**English 110: Composition**

**Dual Credit: Richwoods High School/Illinois Central College**

**Fall 2017**

**Dr. Kara L. Lycke**

RHS Room 603

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Availability: 5C; 6th hour; after school until 3:15 on Monday, Tuesday, Thursday, and Friday

**Welcome!**

In this course, we will study and practice **what it means to compose** in a variety of different contexts in our present and future personal, academic, and professional worlds. Certainly, the act of writing is a part of that composing, which we will do in abundance. Composing is also about *rhetoric* (ways and means of communicating), *genre* (a style or type of communication), and *positionality* (who you are, who your audience is, and other contextual factors of the communication). Compositions are traditionally thought of as printed words on the page which contain meaning. One goal of this course is to expand that definition to include visual, aural, embodied texts, and other linguistic and cultural representations. These representations are made and used in negotiating meaning between author, audience, and purpose. We’ll interrogate how these processes help with meaning making and how each composition is a part of larger systems in which we participate and to which we can contribute!

The course schedule follows a writing process model that moves from invention (aimed at developing focus and detail) to arrangement and style. Your work will be the center of the course, supplemented with other texts, to help you develop a process for producing your best work. Wayne Booth, a noted critic and scholar, identified rhetoric as “an ethical art that begins with deep and intense listening and that searches for mutual understanding and common ground” (Lunsford 5).This course will prepare you to think and act rhetorically when approaching all of your composing efforts--in your academic, work, and personal worlds.

**Course Overview**

***This is a college course*** and you will be evaluated as such. As a member of this class, you are an ICC student. District 150 grading policies do not apply to college courses (e.g., no 40 in place of zeroes). This is NOT a course simply used to fulfill high school English; we are jumping over senior year material and working ahead to your first year of college. It is very important that you understand the benefits and challenges of this type of course. Students planning on contracting “senioritis,” those used to missing school frequently, and those who habitually come to class unprepared without completed work and/or required materials should recognize this and enroll in a different course. Your final grade will appear on your ICC transcript which will be considered by other colleges. The stakes, as well as the payoff, are significant and should be clear to you before you delve into the course.

***Course Objectives***

1. Develop critical reading skills by summarizing, analyzing, interpreting, and synthesizing information, distinguishing fact from opinion and evidence from inference.
2. Progress in writing assignments from experiential and referential aims to persuasive aims. define the context for each written assignment:  the aim, purpose, audience, role of writer, and mode of development.
3. Develop a precise, unified thesis and then develop that thesis into a coherent, unified essay.
4. Develop, evaluate, and revise an essay through a series of drafts.
5. Make informed, stylistic choices.
6. Adhere to the conventions of written discourse.
7. Be introduced to the forms of and reasons for Modern Language Association (MLA) documentation.

***Materials Needed***

* **Texts**
  + *Everyone’s an Author*, Andrea Lunsford, et al., 2nd ed. (the primary course textbook)
  + *Serial: Season One* podcast (FREE online at [serialpodcast.org/season-one](http://serialpodcast.org/season-one), or wherever you get your podcasts)
  + *Handmaid’s Tale,* Atwood (a novel)
* **Media storage** Jump/flash drive; some kind of physical media storage in case the network isn’t working.
* **Headphones/earbuds**
* **BYOD** Bring your own device if you have one. Minimally, you will need a computer that you can use when you are not in school (home, library, friend’s, etc.). I’ll do my best to get us access to computers at RHS.
* **Notebook** exclusively for this class for your *Writer’s Notebook*. It will be turned in four times, once with each major composition.
* **Folder** to store handouts and drafts and for loose leaf paper.
* **Access to the internet, cloud file storage (Google, Dropbox, etc.), ICC email account, ICC Blackboard account**
* **Highlighters, pens, sticky notes**

***Resources***

*Instructor Conferences.* I encourage you to contact me via email if you have questions or concerns outside of our class time. Additionally, I invite you to visit me after school for extra assistance, or contact me to set up a conference. Conferencing with me is a very effective form of feedback, and I welcome the opportunity to work with you individually.

*The Studio.* You can use the Studio on the ICC East Peoria Campus, 238A or North Campus, Arbor 12 (library) for free writing assistance. You can also use their services online at <https://icc.edu/academics/academic-support/the-studio/>.

**Course Policies**

The following policies are in place to ensure that our time spent together this semester is productive and enjoyable.

***Attendance***

**You are expected to attend every class session and complete all activities.** We will spend our time in class productively—conferencing with me, practicing writing strategies, engaging in peer response, sharing ideas, learning together as a classroom community. If you choose to miss class, please be aware of the following consequences:

* After **five absences** (no absences will be designated “excused”), your participation grade will be lowered by 10% per absence.
* No “in-class” assignments or activities can be “made up” because of an absence.
* You are responsible for the information you miss due to absence and late arrival.  This responsibility includes polling your classmates—not me—to gather missed information.  While I am happy to provide clarification, I am unwilling to recreate a class session for an audience of one.
* Class starts when I take attendance (at the beginning). If you aren’t present when class starts, you risk being marked absent. I will give quizzes at the beginning of class. If you aren’t there and haven’t notified me, you will not be allowed to make up your quiz.
* Your attendance will be a significant part of your participation grade and will become part of my final assessment of your work in this course.

If you must miss or be late, be sure the people that are expecting you are aware of the disruption if at all possible. Notify me in an email well in advance if you have unavoidable conflicts related to class.

***Late Assignments***

Late assignments will severely affect your grade**. One full letter grade will be deducted for each day the project is late**. ***Projects are due at the beginning of the class period or at the specified time on our class schedule***. Assignments submitted later than **five days** will not be accepted. Please come prepared to class.

***Revision***

Every project should be revised numerous times throughout the semester, giving you the opportunity to put into practice strategies that you are learning in class. Each project will be peer reviewed, revised, and then given a grade with my comments. If you have faithfully followed this process, you can continue to work on revising your writing throughout the semester, continuing to submit it to me for a grade. These additional revisions are your responsibility.

***Format***

All written assignments must be double-spaced, typed (please use a “boring” font such as Calibri or Cambria, 12 point), and use 1” margins in accordance with MLA format. Any work completed **in class** can be handwritten neatly in ink.

***Organization***

It is your responsibility to keep ALL copies of papers and projects turned in for a grade. If you or I lose a paper or other assignment, you are responsible for providing another copy. When you submit a revised paper, you must include all previous drafts as important history of your writing process. Copies of the papers written in this course should be kept until you receive your final grade for the semester.

***Plagiarism***

Unacceptable. Plagiarism will result in failure of the assignment and possibly the course. We will discuss plagiarism in detail as the semester progresses. If you have a question, please ask me. Here are some guidelines to help you.

* If you cut and paste text from another source without providing formal citations of the quotation, you are engaged in plagiarism.
* If you summarize or paraphrase information from another source without providing formal citation of that quotation, you are engaged in plagiarism.
* If you submit a paper you didn’t write, you are engaged in plagiarism.
* For this class, you should use MLA style to cite all sources in your work.

***Class Conduct***

Treat others (including me) as you wish to be treated. It’s that simple. Composing is a personal, political, and social act. This classroom will be a place where you feel safe to take risks with your thinking and writing. You will approach others’ work with the utmost respect and will, in turn, expect the same treatment. Any inappropriate comments regarding another writer or his/her work will result in a 0% participation grade and possible removal from the class.

Because composing is also a social act, class participation is essential in this course. I encourage you to come to class prepared, thoughtful, and ready to add something to our educational experience. You will often be expected to collaborate with your peers on projects to which you will give and receive constructive criticism. I will expect you to be open to the opinions of your peers, while aware that you are ultimately responsible for your own decisions.

**Syllabus Amendments**

I reserve the right to amend any portion of this syllabus and the course calendar at any time throughout the semester.

**Assignments and Grading**

**Assignments**

You will submit 4 major essays/projects for this course. Each major project will include submission of a complete rough draft, peer feedback, a revised/polished paper, and exercises built around the assignment to help you complete the assignment. Detailed specifications will be provided in class for each assignment. In addition to writing, you will read and analyze the writing of model authors. The genres of projects to be completed are narrative, analytic, evaluative, and persuasive. If you don’t understand an assignment or what is expected of you, ask questions.

**Grades and Percent Distribution**

Course evaluation will be based on the various assessments and activities including formal and informal writing, individual and group projects, presentations, quizzes, and homework assignments. Because of the sophisticated nature of the work of this class, discussion and critical analysis/questioning are the heart of the class. Therefore, class participation is essential to your success. You will be expected to demonstrate on a regular basis that you are thoughtfully engaging with the material and ideas, including peer review. **Final papers submitted without a draft will be subject to a letter grade deduction.**

The grading scale for the class is

A = 100-90%, B = 89-80%, C = 79-70%, D = 69-60%, and F = 59-0%.

*According to the English Language Studies departmental requirement, all projects must be submitted in order for you to receive a passing grade for the course. ENG 110 is a prerequisite (C or better) for admittance into ENG 111.*

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| **Category** | **% value** |
| Narrative Project | 15 |
| Analytic Project | 15 |
| Evaluative Project | 10 |
| Persuasive Project | 10 |
| Writer’s Notebook and Projects | 30 |
| Quizzes/Homework | 10 |
| Class Participation (including attendance  and peer review) | 10 |
| Total | 100 |