

# English 100 (“Expository Writing I”)

## Catalog Description

Introduction to expressive and informative writing. Frequent discussions, workshops, and conferences. Offers extensive practice in the process of writing: getting ideas, drafting, analyzing drafts, revising, and editing.

## Course Policy Statement

### *Course Description*

English 100 is an introductory writing course that allows students to read and respond to a broad range of texts and media that deal with various aspects of difference in communities and identities. Students will have opportunities to identify, describe, analyze, and research these issues. Additionally, students will develop their capability to write for specific purposes and audiences and gain experience in researching and writing in academic contexts.

Importantly, in order to communicate effectively, students need to be aware of how their audiences differ. An awareness of differences in beliefs, values, and opinions will allow students to engage more effectively with their readers, especially in terms of the research and examples they use as well as their style and tone.

### *Course Objectives*

*By the end of the course, you will be expected to be able to do the following:*

1. Demonstrate competence in college-level reading and writing strategies (active note-taking, summarizing, identifying and producing theses, supporting main points, editing).
2. Demonstrate an awareness of your writing process.
3. Analyze non-literary “texts” (including images, movies, speeches, websites, informative essays, diaries, business memos, etc.) and evaluate how authors and designers choose to represent difference.
4. Research issues that impact you as a college student and as a citizen.
5. Conduct research, evaluate appropriate resources, and properly integrate and cite sources.
6. Identify how culture and society impact the ways human beings are represented.
7. Examine, classify, and explain yourself as an individual and as a member of a particular cultural group.

### *Textbook*

Gray, Murray, and Brogno. *Writing Communities & Identities*.

### *Recommended Texts*

Lester Faigley, *The Brief Penguin Handbook*. 2nd ed.

A good college dictionary

### *Required Supplies*

Several letter-size manila folders for keeping and handing in your work  
Materials for taking notes in class

### *How To Submit Your Work*

Put your name, your instructor's name, the name of the course, and the date on the top left of the first page. Skip lines between each entry:

John Student  
Ms. Jane Instructor  
English 100  
October 3, 2006

All papers should be typed, double-spaced, using one-inch margins, on 8 ½" x 11" white paper. Make sure to number your pages and staple them together.

Put the paper, the assignment sheet, all notes, drafts, and response forms in a manila folder with your name written on the tab. Do not use title pages. Do not submit your work in a report cover or colored folder with pockets.

### *Late Papers*

Papers are due at the beginning of class on the date due. Late assignments will lose one letter-grade for every calendar day that they are late. Papers more than a week late will not be accepted.

### *Workshop Policy*

Workshops in which we read and comment on each other's work are an integral part of this course. As there will be at least one workshop for each paper you write, your participation is important. The workshops should also serve as a good way to motivate you to get an initial draft completed. Also, the very act of reading your classmates' work will allow you to internalize the goals of the assignment. If you miss a workshop, or if you come unprepared, you will lose participation points.

### *Revision Policy*

There is a great deal of evidence that revision helps people learn to write. Therefore, I encourage you to revise your papers during the course of the semester. However, revisions do not automatically warrant higher grades. Revisions must demonstrate substantial improvement over previous drafts. That is, when you revise, you should not just correct editing errors, and you should not just answer my questions in the margins. Rather you should use my comments as a starting point for rethinking how you did the assignment and use the revision as a way to show that you have learned something which you can apply in new ways in new contexts.

All revisions must be accompanied by previous drafts and responses. When you hand in revisions, follow these guidelines:

- Highlight on the revision any additions you made to the previous draft.
- Mark and explain on the previous draft any deletions you made in the revision.

- Write a summary explaining how and why you revised the major elements of the previous draft, such as the focus, the organization, or the use of detail or evidence. You do not need to explain changes in editing and phrasing.

In general, you will only be allowed to revise your paper once. However, under certain circumstances, I may allow you further revision.

### *Attendance Policy*

In a writing class, your attendance is necessary, not only because the class activities will help you draft your paper but because your own participation is helpful to other students and helps build a strong community of writers and readers.

However, I understand that from time to time, circumstances may make it impossible for you to attend class. If you must be absent for a good reason, contact me ahead of time or as soon as possible after the absence.

**According to the attendance policy of the Expository Writing Program, if you are absent for more than nine class periods or the equivalent of three weeks of class, you may automatically fail the class.** (*In T/U classes, students are allowed six class periods.*)

### *The Portfolio Examination*

At the end of the eighth week of the course, you will turn in one of your papers to be evaluated for the **midterm portfolio exam**. A different instructor will read your paper to determine if it meets the minimum requirement for this course. If the paper passes, it can then be used in the final portfolio examination as a passing paper.

During the last week of class, you will turn in a **final portfolio** that will contain two papers in addition to the midterm. Again, a different instructor will read your portfolio to determine if it passes. Portfolio readers do not determine your final grade; they just determine if your portfolio passes or fails the course. After I get the results of the final portfolio exam, I will assign you a letter grade for the course. **Please note that it is possible to pass the portfolio and still fail the course because you have not fulfilled other course requirements.** For more information about the portfolio examination, see the “Instructions for the Portfolio Examination in Expository Writing I and II at Kansas State University” in your course supplement.

### *Grades*

Major papers will receive a grade of A, B, C, or R (an “R” indicates that your paper needs to be revised because it is currently in danger of not passing final portfolio). Papers receiving an “R” must be revised extensively for them to receive at least a C. A paper with an original grade of R that is not revised will be counted as an F in determining final grades. Note that individual papers cannot receive a D. This rule is in place because a D, since it is such a borderline grade, may be easily failed by the outside portfolio reader. If you receive a C on the paper, rest assured that in most cases it will pass portfolio.

You must pass the final portfolio examination in order to receive a passing grade for the course. If you do pass the portfolio examination, I will determine your final grade according to the

following formula: I will average the grades of each of your five major papers, and that average will be 95 % of your final grade. The remaining 5 % of your final grade will be determined by what I call class participation; that is, your attendance, your coming to class on time, your contributing to discussions, and your grades on quizzes, class work, and homework.

*Note: the program policy states that the major five papers must represent at least 90% of the grade. That is, additional evaluation categories, such as participation, quizzes, homework, etc. can only constitute 10% of the total grade.*

### *The Honor Code*

Kansas State University has an Honor Code, which stipulates that all your academic work at the university should be done individually by you. All undergraduate and graduate students acknowledge the jurisdiction of the Honor System. Do not collaborate on any academic work unless specifically approved by your instructor. On all of your assignments, exams, and other course work, the following pledge is implied, whether or not it is explicitly stated: “On my honor, as a student, I have neither given nor received unauthorized aid on this academic work.”

Plagiarism is covered by the Honor Code. Complete copies of the academic dishonesty policy are available on the Honor System web page at [www.ksu.edu/honor](http://www.ksu.edu/honor).

### *Students with Disabilities*

If you need special accommodation in this course for a verified learning or physical disability, please contact Disability Support Services in Holton Hall, Room 202 (532-6441), so that they may assist you and me in making those arrangements.

## **Brief Assignment Descriptions**

*Advertisement Analysis.* Students analyze how ads represent men and women in the United States. In a professional memo format, students describe how an advertisement appeals to its audience and analyze it on the basis of several design characteristics. (Weeks 1-4)

*Writing With and Against the Grain.* Students summarize and respond to an editorial that addresses an important issue of human difference. Students gain experience with the important strategy of reading “with the grain” and “against the grain.” Students write two brief responses, one that describes their points of agreement and one that explains the editorial’s limitations and weaknesses. (Weeks 5-7)

*Informative/Investigative Report.* Students research a local or campus-based social issue and inform an audience, in a professional memo report form, who may misunderstand or not fully grasp the issue and its consequences. (Weeks 8-10)

*Personal Ethnography.* Students situate themselves within the social constructions of gender, class, and/or race. They create a narrative that demonstrates something interesting about their identity and then analyze and explain how their narrative reveals social and cultural meanings. (Weeks 11-14)

*Reflection.* Students look back at their experiences and progress in the course and choose a format to write a reflection about what they have gained and about how they have fulfilled the course objectives. (Weeks 15-16)

### Tentative Semester Overview

Weeks	Writing Assignment	Key Assignments & Activities	
Week 1	Introductory Days Chapters 1 & 2	<ul style="list-style-type: none"> <li>• Diagnostic Essay</li> <li>• Professional Email Assignment</li> <li>• Community Building Activities</li> <li>• Introduction to Workshop</li> <li>• Workshop</li> </ul>	
Weeks 2 – 4	Ad Analysis Chapter 3 & 9	<ul style="list-style-type: none"> <li>• Kilbourne Video</li> <li>• Group Ad Analysis</li> <li>• Identify Social Expectations of Gender</li> <li>• Audience Awareness Activities</li> <li>• Memo Format</li> <li>• Workshop</li> </ul>	
Weeks 5 – 7	With- and Against-the-Grain Chapter 4, 8, & 9	<ul style="list-style-type: none"> <li>• Says and Does &amp; Discourse Blocks</li> <li>• Summary Writing</li> <li>• Open vs. Closed Form</li> <li>• Reaction vs. Response</li> <li>• Personal Experience as Support</li> <li>• Workshop</li> </ul>	
Weeks 8 – 10 (Oct 13 – Oct 31)  <b>Midterm Portfolio Read</b>	Informative Writing Chapter 5 & 9	<i>Informative Report</i>	<i>Investigative Report</i>
		<ul style="list-style-type: none"> <li>• Research Strategies</li> <li>• Topic Generation</li> <li>• Audience Awareness</li> <li>• Evaluating &amp; Documenting Sources</li> <li>• 3Ex Strategy</li> <li>• Library Day</li> <li>• Workshop</li> </ul>	<ul style="list-style-type: none"> <li>• Research Strategies</li> <li>• Topic Generation</li> <li>• Audience Awareness</li> <li>• Evaluating &amp; Documenting Sources</li> <li>• Conducting an Interview</li> <li>• Narrative Strategies</li> <li>• Library Day</li> <li>• Workshop</li> </ul>
Weeks 11 – 14	Personal Ethnography Chapter 6	<ul style="list-style-type: none"> <li>• Invention Strategies: Storyboarding &amp; Clustering</li> <li>• Privilege Walk</li> <li>• Narrative Strategies: Show vs. Tell &amp; Dialog</li> <li>• Analyzing Class, Race, and/or Gender</li> <li>• Workshop</li> </ul>	
Week 15	Reflection Chapter 7	<ul style="list-style-type: none"> <li>• Semester Review Worksheets</li> <li>• Audience Selection</li> <li>• Identifying Appropriate Formats</li> <li>• Workshop</li> </ul>	

Week 16  <b>Portfolio Due</b>	Portfolio Prep Chapter 1	<ul style="list-style-type: none"><li>• Revision</li><li>• Editing &amp; Proofreading</li><li>• Workshop</li></ul>
Exam	Portfolio Read	<ul style="list-style-type: none"><li>• Evaluate Portfolios</li></ul>