

MEDAILLE COLLEGE
AGASSIZ CIRCLE
BUFFALO, NEW YORK

COURSE OUTLINE

Program: Humanities

Course Number: ENG 110

Course Title: College Writing II

Number of Credits: 3

Prerequisites and/or Special Considerations: ENG 100 or suitable score on the writing assessment

Statement on Disabilities:

Any student with a disability who believes he/she needs accommodation(s) in order to complete this course should contact the Office of Disability Services as soon as possible. The staff in the Office of Disability Services will determine what accommodations are appropriate and reasonable under the Americans with Disabilities Act. The Office of Disability Services is located in the Main Building, Room M314, and can be reached by phone at (716) 880-2391

Academic Integrity:

Medaille's faculty and administration expect all students to complete their academic assignments with honesty and integrity. Students who engage in any form of academic dishonest (e.g. plagiarism, cheating on a test, forging a signature or a entire college document) will be dealt with severely, with penalties ranging from an F on a given assignment to failing a course or even academic suspension. Students should consult the **Medaille College Policy Manual, Vol VI, Paragraph 6.2.2.5** (available online at <http://www.medaille.edu/campuslife/handbooks/index.asp>) for full details on the college's policy and procedures for handling formal charges of academic dishonesty.

A. Catalog Description of Course:

This course develops the students' abilities to write effectively in college. It assists students to make judgments regarding content within their own writing, particularly when utilizing researched sources. It also emphasizes organization, structure, revision, and mechanics. Students will produce a portfolio of their written work, including a self-assessment.

All students in ENG 110 may be required to take both an entrance diagnostic essay and an exit essay, set by the department. Although the primary purpose of these essays is to

help us determine the validity of our current course design & delivery, instructors are asked to integrate those essays meaningfully into the course work.

B. Goals:

- * To empower students to communicate effectively in the college setting.
- * To increase students' control over the process of communicating, particularly writing.
- * To encourage students to think critically when identifying and using research sources in written work.

C. Objectives:

Through repetitive practice, students will be able to:

1. Recognize and apply the elements of essay organization both in and outside of class: introduction and thesis focus, subtopic focus, transitions, paragraph structure, and conclusion
2. Recognize a selection of the rhetorical modes of Argument-Persuasion, Comparison-Contrast, Process Analysis, Definition, Exemplification, Cause-Effect, Narration, Description, and Division-Classification
3. Write essays using a variety of rhetorical modes: Argument-Persuasion, Comparison-Contrast, Process Analysis, Definition, Exemplification, Cause-Effect, Narration, Description, and Division-Classification
4. Recognize and apply the elements of grammar and punctuation: sentence structure, subject-verb agreement, tenses, pronoun usage, parts of speech, commas, apostrophes, colons, semicolons, hyphens, dashes, brackets, and ellipses
5. Locate and evaluate secondary sources and see the need for using primary sources
6. Critically read and evaluate written sources for thesis focus, overall organization, transitions, use of evidence, and rhetorical modes
7. Think critically about the pertinence and quality of sources before using them in written work; recognize and use a criteria for choosing quality sources
8. Recognize and write a paraphrase and summary
9. Use and acknowledge researched information correctly using MLA documentation style, with additional instruction in APA
10. Think critically about their own and others= work and make major revisions between drafts

11. Discover ideas and implications, and make judgments regarding appropriateness and effectiveness for audiences
12. Assess their own progress as writers within the context of the class
13. Make judgments about syntax, diction and mechanics
14. Learn the vocabulary of composition theory/criticism and use it to critique their own and others' writing without depending on a computer software program
15. Students may be asked to complete a departmentally set exit essay that shows an increased level of competency in the above areas.

D. Outline of Course Content:

Diagnostic Entrance Essay (as required)

Essay organization: introduction and thesis focus, subtopic focus, transitions, paragraph structure, and conclusion

Use of rhetorical modes: Argument-Persuasion, Comparison-Contrast, Process Analysis, Definition, Exemplification, Cause-Effect, Narration, Description, and Division-Classification

Review of grammar and punctuation as needed: sentence structure, subject-verb agreement, tenses, pronoun usage, parts of speech, commas, apostrophes, colons, semicolons, hyphens, dashes, brackets, and ellipses

Research: formulate appropriate questions, use advanced library resources (indices, databased searches, Internet searches)

Critical reading: evaluation of research evidence; source and reliability; relevance to topic focus; fair use

Paraphrase and summary

Avoidance of plagiarism

MLA and APA documentation styles

Manuscript format

Audience analysis

Control of syntax, diction, and mechanics

Voice and style

Workshops on student essays: peer review; peer editing; use of vocabulary specific to composition theory/criticism

Revision, with emphasis on the portfolio

Relationships of this course to others in the curriculum with a particular emphasis on writing across the curriculum

Exit Essay (as required)

E. Textbooks:

All Sections of ENG 110 will require students to buy the following text:

Hacker, Diana. *Rules for Writers, 6th Edition*. New York: Bedford/St. Martin's

In Addition, Faculty should supplement that with one of the following choices:

Rosa, Alfred, and Paul Eschholz. *Models for Writers: Short Essays for Composition*, 10th Ed. New York: Bedford/St. Martin's, 2010.

Graff, Gerald, Cathy Birkenstein, & Russel Durst *They Say, I Say* (with or without readings.) New York: W. W. Norton.

Faculty may also develop their own sampling of 5-8 non-fiction essays from across the curriculum to exemplify a variety of rhetorical modes, to model essay organization and style and to provide opportunities for skill-based exercises (e.g. paraphrase, summary, use of direct quotes).

F. Suggested Modes, Media and Techniques of Instruction:

Modes: lecture, conferences (group and private), cooperative learning, workshops, demonstration, discussion

Media: word processing software; personal computer; Internet; micro-lab

Techniques: reflective, inductive, deductive

G. Instructor References:

Bizzell, Patricia, and Bruce Herzberg. *The Rhetorical Tradition: Readings from Classical Times*

to the Present. 2nd edition. Boston: Bedford/St. Martin's, 2001.

Bruffee, Kenneth. "Collaborative Learning and the `Conversation of Mankind.'" *College English*, 46 (1984) :635-52.

_____. "The Brooklyn Plan: Attaining Intellectual Growth Through Peer Group Tutoring." *Liberal Education*, 64 (1978): 447-69.

_____. "Collaborative Learning: Some Practical Models." *College English*, 34 (1973): 634-43.

Connors, Lisa S. Ede, and Andrea A. Lunsford. "The Revival of Rhetoric in America." *Essays on Classical Rhetoric and Modern Discourse*. Eds. Robert J. Connors, Lisa S. Ede, and Andrea A. Lunsford. Carbondale and Edwardsville, IL: Southern Illinois University Press, 1984.

Daly, John. "The Effects of Writing Apprehension on Message Encoding." *Journalism Quarterly*, 54 (1977): 566-72.

Deans, Thomas. *Writing Partnerships: Service-Learning in Composition*. Urbana: NCTE, 2000.

Douglass, Frederick. *Narrative of the Life of Frederick Douglass, An American Slave*. 1845. New York: Signet Classics, 1997.

Drucker. Peter. *The Effective Executive: The Definitive Guide to Getting Things Done*. HarperBusinessEssentials, 2002.

Ede, Lisa S., and Andrea A. Lunsford. "Collaborative Learning: Lessons from the World of Work." *WPA*, 9 (1986): 17-26.

_____. "Let Them Write - Together." *English Quarterly*, 18 (1985): 119-27.

_____. "Why Write ... Together?" *Rhetoric Review*, I (1983): 150-57.

Elbow, Peter. *Writing With Power: Techniques for Mastering the Writing Process*. New York: Oxford University Press, 1981.

_____. *Writing Without Teachers*. New York: Oxford University Press, 1973.

Ervin, Elizabeth. "Learning to Write with a Civic Tongue." *Blundering for a Change: Errors and Expectations in Critical Pedagogy*. Eds. John Paul Tassoni and William H. Thelin. Portsmouth, N.H.: Boynton/Cook-Heinemann, 2000. 144-57.

Flower, Linda and Shirley Brice Heath. "Drawing on the Local: Collaboration and Community Expertise." *Language and Learning Across the Disciplines* 4.3 (October 2000): 43-55.

Grego, Rhonda C. & Nancy S. Thompson. *Teaching/Writing in Thirdspaces: The Studio*

Approach. NCTE/CCCC and Southern Illinois University Press. 2008.

Handa, Carolyn, ed. *Computers and Community: Teaching Composition in the Twenty-First Century*. Portsmouth, N.H.: Boynton/Cook, 1990.

Healy, Mary K. "Preparing for Small Group Response Sessions." *Using Student Writing Response Groups in the Classroom*. Curriculum Publications No.12 (Berkeley: Bay Area Writing Project, University of California, 1980).

Huot, Brian & Peggy O'Neill. *Assessing Writing: A Critical Sourcebook*. Bedford/St. Martin's and NCTE. 2008.

Kafka, Franz. *The Metamorphosis*. 1915. Trans. Kersten Hausenpusch. Illus. and Graphic Novel Adaptation by Peter Kuper. New York: Three Rivers, 2003.

Kent, Thomas, ed. *Post-Process Theory: Beyond the Writing-Process Paradigm*. Carbondale: Southern Illinois Univ. Press, 1999.

Lindemann, Erica. *A Rhetoric for Writing Teachers*. New York: Oxford University Press, 1982.

Miller, Susan. "The Student's Reader is Always a Fiction." *Journal of Advanced Composition*, 5 (1984): 15-29.

Morgan, Meg, Nancy Allen, Teresa Moore, Dianne Atkinson, and Craig Snow. "Collaborative Writing in the Classroom." *The Bulletin*. (Sept. 1987): 20-26.

Murray, Donald. "The Listening Eye: Reflections on the Writing Conference," *College English*, 41 (1979): 13-18.

Owens, Derrick. *Composition and Sustainability: Teaching for a Threatened Generation*. NCTE/CCCC and Southern Illinois University Press. 2001.

Plato. "The Allegory of the Cave." In *A World of Ideas*, Ed. Lee A. Jacobus. Boston: Bedford/St. Martin's, 2010. 447-459.

Rico, Gabriele Lusser. *Writing The Natural Way*. Tarcher, 1983

Royster, Jacqueline Jones and Jean C. Williams. "History in the Spaces Left: African American Presence and Narratives of Composition Studies." *CCC* 50.4 (June 1999): 563-84.

Russell, David R. *Writing in the Academic Disciplines, 1870-1990: A Curricular History*. Carbondale: Southern Illinois Univ. Press, 1991.

Selfe, Cynthia. *Technology and Literacy in the Twenty-First Century: The Importance of Paying Attention*. NCTE/CCCC and Southern Illinois University Press. 1999.

Swearingen, C. Jan. *Rhetoric and Irony: Western Literacy and Western Lies*. New York: Oxford Univ. Press, 1991.

Wertheimer, Molly Meijer, ed. *Listening to Their Voices: The Rhetorical Activities of Historical Women*. Columbia: Univ. of South Carolina Press, 1997.

Wharton, Edith. *Ethan Frome*. 1911. New York: Penguin, 2005.

Witte, Stephen. "Pre-Text and Composing." *College Composition and Communication*, 38 (1987): 397-425.

Yagelski, Robert P. *Literacy Matters: Writing and Reading the Social Self*. New York: Teachers College Press, 2000.

Electronic Resources:

The Bedford Bibliography for Teachers of Writing. Bedford/St. Martin. Accessed 11 May 2010. <http://www.bedfordstmartins.com/bb/contents.html>

Conference on College Composition and Communication. National Council of Teachers of English (NCTE) website. 2010. Accessed 11 May 2010 <http://www.ncte.org/cccc/>

Purdue University Online Writing Lab (OWL). The English Department at Purdue University. 2008. 11 May 2010. <http://owl.english.purdue.edu/>