**Writing as a Lifetime Skill**

**College Writing I ENGL 110 B**

**Spring 2011**

**Prof. Ramona Czer**

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**Class Times: MWF 9–9:50 Office: HH 225**

**Room: HH 135 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.)
* *Rules for Writers* by Diana Hacker
* A 1” or bigger 3-ring binder for your Writing Portfolio.

**Learning Outcomes for this Course**

Upon successful completion of this course, students should...

1. Be able to adjust their use of written language and their writing process to communicate effectively with a variety of audiences for different purposes
2. Routinely ask good questions of texts, including their own, such as how a 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. Write in a variety of modes for reflection, writing-to-learn, various audiences, and presenting research
4. Understand how to gather, apply, analyze, synthesize, and evaluate data from a variety of sources
5. Apply correct MLA format to their formal written works.

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

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

**Attendance Policy**

Full class participation is expected, especially for students hoping to earn an above average grade. One to four “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). Note that an absence due to illness is not “excused”—so stay healthy!

After four unexcused absences will fail this portion of the course grade (See Evaluated Course Components Below). Any student missing more than eight times will automatically fail the whole 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!

**Evaluated Course Components**

**PREPARATION (35%)**

Preparation means *what you do before class,* the work you do to become a better reader and writer, such as the reading of texts, taking notes, and completing informal writing assignments and drafts of projects regularly on time.

**Progressing Students (C & B students)**

* Bring to class all assigned texts and needed materials, AND
* Come to class ready to discuss the assigned texts which have been faithfully read, AND
* Turn in at least 90% of the writing-to-learn assignments total, most on time and completed according to directions, and all drafts of the projects *with process letters* on time (perhaps with one extension if deemed warranted).

**Committed Scholars (A students), in addition to all of the above**

* Take notes on most of the assigned texts, either writing in the work itself or using some other note-taking system, AND
* Turn in at least 95% of the writing-to-learn assignments and *process letters*, almost all on time, and with most exhibiting marked energy, insight, or creativity, AND
* Seek extra feedback from the instructor or others on drafts of one or more of the projects.

**Struggling Students (C- & D students)**

* Often neglect to read assigned texts or bring in needed materials, OR
* Neglect to complete 90% of writing-to-learn assignments or *process letters* and/or have numerous ones late, OR
* Neglect to turn in two or more drafts of projects on time (without seeking and receiving an extension).

**Non-students (F students)**

* Neglect to turn in a project at all.

**PARTICIPATION (15%)**

Participation means *what you do in class*: how often you attend and how much you discuss and willingly participate in discussions and group activities, especially on Workshop Days. Progressing Students are simply those who regularly show up for class and conferences and while there—actively listen, try, and contribute. Committed Scholars go the extra mile in these areas.

**Progressing Students (C & B students)**

* Miss no more than 4 class periods, except in the case of an extended emergency or excused involvement in extracurriculars, AND
* Always excuse for absences by voicemail or email, beforehand if at all possible, AND
* Participate in all in-class activities with a willingness to learn and an open mind, AND
* Exhibit a commitment to workshopping drafts of projects in small groups—bringing in copies of a significantly revised essay on Workshop Days, and giving specific feedback to others and listening to feedback from others with an open mind.

**Committed Scholars (A students),** **in addition to the above,**

* Are always eager to understand and make group activities proceed well, take charge if things flounder, and willingly lead activities when asked, AND
* Often take notes on class and group discussions and during workshopping in small groups, AND
* Contribute regularly and insightfully during class and group discussions, AND
* Submit an original work to *Inkwell* by course end OR help out with or participate in some other writing or reading-related event during the course of the semester (such as complete the 21-Day Writing Challenge with a minimum of 15 on-time entries, teach a workshop for or be a room monitor for the Young Writer’s Conference, or participate at a Poetry Jams, or attend one of the McMahan Hill BookTalks or arrange another way to meet this requirement).

**Struggling Students (C- to D students)**

* Neglect to come to class regularly, missing 5 or more times, OR
* Often seem to resist activities or remain silent during most discussions, or frequently skew class discussions and/or distract classmates from learning.

**Non-students (F students)**

* Miss 8+ class periods.

**PRODUCTION (50%)**

Production means *what you produce for class*, the evaluated components, such as projects, portfolios, and exams.

**For this course those components include:**

1. Performance Drafts of Four Essay Projects that the Instructor has marked “Unsatisfactory” (60 pts.) or “Done” (90 pts.) or “Excellent” (100 pts.)

2. An I-Search Essay Project of 7+ pages, using at least 6 sources, and having a perfect Works Cited page (200 pts.)

3. A Portfolio of all writing-to-learn assignments, all drafts of projects & process letters, performance drafts, any handouts that seem useful to hold on to, and two copies of a Dear Reader Portfolio Letter (a 3+-page letter telling the story of what you did in detail, how and why, and what you learned from the assignments, activities, workshopping, and drafting of your projects—100 pts.)

**Progressing Students—B**

Earn an average score between 85% and 92% on the above components.

**Progressing Students—C**

Earn an average score between 75% and 84% on the above components.

**Committed Scholars—A**

Earn an average score of 93% or better on the above components.

**Struggling Students—C- to D-**

Earn an average score between 65% and 74% on the above components.

**Non-students—F**

Earn an average score below 65% on the above components.

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**Academic Integrity Policy**

As Diana Hacker explains in her handbook, 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” (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” (110). 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 (Hacker 110).

In short, to plagiarize is to give the impression that you have written or thought something that you have in fact borrowed from another. Although a writer may use another person’s words and thoughts, if they’re copied down word for word, they must have quotations marks around them and be cited immediately following the quotation, and if they’re paraphrased or summarized, cite by the end of the paragraph.

*If a student is found to have plagiarized, the instructor reserves the right to fail the student for 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

ENGL 110 B

Professor Czer

January 16, 2011

Essay 1—Draft 1

**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 Spr 2011**

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| Week One | **Reading Assignment Due** | **Writing Assignment Due** | **Activity/Topic** |
| Mon., 1-10-11 | In class: *WtL* p. xix - 6 | In class freewriting | Writing Myths  Craft—Not Magic |
| Wed., 1-12-11 | “Lost to Be Found” handout  *WtL* p. 7 – 23 | Take a word of choice & freewrite on it, letting ideas, images just come, having fun. 300+w. | Easy & Unlearn |
| Fri., 1-14-11 | Bring in *Rules for Writers* | TBA |  |
| Week Two |  |  |  |
| Mon., 1-17-11 | *WtL* p. 24 - 39 | Choose 1, 2, or 3 on p. 37 of *WtL.* 300+w. | Writerly Advice |
| Wed., 1-19-11 | *WtL* p. 43 – 59 | 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  10-day FW Challenge Introduced |
| Fri., 1-21-11 | *WtL* p. 60 - 77 | 10-day Freewriting Challenge for the next ten days (9-3 thru 9-12). Spend 30 minutes alone each day in a specific place, see what comes. | Writing Process Strategies |
| Week Three |  |  |  |
| Mon., 1-24-11 | *WtL* p. 131 - 148 | TBA |  |
| Wed., 1-26-11 | *WtL* p. 149 - 167 | TBA | 100 Topics List |
| Fri., 1-28=11 | *WtL* p. 171 - 184 | **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., 1-31-11 | **Bring in your 10 days of Freewriting** | 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. | Experimental Draft in Class |
| Wed., 2-2-11 | *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 Drafts cont.  Writing Workshop Practice Session |
| Fri., 2-4-11 |  | **Feedback Draft of Essay l Due** | **Writing Workshop** |
| Week Five |  |  |  |
| Mon., 2-7-11 | *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., 2-9-11 | **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 (significantly revised since last Friday)** |
| Feb., 2-11-11 | *WtL* p. 234 - 260 | Bring in a “rough” piece of at least 400w. on a new topic gleaned from your freewriting entries, It should not be freewriting, but still needs work. | Revision Practice |
| Week Six |  |  |  |
| Mon., 2-14-11 | *WtL* p. 276 - 294 | TBA | Editing |
| Wed., 2-16-11 |  | **Edited Draft of Essay 1 Due** |  |
| Fri., 2-18-11 |  | **FD Draft of Essay 2 Due (copies as before)** | **Writing Workshop** |
| Week Seven |  |  |  |
| Wed., 2-23-11 | *WtL* p. 81 - 98 | TBA | Sentence Combining |
| Fri., 2-25-11 | *WtL* p. 99 - 111 | TBA |  |
| Week Eight |  |  |  |
| Mon., 2-28-11 | Review Murray chap. on editing | **Revised Essay 2 Due & a Process Journal Par.** |  |
| Wed., 3-2-11 | **No Class—Conferences** | Freewrite 400+ words on areas you might research | **Conference on Essay 2** |

\* The instructor reserves the right to modify, amend, or change the syllabus as the curriculum and/or program require(s).

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| Week Nine | Midterm break 3-4 to 3-11 |  |  |
| Mon., 3-14-11 | *Rules for Writers (RW)* TBA | 10 Research Questions |  |
| Wed., 3-16-11 |  | Final Performance Draft of Essay 2 |  |
| Fri., 3-18-11 | *WtL* p. 112 - 128 | TBA |  |
| Week Ten |  |  |  |
| Mon., 3-21-11 | *RW* TBA | TBA |  |
| Wed., 3-23-11 | **No Class—Conferences** | **Research Proposal Due** |  |
| Fri., 3-25-11 | Meet in the library | **TBA** | Library Visit |
| Week Eleven |  | Did you submit work yet to *Inkwell*? |  |
| Mon., 3-28-11 | *RW* TBA | TBA |  |
| Wed., 3-30-11 | *RW* TBA | TBA | MLA Citation Style |
| Fri., 4-1-11 |  | **Annotated Bibliography Due** |  |
| Week Twelve |  |  |  |
| Mon., 4-4-11 |  | Find a public work of art & write about it, 400+words | 4-Step Proc. of Eval. Art |
| Wed., 4-6-11 | Sample Essays | Art Critique Practice Run | **Writing Workshop** |
| Fri., 4-8-11 |  | **In-Class Essay 3--Art Critique** |  |
| Week Thirteen |  |  |  |
| Mon., 4-11-11 |  | **40 Notecards & Process Journal Entry Due** |  |
| Wed., 4-13-11 | *RW* TBA | TBA | Thesis Statements |
| Fri., 4-15-11 | **No Class—Conferences**. | **4+ page-Draft of I-Search Essay Due** | **Conf. on I-Search Essay** |
| Week Fourteen |  |  |  |
| Mon., 4-18-11 | Sample Essays | Brainstorming in class for Essay 4 |  |
| Wed., 4-20-11 |  | **4+ page-Draft of I-Search Essay Due (copies)** | **Writing Workshop** |
| Week Fifteen | Easter break 4-21 to 4-26 |  |  |
| Wed., 4-27-11 | *WtL* p. 297 – 326 | **Essay 4 Draft Due (with copies)** | **Writing Workshop** |
| Fri., 4-29-11 | **No Class—Conferences**. | **Essay 4 Revised Draft Due** | **Conference on Essay 4** |
| Week Sixteen |  |  |  |
| Mon., 5-2-11 |  | **Essay 4 Edited Draft Due** |  |
| Wed., 5-4-11 |  | **I-Search Essay & Process Journal Entry Due** | Read Around? |
| Fri., 5-6-11 |  | 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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| **ENGL110B Spring 2011** |
| 1. Joshua Branndon Arndt |
| 1. Jordan Leigh Fassler |
| 1. Juan Angel Garcia |
| 1. Jaimee Lynn Goebel |
| 1. Arik Olaf Grefsheim |
| 1. Chase Thomas Hirschauer |
| 1. Nathan Matthew Howe |
| 1. Fahad Abdulrahman Ismaeil |
| 1. McKenzie Charles Klefsaas |
| 1. Samuel Edward Onsomu |
| 1. Jenny Laura Petersen |
| 1. Hannah Marie Rank |
| 1. Andrew Robert Scott |
| 1. Hannah Rose Spaulding |
| 1. Laura May Stinson |

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| 1. Luke Gregory Zieroth |