

Expository Writing

English 101: Fall 2005

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Office hours: MWF 1:00-2:00 and By appointment

Course Objective:

Students are expected to do all of the following:

1. Read the assignments in the textbooks and demonstrate knowledge and comprehension of the material through class participation, tests, and writing. Handbook readings will emphasize grammar and the conventions of correct writing. Essay readings from the text will emphasize identifying, analyzing, and evaluating the point, evidence, and organization of each selection.
 2. Select and limit topics for composition as assigned.
 3. Formulate and state the point of each written composition.
 4. Maintain unity and coherence in written assignments through such devices as explicit statement of the point, topic sentences in paragraphs, transitional words and phrases, and a significant organization of the evidence.
 5. Use at least six of the following methods of organization and development: analysis, classification, comparison, contrast, definition, description, illustration, narration, and persuasion.
 6. Recognize and practice effective sentence structures, such as subordination, coordination, parallelism, and active voice.
 7. Recognize and avoid incorrect and ineffective usage and construction, such as fragments, fused sentences, comma splices, dangling modifiers, and errors in agreement, reference, point of view, tense, case, and spelling.
 8. Identify, understand and avoid or correct a number of major logical fallacies.
 9. Punctuate effectively.
 10. Write effective sentences that reflect an awareness of the power of words, by such means as varied sentence structure, precise idiom and appropriate diction, strong verbs, and others.
 11. Apply the fundamentals of word-processing to complete at least two written assignments.
 12. Revise consciously, effectively, and thoroughly, emphasizing both correctness and the point, evidence, and organization of the finished composition.
 13. Write and submit for evaluation five well-developed expressive, analytical essays, and one longer comprehensive research paper.
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Required Texts (Available at Oxford Bookstore)

Kennedy, X.J., Dorothy M. Kennedy and Jane E. Aaron. *The Brief Bedford Reader*. 9th ed. Boston: Bedford, 2006.

Berger, J. (1973). *Ways of seeing*. London: Penguin.

Bradd, R. (1997). *All over but the Shoutin'*. New York: Vintage.

Calvino, I. (1979). *If on a winter's night a traveler*. New York: Harcourt.

Foer, S. (2002). *Everything is illuminated*. New York: HarperCollins.

Course format:

In many ways, this course will be both self-directed and self-propelling. Thus, you will get out of it what you put into it. This course will be run more seminar style and writing workshop than traditional lecture format, therefore, attendance is crucial. In addition to individual reading, writing, and discussion, you will engage in several group activities including but not limited to peer editing sessions.

Responsibilities:

Given the active role you will take in this course, it is vital that we all understand our responsibilities.

- First, all of us will come to class prepared. This means that you will be responsible for completing the readings and reflecting upon them, relating them to your progress as a writer. Workshop and class discussions are geared toward helping you do this. All reading must be completed by the specified date. We will not take class time to go over material that others have already read. By the same token, once you have completed assigned readings or gone over class notes, we can and will discuss specific questions dealing with the content of these and the ways in which they apply to your written assignments.
- Second, given the interactive nature of the course and my expectations of students' role, absence from any given class can cause you to miss such things as a peer editing session, discussion, in-class assignment, or lecture. Missing **more than 3** classes in a semester will result in the lowering of your grade by one letter. In the event of extenuating circumstance or serious illness, please contact me immediately. **I will not** provide late handouts/notes, so please find a classmate with whom you can share the responsibility of obtaining your copies on missed days. If you miss class, remember that it is your responsibility to find out any material missed as well as announcements, including schedule changes. Please advise me of planned absences in advance and I will work with you for early submission of your assignments.

Ground rules:

As we will all be learning together, it is important that each individual feel comfortable in class. Be advised, then, that any comments that could make any individual feel less comfortable will not be tolerated. This includes remarks which show a lack of respect for the feelings and remarks of others as well as any which demean others by virtue of race, ethnicity, gender, religion, sexual orientation, physical appearance, and the like. Of course, you are welcome (indeed, expected) to disagree with one another, but different views can be discussed in a manner that is not a personal attack or power-based. All written work should use inclusive and gender- and race-sensitive language; class discussion should strive for this as well.

Cheating/Plagiarism Policy: Oxford College students are expected to comply with the Honor Code and exhibit unyielding personal and academic integrity. Cheating includes any attempt to defraud, deceive, or mislead a professor in arriving at an honest grade assessment. Plagiarism is a form of cheating that occurs when students present as their own the ideas, language, or work of others. Giving unauthorized help to

other students also constitutes cheating. Unless specifically authorized by the professor, the following are examples of cheating or plagiarism, although this list is certainly not exhaustive:

1. **Cheating on a test or quiz** includes: Looking at or copying from other students' work; Allowing other students to look at or copy your work; Exchanging information with other students; Speaking or whispering (students may speak to professors at any time); Opening a textbook or notebook; Looking at notes.
2. **Cheating on writing assignments, homework or other out-of-class assignments** includes: Copying work or answers from other students; Copying ideas or text from printed sources and from computer or other electronic sources without proper documentation; Having someone else do the assignments; Allowing other students to "borrow" work and present it as their own.
3. **Cheating on late work or tests** includes: Providing false information or documents in order to be allowed to make up a missed test, quiz, or homework.

When source materials are used in the writing of papers, students must document the use of these sources by following the documentation style stipulated by their professor. **Students who require clarification of any of the above concepts must consult with their professor.**

Assignments:

Reading Quizzes (10%):

Throughout the course there will be short, unannounced quizzes. Each quiz will ask you to write a paragraph or two in response to a question about the day's reading. Quizzes will be graded +, ✓, ✓ minus as follows:

9 or more ✓ = B; if 5 or more are + = A

8 ✓ = C, if 5 or more are + = B

7 ✓ = D, if 5 or more are + = C

In-class writing (10%): Regular practice in writing helps you to become more comfortable and proficient as a writer. Just as athletes or artists practice often, so do writers. You will write something in class every class meeting, and out of class frequently. There are two formal in-class writing assignments this semester.

Reading responses (10%): You will respond to assigned reading periodically in writing. We will discuss appropriate ways to respond to the reading for these assignments.

Peer Response: All students will provide each other with valuable feedback on their writing. Sharing your writing and your ideas makes peer response work. On days when peer response is part of class, come prepared to provide helpful feedback on your classmates' writing.

Essays (45%) You will construct four essays during the course of the semester, the styles of which are described below. All essays will be graded comprehensively which includes points for not just content, but organization, style, originality, usage and mechanical correctness. See due dates for each essay below.

Narrative	15%	The narrative essay tells a story. It can also be called a "short story." Generally the narrative essay is conversational in style, and tells of a personal experience. It is most commonly written in the first person. This essay could tell of a single, life-shaping event, or simply a mundane daily experience. (4 pages)
Descriptive	15%	The descriptive essay provides details about how something looks, feels, tastes, smells, makes one feel, or sounds. It can also describe what something is, or how something happened. These essays generally use a

lot of sensory details. The essay could be a list-like description that provides point by point details. Or, it could function as a story, keeping the reader interested in the plot and theme of the event described. (4 pages)

Persuasive 15% An argumentative essay is one that attempts to persuade the reader to the writer's point of view. The writer can either be serious or funny, but always tries to convince the reader of the validity of his or her opinion. The essay may argue openly, or it may attempt to subtly persuade the reader by using irony or sarcasm. (4 pages)

Final Research Paper (20%): You will write a research paper (10 pages) on the theme you chose from our class book list. The paper should use MLA or APA format and documentation style. This paper will be due at the end of the semester, and you must submit it in final form in a portfolio with the rest of your work.

Grading:

Out-of-Class Essays (3 @ 15 pts)	45 pts
In-class Essays: 2 @ 5 pts	10 pts
Reading Responses: 5 @ 2 points	10 pts
Reading Quizzes: 5 @ 2 points	10 pts
Research Paper: 25 pts	20 pts

The "A" Paper

Conveys immediately a sense of person behind the words; an individual voice speaks firmly and clearly from the page. Contains a significant and central idea clearly defined and supported with concrete, substantial, and consistently relevant detail. The essay is packed with information, and detail has a "just right" feel to it. Displays freshness and originality of perception; moves through its ideas with an inevitability organic to its central idea. Engages attention and interest at the beginning, progresses by ordered and necessary stages, and ends with a conclusion that summarizes the essay without being repetitive. Development is economical, original, well proportioned, and emphatic.

The "B" Paper

Possesses many of the same features of the "A" paper, but the style, originality, and level of excellence is less exceptional. Information may be thin. Examples or illustrations may feel slightly forced or exaggerated. Organization is clear; the reader does not confuse the sequence of information or ideas. However, transitions may be somewhat awkward, abrupt, mechanical, or monotonous.

The "C" Paper

Characterized by awkwardness throughout. It does not read smoothly aloud. The central idea is apparent but too general, too familiar, or too limited. It is supported with concrete detail, though that detail may be occasionally repetitious, irrelevant, or sketchy. The essay gives the reader an impression of fuzziness and lack of assurance on the part of the writer. Organization is sometimes confused, especially between sentences. The reader sometimes has to stop and reread material to be sure of its meaning.

The "D" Paper

The main impression is one of haste, carelessness, lack of attention or simply an inability to draft even direct or simple statements. The central idea is missing, confused, superficial, or unsupported by concrete

or relevant detail. Content is obvious, contradictory, or aimless. The essay has no clear and orderly stages and fails to emphasize and support the central ideal. Paragraphs are typographical rather than structural; transitions between paragraphs are missing, unclear, ineffective or rudimentary. The essay may make some sense, but only if the reader struggles to find it. The writer has scanty control of the material.

IMPORTANT NOTE: All work is due in portfolio format at the end of the semester. This includes ALL drafts and peer editing sheets as well as final drafts. **DO NOT THROW AWAY ANY WORK!**

Course Schedule:

Aug 31:	Introduction to the Course Syllabus Overview Reading and Writing Critically What is Expository Writing? Methods of Effective Writing
Sept 2:	Perspective in Writing <i>Ways of Seeing</i> , Berger Seeing with the Writers Eye
Sept 7:	Narrative Writing Angelou, p. 88 <i>Champion of the World</i> Tan, p. 94 <i>Fish Cheeks</i> Handout, <i>The Things They Carried</i>
Sept 9:	Narrative Writing Con't Dillard, p. 99 <i>The Chase</i> Alexie, p. 105 <i>Indian Education</i> In class writing assignment
Sept 12:	Voice in Writing Space and Place in Writing <i>All Over But the Shoutin'</i> , Bragg
Sept 14:	Descriptive Writing Visual Image Showing vs. Telling Manning, p. 126 <i>Arm Wrestling With My Father</i> Vowell, p. 134 <i>Shooting Dad</i>
Sept 16:	Descriptive Writing Con't Cofer, p. 144 <i>Silent Dancing</i> Canin, p. 155 <i>Fly Fishing For Doctors</i>
Sept 19:	Peer Editing Workshop
Sept 21-23:	Writing Conventions/Mechanics Review Essay #1 Due 9/23 (Rough draft and Peer Editing Sheet Included)
Sept 26:	Calvino, <i>If On A Winter's Night a Traveler</i>
Sept 28:	Calvino, <i>If On A Winter's Night a Traveler</i>

Sept 30-Oct 3:	Point of View Ascher, p. 171 <i>On Compassion</i> Quindlen, p. 176 <i>Homeless</i> Staples, p. 181 <i>Black Men and Public Spaces</i> Sanders, p. 188 <i>Signs</i>
Oct 5:	In Class Writing Workshop In class Essay #1 Due
Oct 7:	Comparison/Contrast Britt, p. 209 <i>Neat People vs. Sloppy People</i> Barry, p. 215 <i>Batting Clean-Up and Striking Out</i> Catton, p. 220 <i>Grant and Lee</i> Sedaris, p. 233 <i>Remembering My Childhood on the Continent of Africa</i>
Oct 12:	In Class Writing Workshop In Class Essay #2 Due
Oct 14:	No Class—Instructor/Student Writing Conferences
Oct 17-19:	Process Analysis Saukko, p. 246 <i>How to Poison the Earth</i> Bryson, p. 251 <i>How You Became You</i>
Oct 21:	Process Analysis Con't Mitford, p. 257 <i>Behind the Formaldehyde Curtin</i> Miner, p. 268 <i>Body Ritual Among the Nacirema</i>
Oct 24:	Peer Editing Workshop
Oct 26-31:	Division/Analysis Brady, 288 <i>I Want a Wife</i> Brott, p. 292 <i>Not All Men Are Sly Foxes</i> Prager, p. 297 <i>Our Barbie, Ourselves</i> Ayad, p. 303 <i>The Capricious Camera</i> Essay #2 Due 10/31 (Rough Draft and Peer Editing Sheets Included)
Nov 2:	The Research Paper

Nov 4:	Documentation and Citation
Nov 7-9:	Classification Baker, p. 324 <i>The Plot Against People</i> Ericsson, p. 337 <i>The Ways We Lie</i> Lutz, p. 347 <i>The World of Doublespeak</i> Research Topics Due
Nov 11:	Foer, <i>Everything is Illuminated</i>
Nov 14:	Foer, <i>Everything is Illuminated</i>
Nov 16:	Argument and Persuasion Chavez, p. 469 <i>Everything Isn't Racial Profiling</i> Dinh, p. 470 <i>How the USA Patriot Act Defends Democracy</i>
Nov 18:	NO CLASS: Peer Editing Meetings
Nov 21:	Definition Sowell, p. 421 <i>Needs</i> Bilb, p. 425 <i>Pride</i> Essay #3 Due (Rough Draft and Peer Editing Sheets Included)
Nov 23-27	Thanksgiving Break
Nov 28:	In Class Workshop-Research Paper
Nov 30:	In Class Workshop-Research Paper
Dec 2:	Cause and Effect Vidal, p. 384 <i>Drugs</i> Daum, p. 389 <i>Same Sex Lies</i>
Dec 5:	Final Peer Editing Workshop
Dec 7:	Mixing Methods King, p. 490 <i>I Have a Dream</i> Kingston, p. 496 <i>No Name Woman</i>
Dec 9:	Mixing Methods Con't Orwell, p. 510 <i>Shooting an Elephant</i> White, p. 525 <i>Once More To The Lake</i>
Dec 13:	Closing Statements (Turn in Final Research Papers/Portfolio of Work)