Formulate original ideas and relate them to the ideas of others by employing the conventions of ethical attribution and citation.

And that these outcomes will be achieved by giving students the opportunity to:

1. Draft and revise a range of formal and informal writing assignments and writing projects both in-class and outside-of-class in a variety of genres and modes to meet appropriate rhetorical purposes related to discipline-specific academic inquiry, totaling, at a minimum, 1500 words. Two or more of these assignments or projects must include the use of thesis statements and incorporate the ideas and words of other writers using textual evidence, summarizing, paraphrasing, and quoting.
2. Draft and revise a research project that may include a proposal, annotated bibliography, source overview, and research paper. The research project will total, at a minimum, 1500-2000 words and will incorporate material from library resources and databases and will include the use of methods of citation and attribution appropriate to a specific discipline.
3. Understand how to read, interpret, and respond to literary or other discipline specific and argument-based readings for the purposes of academic inquiry, rhetorical and textual analysis, and understanding, improving, and critiquing writing processes and reading strategies.
4. Submit drafts of work for instructor and peer-review so students can be introduced to the various stages of writing and revising as a process, as well as be assessed on their ability to develop and revise formal writing assignments.
5. Understand how to apply and use the basic structure and conventions of Standard Written English (SWE) and exhibit basic competency in SWE.
6. Pass a departmental final exam.

**Required Texts**

*The Literary Experience* (2nd Edition), edited by Bruce Beiderwell and Jeffrey M. Wheeler

*Rules of Thumb*: *A Guide for Writers* (9th Edition), edited by Jay Silverman, Elaine Hughes, Diana Roberts Wienbroer

**Required Materials**

Notebook, folder, pens, pencils

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| **Breakdown of Final Grade** | |
| Attendance/Participation  *Being consistently present & on time, engaging in class discussions, completing homework* | 10%  300 points possible |
| Essays/Writing  *Diagnostic Paragraph, Analysis Essays #1 & #2, Research Source Paragraphs* | 30%  310 points possible |
| Research Essay  *First draft, Second draft & Works Cited page, Final draft* | 20%  200 points possible |
| Reading Quizzes  *Eight quizzes* | 20%  80 points possible |
| Final  *500-700 word essay written during class* | 20%  100 points possible |

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| **Grading Scale at City Tech** | |
| Grade | Numerical grade ranges |
| A | 93-100% |
| A- | 90-92.9% |
| B+ | 87-89.9% |
| B | 83-86.9% |
| B- | 80-82.9% |
| C+ | 77-79.9% |
| C | 70-76.9% |
| D | 60-69.9% |
| F | 59.9% and below |

**Attendance**

Due to City Tech policy, you may not miss more than **three sessions** (10% of class time). More than three absences will result in a lowered or failing grade. **Being late** is tabulated as half an absence. Leaving class for more than ten minutes after class has started or leaving early also counts as half an absence. This attendance policy is intended to cover sickness, work and family commitments, and transportation delays. **In other words, there are no “excused” absences.**

**Classroom Behavior**

*Respect* – Students are required to show **respect** to the professor and other students at all times in the class. This includes listening when the professor or a student is speaking, asking questions about the topic at hand, and refraining from name-calling or using inappropriate language.

*Participation* – Students are required to **participate actively** in the class. This means doing all the homework assignments and coming to class prepared. It means asking questions and volunteering to speak, not just waiting for the professor to call on you. Students must give their full attention to the class, and to whatever activity the class is doing.

*Electronics* – Electronic devices **are not permitted** unless they are needed because of a disability or the professor gives specific permission. Please turn your ringers off before class begins. Students who text or leave the room to take phone calls during class will be marked absent for the day.

*No Food* – No food is allowed in the classroom.

*Clean Up* – Students are required to clean up after themselves.

**Class Routine**

*Discuss –* Suzan-Lori Parks once told *The New Yorker*: “I love my lecture tours. I get up onstage. I have my stack of books and a glass of water and a microphone. No podium, no distance between me and the audience, and I just talk to people and get all excited and tell a lot of jokes, and sing some songs, and read from my work and remind people how powerful they are and how beautiful they are.”

I refer to my lectures as discussions, because that’s how I look at them. I’ll passionately talk at length at times, especially when I’m introducing a topic, but I’ll also prod you for your reactions to the information, because each of you have a point of view that is unique and interesting and needs to be heard.

*Read/Analyze* – William Faulkner once wrote: “Read, read, read. Read everything—trash, classics, good and bad, and see how they do it. Just like a carpenter who works as an apprentice and studies the master. Read! You'll absorb it. Then write.”

You will be asked to read material before class, analyze the work, and think about how you can use the example to benefit your own writing. I recommend you read the assignment at least twice—once for basic comprehension, the second time for details. If English is not your first language, you may need to read the assignment three or four times. There will be random quizzes during the **first five minutes of class** to ensure that students are reading and comprehending the assigned material. If you are late or absent that day, you will **not** be able to take the quiz later. When I calculate your final grade at the end of the semester, I will “forgive” the lowest quiz score.

*Write/Revise* – Octavia Butler once wrote: “You don't start out writing good stuff. You start out writing crap and thinking it’s good stuff, and then gradually you get better at it. That's why I say one of the most valuable traits is persistence.”

You will use what we have read as a jumping-off point for your writing. Some of the writing assignments will be done in class, while others will be written outside of class. During the following class period, we will have a “peer review” (see below). After the peer review, you will be given time to revise, edit, and type a second draft. You must submit both the original draft *and* the second draft with *significant* *revisions* in order to earn additional points. (I will not accept a second draft without the original.) Simply correcting grammar or spelling is not a significant revision.

*Peer Review* – Isaac Bashevis Singer once wrote: “The waste basket is the writer's best friend.” I add: “The peer reviewer is the writer’s next best friend.”

The class will be divided into pairs or groups of three. Each student will receive another student’s essay and be given time to read, fill out a peer reviewer’s worksheet, and discuss the work. You may be tempted to be “nice” and write nothing but glowing reviews during this process—please ignore this temptation. This is a time for you to work together for your common goal for this class: to become better writers.

**Late Writing Assignment Policy**

Essays not received by the due date **listed on the syllabus** will be recorded as an F. **I do not accept assignments after the due date**.

If you are unable to come to class when the essay is due, you will have until **11:59 PM on the due date** to email your essay. If you are in class **but** do not have the **printed** and **stapled** essay to turn in, you will have until **11:59 PM on the due date** to email your essay; however, you **must** turn in the other documents (original draft, peer review worksheet) to prove your work is complete.

**PLEASE NOTE:** The Research Paper must be physically turned in during class on the due date. I will not take emailed versions of this writing assignment except in **extreme** and **validated** circumstances.

**Extra Credit**

**I do not offer extra credit.** If you attend class regularly, complete the assigned reading, pass most of the reading quizzes, and write thoughtfully and clearly, you will pass this class. I already “forgive” **three** absences, **two** failed/missed quizzes, and give a chance to revise **one** of your analysis essays. Extra credit is already built in to the curriculum—DO NOT ask for more!

**Revised Essays**

If you earn a lower grade than desired on either Analysis Essay #1 or #2, there is an opportunity to turn in **ONE** revised draft one week after the essay is returned to you; however, you can’t turn in a slightly altered essay and hope for a higher grade. The following actions must happen:

1. Revise your essay **within one week** after the essay is returned to you. For example, if I returned the essay on a Monday, you have until the following Monday’s class time. I do not consider revisions after a week has passed **or** emailed revisions.
2. Write or type a letter to me which outlines **what** you revised and **how** you changed it.

**For example:**

Dear Professor Penner,

In Analysis Essay #1, you said I had several grammar mistakes. You noted my subject/verb agreement was a specific problem. I corrected the subject/verb agreement mistakes. You noted that I didn’t format the essay correctly. I made the required changes. Finally, you said I had some incorrect facts about the story in the essay and noted where those were. I went back to the story and corrected details about characters’ names and timeline mistakes.

Sincerely,

Anna Smith

1. Turn in both the graded essay and the new essay. I will not accept a revision without the graded version. **If you didn’t turn an essay in at all, you are not allowed to use this revision option.**
2. You can use this revision option only once for essays only. **I do not consider revised Research Papers.**

**New York City College of Technology 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. For further information about plagiarism, cheating and academic integrity see pages 90-92 of the City Tech student handbook available online at http://www.citytech.cuny.edu/students.

**PLEASE NOTE:** I gave two Research Essays failing grades for plagiarizing sentences in my ENG1101 classes in the fall of 2015. I gave multiple essays failing grades for plagiarizing paragraphs in my ENG1121 classes in the spring of 2016. Several students tried to turn in essays or research papers after the due date in my ENG1121 classes the fall of 2016 and spring of 2017, which I declined to grade. Don’t test me.

**Formatting**

**All** typedworkshould be double-spaced, in 12-point, Times New Roman font, with 1” margins. The first page header should look like this:

Name

Date

ENG 1121

Word Count

**Essay Title**

***Page numbering:***Last name and page number in upper right corner on all pages **except** the first page.

**Citation Format**

We will be using the Modern Languages Association (MLA) format in this course. An MLA guide is available in your textbook, *Rules of Thumb*.

**A Note on Course Workload**

Per CUNY guidelines, please calculate two hours of work per credit hour per week, exclusive of class time. **This means that for a 3-credit course, you will need to budget 6 hours for independent study/class preparation.**Taking into consideration other professional, educational, and personal obligations, please make sure that you have the time to do the work for this course and successfully complete it.

**Spring 2018 Schedule**[[1]](#footnote-1)

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|  | **Tuesday** | **Thursday** |
| **Sessions 1 & 2** | **1/30:** **Introduction to ENG1121**  Activity: After the Movie  Handout: “Did we even see the same thing?” | **2/1: Intro to Analysis**  Discussion: “Did we even see the same thing?” |
| **CBC[[2]](#footnote-2)** |  | Read and be prepared to discuss the handout: “Did we even see the same thing?” |
| **Sessions 3 & 4** | **2/6: The Writing Process**  Activity: The Writing Process  Analysis: Hughes & Piercy’s poems | **2/8:** **What Happened? Why Do We Care?**  Discussion: The Elements of Plot  Analysis: Doyle’s fiction |
| **CBC** | Buy *The Literary Experience* and *Rules of Thumb*; read Langston Hughes’ “Harlem,” (xxxiii) & Marge Piercy’s “A Work of Artifice” (7)[[3]](#footnote-3) | Skim Chapter 2: Scene, Episode, and Plot (195-212); read Arthur Conan Doyle’s “A Scandal in Bohemia” (218) |
| **Sessions 5 & 6** | **2/13: What Happened? Why Do We Care?**  Analysis: Lee’s fiction  Discussion: Semester Writing Assignment  Handouts: Semester Writing Assignment & Analysis Essay #1 Planning Guide | **2/15: Who Is Involved? Why Does It Matter?**  Discussion: The Elements of Character  Analysis: Lahiri’s fiction |
| **CBC** | Read Don Lee’s “The Price of Eggs in China” (237) | Read Jhumpa Lahiri’s “This Blessed House” (346); skim Chapter 3: Character (309-326) |
| **Session 7** | **Follow your Monday schedule!** | **2/22: Peer Review**  Activity: Peer Review Analysis Essay #1  Handout: Peer Review Worksheet |
| **CBC** | Bring a **typed** and **formatted** first draft of Analysis Essay #1 |
| **Sessions 8 & 9** | **2/27: Who Is Involved? Why Does It Matter?**  Analysis: Walker’s fiction | **3/1: How Do We Use Sources? How Do We Find Them? Do We Document?**  Discussion: Supporting Your Opinion  Activity: Using City Tech’s Resources  Handout: Analysis Essay #2 Planning Guide |
| **CBC** | Read Alice Walker’s “Everyday Use” (360); **typed** and **revised** Analysis Essay #1 (with Planning Guide, Peer Review Sheet, and first draft) **DUE** | Review Semester Writing Assignment |
|  | **Tuesday** | **Thursday** |
| **Sessions 10 & 11** | **3/6: How Do We Know What We Know about What Happened?**  Discussion: The Elements of POV  Handout: POV Worksheet | **3/8: How Do We Know What We Know about What Happened?**  Activity: Same Image, Different Story?  Discussion: MLA Citations & Works Cited |
| **CBC** | Skim Chapter 4: Point of View (387-408) | Bring questions about MLA citations! |
| **Sessions 12 & 13** | **3/13: How Do Sounds Move?**  Discussion: The Elements of Rhythm, Pace, and Rhyme | **3/15: Peer Review**  Activity: Peer Review Analysis Essay #2  Handout: Peer Review Worksheet |
| **CBC** | Read Suzan-Lori Parks’ *Topdog/Underdog* (612-663) | Bring a hard copy of your **typed** and **formatted** Analysis Essay #2 |
| **Sessions 14 & 15** | **3/20: How Do Sounds Move?**  Activity: Readers’ Theater  Analysis: Parks’ play | **3/22: Thesis Statement Workshop**  Activity: Developing a Strong Thesis  Handout: Research Paper Planning Guide |
| **CBC** | Finish Suzan-Lori Parks’ *Topdog/Underdog* (612-663) | **Typed** and **revised** Analysis Essay #2 (with Planning Guide, Peer Review Sheet, and original essay) **DUE** |
| **Sessions 16 & 17** | **3/27: How Do We Use Sources? How Do We Find Them? Do We Document?**  Activity: Using City Tech’s Resources  Handout: Research Sources Worksheet | **3/29: How Do We Use Sources? How Do We Find Them? Do We Document?**  Activity: Using City Tech’s Resources |
| **CBC** | Skim “An Orientation to Research” (20-36) | Bring your Research Sources Worksheet and **questions** about your Research Paper! |
| **3/30 – 4/8 Spring Break!** | | |
| **Sessions 18 & 19** | **4/10: Can We Trade a Picture for a Thousand Words?**  Discussion: The Elements of Imagery  Activity: Taste the Dog Running | **4/12: Can We Trade a Picture for a Thousand Words?**  Analysis: McDermott & Murakami’s fiction |
| **CBC** |  | Read Alice McDermott’s “Enough” (694) and Haruki Murakami’s “UFO in Kushiro” (707); **typed** Research Source Paragraphs **DUE** |
| **Sessions 20 & 21** | **4/17: Did I Hear That Right?**  Discussion: The Elements of Tone  Analysis: O’Connor’s fiction | **4/19: Peer Review**  Activity: Peer Review Research Paper  Handout: Peer Review Worksheet |
| **CBC** | Read Flannery O’Connor’s “A Good Man Is Hard to Find” (1044); skim Chapter 10: Tone (1023-1041) | **Typed** first draft of Research Paper **DUE** |
|  | **Tuesday** | **Thursday** |
| **Sessions 22 & 23** | **4/24: Citing Sources Review**  Activity: Peer Review of Works Cited and Citations | **4/26: Research Paper Workshop**  Activity: Ask the Professor! |
| **CBC** | **Revised** second draft of Research Paper **with** Works Cited page **DUE** | Bring your Research Paper and Works Cited page; ask your classmates and professor about **specific** questions/issues |
| **Sessions24 & 25** | **5/1: How Do I Know When an Event or an Image Is Supposed to Stand for Something Else?**  Discussion: The Elements of Symbolism  Activity: Watch first half of a film | **5/3: How Do I Know When an Event or an Image Is Supposed to Stand for Something Else?**  Activity: Finish film  Discussion: Symbolism |
| **CBC** | **Final draft of Research Paper DUE**[[4]](#footnote-4) |  |
| **Sessions 26 & 27** | **5/8: Did I Hear That Right?**  Analysis: Oates’ fiction | **5/10: What Factors Outside the Text Influence Our Experience of the Text? What Do We Really Need to Know?**  Discussion: The Elements of Context  Analysis: Hemingway’s fiction |
| **CBC** | Read Joyce Carol Oates’ “Where Are You Going, Where Have You Been?” (1057) | Read Ernest Hemingway’s “Soldier’s Home” (1270); skim Chapter 13: Context (1247-1264) |
| **Sessions 28 & 29** | **5/15: What Factors Outside the Text Influence Our Experience of the Text? What Do We Really Need to Know?**  Analysis: O’Brien’s fiction | **5/17: Final Exam[[5]](#footnote-5)** |
| **CBC** | Read Tim O’Brien’s “The Things They Carried” (1277) | Reread the stories we’ve analyzed this semester; be prepared to write a 500-700 word essay using **one** or **two** of the stories |
| **Session 30** | **5/22: Conferences** | |
| Bring questions about your overall grade and pick up your Research Papers! | |

1. Schedule is subject to change by the professor [↑](#footnote-ref-1)
2. CBC: complete **before** class (otherwise known as “homework”) [↑](#footnote-ref-2)
3. All reading assignments are from *The Literary Experience*, 2nd Edition [↑](#footnote-ref-3)
4. Late Research Papers will not be accepted. You will receive a failing grade on the assignment if you do not turn it in on the due date. [↑](#footnote-ref-4)
5. You will fail ENG1121 if you do not take the Final Exam. [↑](#footnote-ref-5)