**Writing To Learn and Communicate**

**ENGL110.A College Writing I**

**Spring 2016**

**Ramona Czer**

**Class Times: MWF 9:00 a.m. -9:50 a.m. Office: HH 225 Office Hours: MW 2-4**

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**“Don't be satisfied with stories, how things have gone with others. Unfold your own myth.”**

[**Rumi**](http://www.goodreads.com/author/show/875661.Rumi)**,** [***Essential Rumi***](http://www.goodreads.com/work/quotes/965212)

**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, therefore 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 encouraging them “to make the most of their God-given talents.”

**Texts and Materials Required for this Course**

* *The St. Martin’s Handbook* by Andrea Lunsford (2015)
* *Course Packet of Handouts and Resources* (found on the ENGL110A page on MyBLC)
* A 1” or bigger 3-ring binder for your Writing Portfolio
* Recommended: a stapler

**Objectives**

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| **BLC INSTITUTIONAL OBJECTIVES** | | |
| * **To demonstrate independent critical thinking so that students are not shaken from the eternal foundations 5on which their moral and spiritual growth is based,** * **To experience fine arts and literature as an educated individual.** | | |
| **General Education Literature & Writing Goals**  ***Upon successful completion of this course, students should be able to…***   1. Ask effective questions about and of texts, including their own, questions that situate texts in relation to the cultural, social, and historical contexts in which they were produced, as well as in relation to students’ contemporary contexts, 2. Exhibit a minimum competency of a foundational knowledge of literature and writing process terminology, | |
| **ENGL 110 (College Writing I) Course Learning Outcomes**   1. Students will practice reading texts like a writer, analyzing what each text is communicating in detail, considering how the author chose to achieve his or her purposes, and evaluating the effectiveness of those choices.   ***Means:* Reading chapters from** *The St. Martin’s Handbook* **and sample essays*,* completing several exercises, and participating in group and whole class discussions to observe, analyze, interpret, and evaluate the texts to see how they work.** |
| 1. Students will produce a five-paragraph essay that is written within a short period of time, using a 4-Step Process for Evaluating Art, which will be practiced ahead of time and evaluated A, B, C, D, or F using an specific rubric.   ***Means:* Writing Essay 2—the Art Critique Essay within a 24-hour period (see handouts in Course Packet)** |

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| * **To demonstrate Christian stewardship with regard to their talents and abilities that they be used for the glory of God and the welfare of mankind.** | | |
| 1. Adjust their use of spoken and written language to communicate effectively with a variety of audiences, in a variety of styles, for a variety of purposes, | |
| 1. Students will practice using a wide variety of invention and revision techniques in order to compose three essays and to come to see writing as a process of discovery on the way to crafting prose focused on the needs of an audience.   ***Means:* Composing Exercises and Multiple Drafts for Essays 1, 3, and 4; receiving feedback from Writing Groups and the instructor in one-on-one Conferences and Writing Coaches in the Writing Center; and writing a Dear Reader Portfolio Letter which reviews each essay and explains what the writer learned about writing this semester.** |
| 1. Students will come to understand the collaborative and social aspects of writing and practice critiquing their own and others’ essays in small groups which meet regularly.   ***Means:* Bringing in copies of essays to share in small groups at least four times during the semester in order to get a sense of a real audience, to hear others’ varying ways of accomplishing the same task, and to practice giving useful, specific feedback to other writers, and using the feedback they received to consider how best to revise.** |

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| * **To demonstrate proficiency in written and oral English.** | | |
| 1. Exhibit familiarity with the databases, archives, and scholarly sources available to them, and regularly gather and apply the data contained therein, and 2. Exhibit familiarity with and apply MLA format to their formal written works. | |
| 1. Students will develop a unique, specific question for a personally relevant research project, decide on what they most want to learn and how best to find that out, search out and carefully read several credible sources, taking notes on the most useful information, and produce a substantial essay which cites several sources and which helps readers come to understand and perhaps be convinced of the answer to the student’s research question.   ***Means:* Producing an I-Search Essay of 7+ pages and a perfect Works Cited page, properly citing 6+ credible sources, and handing in four graded components of the project at regular intervals: a research proposal, an annotated bibliography, a set of notecards, a mid-way draft (see I-Search project handouts & rubric in the Course Packet).** |
| 1. Students will learn to carefully revise and edit their essays for the benefit of a real audience, especially working on crafting sentences that are correct and varied in construction, using commas correctly and effectively, and paragraphing well.   ***Means:* Producing a Final Draft for Essays 1, 3and 4 —each revised and edited to the instructor’s satisfaction (marked “Done”)— and then at course-end gathering all exercises, drafts, and polished, finished essays into a 3-ring Portfolio binder to celebrate what was learned and produced and to use for future reference.** |
| 1. Students will need to demonstrate a minimum level of competency in writing effective thesis statements (a single, declarative sentence which asserts an arguable opinion), have a proper MLA Works Cited page, and cite source material in-text correctly in order to pass two exams.   ***Means:* Passing a Thesis Statement Exam and a MLA Citation Style Exam ( 80% is passing)—a second chance for those failing these exams will be provided, most likely outside of class.** |

**Course Components**

* **Read assigned sections of the textbook and other materials faithfully:** *The St. Martin’s Handbook,*  the course packet, and other handouts TBD.
* **Complete almost daily writing assignments**: Exercises, freewriting, brainstorming. lists, experimental drafts, revising of sentences and paragraphs, worksheets, etc.—all of which will either indirectly or directly aid students in writing their essays.
* **Compose multiple drafts of several essays:**

Essay 1—Each student will craft a Memoir Essay on some aspect of his or her personal life or family that will interest a real audience beyond friends and family. Multiple drafts required.

Essay 2— Each student will craft an Art Analysis (in-class) on a painting provided by the instructor. One revision allowed.

Essay 3— Each student will craft a Persuasive Essay proposing and defending a solution to a real problem for a real audience, using at least one primary source for information. Multiple drafts required.

Essay 4—Each student, in consultation with the instructor, will craft a short piece or Letter to the Editor to submit it to either *The Scroll* or *Inkwell* (both Bethany publications).

Essay 5— Each student will craft an I-Search Essay exploring a significant question he or she hopes to answer on a topic of personal interest, turning in a mid-way assignments and a draft.

* **Learn to get and receive writing feedback**: Students will share drafts in small groups during Group Workshop Days, in One-on-One Conferences with the Instructor, and are required to go to the Writing Center for help on drafts of one essay.
* **Take two competency exams:** Students will work at successfully passing a Thesis Statement Competency Exam and a MLA Citation Competency Exam.
* **Reflect on and gather together all writing produced**: At the end of the course, students will compose a 3-page Dear Reader Portfolio Letter and organize their Final Portfolio into a 3-Ring Binder for the final conference. This is a compilation of all exercises, drafts, private jottings and notes, extra assignments students may want to display from other classes, exams, final drafts of all essays, etc. To make this last vital assignment much easier, students should SAVE EVERYTHING they write for this class, *both on computer and in hard copy* form. All files should be saved to each student’s Bethany account because then everything is backed up automatically (this is especially valuable for students who write primarily on their own computers). There is no excuse any longer for “lost files” if students get connected and stay connected! You will also write a three or more page essay called the Dear Reader Portfolio Letter (DRLP) reflecting on each essay and all the components of the class, describing what you did, why, how, the end result, and what you learned from each component.

**“If you're not prepared to be wrong, you'll never come up with anything original.”**

[**Ken Robinson**](http://www.goodreads.com/author/show/43940.Ken_Robinson)**,** [***The Element: How Finding Your Passion Changes Everything***](http://www.goodreads.com/work/quotes/4271462)

**Course Evaluation**

* 15 Writing Exercises x 10 pt. each—150 pts.
* Essay 1—100 pts. (10 + 10 + 10 + 70)
* Essay 2 (Art Critique)—80 pts. (10 + 70)
* Essay 3—100 pts. (10 + 10 + 10 + 70)
* Essay 4—70 pts. (10 + 50 + 10)
* I-Search Project—250 pts.
* MLA Competency Exam—20 pts.
* Thesis Statement Competency Exam—20 pts.
* Organized Portfolio of All Work & your DRPL—10 pts.
* Attendance—100 pts.

**TOTAL—900 pts.**

828-900 = A 765-827 = B 675-764 = C 585-674 = D

You are allowed three late exercises assignments and one late draft of an essay. After that 3 points will be subtracted from any assignment turned in late.

**Attendance Policy**

I regard each student’s presence in class as a key component to learning. This is NOT a course where you can come to class when you feel like it, turn in good work by the end, and hope to squeak by. Many activities in class are collaborative, requiring committed involvement from everyone. Therefore, please miss class only when very ill or when you have other responsibilities deemed so important that being absent is worth the sacrifice. Each time you miss class, no matter what the reason—*except involvement in school-sponsored excused activities—*points will be subtracted from your Attendance grade.

Please check our MyBLC course page to make sure your attendance is being noted correctly. Sometimes mistakes happen. Just text or talk to me in class, and I’ll fix it immediately. Missing two or three class periods will not aversely affect your grade, but after that absences may become a negative influence. **Missing more than eight class periods will result in an automatic failure of the class.** If you must miss class due to involvement in a school-related extracurricular event, assignments are expected to be turned in on time. However, if you do have an emergency or on-going illness, please see me. An exception to this policy may be made, and I am able to help you decide how best to prioritize make-up assignments.

**Academic Integrity Policy**

According to Diana Hacker in *Rules for Writing*, research “is a collaboration between you and your sources. To be fair and ethical, you must acknowledge your debt to the writers of these sources. If you don’t, you are guilty of plagiarism, a serious academic offense” (Hacker 110). She also lists three different acts of plagiarism a writer can commit: “(1) failing to cite quotations and borrowed ideas, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases in your own words.” The only information you do not need to cite in academic work is “common knowledge,” information your readers can find easily in general sources because many people know it already.

In short, to plagiarize is to give the impression that you have written or thought something that you have in fact borrowed from another. Writers certainly may use another person’s words and thoughts, but if they are copied down word for word, they must have quotations marks around them and be cited immediately—before the end of the sentence. If they are paraphrased or summarized, cite a source by the end of the paragraph.

*If a student is found to have plagiarized, the instructor reserves the right to fail the student in the course.*

**Proper Format for All Typed Work**

Use this modified MLA (ss vs. ds) format in the upper left-hand corner of ALL work turned in:

Joyce Kilmer

ENGL 110A

January 29, 2016

Essay 1 “The Tree”—DD

**Use Times New Roman font, 11 or 12 point, have 1” margins, use a header with name and page number in the upper right-hand corner, double-space all assignments unless directed otherwise, and staple all assignments longer than a page.**

**In-Progress Course Schedule for ENGL110.A Fall 2016**

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| **Week 1** | | **Reading Assignments** | **Writing Assignments** |
| M, Jan. 11 |  | | In-Class Diagnostic Paragraph |
| W, Jan. 13 | “Lost to Be Found, Blind to See” | | WE1—Respond to “Lost to Be Found,” and share some of your experiences with writing in and out of class |
| F, Jan. 15 | *The St. Martin’s Handbook* (*SMH*) Part 1 (1) | | WE2—600 words of freewriting on two or more childhood memories that seem connected somehow—stay loose, talk to yourself, be honest, don’t care about surface errors a bit, be zany and explore in detail all you can pull up. |
| **Week 2** |  | |  |
| W, Jan. 20 | *SMH* Part 1(2) | | WE3— |
| F, Jan. 22 | *SMH* Part 1 (3)  Sample Essays (handout) | | WE4—100 Topics List Due (typed) |
| **Week 3** |  | |  |
| M, Jan. 25 | *SMH* Part 1 (4) | | WE5— |
| W, Jan. 27 | *SMH* Part 1 (5) | | WE6— |
| F, Jan. 29 | *SMH* Part 1 (6) | | **Essay 1 DD & Process Letter Due** |
| **Week 4** |  | |  |
| M, Feb. 1 | *SMH* Part 2 (7) | | WE7—Essay 1 ED paragraphs |
| W, Feb. 3 | **Group Workshop** | | **Essay 1 FD1 & Process Letter Due—WORKSHOP DAY (bring 4 copies)** |
| F, Feb. 5 | **NO CLASS—Conferences** | | **Essay 1 FD2—Bring all drafts, process letters, notes, etc.** |
| **Week 5** |  | |  |
| M, Feb. 8 | *SMH* Part 2 (8) | | WE8— |
| W, Feb. 10 | **Group Workshop** | | **Essay 1 FD3 & Process Letter Due—WORKSHOP DAY (bring 4 copies)** |
| F, Feb. 12 | *SMH* Part 2 ( 9) | | WE9— |
| **Week 6** |  | |  |
| W, Feb. 17 | **Group Workshop** | | **Essay 3 FD1 & Process Letter Due--WORKSHOP DAY (bring 4copies)** |
| F, Feb. 19 | Sample Art Critiques | | WE10—Respond to a work of art in 300 words or more |
| **Week 7** |  | |  |
| M, Feb. 22 | *SMH* Part 5 (19) | | **Practice Art Critique Due** |
| W, Feb, 24 | *SMH* Part 5 (24 & 26) | | WE11— |
| F, Feb. 26 | **In-Class Essay 2** | | **In-Class Essay 2—Art Critique** |
| **Week 8** |  | |  |
| M, Feb. 29 | *SMH* Part 9 | | WE12— |
| W, Mch. 2 | *SMH* Part 6 (27 & 28) | | WE13— |
| F, Mch. 4 | *SMH* Part 6 (29 & 30) | | **Thesis Statement Worksheet Due** |
| **Week 9**eb. 2 |  | | **Midterm break 3-5-16 to 3-13-16** |
| M, Mch. 14 | *SMH* Part 10 & 11 | | **Essay 1—Final Draft (PD) DUE** |
| W, Mch. 16 | **NO CLASS—Advising Day** | |  |
| F, Mch. 18 | **NO CLASS—Conferences** | | **Essay 3 FD2 & Process Letter Due** |
| **Week 10** |  | |  |
| M, Mch. 21 | *SMH* Part 12 | | **Thesis Statement Competency Exam** |
| W, Mch. 23 | **Group Workshop** | | **Essay 3 FD3 & Process Letter Due—WORKSHOP DAY (bring 4 copies)** |
| **Week 11** |  | | **Easter Break 3-24-16 to 3-29-16** |
| W, Mch. 30 | *SMH* Part 3 (10) | | WE14—Brainstorming a list of 10 possible I-Search questions plus a paragraph on which ones you are most interested in and why. |
| F, Apr. 1 | *SMH* Part 3 (11 & 12) | | **Essay 3—Final Draft (PD) DUE** |
| **Week 12** |  | |  |
| M, Apr. 4 | *SMH* Part 3 (15) | | **Research Proposal Due (20 pts.)** |
| W, Apr. 6 | *SMH* Part 7 (32) | | **Essay 4 FD1 & Process Letter Due** |
| F, Apr. 8 | **NO CLASS—Finding Sources Conferences** | | Bring in sources found so far, questions, concerns, etc. |
| **Week 13** |  | |  |
| M, Apr. 11 |  | | **MLA Worksheet Due** |
| W, Apr. 13 |  | | **Annotated Bibliography Due (30 pts.)** |
| F, Apr. 15 | *SMH* Part 3 (13) | | WE15— |
| **Week 14** |  | |  |
| M, Apr, 18 |  | | **40 Notecards Due—from 3+ sources, coded, with all page #s noted (30 pts.)** |
| W, Apr. 20 | **Group Workshop** | | **Essay 4 FD2 & Process Letter Due—WORKSHOP DAY** |
| F, Apr. 22 | Sample Research Papers | | **Work Day** |
| **Week 15** |  | |  |
| M, Apr. 25 | *SMH* Part 3 (14) | | **Essay 4 Final Draft (PD) DUE** |
| W, Apr, 27 | **TBA** | |  |
| F, Apr. 29 | **NO CLASS--Conferences** | | **Draft of I-Search Essay Due—3+ pages & WC page (20 pts.) Conferences** |
| **Week 16** |  | | **Submit Essay 4 to *Inkwell* or *Scroll*? (10 pts.)** |
| M, May 2 | **MLA Competency Exam** | | **MLA Competency Exam** |
| W, May 4 |  | | **All Revised Essays Due** |
| F, May 6 |  | | **PD of I-Search Essay & Process Letter Due** |
|  | **Scheduled Conferences—Bring completed Portfolio & 2 copies of your DRPL** | |  |

**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 an 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 and artfully, to others as well.
5. I believe you need to learn how to use informal, daily kinds of freewriting, 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, intuitively in one sitting. 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 and imaginings, of regularly questioning everything you read, see, hear, think, and feel (about 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, artful 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 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.

Peace! Prof. C

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

**Class Roster**

1. Zachary Curtis
2. Antonino Guerrero Jr.
3. Olivia Kagermeier
4. Lillian Maes
5. Eyosias Mamo
6. MacKenzie Manthei
7. Alannah Menk
8. Jordan Poff
9. Jared Pudwill
10. Gabeire Sabrie
11. Lydia Schoof
12. Kole Schultz
13. Kelly Smith
14. Elisabeth Thompson