

# ENGLISH 1001: FIRST-YEAR COMPOSITION, SEEING & WRITING

C.S.U. Stanislaus---Spring 2004  
Section 9, T. /Th. 12:55-2:22 p.m.

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**Texts:** *Seeing and Writing 2*, Donald McQuade and Christine McQuade  
*The Scribner Handbook for Writers*, 4<sup>th</sup> Edition, Edited by Robert  
DiYanni and Pat C. Hoy II.

## **Additional course materials:**

- A writer's notebook
- A camera (optional)
- Access to a word processing program
- A portfolio folder

No method nor discipline can supersede the necessity of being forever on the alert. What is a course of history, or philosophy, or poetry, or the most admirable routine of life, compared with the discipline of looking always at what is to be seen? Will you be a reader, a student merely, or a seer?

---Henry David Thoreau

## **COURSE DESCRIPTION:**

The course will employ the stages of the writing process to teach you how to develop and refine your own work and to help prepare you for other college-level assignments. You will explore three large themes: "*Observing the Ordinary*," "*Coming to Terms with Place*," and "*Producing America*." First Year Composition satisfies your general education requirement for written communication (**Area A2**). The course has been designed to:

1. provide opportunities to practice writing at the college level.
2. strengthen your abilities as a writers and critical thinkers.
3. introduce you to a variety of cultural perspectives.
4. highlight the relationships between writing in this class and writing for other disciplines.
5. help you to demonstrate clear communication and logical thinking.

You will write in a range of styles and genres, since composing in various forms can elicit different kinds of thinking and approaches to problem solving. You will discover how to make revising and proofreading an automatic part of your writing process. You will become better at catching and correcting errors or inconsistencies in your writing. Most importantly, I hope you

will learn to feel more comfortable with writing, and to be able to draw some connections between our course themes and your own lives and concerns.

*\*Feel free to ask questions you may have about your writing at any time. I have included my office hours, my e-mail address and my office phone number.*

## **ESSAYS:**

You will write a total of three different kinds of essays: a Personal Experience Essay, a Comparison/Contrast paper, and an Argumentative Paper in the form of a Photo Essay. I will provide handouts detailing each assignment and explaining how the writing will be assessed. On writing workshop days you must bring a draft of your essay to share with a small group of peer readers. *Failure to bring a draft will warrant being counted absent for that day of class.* All papers must be typed.

## **WRITER'S NOTEBOOK**

The best way to improve your confidence and ability as a writer is to write often and without restriction. You are required to keep a loose-leaf notebook. I will ask you to write in class. At the end of the term I will ask you to put in (a) page numbers, (b) a title for each entry, (c) a table of contents, (d) an evaluative conclusion. The notebook is private to you, but I will check it for effort at the end of the term and I will collect your evaluative conclusion in your Final Portfolio.

## **READING RESPONSES**

Though acts of summary are at times useful, what is often wanted in college-level prose is something more: writing that demonstrates not merely a stalwart comprehension of texts surrounding an issue, but that reaches with its analyses and arguments to make new uses of prior texts and positions.

---Van Hillard and Joseph Harris

We will read a number of texts for this class. You will be required to type single-spaced one page responses for every reading. You will want to ask questions, locate “golden lines,” make connections, identify confusions, make observations, and offer speculations. \*I will provide a handout that elaborates on these academic habits of mind. Your responses will fuel the substance of our in-class discussions. Keep all responses with my instructor comments. Be sure to include: 1.) your name/date/course title, 2.) the name of the author & title of the piece you’re responding to, 3.) your own original title for the response, and 4.) the number of each consecutive reading response. At the end of the semester I will ask you to write *a one page reflective cover letter* commenting on what you have learned from crafting reading responses and how you think this writing has helped to prepare you for academic close-reading in other disciplines.

Late reading responses will not be accepted.

## **Grading Criteria for Reading Responses**

(√+) **Reading Response:** Has an original title that signals that you have a clear focus. You begin with an epigraph (a key quotations from the reading); you offer both a personal & critical reading of the significance of the quotation you’ve selected. Your

writing has been “crafted,” that is, carefully constructed with clear, grammatically correct prose, and no distracting typos.

(√) **Reading Response:** May have many of the markers of the √+ response but the explanation for why you selected certain quotations is less developed. There may be a few typos/grammatical errors.

(√-) **Reading Response:** Lacks focus, no title, a number of writing errors (spelling, typos, & grammatical errors), no direct reference to our reading, there is not enough reflection/questioning/nor evidence to be considered a substantive response.

Note: (√+)=A; (√)=B; (√-)=C.

**THE FINAL PORTFOLIO:** The final portfolio will include the following:

- Final drafts of your two best essays.
- Reflective cover letter for your Reading Responses
- A “Top 10” list of the things you learned in F.Y.C. including concepts, processes, ideas, and insights from your peers.
- An evaluative conclusion to the Writer’s Notebook.

**Writing Conferences:** These are 15-minute writing conference to talk with you about your writing and your progress in this class. *Note: missing a conference counts as much as missing a class.*

**Mini-Presentations:** In pairs or in small groups you will be asked to take turns leading a portion of the discussion on a single reading, or on ways to address and “fix” the common errors that crop up in writing. See: <http://www.bedfordstmartins.com/lunsford/twenty.html>

**Classroom Discussions:** It is important that everybody participates in discussions so attendance is crucial. If you are shy or used to listening rather than talking in class, *push yourself*. This is a course in self-expression and to express yourself well, you must be willing to take risks. In this class all supported opinions are valuable and there are no wrong answers.

**Attendance:** It is essential that you come to all classes on time and fully prepared. Unexcused late papers will harm your grade considerably. If you have more than two absences your grade will drop a letter, and it will drop an additional letter with each consecutive absence afterwards. If you have repetitive absences, lateness or late papers (or any combination of the three) you will fail the course.

**Extra Help With Writing:** All students can receive writing advice and tutoring from the University Writing Center. If you have been given **First Year Comp Conditional (FYCC)** placement you *must* schedule weekly appointments with a tutor in the Writing Center located on the first floor of the Library Building. Hours are 8-5 M-Th. and 8-12 on Fridays.

**Grading:** This class will employ Plus/Minus Grading Option.

The primary basis for your grade in this course will be your writing portfolio. I will not be giving letter grades for individual papers during the course. You earn credit for handing in papers, and

these papers will receive full responses and suggestions for revision from me and from your classmates. A's and B's are reserved for solely above average work and performance.

**Writer's Notebook: 20%**  
**Participation: 10%**  
**Reading Responses 30%**  
**Final Portfolio: 40%**

**Academic Integrity:** As in any University course, the work you submit must be your own. I will follow the definitions and procedures concerning cheating and plagiarism that are present in the CSU Stanislaus 2003-2005 Catalogue. If you have any question as to whether the work you are submitting could be plagiarized, please come talk to me BEFORE you turn it in.

**Disabilities:** If you have a disability that may prevent you from fully demonstrating your abilities, please contact me personally as soon as possible so we can discuss accommodations to allow for your full participation and to facilitate your educational opportunity.

**Cell Phones:** It is an unwelcome distraction to have a phone ring during class. Therefore, you must turn your phone off and keep it out of sight. If you have an impending emergency and you inform me ahead of time, you may keep your phone on vibrate mode and quietly leave the room to answer it. Failure to comply will result in you being dropped from the class.

**THIS IS THE GENERAL PLAN FOR THE SEMESTER** (I reserve the right to alter the direction of the class to meet your needs & fulfill the course objectives. \* **Please bring *Seeing & Writing 2* and *The Scribner Handbook for Writers* to each class.**

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## WEEK 1

- Tue., Feb. 17 Introduction to class. Guidelines for Reading Responses. Review competencies. Distribution of contract.
- Thu., Feb. 19 Due: Signed contract *and* **RR #1**: "Introduction: Writing in the Age of Image," pp. 1-35. Read: "The Writing, Reading, Thinking Connection" in *The Scribner Handbook*, pp.1-15. Sign-ups for short grammar presentations. Writer's Workshop: Planning.

## WEEK 2

### "OBSERVING THE ORDINARY"

- Tue., Feb. 24 Due: **RR #2**: "The Joy of Reading and Writing: Superman and Me," pp. 250- 253. Read about the 4 types of annotations for active reading on p.29 (Scribner). Pre-Writing for Essay Topics. Activity: "Visualizing Composition: Close Reading," pp. 54-55.
- Thu., Feb. 26 **Due: Draft #1 of Essay #1.**  
 Writer's Workshop: Re-vision.  
 ❖ Pair Activity: "Horizons" and "Seascape," pp. 44-47.

## WEEK 3

### "OBSERVING THE ORDINARY"

Tue., Mar. 2 **Due: RR #3:** “Mail,” pp. 56-61.  
❖ Pair activity: “Untitled,” pp.63-65.

Thu., Mar. 4 **Due: Draft #2 of Essay #1.** Writer’s Workshop: Editing.  
❖ Pair Activity: “Untitled 2,” pp. 70-72.

**\*March 1-12 DROP/WITHDRAW period. March 12 is the last day to drop & qualify for a refund.**

#### **WEEK 4**

#### **“OBSERVING THE ORDINARY”**

Tue., Mar. 9 **Due: RR #4** to “I Stand Here Ironing,” pp. 73-77.  
❖ Pair Activity: “Badge of Honor,” pp. 90-92.  
Group: “Visualizing Context: The Complete Picture,” p.93.  
Read: “How to Proofread,” p.25 (Scribner) and “Editing Guidelines,” (Scribner) p.25.

Thu., Mar. 11 **Due: Final Draft of Essay #1.**  
Introduction to “Coming to Terms with Place,” pp. 126-129.  
Outline of Compare and Contrast Essay.

#### **WEEK 5**

#### **“COMING TO TERMS WITH PLACE”**

Tue., Mar. 16 **Due: RR #5** to “Homeplace,” pp. 144-149.  
Outline of Compare and Contrast Essay. Pair Activity: “My Place,” pp. 152-153 and “Image of Homelessness,” pp. 154-156.

Thu., Mar. 18 **Due: RR #6** to “NO PLACE LIKE HOME: On the Manicured Streets of a Master-Planned Community,” pp. 156-164.  
Writer’s Workshop: Planning. Activity: “Untitled #9,” pp.165-168.

#### **WEEK 6**

#### **“COMING TO TERMS WITH PLACE”**

Tue., Mar. 23 **Due: RR #7** to “Nebraska,” pp. 170-175.  
Announcement of Essay Topics. Activity: “Visualizing Context: Defining One Place in Terms of Another,” p. 169.

Thu., Mar. 25 **Due: Draft #1 of Paper #2. Compare and Contrast.**  
Writer’s Workshop: Re-vision.  
Activity: “Image of Homelessness,” pp.154-156.  
\*4 C’s, San Antonio, Texas.

#### **WEEK 7**

#### **“COMING TO TERMS WITH PLACE”**

- Tue., Mar. 30 **Due: RR #8** to “The Experience of Place,” pp. 182-185.  
 ❖ Pair activity: “Wind Mill Farm, San Gorgonio Pass,” “Waiting, Edwards Air Force Base,” “Diving Board, Salton Sea,” “Desert Fire #236,” and “Palm Oasis,” pp. 175-181.
- Thu., Apr. 1 **Due: Draft #2 of Compare and Contrast Essay.**  
 Writer’s Workshop: Editing.  
 Activity: “Visualizing Composition: Tone,” pp.196-197.

**WEEK 8**  
**“COMING TO TERMS WITH PLACE”**

- Tue., Apr. 6 **Due: RR #9** to “Coming Home Again,” pp. 205-211.  
 Group activity: “Looking Closer: Going Home,” pp.201-204, 212-217.
- Thu., Apr. 8 **Due: Final Draft of Compare and Contrast Essay.**

**WEEK 9**  
**“SPRING BREAK”**

- Tue., Apr. 13 No class. Enjoy.  
 Thu., Apr. 15 No class. Enjoy.

**WEEK 10**  
**“PRODUCING AMERICA”**

- Tue., Apr. 20 In class activity: “Producing America,” pp. 378-385 *as well as* “To Television” and “The Simpsons,” pp. 386-389.  
 Outline of the Photo Essay.
- Thu., Apr. 22 **Due: RR #10** to “Creating the ‘Real’ in Bright Yellow and Blue,” pp. 390-394. Writer’s Workshop: Planning.

**WEEK 11**  
**“PRODUCING AMERICA”**

- Tue., Apr. 27 **Due: RR #11** to “In Praise of Consumerism,” pp. 410-416.  
 Announcement of Essay Topics.  
 ❖ Pair activity: “Army Navy Game, Philadelphia, PA,” “Mike Memphis Lepore as Elvis, Brooklyn, NY,” and “Frankie Nardiello, Chicago, IL,” pp. 394-399.
- Thu., Apr. 29 **Due: Draft #1 of Essay #3. Photo Essay.**  
 Writer’s Workshop: Re-vision.  
 Activity: “Visualizing Composition: Audience,” p.406 *and* “A Young Man Gathering Shopping Carts,” pp.407-409.

**WEEK 12**  
**“PRODUCING AMERICA”**

- Tue., May 4    **Due: RR #12** to “Losing: An American Tradition,” pp.422-432.  
Group activity: “Visualizing Context: A Culture of Consumption,” p. 417.  
❖ Pair Activity: “Authentic Cuban Santeria,” pp. 418-419 *or*  
“Carol Gardner and Bumper Sticker Wisdom,” pp. 420-421.
- Thu., May 6    **Due: Draft #2 of Photo Essay.** Writer’s Workshop: Editing.  
Activity: “The Makeover,” pp. 441-444.

**WEEK 13**  
**“PRODUCING AMERICA”**

- Tue., May 11    **Due: RR #13** to “Cool Like Me,” pp. 446-449.  
❖ Pair activity: “Looking Closer: Marketing Cool,” pp. 445, 450-461.
- Thu., May 13    **Due: Final Draft of Photo Essay.**

**WEEK 14**  
**POSTER PRESENTATIONS OF PHOTO ESSAYS**

- Tue., May 18    Writer’s Notebooks DUE.
- Thu., May 20    Poster Presentations of Paper #4.

**FINAL EXAMINATION PERIOD**

- Tue. May 25: Final Portfolio’s DUE.