English 1310: College Writing I

“Words—so innocent and powerless as they are, as standing in a dictionary, how potent for good and evil they become in the hands of one who knows how to combine them.”

~Nathaniel Hawthorne

<table>
<thead>
<tr>
<th>Semester</th>
<th>Spring 2018</th>
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<tbody>
<tr>
<td>Course Section</td>
<td>1310.501</td>
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<tr>
<td>Instructor</td>
<td>Shari M. Childers, Ph.D.</td>
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**Contact Information**

Office: LANG 407L (Denton); ________________ (Frisco)
Email: [Shari.Childers@unt.edu](mailto:Shari.Childers@unt.edu) (From your UNT email account; to my UNT email account.)

**Office Hours**

Tuesday, 12:45 – 1:45 PM, or by appointment (Denton campus)
Thursday, 5:00 – 5:50 PM, or by appointment (Frisco campus)

**Textbooks and Required Materials**

**Required Texts:** all required texts are purchased in a single bundle from the publisher.


Selected Readings (Digital Access, granted through access code in publisher bundle)

**Recommended Text**

Heinrichs, Jay. *Thank You for Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us about the Art of Persuasion*. 3rd Edition, Three Rivers Press, 2017. This text is available online (digitally) beginning 9/9/17. I have also placed a [hardcopy on reserve](#) for this course at the Willis library (call number P301.5.P47 H45 2017) that can be checked out for 2 hours at a time.

**Recommended Materials**

Learners will need consistent, reliable access to our online course materials in Blackboard. All major essay assignments are submitted via Blackboard.

**Essential Competencies**

To be successful in this course, you will need to

- Understand yourself as a writer by identifying mentor texts, practicing drafting, and employing appropriate style and convention
- Practice rhetorical listening—that is, listen to others’ perspectives with openness
- Learn to craft arguments for academic disciplines using rhetorical genres
- Learn to recognize and respond to arguments in our everyday experiences
- Learn rhetorical terms to gain fluency in argumentation
- Think critically about arguments and texts
- Understand revision as a collaborative, recursive process
- Understand the ethical dimension of argumentation—including crediting and documenting sources, using persuasive strategies ethically, analyzing ethical implications of arguments
- Network with others and utilize tact when offering/offered differing perspectives

Spend at least 10 hours a week reading the assignments, reflecting on the material covered, and participating in other activities throughout the course

**Submitting Assignments**

Students will submit digital copies of written assignments to online dropboxes, which will be available from our course Blackboard site. The final portfolio will be submitted electronically through UNT’s Foliotek ePortfolio application, which all students have access to through the university. Student work in this course will be collected and evaluated for the purposes of internal program assessment. No work will be used publically without student permission.
Grading Policy
Grading for all online English 1310 courses follows the percentages identified below. Please refer to our textbook for the rationale and assignment sequence for English 1310, complete with instructions and rubrics for each required, departmental assignment.

<table>
<thead>
<tr>
<th>Investment (20%)</th>
<th>Unit 2 (15%)</th>
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<tbody>
<tr>
<td>• 10% Modules 2&amp;4</td>
<td>Unit 3 (20%)</td>
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<tr>
<td>• 5% chapter quizzes</td>
<td>Unit 4 (10%)</td>
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<tr>
<td>• 5% process memos</td>
<td>Final Portfolio (25%)*</td>
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*Failure to submit a COMPLETE portfolio will result in failure of this course.

Class Policies
The following class policies will help you succeed in this class and understand what I expect of you.

Email
- Use your UNT email account for this class and check your email daily for course announcements and updates. For each email you send me, use an informative subject line prefaced by your course and section information—for example, “English 1310.00X: Question about Unit 1 paper.” Please note that you should also use language that is appropriately professional for this context and sign your email.

Attendance/Engagement
- Your attendance in class, particularly given our few meetings, is significant and expected. Be on time, prepared, and have the necessary materials with you. These include the primary textbook, relevant assigned drafts, paper and pen, and any other materials we’re working with.
- Blackboard displays your last date of access and monitors your activity. For the purposes of this course, remaining consistently engaged and completing ongoing work on time also counts as attendance.

Netiquette
- Please familiarize yourself with the more general Netiquette policies available here. Treating others with respect is integral to our course.
- For more information on our UNT Writing Program guidelines and expectations regarding classroom behavior and respect, whether in-person or online, please refer to our textbook pages “On Having Difficult Conversations About Race,” UNT 2 and UNT 3 (pp. UNT-3 – UNT-7).

Please refer to the course FAQ for additional useful information.

Makeup/Late Assignment Policy
Late work for this course will not be accepted. Any quizzes or exercises missed for any reason cannot be made up. Additionally, all written assignments must be turned in by the assigned deadline to be counted for credit. If you experience a significant life event that will make completing your assignment on time difficult, contact your instructor as soon as possible with appropriate documentation and a well-thought out argument.

Plagiarism and Academic Dishonesty
Plagiarism is serious and has serious consequences. Please refer to the information in your textbook (UNT-101 – UNT-102) and the website for the Academic Affairs office for more information.

University Policies

Accommodating Students with Special Learning Needs
The University of North Texas is committed to both the spirit and the letter of federal equal opportunity legislation; reference Public Law 92-11--The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans with Disabilities Act (ADA), pursuant to section 504 or the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

In accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act, all instructors in the Department of English will work with the Office of Disability Accommodations (ODA) to make reasonable accommodations for qualified students with disabilities. If you have such a disability, please inform your instructor within the first week of the semester and provide your instructor with a Special Accommodation Request Form (available from the ODA). Students needing assistance must be registered with the ODA; if you need to register with the ODA or otherwise contact that office, the ODA phone number is (940) 565-4323, and the office is located in the Union, suite 167.
Course Schedules and Drops within the First Two Weeks of Class

Students need to monitor their course schedule every day for the first two weeks of class to make sure that they have not been dropped from their courses by the registrar's office. Students who are dropped from classes for nonpayment of financial aid or other reasons will not be readmitted to the course; it is the student's responsibility to make sure that all of his or her financial records are up to date to avoid being dropped.

For more information on UNT Add/Drop procedures, please visit the UNT Registrar's page at http://essc.unt.edu/Registrar/schedule/scheduleclass.html.

Campus Carry & Active Shooter Policies

Senate Bill 11 (“Campus Carry”). You must read UNT’s policy on concealed handguns on campus (see http://campuscarry.unt.edu/untpolicy). Note that 1) only licensed persons may legally carry handguns on campus, and 2) this right only authorizes the licensed carrying of “handgun[s], the presence of which is not openly noticeable to the ordinary observation of a reasonable person.” Per policy, if a gun is “partially or wholly visible, even if holstered,” it’s not legal on campus, whether or not it’s licensed. I report all illegal activities to the UNT police, regardless of their nature.

All students should be aware of UNT’s guidelines for responding to “active shooter situations” (see http://emergency.unt.edu/get-prepared/Active-Shooter).

Sexual Discrimination, Harassment, & Assault

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

UNT’s Dean of Students’ website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources. Renee LeClaire McNamara is UNT’s Student Advocate and she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648. You are not alone. We are here to help.
Readings and Assignments*

**Reminders and Important Information**

- In general, due dates for this course will fall on Mondays, Thursdays and Fridays, in order to maintain some consistency.
- **BECAUSE** this is a newly redesigned HYBRID course, I will be making adjustments along the way—adding the smaller deadlines within modules, for instance, when I have a sense of how the material is unfolding.
- All readings are either in the textbook bundle (hardcopy or electronically) or are provided free of charge to you in Blackboard. While some required readings are listed here, most of the **readings are carefully outlined in the online modules.**
- **Complete module** means to complete the readings + any work or assessments included in that module.
- All ONLINE FINAL DRAFTS of writing assignments are **DUE by 11:59 p.m.** on the dates indicated.
- **All drafts due IN CLASS** are **DUE within the first 10 minutes of class** because we need them for the work of that class day.
- Failure to submit a COMPLETE PORTFOLIO will result in failure of this course.

*While this syllabus is intended to be a useful guide, I reserve the right to make changes at any time in order to better meet the needs of my students and/or to adjust for unforeseen circumstances. I will inform you of any changes in writing using the Blackboard announcement function.*

**This Course and Fundamental Concepts**

<table>
<thead>
<tr>
<th>Week 1</th>
<th>August 31</th>
<th>Welcome!</th>
<th>Class begins.</th>
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<tbody>
<tr>
<td>Prepare:</td>
<td>Complete Start Here Module and Module 2 <strong>before coming to class.</strong> Contact instructor with information or concerns relevant to your success in this course.</td>
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<tr>
<td>Topics:</td>
<td>Course Overview &amp; Goals Policies &amp; Requirements Race, Relevance, &amp; Respect</td>
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<tr>
<td>Tasks:</td>
<td>New and exciting opportunity! Adjustments will be made throughout, as needed. UNT 2, 3, 13, 15</td>
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<tr>
<th>Week 2</th>
<th>Prepare:</th>
<th>Complete Module 1 (considerable amounts of reading; allow plenty of time)</th>
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<tbody>
<tr>
<td>Topics:</td>
<td>What is close reading? What does it mean to read/write rhetorically? How does a writer develop an argument from sentence to sentence, paragraph to paragraph? Identify more elements of arguments: Audience, Purpose, Implications, Assumptions Recognizing rhetorical appeals: Ethos, Pathos, Logos</td>
<td></td>
</tr>
<tr>
<td>Tasks:</td>
<td>Discussing mentor texts: “Beer Can” &amp; email from Module 1 What moves is the author making? (Close) reading an argument like a <strong>rhetor</strong> and a <strong>writer</strong></td>
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**Argument Description**

<table>
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<tr>
<th>Week 3</th>
<th>Prepare:</th>
<th>Complete Module 3 and Module 4</th>
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<tbody>
<tr>
<td>Topics:</td>
<td>What argumentative strategies make the writer’s claims persuasive? How does the arrangement of the argument make it persuasive? How does attending to style in a writer’s argument help us understand its purpose, audience, and forms of evidence?</td>
<td></td>
</tr>
<tr>
<td>Tasks:</td>
<td>Discussing mentor texts: Cofer’s “Maria” &amp; Alexie’s “Fistfight in Heaven” Seek and Find Games</td>
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**Week 4**

21 Prepare: Bring two hardcopies of your complete Argument Description DRAFT to class  

Topic: Writing/Drafting an Argument Description  

Tasks: Writer’s Workshop: guided, collaborative, revision; concurrent in-class conferences  

22 Tasks: Submit Argument Description Essay to Blackboard/Turnitin dropbox (end Mod 5)

### Argument Analysis

**Week 5**

28 Prepare: Complete Module 6  

Topic: Understanding Argument Analysis  

What assumptions is the author making? What are the implications of the argument?  

What are the ethical problems that this issue raises or addresses?  

What are the passages that best represent the author’s argument and the claims that lie therein?  

What predictable critiques might you level against this argument?  

How might you move beyond predictable solutions and offer new insights that result in measurable changes?  

Tasks: Discussing mentor texts: “Racist Speech”  

(Close) reading an argument like a rhetor and a writer  

Applying stasis theory

**Week 6**

October 5 Prepare: Complete Module 7  

Bring two hardcopies of your completed Revision Memo DRAFT to class  

Topic: Distinguishing between revision vs. editing  

What is the relationship between collaboration and successful revision?  

How does one develop a sophisticated revision plan? organize for the meticulous work that responds to feedback? productively use comments s/he doesn’t fully agree with?  

How do we carry out REVISION, the most important work of successful writers?  

What must change in order for your to become a better writer?  

Remembering to save multiple drafts for the Portfolio at the end of this course  

Tasks: Analyzing someone else’s writing (Mod 6) vs. your own (Mod 7)  

Negotiate different perspectives and making informed decisions about improvements  

Writer’s Workshop: guided, collaborative, revision; concurrent in-class conferences  

6 Tasks: Submit Revision Memo to Blackboard/Assignment dropbox (end Mod 7)  

Reminders: By Tuesday, October 24, read Beatty’s The Sellout: read it all OR at a minimum, you must read:  

- The Prologue (pp. 3-24)  
- Chapter Ten and City Lites: An Interlude (pp. 127-50)  
- Chapters Twenty-five, Twenty-six, and Closure (pp. 279-89)  

**Week 7**

12 Prepare: Complete Module 8  

Topic: Argument Analysis… it’s everywhere!  

Tasks: Writing/Drafting an Argument Analysis  

Utilizing library resources to solve problems  

Analyzing library resources & using them to analyze other arguments  

Reminders: By Tuesday, October 24, read Beatty’s The Sellout: read it all OR at a minimum, you must read:  

- The Prologue (pp. 3-24)  
- Chapter Ten and City Lites: An Interlude (pp. 127-50)  
- Chapters Twenty-five, Twenty-six, and Closure (pp. 279-89)
**Week 8**  
19 Prepare: Bring **two hardcopies** of your complete Argument Analysis DRAFT to class

**Topic:** Writing/Drafting an Argument Analysis  
**Writer’s Workshop:** guided, collaborative, revision; concurrent in-class conferences

**Tasks:** Submit Argument Analysis Essay to Blackboard/Turnitin dropbox (end Mod 8)

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### The Collaborative Interview

**Week 9**  
26 Prepare: Complete Module 9 and Read Module 10  
Read Beatty’s *The Sellout*: you may read it all, but **at a minimum**, you must read:  
- The Prologue (pp. 3-24)  
- Chapter Ten and City Lites: An Interlude (pp. 127-50)  
- Chapters Twenty-five, Twenty-six, and Closure (pp. 279-89)  

**Bring to class** your first 150-word reflection/analysis (hardcopy).

**Topic:** Understanding the Collaborative Interview  
**Diving into our Secondary Text: *The Sellout***  
How can you collaborate with your peers in a manner that is flexible, generous, and professional? How might you represent this in your discussion?

**Tasks:** Workshop analysis draft. **Post your REVISED 150-word reflection/analysis** to the discussion board **later today**. (end 10)

**Week 10**  
31 Prepare: Read Module 11  
Bring to class a **hardcopy of your first 150-word response** (or both, if you’d like).

**Topics:**  
How can watching the revision process of your peers help you revise more effectively?

**Tasks:** **Post TWO 150-word responses** to your group's workspace **later today**. Be sure that:  
- each group member ends up with precisely two responses from different people.  
  For instance, person A should respond to BOTH of the posts of person B and person C (not to both posts of person B).  
- these short responses are carefully-crafted demonstrations of your ability to analyze and collaborate (not last-minute attempts to meet the word count).

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**November 2**  
Prepare: Read ALL of your peers’ responses so that your questions meet the rubric requirements for evidence of group engagement and awareness.

**Topics:**  
How can you produce a thoughtful question in response to a difficult text?  
What makes a question to an author more or less successful?  
How can you help your group reach a decision on the questions that best represent your collective work?

**Tasks:** Drawing on the trends and themes that your group seems interested in, craft and **post TWO correctly formatted questions (~50 words each)** to your group's workspace by 11:59 pm. Your group should have at least 6 unique questions, total, to work with as the project moves forward.

**November 3**  
**Task:** Choose ONE question from your group's collective questions, and **post your nomination & 150-word justification**, probably to a new thread/section of your workspace for considering questions. Discuss the merits of some questions, the possibility of editing or altering questions, etc. with your group.

**November 4**  
**Task:** Verify that someone has **posted your group’s TWO winning questions by 10:59 pm.**  
**NOTE THE DIFFERENT DEADLINE, BB SHUTS DOWN AT 11PM.** (end 11)
## Revision

### Week 11
9 Prepare: Read Module 12  

- Bring **two hardcopies** of your completed Revision Memo DRAFT to class

Topic: Revisiting. Revision.  
- How can I improve my writing? = How can I improve my revision process?  
- How do we carry out REVISION, the most important work of successful writers?  
- What must change in order for you to become a better writer?  
- Remembering to save multiple drafts for the Portfolio at the end of this course

Tasks:  
- Writer’s Workshop: guided, collaborative, revision; concurrent in-class conferences

10 Tasks:  
- **Submit Revision Memo** to Blackboard/Assignment dropbox (end Mod 12)

### Week 12
16 Prepare: Complete Module 13

Topic: The difficult, essential work of revision

Tasks:  
- TBD: conferences, focused revision techniques

### Week 13
21 Prepare: Complete online Revised Analysis DRAFT to class

Topic: Writing/Drafting an Argument Analysis

Task:  
- Writer’s Workshop: guided, collaborative, revision; concurrent in-class conferences

22 Task:  
- **Submit Revised Analysis Essay** to Blackboard/Turnitin dropbox (end Mod 13)

23 **Holiday**  
- NO CLASSES: University Closed

## The Portfolio

### Week 14
30 Prepare: Complete Module 14  

- Bring **hardcopy** of 1 body paragraph of your Exec. Summary to class (end Mod 14)

Topic: Understanding a Curated Portfolio and the Executive Summary + Foliotek  
- What passages from your drafts or other artifacts from everyday writing activities best exemplify your writing development?  
- What claims about your writing development this semester can you make and support?  
- What are some potentially dangerous pathetic appeals in your analysis of your unfolding writing development?

Tasks:  
- Rethinking your own writing as collected data  
- Remembering the process and purpose of research  
- Considering how, when, and why we make arguments about our work  
- Writer’s Workshop: guided, collaborative, revision; concurrent in-class conferences

### Week 15  
December 7 Prepare: Complete Module 15  

- Bring **two hardcopies** of your complete Executive Summary DRAFT to class  
- Successfully upload **required** artifacts to Foliotek ePortfolio (see list in text)

Topic: Troubleshooting Foliotek issues, if necessary  
- What overarching argument would you make about your writing development this semester that is not obvious to someone who reads the contents of your portfolio?

Tasks:  
- SPOT: Student Perceptions of Teaching (Evaluations), time allowed in class  
- Writer’s Workshop: guided, collaborative, revision; concurrent in-class conferences  
- **All Investment work/entries must be completed by this date.**

### Week 16
11 Tasks:  
- **Portfolio Due**