

ENG 121: ENGLISH COMPOSITION I SECTION 002

Red Rock Community College — Fall 2019

Syllabus

CONTACT INFORMATION

Instructor:	Amanda Meier (pronouns: <i>she/her/hers</i>)
Office Location:	Adjunct Faculty Office #2543 (West Side, 2 nd floor); see map on D2L
Office Hours:	I will have online office hours on D2L chat every Wednesday from 5-6pm. You can use this time to ask questions about homework or assignments (or anything else!) For help using D2L chat, please see our course Help page or ask me.
Appointments:	I am also available to help you with individual tutoring or just to listen if you need someone to talk to. There is no shame in asking for help.
Individual Conferences:	We will also schedule three individual conferences throughout the semester, where we can discuss your work and progress in the class. These conferences are required and part of your participation grade.
Contact Information:	<p>The best way to contact me is through email or D2L:</p> <p>Email: Amanda.Meier@rrcc.edu D2L: ameier27@ucourses.com</p> <p>You can also contact me via phone, text, and WhatsApp:</p> <p>Phone/Text: 804-818-6237 WhatsApp: 804-818-6237</p>
Response Time:	I know that it's frustrating to send a message to an instructor and not get a response for days. Because I want to encourage you to ask questions and communicate with me, I strive to answer my messages quickly. On weekdays before 8pm, I typically respond within two hours. During weekends, I usually respond within 24 hours.

COURSE MEETING DATES AND TIMES

Start and End Dates:	August 20 – December 10, 2019
Meeting Days:	Tuesdays and Thursdays
Start and End Times:	7:30 am – 8:45 am

REQUIRED TEXTBOOK/COURSE MATERIALS

There are two required textbooks for our class. Please get the correct editions to ensure that your page numbers match those listed in the syllabus. If you opt for electronic versions, please make sure they include page numbers (not just location markers). These books are also available in the RRCC library on reserve for free.

1. Braziller and Kleinfeld. *Bedford Book of Genres: A Guide with Readings*. 2nd Edition. Boston: Bedford St. Martins, 2018. (This textbook is also used in ENG 122: Composition II)
2. Hacker, Diana. *Pocket Style Manual*. 8th Edition. Boston: Bedford St. Martins, 2017.

Additional readings and videos will also be posted on D2L.

COURSE DESCRIPTION:

English Composition I emphasizes the planning, writing, and revising of compositions, including the development of critical and logical thinking skills. This course includes a wide variety of compositions that stress analytical, evaluative, and persuasive/argumentative writing, as well as digital/visual literacy. This is a statewide Guaranteed Transfer course in the GT-CO1 category. Credit hours: 3

About Our Section of ENG 121

In this section of ENG 121, we will be exploring the idea of *community*. This idea of *community* leaves a lot of room for interpretation, which is the point. It can be defined by location (i.e. geographic region or country); it could be identity (i.e. ethnic, gender, or sexual orientation); it could be interest (i.e. hobby, occupation, or politics). For most of us, our communities comprise a combination of all three, location, identity, and interest. You will choose a community that you identify with. This community will underpin *all* your writing for this course. The writing you will do in this class will seek to accomplish a particular goal on behalf of a particular community to which you belong.

Using different modes of rhetorical communication and argumentation, you will create texts that reflect, critique, and advocate for your selected group. At the end of the semester, you will submit a portfolio of your work. Through this work, you will learn how to use writing as a powerful tool for change.

By the end of the semester, you will have become a member of another community: a writing community. Our class sessions will often function as writing workshops where we propose our initial ideas, share drafts, elicit feedback and reflect critically.

COURSE PREREQUISITE/CO-REQUISITES

To take this class, you must have a score of 95-120 [sentence skill] on the Accuplacer; an ACT score of 18; or an SAT score of 440 (pre-March, 2016) or a score of 470 (from March, 2016).

GUARANTEED TRANSFER (GT) PATHWAYS COURSE STATEMENT:

The Colorado Commission on Higher Education has approved ENG 121 for inclusion in the Guaranteed Transfer (GT) Pathways program in the GT- CO1 category. For transferring students, successful completion with a minimum C– grade guarantees transfer and application of credit in this GT Pathways category. For more information, go to the [GT Pathways program](#).

WRITTEN COMMUNICATION CONTENT CRITERIA – CO1

1. Develop Rhetorical Knowledge a. Focus on rhetorical situation, audience, and purpose. b. Read, annotate, and analyze texts in at least one genre of academic discourse. c. Use voice, tone, format, and structure appropriately. d. Write and read texts written in at least one genre for an academic discourse community. e. Learn reflective strategies. 2. Develop Experience in Writing a. Learn recursive strategies for generating ideas, revising, editing, and proofreading. b. Learn to critique one’s own work and the work of others. 3. Develop Critical and Creative Thinking a. Identify context. b. Present a position. c. Establish a conclusion indicated by the context that expresses a personal interpretation. 4. Use Sources and Evidence a. Select appropriate evidence. b. Consider the relevance of evidence. 5. Develop Application of Composing Conventions a. Apply genre conventions, including structure, paragraphing, tone, mechanics, syntax, and style. b. Use appropriate vocabulary, format, and documentation

COMPETENCIES & STUDENT LEARNING OUTCOMES FOR - GT-CO1

1. Employ Rhetorical Knowledge a. Exhibit a thorough understanding of audience, purpose, genre, and context that is responsive to the situation. 2. Develop Content a. Create and develop ideas within the context of the situation and the assigned task(s). 3. Apply Genre and Disciplinary Conventions a. Apply formal and informal conventions of writing, including organization, content, presentation, formatting, and stylistic choices, in particular forms and/or fields. 4. Use Sources and Evidence a. Critically read, evaluate, apply, and synthesize evidence and/or sources in support of a claim. b. Follow an appropriate documentation system. 5. Control Syntax and Mechanics a. Demonstrate proficiency with conventions, including spellings, grammar, mechanics, and word choice appropriate to the writing task.

COURSE LEARNING OUTCOMES

1. Exhibit an understanding of audience, purpose, genre, context, and formatting that is responsive to the situation. 2. Plan, write, revise and review multi-paragraph compositions that stress analytical, evaluative, exploratory, and persuasive/argumentative writing within various rhetorical situations. 3. Apply conventions of composition including organization, presentation, and stylistic choices. 4. Employ critical and evaluative reading skills in order to synthesize evidence and/or sources in support of a claim, using an appropriate documentation system. 5. Apply genre conventions including structure, paragraphing, tone, mechanics, grammar, syntax, and style

TOPICAL OUTLINE

Note: Outline details recursive, not linear, activities. I. Rhetorical Knowledge a. Audience b. Purpose c. Reading strategies d. Genre e. Reflective strategies II. Experience in Writing a. Generating ideas b. Planning c. Drafting d. Editing e. Proofreading f. Revising g. Critiquing h. Recursive process III. Critical and Creative Thinking a. Identifying context b. Presenting a position c. Drawing relevant conclusions IV. Sources and Evidence a. Selecting appropriate evidence b. Evaluating evidence c. Integrating evidence V. Composing Conventions a. Applying genre conventions b. Voice, tone, and style c. Structuring and paragraphing d. Employing appropriate mechanics, syntax, and diction

ASSIGNMENTS

I believe that the only way to develop your writing skills is to do a lot of guided practice in reading and writing. You will be doing this through informal assignments and, more formally, through four major compositions. Your work will be compiled into an ePortfolio throughout the semester, which will showcase your development in writing. I will post detailed guidelines for each assignment on D2L.

INFORMAL ASSIGNMENTS

This includes reflective journals, writing exercises, an artist's/author's statement, and initial drafts of compositions. You can expect at least one informal assignment per week.

The purpose of informal assignments is threefold: (1) to get you thinking about the topics and ideas we are discussing so that you can develop informed opinions on them; (2) to give you the opportunity to practice the skills you need for each composition; (3) to reflect on your writing development after each composition.

MAJOR COMPOSITIONS

During this course you will complete four major compositions:

1. Mini-Memoir
2. Pop Culture Review
3. Article Critique
4. Digital Remix Project

I will post detailed guidelines for each assignment on D2L. Unless otherwise noted, written assignments must be typed and double-spaced with correct/consistent citation (MLA/APA, etc.) format. All assignments should be kept for future reference.

Your early drafts of compositions will count towards your Informal Assignment grade. On early drafts I will indicate whether your writing is *not passing*, *passing*, or *above passing*. As we progress through the semester, I will begin to put grades on drafts to give you an idea of how your drafts would do in the ePortfolio (see next section).

**** However, no draft in this class is ever final until the final ePortfolio (see below). You may continue to revise your drafts throughout the semester to improve your grade in the final ePortfolio. ****

EPORTFOLIO

The bulk of your grade in this class will be determined by your final ePortfolio. Throughout the semester, your compositions will go through multiple revisions, as you share them with me and your peers and get advice on revision. At the end of the semester, you will create an online portfolio through D2L that contains polished, revised versions of your work, marked up drafts and revisions, and a final Reflective Statement. Your final portfolio will make up 70% of your grade.

Keep every version (hard copy and electronic) of your writing from the first rough draft to the final revision. You will not receive full credit on your ePortfolio without all the necessary documents. To make sure your electronic files are safe, I suggest that you copy them to an online storage or cloud space like

Google Drive, Dropbox, or your Locker in D2L. We will have several in-class ePortfolio workshops throughout the semester to help you keep up with the work.

GRADING POLICY

Your grade in this course will be determined by three categories:

1. ePortfolio	70%
a. <i>Mini-Memoir (15%)</i>	
b. <i>Pop Culture Review (15%)</i>	
c. <i>Article Critique (20%)</i>	
d. <i>Digital Remix Project (10%)</i>	
e. <i>Artist / Author's Statement (5%)</i>	
f. <i>Final Reflective Statement (5%)</i>	
2. Informal Assignments	20%
3. <u>Participation</u>	<u>10%</u>
Total	100%

Throughout the semester, I will assign temporary grades for each composition in D2L. **But remember, no composition in this class is final until the final ePortfolio!** You may continue to revise compositions throughout the semester to improve your ePortfolio grade.

Your grade will be updated regularly and may be viewed in the "Grades" tab of D2L.

Grading Scale

A = 90%-100% B = 80%-89% C = 70%-79% D = 60%-69% F = 59% or below

IMPORTANT DATES

STUDENTS: PLEASE VERIFY THE SPECIFIC DROP AND WITHDRAW DATES FOR THIS COURSE IN YOUR “[Detailed Student Schedule \(with Drop-Withdrawal Dates\)](https://erpdnssb.cccs.edu/PRODRRCC/wt_student_sched.P_DisplayStudentSched)” LINK IN THE ROCK, UNDER THE STUDENT TAB (https://erpdnssb.cccs.edu/PRODRRCC/wt_student_sched.P_DisplayStudentSched)

DROP/CENSUS DATE (LAST DAY TO DROP WITH A REFUND)

This is the last day you can remove yourself from this class without having to pay for the class and without the class showing on your permanent student record. If you are considering dropping the class, please talk to your instructor first. If you are on financial aid, you should also consult a financial aid advisor before dropping a class. All students are encouraged to see an academic advisor about how dropping may affect their goals.

WITHDRAW DATE (LAST DAY TO WITHDRAW WITH A “W”)

This is the last day you can remove yourself from this class and receive a “W” for the class instead of a grade. You are responsible for payment. If you are considering withdrawing from the class, please talk to your instructor first. If you are on financial aid, you should consult a financial aid advisor before withdrawing from a class. All students are encouraged to see an academic advisor about how withdrawing may affect their goals.

DETAILED IMPORTANT DATES

August 18: Last day to add 15-week a class without instructor approval

August 19: Full-term classes begin

August 31-September 2: No classes; Labor Day

September 4: Last day to add a fall class using the “registration by permission” process or drop* a fall class and initiate refund; application deadline for fall graduation; tuition payment due for fall

September 5: Late fees added on accounts with outstanding balances that aren’t on a payment plan

October 21: Holds placed on accounts with outstanding balances

October 29: No classes; Development Day

November 4: Spring 2020 registration begins

November 12: Last day to withdraw* (“W” recorded; no refund)

November 25-29: No classes; fall break

December 10: Classes end; final tuition payment for fall

*Students with financial aid should consult a financial aid advisor before dropping or withdrawing from a class.

ATTENDANCE

Because our writing class is a community and many of our activities are collaborative, your attendance is incredibly important to your success in this class. I urge you to attend every class. You will receive a weekly participation grade in D2L (10 points per week).

If you miss a class, you will receive a participation score of 0 for that day. Arriving late or leaving early will lower your participation score for that day.

However, I understand that sometimes problems, emergencies, and traumatic events happen. Please contact me as soon as you know you will be absent or significantly late. This helps me adjust my plan for the other students and we can discuss make-up options. For unexpected absences, if you contact me within 24 hours after the event and provide documentation, you will not lose participation points.

PARTICIPATION

A large amount of work this semester will be done in class with me and your peers. I hope you actively participate in this class because I have found it is the best way to engage you in learning. You will receive weekly participation grades in D2L (10 points per week). If you come to class on time, are fully present, prepared, and actively engaged, you will receive the full 10 points. Absences, coming to class late/leaving early, being unprepared, or not engaging with the material, your classmates, and myself will lower your participation grade for the week.

Active participation also includes minimizing cell phone use in our classroom. Please be respectful of our time together. You will receive a weekly participation grade in D2L.

MAKE-UP / LATE WORK POLICIES / EXTRA CREDIT

Unless you contact me before the due date and we discuss an alternative, late work is eligible for partial credit (60% of full points). This means that if you must be absent for a class, I encourage you to still turn your homework in on time via D2L.

If you have an emergency or traumatic event that prevents you submitting work on time, please contact me within 24 hours after the event and provide documentation. I will be happy to discuss alternatives to ensure your grade does not suffer.

Because the majority of your grade is determined by the ePortfolio, which means no composition is final until the end of the semester, I do not offer extra credit opportunities. If you take advantage of the multiple revisions and put your best work forward on the ePortfolio, then extra credit is not necessary to do well in this course.

CLASS CANCELLATION POLICY

Official campus closures or delays will be announced on the RRCC website and via email. You can check campus closures here: <https://www.rrcc.edu/campus-closure> or by calling 303.914.6600.

In the event that campus is closed, check our course D2L page for a video lecture and materials for that day. We will not have make-up classes, so treat cancelled days like work-from-home days. You will be responsible for the material covered in the video lecture and any assignments posted that day. Since all our assignments are submitted through D2L, cancelled classes will not affect assignment due dates.

STRATEGIES FOR SUCCESS

Your success in this course is important to me. This section details some suggestions for how to succeed in this course.

COMMUNICATE:

I cannot emphasize enough that communication is key. I hope you feel comfortable contacting me about any questions or troubles you may have. I am here to help you, but I can only do that if you communicate openly with me.

PREPARE:

Our readings and homework are designed to help you prepare for class discussions and compositions. Completing these assignments before class will help your participation grade and ensure your success in the course.

ACTIVELY PARTICIPATE:

Successful students are actively engaged in the classroom. This means asking questions, making meaningful contributions to in-class discussions, and working well in pairs and small groups. Active participation also includes minimizing cell phone use in our classroom. Please be respectful of our time together.

MANAGE YOUR TIME:

We have a lot of information to cover this semester, so good time management is crucial. I will help you by posting homework and due date reminders on D2L. You should get into the habit of checking D2L daily.

Please be sure to budget your time outside of class. Each week, you will have reading and writing assignments to complete before class. On average, please plan to spend at least 6 hours per week on reading and writing for this course.

USE ADDITIONAL RESOURCES:

On D2L, I will post additional resources and tutorials related to MLA, grammar, reading skills, and vocabulary building. As a RRCC student, you can access many different college services, such as the Writing Center. Please see me or your advisor for more information.

STUDENT COMPLAINT PROCESS

If you have a problem with the class, please try to resolve it with your instructor first and foremost. If a meeting does not resolve your issue, or if you do not feel comfortable discussing the matter with your instructor privately, contact Department Chair Leah Rogin-Roper, Leah.Rogin-Roper@rrcc.edu. If the Chair can't resolve your issue, your next point of contact will be Dean Mike Coste, Mike.Coste@rrcc.edu.

OUTSIDE RESOURCES

If you find yourself struggling with reading, writing, revising, or anything else in this class, please speak with me. I also encourage you to visit the Writing Center (at the back of the Library), or the [online Writing Center](#) for help outside of class.

RRCC's Connect to Success office (room 1262, Learning Commons) can help you reach your academic goals as well. See [Connect to Success](#) for more information. RRCC also has counseling services available. See [RRCC Behavioral Health Services](#) for more information.

STUDENT PUBLISHING OPPORTUNITIES

RRCC has two journals. [Claro](#), RRCC's scholarly journal, publishes students' high-quality academic work (research papers, charts/graphs, reports, reviews, websites, videos, etc.) through instructor submission. [Obscura](#), RRCC's art and literary journal, publishes original fiction, poetry, creative nonfiction, and art in all genres; work can be submitted directly at any time at RRCCObscura@gmail.com.

RRCC SYLLABUS INSERT – REQUIRED AND ADDITIONAL INFORMATION

All students are required to be familiar with the information contained in the RRCC Syllabus Insert document. In addition to your instructor reviewing the required content in class, the RRCC SYLLABUS INSERT can be found as an announcement on all D2L landing pages (where you have access to all of your courses) and in the "Student Resources" pull-down menu.

TENTATIVE COURSE SCHEDULE

This is a tentative course schedule. Depending on the needs and skills of you and your classmates, I may revise this plan throughout the semester. I will always announce changes in class and via D2L. Detailed assignment guidelines and due dates will be posted on D2L.

Please bring your textbooks to class every day. On days that a reading is due, please come to class with the reading annotated and be ready for a class discussion. Homework assignments are due at the beginning the class unless otherwise noted.

ABBREVIATIONS:

D2L	=	Desire 2 Learn
BBG	=	Bedford Book of Genres
PSM	=	Pocket Style Manual

WEEK 1 – AUGUST 20-22

- **Topics:** Course Introduction & Reading to Write
- **Readings & Videos:**
 - Course Introduction Video (D2L)
 - How to Read (D2)
- **Assignments:** Read & annotate our syllabus; bring at least 2 questions/comments to class

WEEK 2 – AUGUST 27-29

- **Topics:** Understanding the Memoir Genre; Choosing a Subject & Generating Ideas
- **Readings:** Memoir examples (D2L)
- **Assignments:** Reflective Journal #1 (due via D2L on 9/27 before class)

WEEK 3 – SEPTEMBER 3-5

- **Topics:** Considering Purpose & Audience; Writing Workshop
- **Readings:**
 - BBG Chapters 1 & 2 (pp. 5-26)
 - PSM Sections 5a and 5b (pp. 5-6)
- **Assignments:**
 - Get textbooks!
 - Mini Memoir 1st Draft (upload to D2L on 9/3 by 11:59 pm)

WEEK 4 – SEPTEMBER 10-12

- **Topics:** Individual Conferences for Mini Memoir; Letters to the Reader
- **Readings:** “What Were You Thinking?” (D2L)
- **Write:** Mini Memoir 2nd Draft (upload to D2L before your conference)

WEEK 5 – SEPTEMBER 17-19

- **Topics:** Revision Workshop & Begin Composition #2: Pop Culture Review
- **Readings:**
 - Pop culture review examples (D2L)
 - “Critical Analyses” (BBG pp. 143-149)
 - PSM Sections 1a, 1b, & 1c (pp. 2-3)
- **Write:**
 - Mini Memoir 3rd Draft & Letter to the Reader Due (upload to D2L on 9/17 by 11:59 pm)
 - Reflective Journal #2 (due via D2L on 9/19 before class)

WEEK 6 – SEPTEMBER 24-26

- **Topics:** Understanding the Pop Culture Review Genre; Choosing a Subject and Generating Ideas
- **Readings:**
 - BBG Chapter 4 (pp. 40-65)
 - “Beyonce’s Lemonade” by Andre Grant (BBG pp. 532-533)
 - “Advice on How to Write Reviews from 3 *New York Times* Critics” (D2L)
- **Assignments:**
 - Reflective Journal #3 (upload to D2L on 9/24 before class)
 - Choose a pop culture subject to review; bring it to class on 9/26

WEEK 7 – OCTOBER 1-3

- **Topics:** ePortfolio & Writing Workshops; Rhetorical Appeals
- **Readings & Videos:**
 - Review BBG Chapters 1-4
 - PSM Sections TBD
 - “How to Setup Your ePortfolio” (D2)
- **Assignments:** Pop Culture Review 1st Draft (upload to D2L on 10/1 by 11:59 pm)

WEEK 8 – OCTOBER 8-10

- **Topics:** Writing Workshop & Begin Composition #3: Article Critique
- **Readings:**
 - BBG Chapter 5 (pp. 68-89)
 - Review “Critical Analyses” (BBG pp. 143-149)
 - PSM Sections TBD
- **Assignments:** Pop Culture Review 2nd Draft & Letter to the Reader (upload to D2L on 10/8 by 11:59 pm)

WEEK 9 – OCTOBER 15-17

- **Topics:** Writing with Sources
- **Readings & Videos:**
 - “Color Lines” by Eubanks (BBG p. 457-464)
 - “What is Plagiarism?” & “Citation, an Introduction” (D2L)
 - BBG Chapter 13 (pp. 349-390)
 - PSM Sections 31, 33, & 34 (pp. 118-127, 130-177)
- **Assignments:** Reflective Journal #4 (upload to D2L on 10/15 before class)

WEEK 10 – OCTOBER 22-24

- **Topics:** Writing Workshop; Brainstorming, Summarizing, and Organizing an Article Critique
- **Readings:** Example Critiques (D2L)
- **Assignments:**
 - Choose, read, & annotate an article (from the list on D2L) for your critique; bring to class on 10/22
 - Reflective Journal #5 (upload to D2L on 10/22 before class)

WEEK 11 – OCTOBER 29-31

- **Topics:** Individual Conferences for Article Critique
- **Assignments:** Article Critique 2nd Draft (upload to D2L before your conference)

WEEK 12 – NOVEMBER 5-7

- **Topics:** Peer Review and Revision Workshop
- **Readings:** BBG Chapter 10 (pp. 267-271)
- **Assignments:**
 - Article Critique 2nd Draft (upload to D2L before class on 11/5 and bring hard copy)
 - Article Critique 3rd Draft and Letter to the Reader (upload to D2L on 11/7 by 11:59 pm)

WEEK 13 – NOVEMBER 12-14

- **Topics:** Begin Composition #4: Digital Remix Project; Artist Statements
- **Readings & Videos:**
 - BBG Chapter 10 (pp. 286-289)
 - Digital Genre Examples (D2L)
 - BBG Chapter 6 (pp. 90-102)
- **Assignments:** Reflective Journal #5 (upload to D2L on 11/12 before class)

WEEK 14 – NOVEMBER 19-21

- **Topics:** Individual Conferences for Digital Remix Project
- **Assignments:** 11/19 Digital Remix Project 1st Draft (upload to D2L before conference)

WEEK 15 – NOVEMBER 26-28

- **No Class:** Fall Break

WEEK 16 – DECEMBER 3-5

- **Topics:** Revision & ePortfolio Workshops; Course Evaluations
- **Videos:** Review ePortfolio Setup Videos
- **Assignments:**
 - In-class Share-Out of Digital Remix Projects & ePortfolios
 - Digital Remix Project & Artist Statement 2nd Draft Due (upload to D2L by 11:59 pm)

WEEK 17 – DECEMBER 10

- **Topics:** Course Wrap Up and ePortfolio Workshop
- **Assignments:** E-Portfolio (publish & share via D2L on 12/10 by 11:59 pm)