**English 101-63 Introduction to College Writing, Fall 2007**

**Instructor:** Trauman  
**Office Phone:** 852-0987 or 852-7068  
**Cell Phone:** 502-759-4083 (9:00-6:00)

**Course Description**
This class is, first and foremost a writing class. Expect to write (a lot) and expect to get better at writing. We’ll focus on things like invention, process, audience and revision in particular. While I am sure you are familiar with these ideas from previous writing experience, I can assure you that what you’ll encounter in this course will be different. Most of all I want to stress that no one is a writing expert (not even me) and what I really expect from you is time, effort, and interest. If we all agree that it’s worth being in this class—whether it’s required or not—then we'll have a much better experience I think.

All that said, this class is different from any writing class you’ve had in your academic career. After all, the world is changing and so must we. So, this course will approach writing from a perspective called Multimodality—which basically means that there are more ways to write than with traditional printed text. Think about what you “read” everyday—movies, television, magazines, websites, music, people—all communicating with images, sounds, gestures, and words. This course will open up the meaning of communication to include alternative forms of discourse and the motivations for using these forms. As students you’ll develop an Inquiry project composed of traditional texts, multimodal projects, and reflective writing, all designed to communicate a variety of ideas and arguments to a number of different audiences. Your writing, along with published texts from a variety of sources (see course packet), will constitute most of the readings for this course.

**Course Goals**
- Practice and develop writing processes such as invention, revision, organization, drafting through multiple drafts, editing, and adjusting for rhetorical context (purpose, audience, persona).
- Practice producing readable and interesting finished products that reflect appropriate academic textual conventions of presentation.
- Practice discussing and sharing writing and reading with one another and develop a rhetorical vocabulary for talking about writing.
- Practice critical thinking processes such as abstracting, synthesizing, representing, incorporating, and developing complex structures for ideas, which should include the use of outside sources.

Students enrolled in English 101 should expect to write 4-6 papers throughout the term, totaling 15-25 typed pages of text.

**Course Prerequisites**
Open to all incoming students.

**Required Text**

Course Packet. Available at Gray’s Bookstore
Grading and Feedback
The majority of your grade will be based on a final portfolio to be submitted at the conclusion of this course. This portfolio will include one inquiry contract proposal, one clarification project, one information project, one exploration project, and one final, multi-modal project. Notice that only one version of each document is required. These will be revised versions, developed as you’ve gone through the course.

Additionally, you will complete weekly writing assignments designed to focus the in/out of class work you’re doing [see syllabus for examples]. You’ll receive credit for these assignments if you a) do them, and b) try when you do them. These assignments are designed to help you process information and think through the new ideas we’re developing in the course.

In an effort to give fair warning, I will issue an “in-process” grade sometime before the final drop/add day. This will be an assessment of your work in the class to date, including—larger projects, weekly writing assignments, attendance, and participation.

The point distribution breaks down likes this:
Inquiry Portfolio:  60%
Weekly Assignments: 20%
Participation:   20%

Your final grade will be calculated on a percentage scale as follows:
A: 100-90; B: 89-80; C: 79-70; D: 69-60; F: 59-0

Portfolio
As stated above, the primary focus for this course is the Inquiry Portfolio you’ll develop throughout the semester. Composed of five separate documents, this portfolio will reflect your work on one specific topic in a number of different genres. Each of these documents will be written, peer-reviewed, and revised before submission [more about this later on].

Classroom Participation: Attendance, Community, and Deadlines
In this class we will have discussions and they will be good, so don’t ditch class unless it’s really important. If you must be absent, it is your responsibility (not mine) to inform yourself about what you missed and what you need to prepare for the next class session (there may be assignments or other changes not listed on the syllabus). You have access to your classmates’ email addresses via Blackboard. Make sure you contact someone in the course if you need to get the assignments. If you arrive to class unprepared, it’s just plain Murphy’s law that you’ll get called on in class. This will result in much embarrassment. It will also certainly affect my ability to give you the benefit of the doubt when those times inevitably come about.

But I expect that you’ll all miss a day or two. That’s fine. You may miss up to 3 class sessions with no penalty (nearly two weeks of a 15 week course!). If you reach four or more absences, you’ll have to visit me during office hours so that we can come up with a plan to get you back on track. That might entail makeup work, extended deadlines, etc. It just depends on what your needs are. If you decide not to see me about getting back on track, I’ll assume it’s not really that important to you. In that case, I’ll have to use my best judgment about how your attendance will affect your grades. For some students this will mean not passing. For others it will merely mean a heavy reduction in the final grade for the course. It’s not a good idea to miss more than three classes without visiting me. It’s not that I’m going to need a full explanation. It might be none of my business. But that doesn’t mean you don’t need to catch up with your classmates and invest as much as they do in the course.

As your work will constitute a major talking point in this course, I expect you to have it done on time. Late work will be reflected in your grade for the assignment and class participation.
Don’t talk over other people. Don’t be rude. Avoid profanity unless it’s really appropriate. Don’t be late. Turn off your cell phones. When we’re having a class discussion, that means one class discussion; let your neighbors pay attention. Eat your vegetables.

Late Portfolios will not be accepted. No Exceptions.

All work must be completed in order to earn a passing grade for the course. This includes all homework assignments, each portfolio assignment, and any additional work assigned throughout the semester.

**Plagiarism**
The University defines plagiarism as "representing the words or ideas of someone else as one’s own in any academic exercise." Thus, all writing you do for this course must be your own and must be exclusively for this course, unless I stipulate differently. Please pay special attention to the quotes, paraphrases, and documentation practices you use in your papers. If you have any questions about plagiarism, please ask me. If you plagiarize, I reserve the right to grant you a failure for the course and your case may be reported to the College of Arts and Sciences.

For additional information concerning plagiarism, please consult the undergraduate catalog and/or consult a writing specialist in the Writing Center on the third floor of the library.

**General Education Statement**
This course fulfills a General Education Written Communication Requirement. It focuses on writing as a process of thinking as well as a mode of expression and communication. Writing will be presented as an integral aspect of thinking and learning and will therefore be a pervasive activity in this class.

**Disabilities Access**
Students who have a disability or condition which may impair their ability to complete assignments or otherwise satisfy course criteria are encouraged to meet with instructor to identify, discuss and document any feasible instructional modifications or accommodations. Please inform instructor about circumstances no later than the second week of semester or as soon as possible after a disability or condition is diagnosed, whichever occurs earliest. For information and auxiliary assistance, contact the Disabilities Resource Center.

**Grievance Procedure**
Students who have questions or concerns about their grades, the class, or an assignment are encouraged to see their instructor as soon as possible. If not satisfied with that discussion, students may see an assistant director of composition, HM 319F, 852-5919.

**Essay Format**
All work must be typewritten (unless otherwise noted) in a recognized academic format- MLA, APA, Chicago, etc. I will teach MLA in this class but you may use any style that is most comfortable or which you will be required to use in your larger academic career.

In general, I expect typewritten work to be double spaced, 12-point standard font (for example, Times New Roman font), and standard margins (1 inch top and bottom, 1.25 inches left and right). Please type your name and the date in the upper right hand corner of all assignments. All printing should be done in black and white on 8½x11 sized paper, stapled together in the upper left hand corner. Do not include cover sheets. Do not turn in your work in folders.

I reserve the right to make changes to this syllabus in order to address scheduling conflicts and/or class needs.
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<th>Reading/Writing Assignment</th>
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<td>Introduction to the course</td>
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| Thurs. 08/23 | - Read: *They Say, I Say*; Preface and Introduction  
- Read: Cornell Box Article  
- Weekly Writing Assignment - Analyze a Joseph Cornell box (Due Tuesday in-class) |
| Tues. 08/28 | - Read: *They Say, I Say*; Chapter 1 and 2  
- Discuss Inquiry contract proposal                                                                                       |
| Thurs. 08/30 | - In-Class: *Designing* Cornell boxes  
- Read: *They Say, I Say*; Chapter 3  
- Weekly Writing Assignment - Reflect on box design and Cornell analysis (Due Tuesday in-class) |
| Tues. 09/04 Visual | - Read: Davis and Shadle “Building a Mystery”  
- Read: *They Say, I Say*; Chapter 4 and Chapter 5                                                                 |
| Thurs. 09/06 | - Read: Scott McCloud’s *Understanding Comics*; (Chapter 2 “The Vocabulary of Comics” and Chapter 6 “Show and Tell”  
  - **Contract Proposal Due in class**  
  - Weekly Writing Assignment - Find an image that “speaks”- What does it say? (Due Tuesday in-class) |
| Tues. 09/11 | - Watch: “Life-n-Rhyme” (on your own, prior to class)  
- Read: Hull and Nelson “Locating the Semiotic Power of Multimodality”  
- Read: *They Say, I Say*; Chapter 6 and Chapter 7                                                                                                                                 |
| Thurs. 09/13 | - Conferences – We won’t meet for regular classes  
- Weekly Writing Assignment -                                                                                     |
| Tues. 09/18 | - Read: Ira Glass’s “Transom Manifesto”  
- In-Class: Listen to *This American Life* story “Spray My Name, Spray My Name”                                                                 |
| Thurs. 09/20 | - Read: Joseph Harris “Revision as Critical Practice”  
- Discuss: Remixes/Covers (TBA)  
- **Clarification Project Due**  
- Weekly Writing Assignment - Listen to your favorite cover song/remix against the original from which it is derived. What changes are made? Why? What was the artist’s intention in creating the original? The remake? Put the texts/authors into conversation with one another. (Due Tuesday in-class) |
| Tues. 09/25 | - Discussion of Clarification Projects  
- Movie (TBA) – Watch in-class                                                                                      |
| Thurs. 09/27 | - Information Project begins  
- Read: *They Say, I Say*; Chapter 8, Chapter 9, and Chapter 10 “In Other Words”  
- Weekly Writing Assignment - Watch a movie you’ve seen before, only this time focus on the sounds that accompany the more dominant modes (Image/Language).(Due Tuesday in-class) |
<p>| Tues. 10/02 | - Read: Gloria Anzaldua’s “How to tame a wild tongue”                                                                                                    |
| Thurs. 10/04 | - <strong>Information Project is due</strong>                                                                                                                         |</p>
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| Tues. 10/09| Read: Barbara Kruger images (via Blackboard)  
Weekly Writing Assignment - Find/analyze some example of language operating in a multimodal setting. (Due Tuesday in-class) |
| Thurs. 10/09| Fall Break—No Class |
| Tues. 10/09| Fall Break—No Class |
| Thurs. 10/11| Discuss Information Projects  
Exploration Project begins  
Read: “Introduction” from Wired Style: Principles of English Usage in the Digital Age  
Weekly Writing Assignment - Look at a favorite website and examine how its designers are using text and other modes of discourse (visual, aural) to convey a message. (Due Tuesday in-class) |
| Tues. 10/16| TBA |
| Thurs. 10/18| Exploration Project is due  
In-class writing project at the Student Activities Center |
| Tues. 10/23| Discuss Exploration projects  
Read: “Underlife in Writing Comp” |
| Thurs. 10/25| Conferences – We won’t meet for regular classes  
Weekly Writing Assignment - |
| Tues. 10/30| Working Document begins (begin forming inquiry projects into a larger, multi-modal design)  
Read: Jody Shipka’s “A Multimodal task-based framework for composing” |
| Thurs. 11/1| Watch: Ira Glass and Chris Ware “Lost Buildings” [in-class]  
Weekly Writing Assignment - Poem w/o words or Fonts exercise (Due Tuesday in-class) |
| Tues. 11/6| Read: Kairos online—Anne Wysocki’s “Impossibly Distinct” |
| Thurs. 11/8| Read: Kathleen Blake Yancey’s “Made Not Only in Words”  
Weekly Writing Assignment - Geoffrey Sirc’s Images/Text assignment (Due Tuesday in-class) |
| Tues. 11/13| Working documents peer review/presentations/feedback |
| Thurs. 11/15| Working documents peer review/presentations/feedback  
Weekly Writing Assignment - Reflection on Working doc project (Due Tuesday in-class) |
| Tues.11/20| Working Documents Due with all Inquiry Process Portfolio |
| Thurs.11/22| Thanksgiving Break—No Class |
| Tues. 11/27| Review |
| Thurs. 11/29| Performance/Display/Presentation |
| Tues. 12/4| Reading Day—No new material |
| Thurs. 12/6| Portfolios are due. Location and deadline TBA. |

**Finals**

December 11, Portfolios Available for pick-up; Location TBA