**Writing as a Lifetime Skill**

**College Writing I ENGL 110 B & E**

**Fall 2010**

**Prof. Ramona Czer**

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**Class Times: MWF 9–9:50 &**

**12:30 – 1:20**

**Room: HH 135**

**Office: HH 225**

**Phone: 507-276-1513**

**Overview of the Course**

Through a variety of writing assignments and activities, successful students of ENGL 110 will learn to generate ideas, experiment with ways to express them, and craft their thinking on paper into effective, reader-based prose, which also ends up developing them into more confident, and facile writers for school and beyond. In this way, the course supports Bethany Lutheran College’s mission by offering students “a challenging student-centered approach to education that fosters spiritual development, intellectual and creative growth, self-understanding, and responsible citizenship” as well as by encouraging them “to make the most of their God-given talents.”

**Texts and Materials Required for this Course**

* *Write to Learn* by Donald M. Murray (8th ed.)
* *From Inquiry to Academic Writing: A Practical Guide* by Stuart Greene & April Lidinsky
* A spiral or hardbound notebook for your Daybook
* A 3-ring binder for your Writing Portfolio.

**Learning Outcomes for this Course**

1. Students are able to adjust their use of spoken and written language and their writing process to communicate effectively with a variety of audiences and for different purposes.
2. Students routinely ask good questions of the text, including how the text is significant in relation to their own lives and the lives of others, and in relation to other texts and the world at large.
3. Students write…in a variety of modes for reflection, writing-to-learn, various audiences, and presenting research.
4. Students regularly gather, apply, analyze, synthesize, and evaluate data from a variety of scholarly sources.
5. Students apply MLA format to their formal written works.

**Knowledge & Skills Worked on in this Course**

1. Understanding Writing as a Process of Discovery
2. How to Observe Like a Writer
3. How to Question & Analyze Like a Writer
4. How to Experiment Like a Writer
5. How to Read Like a Writer
6. Experimenting with Purpose, Audience, Genre, Point of View, Tone, and Diction
7. Experimenting with Sentence Formation
8. Understanding When and How to Get Valuable Feedback from Others
9. Using a 4-Step Process for Evaluating Art
10. The Art of the Comma
11. Developing Unique, Specific Questions for Personally Relevant Research Projects
12. Finding and Evaluating Credible Sources
13. Note-taking & the Quoting, Paraphrasing, and Summarizing of Useful Material
14. Knowing When and How to Use a Citation Style (primarily MLA)
15. Developing Effective Thesis Statements (*thesis statement*=a single declarative sentence asserting an arguable opinion).

**Evaluated Course Components**

**Homework & In-class Writing Exercises, 10%**

A = almost all turned in well done & on time, B = one or two missing or a few late or poorly done, C = three or more missing, many late or poorly done, D/F = so many late or missing that little learning or no could have been gained.

**4 Essays, all but one requiring multiple drafts, 40%**

3 graded Pass (85%) / Fail (0-66%) / Superior (100%) based on standards explained on a rubric handed out early in the semester, and 1 graded A,B,C,D, or F according to standards on a rubric handed out and practiced.

**An I-Search Essay, requiring sources, three developmental assignments, and a draft, 30%**

All aspects graded A,B,C,D, or F according to standards on a rubric handed out early in the research process.

**A Dear Reader Portfolio Letter, 10%**

Graded Pass/Fail based on completeness, level of detail, good writing, and length.

**A Gathered Portfolio of All Finished Work, Midway Drafts, & Exercises, 10%**

Graded Pass/Fail based on organization & completeness.

A 92 - 100% C 76 - 84%

B 85 - 91% D 67 - 75%

**Attendance Policy**

Full class participation is expected, especially for students hoping to earn an above average grade. One to three “unexcused absences” will be allowed before your grade is affected (“excused” meaning participation in an official school-sponsored activity—provided that the instructor is informed by the student him/herself ahead of time AND all work due for the day is turned in on time).

After three absences that do not fall under the category as excused as defined above will drop the final grade by one full letter grade. Any student missing more than eight times will automatically fail the course.

If you have a crisis or an extended illness, *do please contact me*. It’s possible that this policy may be adjusted for students who can make up the work. Stay healthy and come to class! YOU are an integral part of the community of learners in this class so…when you’re gone, all of our learning suffers!

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**Academic Integrity Policy**

Academic integrity means that you are expected to do your own work in this course, such as writing your own essays and not cheating on exams. But it also means that whenever you turn in an assignment that uses the words or insights of others, you give them appropriate credit. Appropriate credit means either informally referencing your source by mentioning the author’s name and the title of his or her work, or, such as for papers, formally citing your source by using MLA citation style, like so: “…a vigorous mind” (Johnson 124). Obviously word-for-word quotations need to be referenced or cited, but also *any ideas, anecdotes, gathered information, or insights gleaned from others.*

If it is determined that you have used any part of a work by someone else without giving him or her appropriate credit, especially using whole sections of identically-worded material, you will not only earn a zero on the assignment, but the instructor reserves the right to fail you in the course.

**Proper Format for All Typed Work**

Use this modified MLA format in the upper left-hand corner of ALL work turned in:

Joyce Kilmer Kilmer 1

ENGL 110

Professor Czer

September 16, 2010

Essay 1—Draft 2

**My Firm Beliefs About Writing & the Teaching of It**

1. I believe that all students can learn to write works that matter to others and may move hearts and effect change.
2. I believe that those who learn to think and write well almost invariably become the true leaders in almost every organization, institution, community, and church—and that they are also the ones most likely to affect significant change, especially beyond their own spheres of immediate influence.
3. I believe writing well can be as hard and frustrating as any time-consuming worthwhile endeavor (such as becoming an Olympic athlete or an opera star) but also as delightful and satisfying as any everyday, easy-going hobby (such as playing chess or driveway basketball), and I believe that only by writing a lot and *challenging yourself* *more and more* will you finally get to experience the same kind of deep satisfaction dedicated athletes and musicians experience when they go beyond “just doing the assignment."
4. I believe that the process of regularly examining what you perceive, read, and think, of regularly and intuitively playing with and connecting various concepts and images in writing with other fields and experiences, and of regularly allowing yourself to envision on paper what you understand and dream can be, will almost automatically lead you to become an active learner, a natural leader, and an effective communicator. This is the Discovery Process Way of Writing. We write to think and learn and imagine *for ourselves first*—not just to communicate *to others*—and strangely enough, by writing this way, we also end up communicating more effectively to others as well.
5. I believe you need to learn how to use informal, daily kinds of note-taking and thinking and work your way through several drafts for long, involved pieces you want to do your best work on, and that this process is best spread out over many days, weeks, or months, but I also believe it’s imperative to learn how to write quickly, clearly, and effectively in one sitting too since many tasks in life require intelligent thought now, not tomorrow, and sometimes not even an hour from now. I believe that by getting into the habit of regularly writing down your observations, of regularly questioning everything you read, see, hear, and feel (even yourself) that you’ll grow quickly in intelligence, but when you add habits that help make you intuitive and visionary, you’ll also grow in wisdom and maturity. How awesome is that! Writing isn’t just something we do—it creates us!
6. I believe that when God used humble men to write down His words through inspiration in the Bible and called Jesus our Savior the Word Incarnate, in part he wanted us to realize how powerful words can be in our humble hands. Useful both for good and evil purposes, unfortunately.  Written language is an amazing gift from our Creative God who has created us creative in his own image.  As sanctified sons and daughters of the King with the King living in us, we can use words for his glory and directly benefit the kingdom of God on earth or simply hearten, inspire, embolden, and move others by using our unique and “peculiar” voices which can’t help but be the voice of blood-bought children of God.  What a humbling opportunity…what a divine responsibility!
7. Finally, I believe if you really want to become effective writers and thinkers, I can help you make great strides this semester, but only if you agree to be *self-disciplined* and *coachable*.  To be a maturing student of life and writing, the two greatest qualities you need in abundance are, in my opinion, *humility* and *persistence*.  Keep assuming you know only in part and see through a glass darkly.  Ask questions, and rewrite over and over, assuming you need help and can gain valuable insights from all sorts of experts and simple people everywhere, even children, and always turning in assignments on time and trying to hold yourself to high standards of excellence in content and style. Do that and I promise you’ll be succeeding in my course when others, perhaps even those smarter and more experienced than you at writing but not as humble and persistent, will be floundering.



**“Imagination is the greatest gift God has given us and it ought to be devoted entirely to Him.”**

**Oswald Chambers, *My Utmost for His Highest***

**Assignment Schedule DRAFT for College Writing ENGL 110 B & E Fall 2010**

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| --- | --- | --- | --- |
| Week One | **Reading Assignment Due** | **Writing Assignment Due** | **Activity/Topic** |
| Wed., 8-25-10 | In class: *WtL* p. xix - 6 & *LtbF* | In class freewriting | Craft—Not Magic |
| Fri., 8-27-10 | *WtL* p. 7 – 23 | Take a word of choice & freewrite on it, letting ideas, images just come, having fun. 300+w. | Easy & Unlearn |
| Week Two |  |  |  |
| Mon., 8-30-10 | *WtL* p. 24 - 39 | Choose 1, 2, or 3 on p. 37 of *WtL.* 300+w. | Writerly Advice |
| Wed., 9-1-10 | *WtL* p. 43 – 59  **Bring to class the Daybook you have chosen to use this semester.** | Find ten quotations that inspire you (on any topic) & type them up, giving author & work if possible. Freewrite for 200 w. on one or more. | Write Before Writing |
| Fri., 9-3-10 | *WtL* p. 60 - 77 | Begin doing 1 & 2 on *WtL* p. 73, doodling, brainstorming, mapping, freewriting, musing, copying thing down, whatever YOU want in your Daybook each day for the next ten days (9-3 thru 9-12). Spend at least 30 minutes alone each day in a specific place & see what comes. | **Daybook Challenge—entries every day until midterm**  Writing Process Strategies |
| Week Three |  |  |  |
| Wed., 9-8-10 | *WtL* p. 131 - 167 | For your daily Daybook entry, choose one of the eleven writing ideas on p. 163 – 164 to write on. | Writer’s Eye, Focusing, Blocks, 100 Topics List |
| Fri., 9-10-10 | *WtL* p. 17 - 184 | Keep doing Daybook entries & start **100 Topics List** plus come to class with **one idea** you’d like to explore in a series of in-class writing stints. | In class Discovery Draft |
| Week Four |  |  |  |
| Mon., 9-13-10 | **Bring in your Daybook** | Freewrite for 600 words on what it felt like to keep this appt. with your own mind daily, how hard or easy or changeable it was, what you learned about yourself or your writing habits, what patterns you begin to see in what you put down in there, and anything else you noticed. | Talk about the Daybook Experience in Groups  **Turn in Daybooks** |
| Wed., 9-15-10 | *WtL* p. 185 – 206 & p. 261 - 275 | Take the Discovery Draft you did in class last Friday and re-envision it in some elementally different way—change its tone, style, point of view, form, purpose, language, etc.—any new way that may allow you to be more honest or interesting or complete or playful, whatever. This may not SEEM useful but trust the process and….see what comes! Be ready to share what you did and why in small groups. | Experimental or Development Drafts  Writing Workshop Practice Session |
| Fri., 9-17-10 |  | **Feedback Draft of Essay l Due—bring in four single-spaced copies w/ 2 “ right margins** | **Writing Workshop** |
| Week Five | Arts on the Green this weekend! |  |  |
| Mon., 9-20-10 | *WtL* p. 207 - 234 | Do a typed Process Journal Entry on the experience of writing Essay 1 so far, explaining genesis of the idea, the choices made, how you felt, what you might do next, etc. 300+ words | Learning from Writers |
| Wed., 9-22-10 | **No Class—Conferences** | **A Revision of Essay 1 Due** using your group’s feedback and what you discovered writing your process journal entry--double-space now. | **Conference on Essay 1** |
| Feb., 9-24-10 | *WtL* p. 234 - 260 | Bring in a “rough” piece of at least 400w. on a new topic gleaned from your Daybook entries, It should not be freewriting, but still needs work. | Revision Practice |
| Week Six |  |  |  |
| Mon., 9-27-10 | *WtL* p. 276 - 294 | TBA | Editing |
| Wed., 9-29-10 |  | **Edited Draft of Essay 1 Due** |  |
| Fri., 10-1-10 |  | **FD Draft of Essay 2 Due (copies as before)** | **Writing Workshop** |
| Week Seven |  |  |  |
| Mon., 10-4-10 | *WtL* p. 81 - 98 | TBA |  |
| Wed.,10-6-10 | *WtL* p. 99 - 111 | TBA | Sentence Combining |
| Fri., 10-8-10 | *WtL* p. 112 - 128 | Bring in Daybook for help finding research ideas |  |

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| Week Eight |  |  |  |
| Mon., 10=11-10 | Review Murray chap. on editing | **Revised Essay 2 Due & a Process Journal Par.** |  |
| Wed., 10-13-10 | **No Class—Conferences** | **Conferences** | **Conference on Essay 2** |
| Fri., 10-15-10 | Bring in *From Inquiry to A. Wr.* | Freewrite 400+ words on areas you might research | What is Research |
| Week Nine |  |  |  |
| Mon., 10-18-10 | *FItAW* p. 1 - 24 | 10 Research Questions |  |
| Wed., 10-20-10 | *FItAW* p. 65 - 82 | Final Performance Draft of Essay 2 |  |
| Week Ten | Midterm break 10-21 - 10-24 |  |  |
| Mon., 10-25-20 | *FItAW* p. 25 - 64 | ----- |  |
| Wed., 10-27-10 | **No Class—Conferences** | **Research Proposal Due** |  |
| Fri., 10-29-10 | *FItAW* p. 105 - 124 | **TBA** |  |
| Week Eleven |  | Did you submit work yet to *Inkwell*? |  |
| Mon., 11-1-10 | *FItAW* p. 125 - 156 | TBA |  |
| Wed., 11-3-10 | *FItAW* p. 156 - 166 | TBA | MLA Citation Style |
| Fri., 11-5-10 | *FItAW* p. 167 - 200 | **Annotated Bibliography Due** |  |
| Week Twelve |  |  |  |
| Mon., 11-8-10 |  | Find a public work of art & write about it, 400+words | 4-Step Proc. of Eval. Art |
| Wed., 11-10-10 | Sample Essays | Art Critique Practice Run | **Writing Workshop** |
| Fri., 11-12-10 |  | **In-Class Essay 3--Art Critique** |  |
| Week Thirteen |  |  |  |
| Mon., 11-15-10 | *FItAW* p. 201 - 236 | **40 Notecards & Process Journal Entry Due** |  |
| Wed., 11-17-10 | *FItAW* p. 83 - 103 | ----- | Thesis Statements |
| Fri., 11-19-10 | **No Class—Conferences**. | **4+ page-Draft of I-Search Essay Due** | **Conf. on I-Search Essay** |
| Week Fourteen |  |  |  |
| Mon., 11-22-10 | Sample Essays | Brainstorming in class for Essay 4 |  |
| Wed., 1-24-10 |  | **4+ page-Draft of I-Search Essay Due (copies)** | **Writing Workshop** |
| Week Fifteen | Thanksgiving break 11-25 -11-29 |  |  |
| Mon., 11-30-10 | *WtL* p. 297 – 326 | ---- |  |
| Wed., 12-1-10 |  | **Essay 4 Draft Due (with copies)** | **Writing Workshop** |
| Fri., 12-3-10 | **No Class—Conferences**. | **Essay 4 Revised Draft Due** | **Conference on Essay 4** |
| Week Sixteen |  |  |  |
| Mon., 12-6-10 | *FitAW* p. 237 -248 | **Essay 4 Edited Draft Due** |  |
| Wed., 12-8-10 |  | **I-Search Essay & Process Journal Entry Due** | Read Around? |
| Fri., 12-10-10 |  | Bring in all drafts of essays, exercises & binder | Gather & Organize Work |
| Finals Week | Required Portfolio Conference | Bring in your Organized Portfolio & 2 copies of | Dear Reader Port. Letter |

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| **ENGL110 B MWF 9:00 – 9:50** |
| 1. Barker, Moriah |
| 1. Bolte, Ryan |
| 1. Chester, Gena |
| 1. Coon, Laurel |
| 1. Faugstad, Marta |
| 1. Gieseke, Brett |
| 1. Homan, Taylor |
| 1. Hynes, Kurtis |
| 1. Johnson, Lauran |
| 1. Kruckeberg, Dawn |
| 1. Lee, Tyler |
| 1. Miller, Anthony |
| 1. Mosley, Maurina |
| 1. Mowery, Alexa |
| 1. Passolt, McKenna |
| 1. Rudorfer, Matthew |
| 1. Schultz, Miranda (Mandy) |
| 1. Starkson, Nicole |

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| **ENGL110 E MWF 12:20 – 1:20** |
| 1. Becker, Joshua |
| 1. Beer, Rachel |
| 1. Bonrud, Jacqueline |
| 1. Burnham, Megan |
| 1. Dodgen, Brianna |
| 1. Fairburn, Kindra |
| 1. Fehr, Daniel |
| 1. Johnson, Daniel |
| 1. Klahn, Jessica |
| 1. Loduha, Sarah |
| 1. Morson, Mercedes |
| 1. Neumann, Rebecca |
| 1. Nord, Amber |
| 1. Reuter, David |
| 1. Rogge, Blake |
| 1. Rose, Marie |
| 1. Schmeling, Peter |
| 1. Schmidt, Heidi |
| 1. Steinbach, Joseph |
| 1. Vomhof, Brian 21. Wiechmann, Aaron |
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