



## COURSE SYLLABUS

<b>COURSE TITLE:</b>	English Composition	<b>COURSE CODE:</b>	ENG115
<b>PREREQUISITES:</b>	None	<b>SEMESTER:</b>	FALL 2020
<b>INSTRUCTOR:</b>	Julia Malye	<b>CREDITS:</b>	3
<b>EMAIL:</b>	<a href="mailto:julia.malye@exterieur.groupe-igs.fr">julia.malye@exterieur.groupe-igs.fr</a>	<b>SCHEDULE:</b>	Tuesday 15h30-18h30

### COURSE DESCRIPTION:

This required class helps students build a foundation for university-level writing that is invaluable in the academic environment and applicable to professional life. This course is designed to help students develop skills and confidence in analytical writing, and foster their rhetorical awareness—their perception of where, how, and why persuasion is occurring. Writing in ENG115 is approached as both process and product: it is not only a mode of expression, but also a mode of inquiry and exploration. In this course, students will develop their skills in reading, writing effective arguments, critical thinking, and improve their writing process.

### COURSE OBJECTIVES:

The main objective of the course is to help students develop their academic writing, and make them stronger critical thinkers and writers.

### EXPECTED LEARNING OUTCOMES:

Upon completion of this course students should be able to:

- Read, analyze, summarize and evaluate a variety of texts—both written and visual
- Analyze a range of rhetorical situations, audiences, and texts; present effective claims, evidence, and appeals; demonstrate appropriate tone, voice, and level of formality
- Identify the stages of the writing process (generating, revising, editing, and proofreading) and apply them
- Gather, summarize, synthesize and explain information from different sources
- Argue and support a position in one's writing
- Respond to audience demands and disciplinary expectations
- Recognize the characteristics of effective communication



- Use proper citation practices, including MLA citation standards

### MANDATORY TEXTBOOKS:

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A 12-week *New York Times* subscription (make sure to choose the academic rate!)

<https://www.nytimes.com/subscription/education>

AND

Graff, Gerald, Cathy Birkenstein, and Russell Durst. *They Say/I Say: The Moves That Matter in Academic Writing*. New York: WW Norton, 2006.

→ You can find this book online for free at:

<https://www.iss.k12.nc.us/cms/lib/NC01000579/Centricity/Domain/2741/They%20Say%20I%20Say%20Full%20Text.pdf>

→ Additional readings will be provided as PDFs and will be available on OneDrive.

### EVALUATIONS:

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The final grade will be determined as follows:

- 25 % Preliminary assignments of the Critical Analysis Project (10% Initial Artifact Analysis, 15% presentation of your outline in one-to-one meeting)
- 25 % Critical Analysis Essay
- 25 % Group Presentation (15% Final Presentation, 10% Peer-review)
- 25 % Engagement (oral participation, four reading responses, Style Project, workshops, online class, etc.)

**Presence in class is mandatory. More than 2 absences will lead to a failing grade.**

### FORMATTING GUIDELINES

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Essays must be printed in black ink, double-spaced, with standard margins. The font should be Times New Roman or Garamond, 12 point. Pages should be numbered. Everything must be stapled.

### COURSE POLICIES

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Electronics: You won't need them (unless you have arranged with me that you do) so please leave these tucked away.

Online Platforms: After our first class, you're required to accept the emailed invitations to both our OneDrive Outlook shared file *and* our Google Classroom. **It is your responsibility, during the first week of class, to make sure that you have access to these two online platforms, where the course materials will be shared and assignments turned in.** The following excuses won't be accepted with happy feelings: "I didn't receive your email," "I can't access this email account anymore," "This is my parents' email address," etc.

Assignment Policy: Late assignments will not be accepted. If you know you will be missing a class, you should turn this work in to me prior to the date it will be due, or give it to a classmate to turn in. Only hard copies of assignments will be accepted; *do not email assignments, please!* If you fail to turn in your assignments, you won't be able to pass this course.



Weekly Readings & Reading Responses: You'll be carefully reading one *New York Times* article per week, as well as excerpts from *They Say I Say* and other textbooks, including Lisa Ede's *The Academic Writer*, Richard E. Miller's and Ann Jurecic's *Habits of the Creative Mind*, Elizabeth Losh's, Jonathan Alexander's, Zander Cannon's and Kevin Cannon's *Understanding Rhetoric*. **Over the course of the term, you'll have to turn in FOUR 300-word reading responses on Google Classroom**—for example, in these reading responses, you could choose to discuss what struck you most in this text, and/or respond to the author's main argument, and/or explain what you were curious to learn more about, etc. Your reading responses should show a careful reading of the texts—be creative, be critical; I want to see you actively engage with the ideas you'll be reading about. Why four? You should of course be doing the assigned readings every week but you're free to choose to which reading you want to respond (and whether you want to focus on one of them, or draw connections between two of them, etc.). For example, you could be particularly compelled to write about school systems and have a strong reaction after reading the Diana Goldstein's article that is due by week 2; then you might not post anything until Week 5; then post a reading response Week 7 and 9. What matters to me is that by the end of the term, each and every one of you has completed four reading responses over the course of the term.

Your engagement in our classroom environment is expected: Your participation in individual, small group, and large group work is necessary for these activities to be educational for you and your classmates, and you owe yourself, your classmates, and me the courtesy of being both *physically and mentally present*. No texting, no Facebook, no sleeping, no chatting in the back. I encourage you to consider how you craft your ethos as a student.

A Note Regarding Email: I reserve the right not to respond to emails that ask questions I have already answered in class, on the syllabus, or on an assignment sheet. Please check the materials I have given you before emailing me, and check in with our class representative and your classmates if you think I may have already answered your question.

### GRADING CRITERIA:

**Grades will be based on the standard ABS Grading Rubrics available on e-campus.**

➔ Grading guides will be provided for each assignment.

### COURSE SCHEDULE:

#### Readings Legend:

*TS/IS* = *They Say, I Say*

➔ Additional readings (listed here as PDFs) will be shared on Google Classroom.

➔ The readings are due **on the day** they are listed.

*Course calendar subject to change. Course partly based on Oregon State University's WR121 curriculum.*

Dates	Reading/Homework	Session Content
Session 1 22 Sept		Introduction to ENG115: overview of the course objectives, syllabus, assignment sequence, and course theme.

		<p><i>On Analytical Writing:</i> define and discuss key concepts: analytical writing &amp; rhetorical awareness <i>Introduce:</i> Critical Analysis project</p> <p><i>Fundamental Moves of Analysis:</i> identify and practice fundamental moves of analysis <i>Review:</i> Initial Artifact Analysis</p> <p><i>On Artifacts &amp; Analysis:</i> selecting a quality artifact and breaking it down analytically</p>
Session 2 29 Sept	<p><b>Bring artifact(s) to class</b></p> <p>» <b>PDFs</b> “Why Rhetoric?” + “On Seeing as a Writer,” “On Reading as a Writer”</p> <p>» <b>NYT article:</b> Dana Goldstein’s “Rethinking What Gifted Education Means, and Whom It Should Serve”</p>	<p><i>On Deliberate Practice:</i> habits of mind, and cultivating an analytical, rhetorical perspective <i>Review:</i> Initial Artifact Analysis &amp; Fundamental moves of analysis</p> <p><i>The Art of Rhetorical Analysis:</i> Investigating the <i>how</i> of communication through (actual) rhetorical questions</p> <p><i>On (Continuing to) Read Rhetorically</i> <i>Review:</i> sample Initial Artifact Analyses</p>
Session 3 6 Oct	<p><b>Initial Artifact Analysis due</b></p> <p>» <b>PDFs</b> “Making and Supporting Claims,” “On Going Down the Rabbit Hole”</p> <p>» <b>TS/IS,</b> Introduction, The Art of Summarizing</p> <p>» <b>NYT article:</b> John Schwartz’s “Young People Are Suing the Trump Administration Over Climate Change. She’s Their Lawyer.”</p>	<p><i>Entering Ongoing Conversations:</i> research and curiosity in ENG115 and the Critical Analysis Project</p> <p><i>In-Class Practice:</i> MLA format</p> <p><i>Explore:</i> Library Resources <i>Review:</i> using templates in the rhetorical précis &amp; <i>They Say / I Say</i></p>

Session 4 13 Oct	<p>» <b>TS/IS</b>, The Art of Quoting, Three Ways to Respond</p> <p>» NYT article: Natasha Singer's and Sapna Maheshwari's "Google is Teaching Children How to Act Online. Is It the Best Role Model?"</p>	<p><i>On Integrating Voices</i>: evaluation, synthesis, and articulation of secondary sources</p> <p><i>Crafting the Conversation</i>: framing, quoting, and responding</p> <p><i>What About Your Paper?</i> In-class practice</p> <p>» <b>Come to class having found two quality secondary sources &amp; listed them using the MLA format!</b></p>
Session 5 20 Oct		<p>Research Conference: <i>Sign up for Research Conference times</i></p> <p><b>Field Trip American Library of Paris</b></p> <p><i>Practicing Research: Finding your sources for your Initial Research Integration</i></p>
Session 6 27 Oct	<p>» <b>PDFs</b>, On Argument as Journey</p> <p>» <b>TS/IS</b>, "Saying Why it Matters;" "Connecting the Parts"</p> <p>» NYT article: Maggie Astor's "Holocaust Is Fading From Memory, Survey Finds"</p> <p><b>Bring your computer to class</b></p>	<p><i>On Plagiarism</i> (done previous class)</p> <p><i>On Evolving Your Argument</i>: connecting claims, evidence, and reasoning</p> <p><i>What's Your Plan</i>: Figuring out the outline of your paper</p>
Session 7 Nov 3	<p><b>CAE Outline due!</b></p> <p>» <b>PDF</b> "Rethinking Revision"</p>	<p><u>Research Conferences Week/No Class</u>: a 10-minute meeting on a one-to-one basis where you'll present me the outline of your CAE!</p>
Session 8 Nov 10	<p><b>Critical Analysis Essay due (or Sunday of that week)</b></p> <p>» NYT article: Marie Tae McDermott's "To Anyone Who Thinks Journalists Can't Change the World"</p>	<p><i>Finishing Strong</i>: strategies and reminders for completing a compelling Critical Analysis Essay</p> <p><i>Better Writing through Better Reviewing</i>: In-class peer-review</p> <p><i>To Sum it up!</i> Review of the key concepts (rhetorical awareness, critical thinking etc.)</p>

Session 9 Nov 17	» NYT article: Maria Abi-Habib's "Men Treat Us Like We Aren't Human." Indian Girls Learn to Fight Back.'	<i>On Public Speaking: Rhetoric &amp; Oral Presentations</i>  <i>Final Presentations: Brainstorming time</i>
Session 10 Nov 27	<b>Online Class</b>	<i>The Politics of Naming: investigating issues of language and rhetoric; how do these choices affect and shape public debate?</i>
Session 11 Dec 8	<b>Bring food item of your choice to class</b> » PDF, "What Writing Is" (Stephen King) » "Bullet in the Brain" Tobias Wolff	<i>Style Project: focusing on the level-sentence, on writing and creativity, experimenting with creative writing genres (fiction, non-fiction, poetry)</i>  <i>Style Project Workshop</i>
Session 12 Dec 15	<b>Final Presentations</b>	<i>Rhetoric &amp; Analysis Masters: final presentations &amp; peer-reviewing</i>  <i>Analytical Writing &amp; Rhetorical Awareness: not just for the classroom</i> <i>Where from here? Transferring skills to future courses and situations</i>

**The schedule of Final Exams will be confirmed and published by 31 October 2020. The last day of the semester is 18 December 2020. DO NOT PLAN ANY TRAVEL BEFORE THIS DATE AS THERE ARE NO MAKE-UP EXAMS.**