

ENC 1101 – 3007 Introduction to College Writing – Spring 2008

Syllabus – Course Objectives and Policies

Class Times: Tuesday, Periods 5-6 (11:45-1:40); Thursday, Period 6 (12:50-1:40)

Class Location: CBD 212

Instructor: J. Stephen Addcox

Email: jaddcox@english.ufl.edu

Website: <http://www.nwe.ufl.edu/~jaddcox/> All handouts and syllabus updates will be available online.

Office: Rolfs 501

Hours: Tues. 1:45 – 3:30pm; Thurs. 1:45 – 3:00pm

COURSE OBJECTIVES

The work of learning to write and read is a life-long process. No matter where you are now in your abilities to write and read as ways to think, you will always be capable of more than you have already accomplished. Whether you come with a great deal of formal training in academic writing, or very little, all of you bring with you more writing and reading experience than you realize. It should not be surprising, then, that your instructors understand the work of writing as a great deal more than the acquisition of skills. We will be reading complex essays, writing complex papers, and discussing the ideas and experiences represented in the essays. The class operates like a seminar at some times and a workshop at others. You will find first and foremost that the assignments of this course are designed to encourage you to reimagine the work of reading and writing as opportunities to develop new ways of seeing, knowing, and making meaning. They are designed as invitations for you to question habitual ways of thinking, to move beyond obvious responses, and to develop your own strategies of posing questions about the reading, writing, and thinking you do. (Adapted from *Ways of Teaching Ways of Reading*, David Bartholomae and Anthony Petrosky)

Writing and Revision

The essential work of any writing course is revision. There is more to writing than first thoughts, first drafts, and first pages. A writer learns most by returning to his or her work to see what it does and doesn't do, by taking time with a project and seeing where it might lead. This class is a place where you will practice writing, but it is also a place where the writing is expected to change. You will be writing regularly, but you will also be revising regularly—stepping outside your writing, to see what it might represent (not just what it says), and to make changes. You will be taught how to read your own writing, how to pay close and critical attention to what you have written, and you will be trained to make this critical attention part of the cycle of production, part of your work as a writer. (Adapted from *Ways of Teaching Ways of Reading*, David Bartholomae and Anthony Petrosky)

Required Texts and Materials

- Lee A. Jacobus, *A World of Ideas: Essential Readings for College Writers*, 7th ed., Boston: Bedford/St. Martin's, 2005, ISBN: 0312434448.
- Lester Faigley, *The Brief Penguin Handbook*. 2nd ed., New York: Pearson Education, 2005.
- Both texts are available at Goering's Bookstore.

General Education Learning Outcomes

You must pass this course with a grade of C or better to receive 6,000-word Gordon Rule credit (E6). **You must turn in all writing assignments to receive credit for writing 6,000 words and pass with a “C” or better.** A grade of D or better satisfies the University's General Education Composition (C) requirement. You must pass with a grade of C or better if this course is to satisfy the CLAS requirement of a second course in Composition (C). If you are not in CLAS, check the catalog or with your advisor to see if your college has other writing requirements.

COURSE POLICIES

Attendance

ENC 1101 is a participation-oriented, skills-based writing course, which means that you will build your skills incrementally and systematically in each class throughout the semester. Consequently, **attendance is required. The policy of the University Writing Program is that if you miss more than six periods during the term, you will fail the**

entire course. The UWP exempts from this policy only those absences involving university-sponsored events, such as athletics and band, and religious holidays. All other absences will be considered unexcused, except in the case of a medical emergency, when accompanied by a doctor's notice. If you are absent, it is still your responsibility to make yourself aware of all due dates. You are responsible for turning assignments in on time. ALL absences, late arrivals, and early departures will lower your participation grade.

Preparation

You are expected to be prepared for every class, including completing all reading and writing assignments on time. Failure to be prepared for or to contribute to discussion will lower your participation grade. Papers and drafts are due at the beginning of class. **Late papers, including all drafts, will be penalized 1/2 of a letter grade for every calendar day the paper is late. You must be present for the quizzes and in-class writings to receive credit for them;** you cannot make them up.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. You commit plagiarism when you present the ideas or words of someone else as your own. Any student who plagiarizes all or any part of an assignment will receive no credit for that assignment. Remember, *you are responsible* for understanding the University's definitions of plagiarism and academic dishonesty, which include the following:

- Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007 <<http://www.dso.ufl.edu/judicial/honorcode.php>>)
- "Borrowing," without crediting the source, any of the following:
 - Any part of song lyrics, poetry, or movie scripts
 - Any part of another person's essay, speech, or ideas
 - Any part of an article in a magazine, journal, newspaper
 - Any part of a book, encyclopedia, CD-ROM, online WWW page, etc.
 - Any idea from another person or writer, even if you express that idea in your own words.
- "Borrowing" verbatim text without enclosing in quotation marks and citing the source.
- Making "duplicate submissions" of assignments - that is, submitting work in one class that you also submit in another class
- "Collaborating" on individual assignments (as opposed to group work) or receiving substantive help in writing your assignment unless such collaboration is part of the given assignment. (However, you may receive general advice from tutors, writing lab instructors, or OWL staff.)
- Failing to cite sources, or citing them improperly.

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

Important Tip: You should never copy and paste something from the Internet without providing the exact location from which it came.

Academic Honesty

As a University of Florida student, your performance is governed by the UF Honor Code, available in its full form at <http://www.registrar.ufl.edu/catalog/policies/students.html> . The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation. Visit <http://www.dso.ufl.edu/judicial/procedures/academicguide.php> for more detail.

Graded Materials

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have and make available this material.

Classroom Behavior

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own.

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202. That office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Assignments

Major Papers

There will be two types of graded written assignment for this class, the first are your major papers, of which there are five (5). These increase in point value throughout the semester, hopefully in accordance with your improvement as a college level writer. In this light, a lower performance on the first paper will not affect your overall grade as much as a lower grade on the latter papers. Your papers will be graded according to a letter-grade scale; a handout of this scale will be provided to you. Finalized point values for the papers will be assessed in conjunction with your overall Participation grade.

Journal Entries

The second type is your journal assignments which will, for the most part, require you to respond to a particular question relevant to our readings. You will be expected to provide specific examples from the texts to demonstrate your knowledge of the reading. There are eight (8) journal assignments which are graded individually for a maximum of 25 points each; this brings the total for the journal assignments to 200 points.

Participation

Each class will include discussion and class involvement. Ten percent of your final grade will consist of an evaluation of your overall participation within the classroom, contributing to the debate, discussion, and dialogue. In addition, your participation will determine where you fall within the grade range for your major papers.

DISTRIBUTION OF ASSIGNMENTS

Projects

Visual Analysis (1000 words) – 100 points
Language (1000 words) – 125 points
Politics (1000 words) – 125 points
Context (1200 words) – 150 points
Global Revision (1200 words) – 200 points

Ongoing Assessments

Critical Writing Journal (8 journal entries @ 400-500 words per entry) – 200 points
Participation – 100 points

Total Points Possible - 1000

GRADING SCALE

A 900-1000; B+ 850-899; B 800-849; C+ 750-799; C 700-749; D+ 650-699; D 600-649; E 599 or below

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Daily Schedule – Reading and Writing Assignments

*NOTE: All reading and writing tasks are **due on the day** they appear on the syllabus. This schedule of assignments is subject to change at any time; it is your responsibility to keep informed of any updates, including when you are absent. Additional writing assignments may be assigned and will count toward your participation grade. For additional resources visit the University Writing Program's website: <http://www.writing.ufl.edu/>.*

Introduction to Coursework

Week 1 (January 7 – January 11) (Drop/Add Ends Jan. 11 @ 11:59 PM)

- T - Introduction and Syllabus
- Rhetoric, “Definitions of Rhetoric” (class handout)
- The Matrix and Language
- Written Public Speech (Roosevelt, King, Patton)
- Th - Written Public Speech (cont.)
- Diagnostic Essay Assigned: Due Thursday, January 17th
- Begin Critical Reading

Week 2 (January 14 – January 18)

- T - Critical Reading (cont.)
- Ways of Writing
- **Reading:** Penguin Ch. 1, The Rhetorical Situation (5-13)

Performing Rhetoric: Visual Arts and the Everyday

- Th - **Diagnostic essay due (500 words)**
- Introduction to visual rhetoric
- Visual Analysis Paper Assigned: Due February 9th

Week 3 (January 21 – January 25)

- T - **Reading:** Penguin Ch. 2, Words, Images, and Graphics (14-26)
- **Journal #1 (In Class):** Select an everyday product (shampoo bottle, box of cereal) and bring it to class. Observe the presence (or absence) of words, images, and graphics, and consider how all these visual and textual elements are communicated to you. In your response, examine how particular social and historical contexts shape the advertiser’s rhetorical decisions. How do those choices build ethos, pathos, and logos?
- Th - **Reading:** Penguin Ch. 6, Critical Viewing (76-81)

Week 4 (January 29 – February 2)

- T - **Reading:** John Berger, From *Ways of Seeing* (Printout from e-learning)
- Discussion: Ad Selections (**bring your advertisement to class**)
- Th - **Thesis Workshop:** Prior to Monday’s class, email your draft thesis to me (jaddcox@english.ufl.edu), and bring your tentative thesis to class.
- **Journal #2 due:** Reflect on your advertisement selection and begin to critically analyze its relationship to the magazine as a whole. What kind of argument does the advertisement make and how does it carry out this message? This entry *should not* be merely descriptive of various aspects (the ad has big letters), but rather critical and analytical of the exhibit as a whole (the large typeface used in the advertisement conveys a loud and forceful tone, which speaks to the athletic audience for whom the advertisement is intended).

Week 5 (February 4 – February 8)

- T - **Visual Analysis Draft due:** Bring (4) hard copies of your typed draft for distribution
- **Reading:** Penguin Ch. 5, Rewriting, Editing, and Proofreading (60-70)
- Peer Review Workshop: Discuss your written comments on each of your group member's drafts
- Th - **Visual Analysis Final due (1000 words):** Hand in final copy paper-clipped to drafts with peer review worksheets
- Begin Discussion of Figurative Language

Navigating Texts: Figurative Language and Symbolism

Week 6 (February 11 – February 15)

- T - Introduction to Figurative Language
- **Reading:** Penguin Ch. 7, Analyzing Verbal Texts (81-91)
- **Reading:** Plato, "The Allegory of the Cave" (World of Ideas 443-455)
- Th - Plato, "The Allegory of the Cave" (cont.)
- **Reading:** Penguin Ch. 22, Writing about Literature (300-310)
- **Journal #3 due:** Select one image or symbol in "Allegory of the Cave" (e.g. the fire, the cave, the shadows). Why does Plato use this kind of figurative language instead of literal language? Discuss and support what you consider to be some of the possible layers of meaning conveyed in his symbolism and imagery.

Week 7 (February 18 – February 22)

- T - **Reading:** A.S. Byatt, "Medusa's Ankles" (Print out from e-learning)
- **Journal #4 due:** Select one specific symbol in "Medusa's Ankles." How do symbols communicate certain messages in ways that other rhetorical devices cannot? How does the symbol you selected contribute to your experience of the story? Explore the significance and purpose of the symbol in this text.
- **Reading:** Penguin Ch. 28, Write with Emphasis (391-398)
- Th - **Reading:** Sigmund Freud, "The Oedipus Complex" (World of Ideas 469-478). Analyzing a literary argument.

Week 8 (February 25 – February 29)

- T - **Language Project Draft due:** Bring (4) hard copies of your typed draft for distribution.
- Peer Review Workshop: Discuss your written comments on each of your group member's drafts
- Th - **Language Project Final due (1000 words):** Hand in final copy paper-clipped to drafts with peer review worksheets.
- In-class writing
- Introduction to argument

Persuasive Arguments: Political Debates and Historical Questions

Week 9 (March 3 – March 7)

- T - **Reading:** Niccolò Machiavelli, "The Qualities of the Prince" (World of Ideas 35-50)
- **Journal #5 due:** As you read through Machiavelli, consider whether this text is tenable in today's political and social environment. Then, upon completion of the reading, write a brief essay arguing Machiavelli's relevance today. Are his methods still valid, and are they still useful?
- **Reading:** Penguin Ch. 10, Writing to Persuade (120-128)
- Th - Library Orientation (Meet in Library West 211)

SPRING BREAK – March 8 - 15

Week 10 (March 17 – March 21)

- T - **Reading:** Henry David Thoreau, “Civil Disobedience” (World of Ideas 133-157)
- **Journal #6 due:** Using examples from Thoreau’s essay, hypothesize as to how he might evaluate the current state of American politics. Take into account his thoughts on government and society, then write a response which explains Thoreau’s “modern” opinion of our government.
- *The West Wing*, popular argument at work
- Th - *The West Wing*, continue episode and discussion

Week 11 (March 24 – March 28)

- T - **Political Argument Draft due:** Bring (4) hard copies of your typed draft for distribution.
- **Reading:** Penguin Ch. 26, Write with Power (379-391)
- Peer Review Workshop: Discuss your written comments on each of your group member’s drafts
- Th - **Political Argument Final due (1000 words):** Hand in final copy paper-clipped to drafts with peer review worksheets
- Introduction to Film and Contexts

Generating Contexts: Argument through Film and Text

Week 12 (March 31 – April 4)

- T - **Reading:** Friedrich Nietzsche, “Morality as Anti-Nature” (World of Ideas 697-712)
- Th - **Reading:** David Brooks, “The Power of Marriage” *New York Times* (handout)
- **Reading:** Penguin Ch. 27, Write Concisely (386-391)
- **Journal #7 due:** Think about the article from *The New York Times* on gay marriage in light of Nietzsche’s thoughts on morality and nature. Can the 19th century text relate to a present-day issue? Are there similar themes? Are there contradictions?

Week 13 (April 7 – April 11)

- T - **Reading:** Mary Wollstonecraft, “Pernicious Effects Which Arise from the Unnatural Distinctions Established in Society” (World of Ideas 745-758)
- **Journal #8 due:** By now you have all watched a movie critically and analytically in order to complete your fourth paper. How is using a film different from using essays or other materials to construct your arguments? Are they more or less valid or relevant? What are the problems? What are the advantages?
- Th - Film analysis/discussion

Week 14 (April 14 – April 18)

- T - **Context Draft due:** Bring (4) hard copies of your typed draft for distribution.
- Peer Review Workshop
- Th - **Context Final due (1200 words):** Hand in final copy paper-clipped to drafts with peer review worksheets
- **Global Revision assigned**
- Discussion of Principles of Revision

Week 15 (April 21 – April 25)

T - Conferences
- Work on **Global Revision**

F - **Global Revision due (1200 words):** Hand in final copy paper-clipped to all instructor comments and original Diagnostic Essay
- Essay Revisions due

SUMMER!