

CONTACT INFORMATION

Email: rgiddens@spsu.edu¹ **Office:** J-318 **Phone:** 678-915-3642

Office Hours: Monday & Wednesday • 2-3 pm / Tuesday & Thursday • 10 am-12 pm / & by appointment

Composition Website: <http://www.spsu.edu/htc/home/Composition/index.htm>

Let me know as early as possible if you encounter insurmountable difficulties that interfere with your work & progress in the course.

REQUIRED TEXTS

- Copies of your essays to distribute for workshopping (as announced; print before class)
- McQuade, Donald and Christine. *Seeing and Writing 3*. Bedford/St. Martins, 2006.
- Raimes, Ann. *The Open Handbook*. Houghton Mifflin, 2007.
- Outside readings (as announced: posted on Vista or as in-class or emailed handouts)
- Dictionary (recommended, but not required)
- <http://bcs.bedfordstmartins.com/seeingandwriting3/>

MATERIALS

- 3 **paper** folders with brads and pockets
- Digital camera (if you do not have one, you can borrow from the IT lab with student ID: don't buy one just for this class!)
- Some means of data storage for written & digital photography compositions: USB flash drive, Z-drive (network storage), etc.
- Pen & paper for every class; access to stapler & hole punch to keep materials organized
- Student email account, Vista account, computer and printer access, plenty of paper for printing
- You will also need to print your digital images, so make sure you have some

Bring the texts we're using, flash drive, paper, pen, & current folder to all class meetings. We'll be writing as well as discussing both professional and student texts daily. Check your SPSU email & Vista often.

COURSE DESCRIPTION

Though it is a continuation of English 1101, ENGL 1102 emphasizes writing about and responding to a variety of readings. English 1102 is a reading-based composition course that develops writing skills beyond the level of proficiency required by ENGL 1101. The course also incorporates more advanced research skills than those used in ENGL 1101 and requires one or more research projects.

¹ Email is the best way to contact me. I can't guarantee an email answer during the weekends, late at night (after 8 pm), or early in the morning (before 9 am). Official, professional correspondence for this course is SPSU email only. I will not answer email from personal email accounts, and I especially will not open documents from personal accounts.

COURSE OUTCOMES

After completing English 1102, students will

- Demonstrate rhetorical strategies by composing for different audiences, purposes, and contexts.
- Read and respond to diverse texts for purposes such as interpretation, analysis, synthesis, evaluation, and judgment.
- Use research strategies that include the location, incorporation, and documentation of sources outside the classroom such as library, Internet, interviews, and so on.
- Participate in extemporaneous in-class writings that ask students to respond to various prompts.

DEPARTMENTAL REQUIREMENTS

To meet course requirements and objectives, students must:

- Complete a portfolio sequence that demonstrates the use of critical reading and writing strategies
- Engage in the processes of writing including invention, drafting, revision, and editing throughout the semester.
- Complete a documented research-based paper that includes the strategies of interpretation, analysis, synthesis, evaluation and documentation.
- Maintain a complete folder of all original work plus revisions.
- Have conferences with the instructor as scheduled.
- Engage in regular exploratory writing.
- Students may also have to meet additional requirements established by individual instructors, including attendance and tardy policies, participation, homework, and work in the ATTIC.

DISABILITY STATEMENT

Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the counselor working with disabilities at 678-915-7244 as soon as possible to better insure that such accommodations are implemented in a timely fashion.

PLAGIARISM

Plagiarism is the intentional or unintentional representation of another person's ideas or writing as one's own, including any materials taken off the Internet. Students should consult the *Catalog* under Academic Regulations for a fuller explanation of this violation of Academic Honesty (53, 66). The penalty for plagiarism may be failure of the course or dismissal from the university. Any assignment found to be plagiarized will earn a 0 with no chance for a re-write (no matter the stage in the writing process) *at the very least*, with institutional action being *highly likely*. Only work unique to this course may be submitted (i.e., don't "re-do" an essay you did for another class, etc). Ignorance of plagiarism doesn't excuse it. If you need help understanding plagiarism, please let me know immediately. Any work having been found plagiarized can be failed, even if it was not detected at the time of evaluation.

COURSE ORGANIZATION + ASSESSMENT

You will be exploring your thoughts and others' through a variety of in- and out-of-class activities that call on you to read, think, write, and speak. We will also work, in particular, to bridge the textual and the visual through the theme of *Seeing and Writing*. We will work to understand the ways we interpret, analyze and create visual images through reading strategies and acts of composition². Use this document to understand how the pieces fit together as you focus on your writing goals.

LABEL EVERYTHING

² Thanks to KHK for this, as well as for the crux of the Image Assignments portion.

Reading, Preparedness & Participation

You'll be assigned reading(s) almost daily. Read actively, taking notes, writing in margins, asking questions, including definitions of newly acquired vocabulary, engaging in a dialogue with the page. We'll use the readings as a jumping-off point for our discussions and writing. Expect **reading quizzes** of both the announced and pop varieties. Any assigned reading has the potential to become quiz material. Reading quizzes cannot be made up. I highly recommend reading on your own as well—whatever at all you're interested in. Writers read.

Assignments are due at the beginning of class. Come to class prepared daily so that you do not impede the class's or your group's efforts to move forward. Also, I will regularly check, document, and reward (or penalize) you for your preparedness. (May be announced or unannounced.) The percentage of class sessions you're prepared = your grade. So, an absence during a check for preparedness = not prepared. Following the directions in the "submitting work" section can earn you up to ½ credit for that day's preparedness if you *have* to be absent. Keep a calendar. Keep up with where we are in the schedule. Keep your goals for your writing in focus. You won't regret it.

Writing Workshop Groups

In addition to individual activities, the class will break into groups on a regular basis to hold discussion, bounce around ideas, work collaboratively on short-term assignments, and receive and give feedback on drafts in progress. Groups will also be a constructive place for you to take risks and experiment with a small audience. We'll be discussing what we consider valuable in such group sessions during the first week of class.

Throwdowns

Throwdowns are (usually, but not always) in-class writings that are typically instructor-prompted and let you get ideas onto the page (*invention*) in efforts to move towards more extended essay writing or to "try on" something new (*revision*) in your writing. Throwdowns will receive minimal instructor response as they are mostly for your own benefit. Occasionally, Throwdowns will also be useful in groups. Keep even little pieces like these writings in your folder so that you can trace your ideas not just back to the roots, but back to the seeds, when you compose *Metawritings*.

Exploratory Writing (EXP)

You'll compose a number of (short-ish) writing assignments that we will refer to as **exploratory writings** in effort to do just that—*explore*. These writings serve a variety of purposes (responding to texts, "journaling," taking risks, logging observations & research, etc.) and will compose the bulk of portfolios. Writing isn't all about creating long essays, but about thinking through the way you see the world (the *how* of things) and *why*. *How* and *why* are perhaps two of the most important questions writers ask themselves. Exploratory writing will be assessed according to **quality**—the commitment to thinking through ideas—and **quantity** (completeness/no "fluff!"). Although you will not receive individual grades on your exploratory writings, you will bring these to class and often receive written and verbal responses from me and your peers. Follow directions in the handout provided on Exploratory Writing for the best (writing and assessment) results. Note: these writings will be composed extemporaneously **and** out-of-class. Sometimes, EXPs will be paired with *Image Assignments*.

Image Assignments (IMG)

Since this is a course that concentrates on bridging the textual and the visual, you will also compose some of your ideas in pictures. There will be at least one major *Image Assignment* (IMG) for each portfolio that you should take as seriously as the rest of your compositions. Make sure you store your images in such a way that you have easy access to manipulate, duplicate, and present these in your portfolio. You will generally generate at least 6 pictures/images for each assignment. Some photo assignments might be an extended series. Note that it might take more than the assigned number of photos to get the required number of useable photos. You are responsible for the quality, resolution and clarity of your pictures so they can be reproduced. The numbers in each assignment represent the minimum. I recommend that you take a couple of extra images with each assignment to ensure quality (many of you will not be able to review them until you get them developed). You will be asked to have these ready to share with groups from time-to-time. I'll give you at least one week's notice.

Although it is best to use a digital camera, you can also buy disposable cameras (they now come in digital formats or you can develop film versions to CD) to use for the term. The IT Lab (H242 : 678-915-7493) loans out quality digital and video cameras. Bring your photo ID to borrow the cameras. **Do not use fuzzy cell phone pictures!**

Essay Drafts

For each portfolio unit, we'll be working towards completing a portfolio-quality draft that has a clear audience, purpose, and focus. BUT, instead of cranking out one-shot essays, we'll be taking each essay through a series of drafts and experimenting with specific writing concerns for each. You'll get more details when the time is right. You'll work individually and in small groups on various invention, drafting, and revision techniques, allowing you to think through potential topics and strategies so that you have the freedom to breathe fresh life into traditional constructions and to "try on" approaches that you might normally be hesitant to risk. Revisions will be conducted at home and in class, with peers, at the suggestion of the instructor, and at your own discretion.

Research

One of the key differences between 1102 and 1101 is the requirement to demonstrate advanced research techniques. You *must* ethically perform research and use it successfully to provide support to the main point of essays to complete this course.

Metawritings (writing about writing)

At least once per portfolio, you'll be asked to reflect on your writing (/process). Additionally, after preparing all of your materials, but before turning in your portfolios, you'll need to complete a self-evaluation that's built into the rubric (you'll get this near the end of the portfolio unit). Essentially, these assignments are designed to get you to think about the way you think.

Portfolios

Portfolios contain *Throwdowns*, *Exploratory Writings*, *Metawritings*, multiple levels of revisions, self- & peer-assessments of your group work, and will constitute 85% of your grade. Portfolios for our class will follow your development as a writer as you build a body of work for three separate units to span the 15-week course. For each portfolio, use **one** of your paper folders. You'll receive instructions for individual portfolios at least 1 week before they're due.

Final Examination -- *KEEP EVERYTHING. * You'll need it for your final exam!

The final examination is an in-class, extemporaneous essay to be included in Portfolio 3.

Class Anthology

Towards the end of the semester, we'll select our favorite pieces (of your work!) to assemble in a class anthology (or other project). You will get a say-so in most of the production of this collection. It is not graded. Despite all the hoopla about grades, there *are* non-numerical rewards of written expression, even at its most critical.

Grades

Portfolio 1 : Observing the Ordinary Tentative due date: October 1	25%
Portfolio 2	30%
Portfolio 3	30%
Preparedness, Participation, & Quizzes	15%

- At least one of the last two portfolios will include a presentation component.
- You can be sure that completing less than 70% of coursework will result in a failing grade for the course, no matter the quality of that work. Likewise, completing all the work, but demonstrating deficiencies not expected in college-level writing, doesn't guarantee a C.

*IF YOU ARE CONCERNED ABOUT YOUR PROGRESS, PLEASE MAKE AN APPOINTMENT WITH ME. I really enjoy meeting one-on-one with students, and I'd like to know if there's anything else you need in the way of writing. As much as I'm here to help with those matters, I cannot predict your future progress or whatever life has to throw your way, so I make no projections about final grades.

PORTFOLIO GRADING³

B Portfolios

You will receive at least a B for your portfolio:

- if you meet the course requirements on attendance and hand in your assignments on time;
 - if you hand in a complete portfolio of all your completed writings along with previous drafts;
 - *if your metawritings demonstrate depth and breadth as you tell the story of your writing, citing specific examples with honesty about successes and difficulties
 - *if your final versions are well proofread and relatively free from almost all mistakes in spelling, grammar, and punctuation;
 - *if you participated actively in the class (it's not the **quantity** of talk but the **quality** of the talk and engagement) and offer thoughtful, supportive, and detailed feedback to others;
 - *if your exploratory writings show that you are using writing to come to terms with your subjects and pushing your thinking;
 - *if the essays you hand in are mature drafts, not early drafts/initial attempts at getting words on the page;
 - *If the revisions you do represent substantial revisions--real changes in the thought and structure of the previous version, not just correcting or touching up or addressing someone's comments one-by-one
 - *if your research is well-documented and supports rather than overwhelms the main point of your writings
 - *If all your assignments show your involvement in the writing, an effort to improve your writing, real thinking, and a sense that you are trying to figure things out and trying to say something that you think is important or valuable to someone else and if most of your assignments show you trying to work with your own words and ideas, your own views and understandings.
- **Your grade will fall rapidly below a B (above average) if you don't do all these things.

A Portfolios

In **A** portfolios, five of the last eight conditions above (in the **B** section) are executed extremely well. Often, the difference between **B** and **A** portfolios is an uncanny grasp and understanding of the language, with very accurate attention to the rhetorical situation. **A** portfolios show extraordinary commitment to development/substantiation.

To receive an A, portfolios must contain all required assignments.

C Portfolios

To receive at least a C, the portfolio must contain intelligible English compositions.

Overall, **C** Portfolios are lacking in the areas ascribed to **B** and **A** portfolios listed above.

- Exploratory writings are complete & may evidence a glimmer of true voice, but are overall missing risk-taking/experimentation or a lack of an effort towards genuine insight. These writings often read as though they were completed just to be *done* rather than trying to really *do* the assignment.
- There may be a couple of missing smaller assignments, but all major drafts are present.
- There are careless errors in the way of spelling, grammar, punctuation, and simple proofreading in final drafts
- There are only superficial changes in the way of revision when it is evident that revisions that have been suggested would improve the overall quality of the original draft.
- Early drafts are shorter than assigned or too "thin" in the way of substance
- The use of source material is ineffective
- There is a minimum amount of late work

D Portfolios and below

- Portfolios below a **D** are missing final products, most exploratory writings, &/or no drafts or other pieces from the writing process, and only a final product
- The work in **D** portfolios is mostly comprised of late compositions, not ready at the original due date, and evidently put together a few minutes ago.
- Are deficient in the way of accessibility/ command of the English language
- There is no research present when required in the original assignment(s)

³ I owe much of the description here about grade criteria to Kim Haimes-Korn, director of the composition program at SPSU.

DECORUM

Please commit completely to every single day in the classroom. Also, consider your peers: every student has the right to learn without disturbance. In order to create a harmonious working environment, members of the class should:

- be prepared (yes, this is a matter of etiquette, especially when your group depends upon your participation)
- participate in whole-class and group activities...the more the merrier!
- not use computers (if available) unless they are a part of our work; if they are, please stay on task.
- * turn the sound off of and put away electronic devices. Texting, web-surfing, etc. in class=potential dismissal & incurred absence

ATTENDANCE

Regular attendance is directly related to the success of students in English. Whenever an absence is unavoidable, turn in work that's due via email by the beginning of the regularly-scheduled class session and find out what you missed from a classmate (or me!). If a personal medical or family emergency⁴ (directly) prohibits you from attending, submit documentation to receive leniency for deadlines. **I do not distinguish between "excused" or "unexcused" absences.** Missing more than five (5) class sessions is grounds for failure. Also, note that entering the classroom after class has begun or before class is over is both distracting and disrespectful to the rest of the class. For every three tardies/early departures (leaving before class is over), you will be marked absent for one day. Quizzes are likely to happen at the beginnings and ends of class sessions and **cannot** be made up. I reserve the right to withdraw you from the course via instructor-initiated withdrawal process if you don't withdraw yourself and have missed five sessions by the withdrawal date.

SUBMITTING WORK

Any work submitted for instructor or group review must be ready at the beginning of class in the format the assignment explicitly calls for. **Late work will not be accepted toward your preparedness grade:** you'll know well in advance when portfolios, exploratory writings, and drafts are due. You can complete drafts and exploratory writings and document them as "late" in your portfolio, but note in the assessment portion that late work negatively affects your portfolio grade. Keep up with our portfolio-by-portfolio schedule and attend class regularly so incomplete/late work won't be an issue. Only students who are absent may submit drafts by email (as .rtf files) by the beginning of the regularly scheduled class time unless prior arrangement has been made with the instructor. All other instances of work received after the due date are left to the instructor's discretion. For early birds, work may be turned in ahead of schedule as well for several assignments. Just ask.

PAPER FORMAT

ALL assignments should display the date and the assignment for my reference and yours. (Otherwise, it'll be difficult for you to assemble your portfolio.) You'll receive guidelines for the paper format particular to each professional draft in each portfolio. All drafts submitted to workshop groups and the instructor, as well as out-of-class exploratory writings, should be typed and double-spaced. Be reasonable about font types (non-scripted) and sizes (no larger than 12-point, please) and margins (1-1.25" only).

CONFERENCE POLICY

I'll meet with each student at least once during the semester to discuss difficulties and successes on an individual level and to discuss personal future goals and strategies in your writing. Come prepared with topics and questions *you* would like to discuss (you get a preparedness "check" for conferences), and with your writings up to that date. An absence at a scheduled conference is the equivalent of a class-session absence. Cancellations must be made at least 8 hours prior to the designated meeting time.

⁴ This means directly related to the students, not neighbor's-dogsitter's or roommate's emergency, etc.

COMPUTER WRITING CLASSROOM INSTRUCTIONS

Saving Your Information

Remember to always bring a means of saving information (USB flash drives are highly recommended) to class as there is no space on the computers in the classroom to save information. **Always save your work in more than one place—**especially if you have luck like mine. DO NOT SAVE YOUR FILES AS .docx (Microsoft 2007). I can't open these and neither can the computers in the classroom. Save them as 1997-2003 .doc or .rtf files! Need help? Just ask!

File Name Extensions

As programs vary from computer to computer, I recommend that you save your files with Rich Text Format (.rtf) extensions. To be on the safe side, it is advisable to save your files in multiple formats until you discover the best method to triangulate between your personal computer, lab computers, and the classroom computers. Additionally, make sure that you title your revisions so that you know what you're looking at when you go through docs for your portfolios. **SAVE REVISIONS AS SEPARATE FILES! Come up with a system of naming files that works for you.**

Printing

Make sure to print out hard copies of assignments due in class BEFORE class begins, even if there is a printer in the room, as **assignments are due at the beginning of class**. You will not receive preparedness credit if you print during class.

IT

IT problems do not constitute an excuse for late/missing work. I am not IT, and don't know enough about it to pretend to be. I can provide instruction and support on aspects of technology that we use within the classroom, but if you have problems with email, Vista, Z-drives, your computer, or printing, please seek the guidance of one of many of SPSU's information technology specialists either by phone (678-915-4357, xHELP) or via their homepage (<http://www.spsu.edu/infotech/>). In anticipation of common problems, they've also created a FAQ page for students: <http://www.spsu.edu/infotech/student/faq.html> . Don't rule out consulting your peers for smaller technology issues.

Vista

You'll be able to find almost all course documents on Vista; we will also use it from time to time to exchange ideas using the discussion board and/or the chat feature. It's also likely that you will, at some point, need to submit work via Vista.

DIWE

DIWE is a program in composition computer classrooms that allows chat exchanges and a number of writing exercises. It's likely we'll use DIWE. I'll let you know how to keep up with this work when it becomes pertinent.

THE ATTIC (Advising, Tutoring, Testing, International Student Center) + THE REGENTS' TEST

The ATTIC provides opportunities for individualized tutorial assistance to all Southern Polytechnic students. Academic assistants help students through the processes of invention, organization, writing, revising, and editing of essays and research papers. The ATTIC also offers Regents' Test preparation instruction. The ATTIC maintains student academic enrichment as its primary mission and students should expect to work to improve their grammar and mechanics. **Students should not expect an editorial or proofreading service.** The ATTIC encourages both student "drop-ins" and faculty referrals.

Room J-253 -- Phone: 678-915-7244. **I will recommend visiting the ATTIC to a few students if there are signs of weakness(es) that need immediate attention. I will follow-up on ATTIC referrals.

Regents' Test: Effective fall semester, 2008, **ALL** students who have not satisfied Regents' Writing and Reading Skills Requirements **MUST** take the Regents' Test EVERY semester they enroll in classes until they satisfy the Regents' requirements. Mandatory enrollment in remediation classes and/or workshops will be determined by the number of times a student fails the tests. Students can register now for the Regents' tests in BANNER just like they would register for a course. Students who have not met the Regents' requirements and fail to register for the required test(s) will be assigned a testing date (which they will have the opportunity to change if necessary). **Not taking the test on the assigned day/time will**

count as a test failure. Non-native speakers of English must apply in the ATTIC and be approved for testing in order to sign up for the ESL version of the test. Information about the Regents’ test, including exemption criteria, may be found in the following locations:

- The Regents’ web page: (<http://www.gsu.edu/rtp>)
- The SPSU Registrar’s web page: (<http://www.spsu.edu/registrar/registration.html>)
- The ATTIC web page: (<http://www.spsu.edu/home/services/attic.html>)

MISCELLANEOUS

- Your instructor reserves the right to revise the information in this syllabus as necessary so long as it adheres to the department’s course objectives and the institution’s mission. You will be apprised of changes.
- **Schedules:** Schedules distributed in class are subject to change depending on our class dynamic. Check your SPSU email regularly for updates and be in class so that you’re aware of any changes.
- **Subject matter** that we will encounter in reading and discussions in this class will sometimes touch on subjects that are of an adult nature or language or are considered “taboo,” but will always be addressed in a mature way for educational purposes. Please look ahead if you think that any material might offend your sensibilities.
- **Grammar:** I don’t devote a specific amount of class time to grammar review. I’m assuming that students at a four-year university have a working knowledge of English grammar and mechanics. After reading some work of each student, we’ll go over issues that apply to the majority of students. We’ll also deal with some grammar here and there when we’re discussing editing as a part of the writing process. If you need more specific guidance or help with more basic concerns, please use your *Open Handbook* along with other resources: the ATTIC, me (office hours), and the internet (I can recommend a few favorites).
- *Be patient. We’ll do a lot of writing. Some of it might seem “pointless.” There’s always a point: I’d be happy to talk it over with you so you can find some angle of importance in assignments. Do your best to enjoy writing. If you don’t, figure out *why* you don’t enjoy the activity and *how* you can change this outlook. You’ll be writing a lot that doesn’t necessarily get taken through to the point of being a “final product.”
- Any compositions completed for this course are subject to being shared with the class, in small groups, and with the instructor. Hopefully, we’ll have a couple of opportunities to have gallery-style observations as well.

Aug. 27	Deadline to drop/add
Sept. 7	Labor Day— No Class!
Oct. 8	Midterm grades due
Nov. 25-27	Thanksgiving holidays
Dec. 10	Last day of classes
Dec. 12-16	Final examinations (TBA)
Dec. 21	Grades due