

ENG-W 132 (1106) Elementary Composition II Summer 2013 TR 9:00am-12:15pm KO 179 (LAB) Telephone: 765/455.9229	Instructor: Paul Cook Office: KO 232 E-mail: paulcook@iuk.edu Office Hours: T, 1-3:00pm and W, 3:30-5:30pm or by appointment
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Writing, Research, and Work: The Experience and Meaning of Work in American Culture

ENG-W 132 is the second semester of a two-semester writing sequence at Indiana University Kokomo. Building on what you learned in ENG-W 131, this course will give you the opportunity to further develop as a writer. You will learn more about the fundamentals of academic writing, research, rhetorical analysis, and argumentation, and you will develop skills that will serve you well not only in your other college courses, but also in your future career and beyond.

This particular section of ENG-W 132 might be a bit different from other writing or English courses you’ve taken in the past in that it is designed around a central theme—*work*, working lives, and the experience and meaning of work in American culture. All of our course readings, writing assignments, and class discussions revolve around the concept of work: your experiences with work, others’ experiences with work, the difficulty of work (and the difficulties of finding work), balancing school and work, how work shapes and influences us, and so forth. We will spend our brief time together this summer reading and writing and exploring some of the hundreds (even thousands) of ways *what we do* for a living shapes our lives and determines who we are as individuals.

Forget everything Hollywood has taught you about summer school (e.g., that it’s easy, that it’s not “real” school, etc.). This is very much a real course; in fact, for some of you *it will be more difficult than a regular semester-long course* simply because we are covering the same territory (16 weeks of learning, reading, writing, and intellectual development) in a compressed, 6-week timeframe. Please know up front that this course will challenge you in ways you might not have been challenged thus far. But I am here to guide you and encourage you every step of the way; all I ask is that you work hard, complete all of your assignments, and come to class every time we meet.

By the end of the semester, you will be able to & Your mastery of these skills and concepts will be assessed through

recognize and understand the differences between different genres of writing (academic writing, essays, fiction, etc.);	class readings, WPs
perform a rhetorical analysis of a text;	Presentation and ICAs
construct a cogent, well-supported argument and develop your ideas beyond a simple five-paragraph theme;	WPs and ICAs
use library databases to locate, evaluate, and use academic sources (books, journal articles, magazine articles, essays, academic websites, book reviews, etc.);	WPs and ICAs
apply the canons of rhetoric to your own writing process (Invention, Arrangement, and Style);	WPs and ICAs
develop sophisticated paragraphs and write compelling leads, supporting paragraphs, and conclusions;	WPs and ICAs
deploy the “moves” of academic writing: summary, paraphrase, direct quotation, analysis, and synthesis;	WPs and ICAs
perform global and local revisions, edit, and proofread your work and the work of others;	WPs, ICAs, and PRs
reflect critically on the meaning and value of work, working lives, and your own and others’ experiences of work in the twenty-first century.	class readings, WPs, ICAs, and PRs

Required Texts:

Ballenger, Bruce. *The Curious Researcher: A Guide to Writing Research Papers*. 7th ed. Upper Saddle River, NJ: Pearson, 2012. Print.

Hacker, Diana and Nancy Sommers. *A Writer's Reference*. 7th ed. Boston: Bedford/St. Martin's, 2011. Print.

(***Note: If you took ENG-W 131 on the IUK campus and your class used the Oncourse version of this textbook, then you still have access to this text through Oncourse.)

Orwell, George. *Down and Out in Paris and London*. 1933. San Diego: Harvest, 1961. Print. (No e-books or Kindle versions, please—purchase the copy available in the IUK bookstore.)

Supplemental Readings and hard copies of drafts and assignments: I will frequently post required readings to Oncourse; typically, these will be in .pdf format. You are *required* to print these .pdfs in their entirety, read them, and bring them to class with you on the appropriate days. The same goes for drafts and other writing assignments not completed in class. I understand that this entails an extra cost, so you should budget these printing costs as a “fourth” required text.

You will also need...

*Some sort of portable data-storage device and an IU Box account on which you can save multiple drafts of your work.

**A sturdy notebook or binder in which to keep notes, essay drafts, handouts, and in-class writing exercises.

***A dedicated, two-pocket folder in which to submit your final portfolio at the end of the semester.

Assignments and Grading:

Final Portfolio (40%)

Your final portfolio will consist of the final drafts of **2** of the following **3** Writing Projects (WPs), depending on which 2 WPs you think are the strongest and best showcase your skills and development as a writer:

Writing Project #1: Summarizing & Strong Response; first draft: 750-1,000 words / portfolio draft: 1,250-1,500 words (20%)

Writing Project #2: Literary Analysis (MLA); first draft: 1,000-1,500 words / portfolio draft: 1,250-1,750 words (20%)

Writing Project #3: Working Life: Interview/Autoethnography (APA); first draft: 1,250-1,750 words / portfolio draft: 1,500-2,000 words (20%)

Preface: Each portfolio must also be accompanied by a 250-500 word preface or “author’s introduction” in which you describe your writing process, how you came to choose which drafts to revise and expand, your growth and development as a writer, what you’ve learned about work in American society, etc. We will study some examples of these in class.

Drafts (10%)

First drafts are due at the beginning of class on the assigned days (see schedule). **You must complete first drafts of all 3 WPs, though only 2 will be included in your Final Portfolio.** Drafts will be evaluated on a 0-4 scale according to their completeness: 4=excellent effort, full draft, meets all requirements; 3=average draft, mostly there, most requirements are met; 2=severely lacking, shows little effort, few requirements are met; 1=barely there, few if any requirements are met, obvious lack of effort and care; 0=no draft/no credit. Late drafts will receive a 0 regardless of the circumstances.

*****A NOTE ON REVISION:** You will receive loads of feedback from me on your work over the course of the semester, *but you will not receive grades on any of these writing projects until you have submitted your final portfolio* at the end of the semester. You are encouraged to *revise* each WP as many times as you think is necessary, but please note that “revision” is not the same thing as surface “editing” or “proofreading.” (Don’t worry: we’ll spend a lot of time in class talking about the differences between these terms.) Keep all of your original drafts of WPAs to submit with your Final Portfolio.

I am more than happy to look over your WPs and give you feedback and revision suggestions on your work as many times as you like, so long as you meet these three criteria: (1) you must perform a significant *revision* each time we meet (i.e., no mere proofreading or editing); (2) you must submit your WP in advance and arrange to meet with me in person to discuss it (either during office hours, during class on a Draft Day, or some other time by appointment); (3) when we meet to discuss your WPs, you must be able to talk specifically about the revisions you’ve made, why you’ve made them, and what further revisions you think need to be made. After all, you are the writer and the final authority on your own work.

Presentation (10%)

Each of you will develop and present a very brief (3-5 minute) presentation on an article related to our course theme of work and the working life. You will choose an article or essay on some aspect of work that you find interesting, perform a rhetorical analysis of the text, describe why you chose this article, and how you might use it in one of your own WPs.

Quizzes (10%)

Almost every time we meet, I will give a short, five-item quiz close to the start of class on the required readings for that day (sometimes these will be on paper, sometimes they will be on Oncourse). These quizzes are designed to give you incentive to read carefully and closely, and they ***cannot be made up if you are absent or if you come late to class***. We will have between 8 and 10 quizzes over the course of the semester. I will drop the lowest quiz grade.

Blogs (15%)

In the first week of class, I will show you how to set up your blog in Oncourse. Think of your blog as a kind of online journal: it’s a free space for you to write short pieces, test out leads to larger essays, and flesh out your ideas for drafts of WPs. Blogs will be graded on a six-point scale (6=outstanding/impressive, 5=good/above average, 4=average/satisfactory, 3=lacking, 2=poor, 1=minimal effort/incomplete, or 0=no credit). ***Late blog entries will not be accepted under any circumstances.***

In-class writing (ICWs) and in-class activities (ICAs) (15%)

In every class, we will have some sort of in-class writing (ICW) or in-class group work (ICA). These will be graded on an all or nothing scale: if you complete the assignment satisfactorily, you get full credit; if you are absent or if you do not complete the assignment according to instructions, you will get 0 points. Drafting (D) and Peer Review activities (PR) count as ICWs and ICAs. ***These cannot be made-up under any circumstances.***

Attendance and Participation:

This is not a lecture course. The overall success of the course depends on your willingness and ability to share your ideas, your drafts, and your enthusiasm with the class, so you must come to class regularly, complete all assigned readings, make time to reflect on and consider (even re-read) what you’ve read, and participate actively and enthusiastically in class discussions. Also, since this is a summer section, missing even one class is equivalent to missing an entire week of a regular semester course.

When you miss class, you miss important information and mandatory in-class activities (which cannot be made-up), and classmates miss your input and ideas. **If you are absent, you are responsible for finding out what we covered in class and for submitting in advance any assignments due on that day.** I reserve the right to change the course schedule at

any time, and it is your responsibility to stay on top of these changes. If you feel comfortable doing so, swap cell numbers or e-mail addresses with the person next to you; this way, if ever you do miss class, you can find out what you missed with little to no trouble.

Given that this is an accelerated course, you are permitted **1** absence *for any reason with no grade penalty*. On your 2nd absence, your final grade will drop 1 letter grade (10%). On your 3rd absence, you will automatically fail the course. It's important to understand that there **are no excused absences**; regardless of your reasons for missing class, an absence is an absence.

Late Assignments:

Late work will not be accepted under any circumstances. If a *bona fide* emergency (e.g., a death in your immediate family, long-term hospitalization, arrest or incarceration, etc.) forces you to miss class, please let me know as soon as is reasonable so that we can discuss your options. Drafts are due at the start of class on the day they're due.

Tardiness:

Our class starts and ends at the scheduled times. Sometimes I'll begin class with a freewriting exercise or some other kind of informal graded exercise. If you arrive late and miss the freewrite, you will receive a 0. Freewrites and other ICWS and ICAs cannot be made up. If you routinely show up to class late, you will be asked to leave and you will be marked absent.

Grades:

A standard ten-point scale (A+=97-100; A=94-96; A-=90-93; B+=87-89; B=84-86; B-=80-83; C+=77-79; C=74-76; C-=70-73; D+=67-69; D=64-66; D-=60-63; F=everything else) will be used. If you have a question about a grade you receive on an assignment, please feel free to discuss it with me in office hours or by appointment. Please remember that you must complete ENG-W 132 with a grade of **C or better** (not C-) to satisfy requirements for the School of Arts and Sciences.

Office Hours:

Please feel free to drop by during my office hours or make an appointment for another time. I want to discuss your work with you, and utilizing office hours is an excellent way for us to address any concerns you might have about the class, your progress or performance, and/or any other questions you might have.

Oncourse and E-mail:

Check our Oncourse site twice each day (even on weekends): once in the morning and once in the afternoon/evening. We will be using Oncourse to (a) keep track of graded assignments, (b) complete blog entries, (c) participate in discussion forums, (d) post and download important documents and information, and (e) communicate with each other over the course of the semester. When possible, please use the messaging service in Oncourse to send messages to me. (This is the best way to get in touch with me, although sending e-mails directly to my IUK e-mail address is fine, too.) I will also frequently send out class e-mails through Oncourse covering everything from changes in the schedule to announcements regarding instructor illness or inclement weather. If you have any questions about how to access or use Oncourse, please don't hesitate to let me know. With very few (if any) exceptions, anything I hand out in class will also be posted to Oncourse.

Office of Disabilities Services:

If you have a documented disability, please make sure you have submitted and received all necessary paperwork and that you let me know as soon as possible so that the appropriate arrangements can be made.

Academic Honesty and Plagiarism:

“A student must not adopt or reproduce idea, words, or statements of another person without an appropriate acknowledgement. A student must give due credit to the originality of others and acknowledge an indebtedness whenever he or she does any of the following: (a.) quotes another person’s actual words, either oral or written; (b) paraphrases another person’s words, either oral or written; (c) uses another person’s idea, theory, or material unless information is common knowledge.” Source: Indiana University Code of Student Ethics. (Note that “intent” is not a factor here.)

“Double dipping,” or submitting a writing project for two or more courses (whether they’re IUK courses or not), constitutes plagiarism and will result in a grade of zero and possible disciplinary action. If you have an idea for a writing project from another class that you would like to further develop in this class, please consult with me. I’m more than willing to help you develop your ideas and plan writing projects that will do work for you, but simply submitting the same essay for multiple classes is not acceptable under any circumstances.

Knowing the boundaries between acceptable and unacceptable uses of other’s work, texts, or ideas can be tricky sometimes, and we will spend significant time in class discussing the boundaries of acceptable use, the nature of research, and when, where, and how to appropriately document source materials.

Miscellaneous Matters of Etiquette (and other small courtesies):

Please turn off your phones at the start of class and put them away so that you’re not tempted to check your e-mail, missed calls, voicemail, texts, or Facebook. Tell your family and friends that this is class time and that they are not to disturb you with phone calls. This is a courtesy to other students and to me, but it is also a useful (and increasingly rare) way to prepare your mind to focus and exist in the moment (“Be here now,” man). That is, you should think of our time together each week as a time-space for you to unplug from the rest of the world for a few hours, focus all of your energies on your writing and our class discussions/readings, and immerse yourself in an intellectually-stimulating environment. There are precious few opportunities anymore for this sort of thing; take advantage of this one.

Also, please print out all readings and drafts before the start of class. Yes, there is a printer in our lab, and of course you are more than welcome to use it, but you should print everything out *before the start of class* so that you don’t interfere with class time. Also, please assume that we will use all of our class time each time we meet. We will take a 15-minute break around the midway point of class, but do plan on staying each day until the end. Finally, do not log on to the computers until we are actually using them for an ICA or some other activity. You are welcome to use them before class begins, but as soon as we get started, please log off.

Writing Center (Library KA 128):

Don’t forget to utilize the Writing Center that your tuition dollars support! The IUK Writing Center is open Monday through Thursday, 9am to 7pm, Friday, 10am to 2pm, and Saturday, 12:30-4:30pm. Remember, many of IUK’s very best students understand that seeking out a response to their writing is a necessary part of the learning/writing process. Several of the staff who presently work in the Center have or are currently working toward a teaching license, and many are graduate students. Stop by or call for a 30-minute appointment: 765/455.9425, Option #1.

You can now instant message the tutors your quick questions (grammar, citing, etc.) using campus contacts. Visit our website at <http://www.iuk.edu/writing-center> where you can

- Ask a more detailed question online by using Ask a Tutor email option.
- See a list of *Grammar Girl* podcasts on hundreds of usage and other English language concerns.
- Discover which helpful documents and other sources are available at the Center.
- Find out when your favorite tutor is scheduled to work.

Course Schedule

(Schedule, readings, and due dates subject to change at instructor’s discretion with advance notice. Readings are “due” on the dates on which they are listed.)

KEY	
CR	<i>The Curious Researcher</i> (Ballenger)
WR	<i>A Writer’s Reference</i> (Hacker and Sommers)
OC	Oncourse reading (.pdf)
DO	<i>Down and Out in Paris and London</i> (Orwell)

WEEK 1: What Is Academic Writing? & “Mastering the Moves”: Summary, Paraphrase, and Direct Quotation

May

T 14: Course Introduction (ice-breakers)

- Lamott, “Shitty First Drafts” (ICA)
- Setting-up Blogs in Oncourse, IU Box, and Turnitin.com (Assignments Tab in OC)
- Drafting (D) activity: How to write an e-mail (intro to rhetorical awareness & analysis)
- Syllabus discussion/overview
- Syllabus Quiz (Quiz #1)
- Overview of the course theme: The cultural meaning of work (OC: interactive reading)
- Short video on Ehrenreich’s project/preview “Serving in Florida”

R 16: Read Ehrenreich, “Serving in Florida” (OC, excerpt from *Nickel and Dimed*) and CR, pp. 46-49; 101-117; 183-84.

- Using WR, pp. 67-68, take notes and make annotations *on the text*—read actively!
- How to read academic texts; following the argument; talking back to a text
- [**Blog entry #1** (due before 5pm): Take your notes and comments on your copy of “Serving in Florida” and turn them into 2-3 paragraphs in which you evaluate Ehrenreich’s purpose, audience, and *ethos* in “Serving in Florida.” How does she come across to the reader? Does she seem credible? Why or why not? What’s her point or claim? How do you know? Is this chapter effective? Why or why not? Does it accomplish its goals? What are its goals?]
- Quiz on “Serving in Florida” (Quiz #2)
- The “Moves”: Summary, Paraphrase, and DQ (overview and discussion)
- ICAs on the “Moves” (Summary, Paraphrase, and DQ)

WEEK 2: The Writing Process: Invention, Drafting (Arrangement & Style), and Revision

T 21: Read CR, pp. 159-60; 185-198; 205-210; 173-83 (Quiz #3)

- WP #1 draft 1 due** (bring 3 hard copies of your draft to class for PR session)
- PR on WP #1: Global Revision vs. Local Revision
- The writing process: Invention, Drafting, and Revision
- ICA on Paragraph development/topic sentences (OC handout)
- Writing with sources: some tips and tricks
- MLA-lite (*brief* MLA review) for WP #1
- Interview with Ehrenreich! (Video & ICA)

R 23: Read CR, pp. 161-66 and **DO, pp. 1-50** (Quiz #4)

- Drafting Day (ICW) on WP #1
- *WP #1 draft 2 due** in Oncourse by 5pm (Assignments tab) *plus* 1 hard copy in class *plus* draft 1*

Intro discussion of DO (context, background, Orwell, etc.)

[Blog entry #2 (due before 5pm): Write 3-4 paragraphs on what you've learned thus far that *excites* you? Are you finding connections between ideas or concepts in our readings? How might you use what you've learned thus far in other courses for other writing projects? What are you still unclear about?]

WEEK 3: Rhetoric and Argumentation: How to Argue and Persuade

T 28: Read WR, pp. 78-91 and CR, pp. 9-21; pp.70-71 and **DO, pp. 50-125** (Quiz #5: in Oncourse)
What is rhetoric? How can it help my writing? (Mini-lecture and short video on rhetoric in Oncourse)
The rhetorical appeals (ethos, pathos, logos)
The structure of an argument
ICA on rhetorical analysis/mapping an argument
Midterm evals (ICA)

R 30: Read WR, pp. 92-100 and **DO, pp. 125-225** (Quiz #6)
Presentation (Group A): Choose one article from NPR.org, Nytimes.com, Csmonitor.com, or that you find using an article database that deals with some aspect of work, working lives, the difficulty of work, the value of work, different assumptions about work, social networking and work, etc. Perform a rhetorical analysis of the article in a brief presentation (4-6 minutes). Isolate the thesis, evaluate the support/outside sources, and find the writer's use of rhetorical appeals (ethos, pathos, logos).
[Blog entry #3 (due before 5pm): Write 3-5 paragraphs on DO: does Orwell make an argument? If so, what is his argument? What's his thesis? Based on what you've read thus far, does he have a point and who might his audience be? What rhetorical appeals does Orwell use in the novella?]
Discuss **DO, pp.125-225** (context, background, author biography)

June

WEEK 4: Introduction to Research Methods and Source Evaluation: *How do we know what we know?*

T 4: Read CR, pp. 51-73; 75-81; 117-26 (Quiz #7 or ICA on research strategies)
Overview of library databases (IUCAT, Academic Search Premiere, JSTOR, etc.)
PR on WP #2
WP #2 draft 1 due (bring 3 hard copies of your draft to class for PR session)
Drafting day (ICW) on WP #2: Finding and evaluating sources

R 6: Read CR, pp. 81-100; 137-41(Quiz #8 or ICA on research strategies) and OC, excerpts from Terkel, *Working: People Talk about What They Do All Day and How They Feel about What They Do* (1972)
***WP #2 draft 2 due** in Oncourse by 5pm (Assignments tab) **plus** 1 hard copy in class **plus** draft 1*
[Blog entry #4 (due before 5pm): Write 3-5 paragraphs on a potential interview subject for WP #3: what working life do you want to learn more about? Why? What specific aspects of working interest you? Why?]

WEEK 5: APA & MLA: Citing Sources and Joining the Conversation in "Style"

T 11: CR, pp. 161-73; 221-26; 287-89; 296-300 (Quiz #9 or ICA on APA & MLA formatting) and OC, excerpts from Bowe, et al., *Gig: Americans Talk about Their Jobs* (2001)
Writing strong leads: flashlights or floodlights? & Writing effecting endings
MLA vs. APA: different conversations, different styles, same purpose
Discussion: What are some differences between *Working* and *Gig*? How might we account for these differences?

Presentation (Group B): Choose one article from NPR.org, Nytimes.com, Csmonitor.com, or that you find using an article database that deals with some aspect of work, working lives, the difficulty of work, the value of work, different assumptions about work, social networking and work, etc. Perform a rhetorical analysis of the article in a brief presentation (4-6 minutes). Isolate the thesis, evaluate the support/outside sources, and find the writer's use of rhetorical appeals (ethos, pathos, logos).

You should have your interviews for WP #3 completed by *today*.

[**Blog entry #5** (due before 5pm): Complete exercise 4.3 on pp. 164-66 in CR using either WP #1 or WP #2]

R 13: MLA vs. APA, continued: formatting and citation quirks

WP #3 draft 1 due (bring 3 hard copies of your draft to class for PR session or alternate activity)

Drafting Day (ICW)

WEEK 6: Putting It All Together: Arrangement & Local Revision Strategies

T 18: ***WP #3 draft 2 due** in Oncourse by 5pm (Assignments tab) *plus* 1 hard copy in class *plus* draft 1*

Read CR, pp. 201-205; 210-220

[**Blog entry #6** (due before 5pm): TBA.]

R 20: Read CR, pp. 143-58 and OC, excerpts from Thompson, *Working in the Shadows: A Year of Doing Jobs (Most) Americans Won't Do* (2010) and Quiz #10

Drafting Day (ICW)

Final Exam Session: T, 6/25 (same time, same place): Final Portfolios (40%) due and course wrap-up (plan to be in class for around 45 to 60 minutes).