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<https://www.boblyman.net>
Canvas

College Composition

Fall 2019—EngWr 300 (13428)—TTh 9:00-10:20—D220

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Office Hours: MW—9:00-10:25

Writing is thinking made visible for others, a conscious attempt on our part to anticipate and accommodate the reader. Writing is a dialogue with yourself and with others—but then so is reading. In fact, these processes have much in common; the process of making meaning as we read is very similar to the process we use to make meaning when we write, and writing is an attempt on our part to make meaning of the worlds—internal and external—within which we find ourselves.

Good writing creates order out of chaos, transforms the relationship between a reader and a text. The problem, however, is that our reader never knows what we know, or doesn't know it in precisely the same way we do; examples, images and ideas don't mean quite the same thing to another as they do to us. Explaining what we understand to another **IS** the problem, especially when we write. To a great extent, learning to write well involves learning to think like someone else: someone who reads critically, questioning both what the author of the assigned text writes as well as what we, as a reader and writer, might have to say in response.

Good writing, in or out of college, is much more than having enough paragraphs or getting the commas in the right places. Too often, academic writing has become, as David Bartholomae describes it, “more a matter of imitation or parody than a matter of invention and discovery.” A college education **should** be a chance to explore the worlds in which we live and **should** be an opportunity to reinvent ourselves within those newly discovered worlds, trying the various languages of the academy on for size and learning to read, think, and write in new and different ways.

Expectations—

I expect a willingness on your part to participate in this exploration and hope you will experiment with your reading and writing. But your willingness to question the *familiar* as well as the unfamiliar will be the key to your success in this course.

Course Texts—

There is only one text you are required to purchase for this course:

Ripley, Amanda. *The Smartest Kids in the World: And How They Got That Way*. Simon & Schuster, 2013.

I will provide all other texts for the course, but you should strongly consider purchasing a good college-level dictionary. I recommend the *American Heritage Dictionary*, 5th edition in paperback. The alternative is to use an online dictionary, but choose carefully.

Here is how the course is organized:

Grades—*This is a portfolio course*, so individual essays will not receive grades; I'm much more interested in the development of your writing, reading, and thinking skills than how you perform on any given assignment. However, this does not mean that the papers are not important.

The portfolios accounts for 70 percent of your course grade; the other 30 percent of your course grade comes from points accumulated through daily assignments, short in-class writing exercises, quizzes and the effort expended on peer critiques. The course has a mandatory 6500 minimum word requirement; you will exceed that minimum.

The course is designed to encourage a writing process—keep up with class assignments, follow the prescribed process and you will accumulate points and develop an understanding of a writing process that works for you and will prepare you to compose your portfolio. **If you do not participate in the process, you will probably not pass the course.** So discipline yourself to do the work, turn assignments in on time, and stay focused.

Canvas and Online Discussions—*This is web-enhanced class*, utilizing the Los Rios Canvas website; it incorporates a webbed discussion group, a content area for texts and handouts I assign, and an area where you may check the points you have earned. You will post responses to each reading assignment after an initial class discussion; in addition, I encourage you to revise, reply, or repost as you gain more understanding of the text. The discussion web is an excellent way to extend the spatial and temporal boundaries of our classroom, AND an excellent way to practice those analytical writing skills. A link to the Canvas website can be found on the class website, but the login address for the Canvas server is:

<https://sites.google.com/a/apps.losrios.edu/start/>

The bulk of your course assignment points will come from participation in the online group discussion and from drafts. I consider discussion group work just as important as our f2f classroom discussions. **Preparation** is necessary in both situations if you are to participate effectively. In addition, you will find that the discussions and postings prepare you for the essay assignments. PLEASE do not neglect these postings; points accumulate very quickly, and I do NOT give extra-credit assignments—I expect you to keep up with the course.

Email—*You must have an active email address to participate in this class.* Even if you already have a personal email address, please activate your Los Rios gmail account. The link is the same as the Canvas login. You can set up your Los Rios gmail account to forward all emails to your personal account so that you never miss an email from school. Your first assignment is to activate your school gmail account (if you have not already done so), log in to Canvas and begin to familiarize yourself with the site.

Drafts—Your *formal* writing will begin with drafts, which will be critiqued by other students; using the critiques, you will revise the drafts and turn in the revision for my *comments and feedback* (not a grade).

PLEASE NOTE—You MUST submit ALL assigned drafts AND revisions to pass the course. Please understand that if you fail to submit any draft or revision, you will fail the class.

Much of your work in this class will be *informal writing* and will be done in informal groups, including the work of critiquing drafts. Members in your group will be expected to critique each other's drafts—and we will explore appropriate ways of doing this in class. Although ***you will upload a copy of your draft to the Canvas prior to the workshop***, I also require you to bring copies of your drafts with you to class for workshop. You are expected to arrive with TWO copies of the draft, printed and ready to workshop. If you do not have copies of your draft, you will not be allowed to stay for the workshop, and you will not receive workshop points. I assign critiques because learning to respond to others' papers is the best way to learn to objectively read our own drafts.

Writing Assignments—There are three essay assignments for the course, and most include a research component. Each of your writing assignments will require you to react to and incorporate ideas from the texts I assign you to read. You are expected to become increasingly familiar with MLA format, demonstrating that familiarity in your papers. Although you are required to include the third writing assignment in your portfolio, you are free to choose from the first two assignments in constructing your portfolio. Portfolio information is available online on my website (<https://www.boblyman.net>).

Assignments will always be due on the day specified. Readings will be discussed in class on the day they are listed (see the assignment schedule on my website), and postings are always due as scheduled.

I do not accept any late assignments, nor will I reward late postings: if you fail to post by the specified time, you will not receive credit for the assignment. This is your responsibility, so do not ask; I will **not** negotiate points.

Etiquette and Attendance—I expect students to behave appropriately in a college classroom. This means that we must **at all** times show respect for **everyone** in the class, and at all times remember that we must earn that respect. Any disruptive behavior in the classroom may result in suspension and the possibility of being dropped from the course. For specific information refer to the official "Student Rights and Responsibilities" as established by the college.

A word **about attendance: Don't miss scheduled class meetings**. Attendance is mandatory. Missing more than **three** classes will result in your being dropped from the class without notice. Absences may only be excused according to school policy; if you anticipate missing class, please speak to me in advance to make arrangements for any assignments due that day.

I expect you to show up on time for class; coming to class late is both rude and disruptive. I check attendance at the beginning of each class; if you are not present in the classroom when attendance is taken, you will be marked absent. If you miss a class, **you**—not I—are responsible for homework due on that day and for material covered in class.

Finally, I strongly advise you to register for the **Writing Across the Curriculum (WAC)** program located in the Learning Resource Center. The half-unit WAC class gives you one-on-one or small group time with English instructors who will help you keep up with the demands of your college writing assignments. WAC has a proven track record of helping students be more successful in *all* their classes. Students can register for WAC by visiting the program desk in the Learning Resource Center (LRC).

Quantity	Assignment	Points	Total
2	Summary	50	100
10	Reading Responses—Analysis	50	500
3	Drafts	150	450
3	Draft Workshops	100	300
	Subtotal ⇒	⇒	1350

1	Online Sentence Pattern Module	100	100
1	Final: Sentence Pattern Test	200	200
	Subtotal ⇒	⇒	300

Written class work and sentence patterns	30%	1650
Portfolio	70%	3850
Total ⇒	100%	5500

Please note—

Keep your copies of your assignments! Not only must you submit drafts and revisions in your portfolio, but filing your returned assignments will allow you to refer back to previous assignments when you need and will give you a complete record of your assignments in case I fail to record any of them. If there is any dispute regarding completed work, it is **your** responsibility to produce the assignment(s) in question.

Assignment Schedule—

(Go to <https://www.boblyman.net> for updates & for assignment details:)

Week	Tuesday	Thursday
1	8-27 <ul style="list-style-type: none"> • Introduction to class • Interactive reading • Summary 	8-29 <ul style="list-style-type: none"> • “A Nation at Risk” • Summaries • In-class writing
2	9-3 <ul style="list-style-type: none"> • “A Nation at Risk,” cont. • In-class writing • Paraphrasing & referencing your sources 	9-5 <ul style="list-style-type: none"> • Read—Ansary, “Education at Risk” and Levine & Levine “Charters and Foundations” • In-class writing
3	9-10 <ul style="list-style-type: none"> • Focus and analysis • Identifying significance • Moving from summary to opinion 	9-12 <ul style="list-style-type: none"> • <i>Waiting for “Superman”</i> (2010) • Response assignment
4	9-17 <ul style="list-style-type: none"> • <i>Waiting for “Superman,”</i> cont. • Responses due • Read—Morrow, “Whose Side is Superman on, Anyway?” • In-class writing 	9-19 <ul style="list-style-type: none"> • Read—Ravitch, “The Myth of Charter Schools” • In-class writing • Critiques & discussion of Essay #1
5	9-24 <ul style="list-style-type: none"> • Critique discussion—bring notes! • Discuss Essay #1—Finding a focus 	9-26 <ul style="list-style-type: none"> • Thesis workshop #1—thesis, focus, & map • Understanding the course rubric
6	10-1 <ul style="list-style-type: none"> • Read—Sommers revision strategies • Draft workshop #1 • Bring 2 copies of your draft to class 	10-3 <ul style="list-style-type: none"> • Distinguishing summary & opinion • MLA—page setup & parenthetical referencing • Quoting & paraphrasing
7	10-8 <ul style="list-style-type: none"> • Essay #1 due at the beginning of class 	10-10 <ul style="list-style-type: none"> • Read—Ripley, chapters 1 & 2 • In-class writing
8	10-15 <ul style="list-style-type: none"> • Read—Ripley, chapters 3 & 4 • In-class writing 	10-17 <ul style="list-style-type: none"> • Read—Ripley, chapters 5 & 6 • In-class writing
9	10-22 <ul style="list-style-type: none"> • Read—Ripley, chapters 7 & 8 • In-class writing 	10-24 <ul style="list-style-type: none"> • Read—Ripley, chapters 9 & 10 • In-class writing
10	10-29 <ul style="list-style-type: none"> • Discuss Essay #2 • Referencing sources & works cited page 	10-31 <ul style="list-style-type: none"> • Thesis workshop #2 • Thesis, organization, and map
11	11-5 <ul style="list-style-type: none"> • Draft workshop #2 • Bring 2 copies of your draft to class 	11-7 <ul style="list-style-type: none"> • MLA—Formatting works-cited pages

12	11-12 <ul style="list-style-type: none"> • Essay #2 due at the beginning of class • Portfolio review • Discuss Essay #3 & research 	11-14 <ul style="list-style-type: none"> • Read—Intersegmental Report, “Academic Literacy” • Discussion groups
13	11-19 <ul style="list-style-type: none"> • Read—Freire • Small-group discussion—sharing research 	11-21 <ul style="list-style-type: none"> • Read—Pai & Adler • Small-group discussion—research & focus
14	11-26 <ul style="list-style-type: none"> • Thesis workshop #3 	11-28 <ul style="list-style-type: none"> • Thanksgiving—Campus Closed
15	12-3 <ul style="list-style-type: none"> • Draft workshop #3 • Bring 2 copies of your draft to class 	12-5 <ul style="list-style-type: none"> • Discuss letter of introduction • In-class writing
16	12-10 <ul style="list-style-type: none"> • Portfolio workshop—workshop letter of introduction 	12-12 <ul style="list-style-type: none"> • Portfolio due at the beginning of class • Sentence test
17	12-17 <ul style="list-style-type: none"> • Finals—no classes 	12-19 <ul style="list-style-type: none"> • Finals—no classes

EngWr 300 Grading Rubric

An **A-level** paper:

- Formulates a strong sense of purpose and audience awareness; exhibits a consistent and appropriate persona; addresses the assignment with a challenging approach
- Formulates a thoughtful and analytical thesis; demonstrates a strong understanding of issues and ideas raised in the text
- Skillfully and logically organizes ideas using effective transitions to connect and develop ideas
- Employs a variety of supporting examples and evaluates them through relevant analysis and careful reasoning
- Demonstrates excellent control of MLA formatting—page set up, referencing of sources, works cited
- Employs superior control of grammar, sentence variety, word choice, and conventions of standard written English

A **B-level** paper:

- Demonstrates a clear sense of purpose and audience awareness; exhibits an appropriate persona; addresses the assignment with a meaningful approach
- Formulates a clear and logical thesis; demonstrates a clear understanding of issues and ideas raised in the texts
- Clearly organizes ideas using appropriate transitions to connect ideas
- Demonstrates a variety of supporting examples and offers clear analysis and reasoning
- Demonstrates good control of MLA formatting—page setup, referencing of sources, works cited
- Demonstrates consistent control of grammar, sentence variety, word choice, and conventions of standard written English

A **C-level** paper:

- Demonstrates some awareness of purpose and audience though persona may be inconsistent; addresses the assignment
- Formulates a controlling idea though it may be too broad or too narrow; demonstrates a basic understanding of issues and ideas raised in the text
- Organizes ideas using transitions to adequately connect ideas, though some connections may be unclear
- Demonstrates some support and some analysis, but examples, details, and evidence may be irrelevant, obvious, or unexplained
- Demonstrates adequate control of MLA formatting—page setup, referencing of sources, works cited
- Demonstrates adequate control of grammar, sentence variety, word choice, and conventions of standard written English, though it may be inconsistent

A **D-level** paper may:

- Show insufficient awareness of purpose, audience or persona; fail to address the assignment directly or clearly
- Set up a vague controlling idea; demonstrates minimal understanding of issues and ideas raised in the text
- Demonstrates formulaic or illogical organization of ideas and may not use, or use inappropriately, transitions to connect ideas
- Lack specific details, examples, and analysis to support general claims; relies on summary; misuses sources
- Demonstrates inadequate control of MLA formatting—page setup, referencing of sources, works cited
- Demonstrate inadequate control of standard written English; errors may distract or impede understanding

A **F-level** paper may:

- Lack purpose or audience awareness or both; fail to address assignment in any meaningful way
- Lack a thesis or controlling idea; fail to demonstrate understanding of issues and ideas raised in the texts
- Display random or confusing organization of ideas; fail to connect ideas
- Lack relevant details, examples, and analysis to support general claims; misuses or fails to use sources
- Demonstrates little or no control of MLA formatting; may not use MLA formatting at all
- Lack control of sentence focus or boundaries; serious and frequent errors impede understanding