

English 101 Composition

Reinhardt University • Spring 2024

English 101.050
Credit: 3 hours
Class Times: Tues-Thurs 9:30-10:45 pm
Classroom: MC Jones 0001
Instructor: Professor Chris Allentini
Office: By appointment
Office Phone: (770) 720-5633
Office Hours: By appointment
e-mail: chris.allentini@reinhardt.edu

Course Description

From the 2023-24 undergraduate catalog: “This course introduces and develops analytical thinking and writing skills, with emphasis on the organization and development of the short essay. Nonfiction prose readings, designed to stimulate critical discussion and inquiry, provide a basis for writing and support intellectual growth; assignments are text oriented.” Three credit hours

Reinhardt University Student Learning Outcomes (RUSLO):

Communication

1. Students will demonstrate effective expression of ideas through writing, speech, and visual media.

Critical Thinking and Inquiry

2. Students will demonstrate integrative, critical thinking and inquiry-based learning using evidence, logic, reasoning, and calculation.

3. Students will demonstrate technological and scientific literacy, knowledge of various research methodologies, and the ability to seek out information.

4. Students will demonstrate independent thought and imagination; preparation for lifelong learning.

Self, Society, and Culture

5. Students will demonstrate knowledge of the traditions of Western civilization and their global context.

6. Students will demonstrate knowledge of the diversity of societies and cultures; the ability to view themselves and the world from cultural and historical perspectives other than their own.

Values and Ethics

7. Students will demonstrate integrity and ethical responsibility.

8. Students will demonstrate understanding of, and commitment to, physical, emotional, and spiritual wellness.

9. Students will demonstrate stewardship and civic engagement, coupled with the ability to work with others both collaboratively and in leadership roles.

Student Learning Outcomes

As a result of taking this course, you will be able to:

- Organize an essay efficiently and effectively (RUSLO 1);
- Support an argument with full and relevant details (RUSLO 1);
- Write strong topic sentences (RUSLO 1);
- Craft good introductions and conclusions (RUSLO 1);
- Write prose that is free of errors in grammar, mechanics, syntax, punctuation, and usage (RUSLO 1);
- Engage critically and creatively with a text (RUSLO 2 and 4);
- Improve your reading comprehension and retention (RUSLO 4);
- Seek out information (RUSLO 3);
- Exercise good study habits (RUSLO 4);
- Keep a journal that reflects in-depth knowledge of a book (RUSLO 1).

Required Texts

There are no required textbooks. All reading material will be provided on Canvas. Texts for both titles *The Black Cat* and *The Fall of the House of Usher* will be provided on Canvas and we will discuss in class.

Supplies

You will need the following items:

- A package of lined notebook paper for in-class, handwritten essays. Please avoid tear-out sheets from a spiral binder.
- A notebook or portfolio in which to organize and file all course materials. It is especially important that you keep track of all graded assignments in case I incorrectly record, or forget to record, a grade.
- A pencil or a blue or black ink pen. Handwritten work in any other color will not be accepted.

Electronic/Wireless Devices

You will surrender your cell phones to me at the beginning of the class and retrieve them when class is over. This policy is non-negotiable.

Course Work

Activities

PEDAGOGICAL STRUCTURE This course will have both a seminar and workshop structure. We will dissect, discuss, question, and challenge our reading materials. We will also group up, workshop drafts and parts of drafts, write in class, and research in class.

ACADEMIC ETHOS Students often ask how to succeed in this course. In my experience, students who have cultivated their academic ethos tend to succeed more often than not. Respect, timeliness, open-mindedness, kindness, empathy, diligence. These are ways to build your academic ethos. As you engage in this course—with your work, with your peers, with me—be aware that you continually shape your academic ethos.

READING We will be doing a great deal of reading in this course: textbook material, online articles, and peer drafts. You will be expected to participate in our discussions of these readings.

WRITING We will work on a variety of projects this term that may introduce you to new genres and approaches to media, technology, and writing. All projects and grading criteria are detailed in Canvas.

YOU CAN NOT PASS THIS COURSE MISSING A MAJOR ESSAY

Essay #1 – Personal Narrative – 20%

Essay #2 – Rhetorical Analysis – 30%

Essay #3 – Critical Analysis – 30%

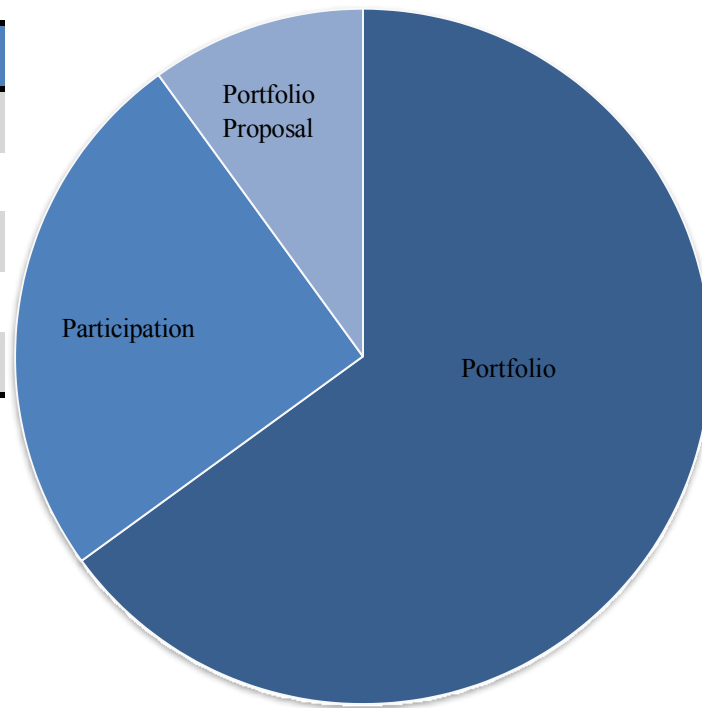
Discussions – 10%

Participation – 10%

Grade Allocation

Your participation in and completion of course projects determines your final grade; the table and chart below indicate how your grade is figured.

Grade	Points
A	90.0-100.0
B	80.0-89.9
C	70.0-79.9
D	60.0-69.9
F	0.0-59.9



PARTICIPATING Participation is not merely attendance (which explains why they aren't the same word). Your participation grade will be determined by:

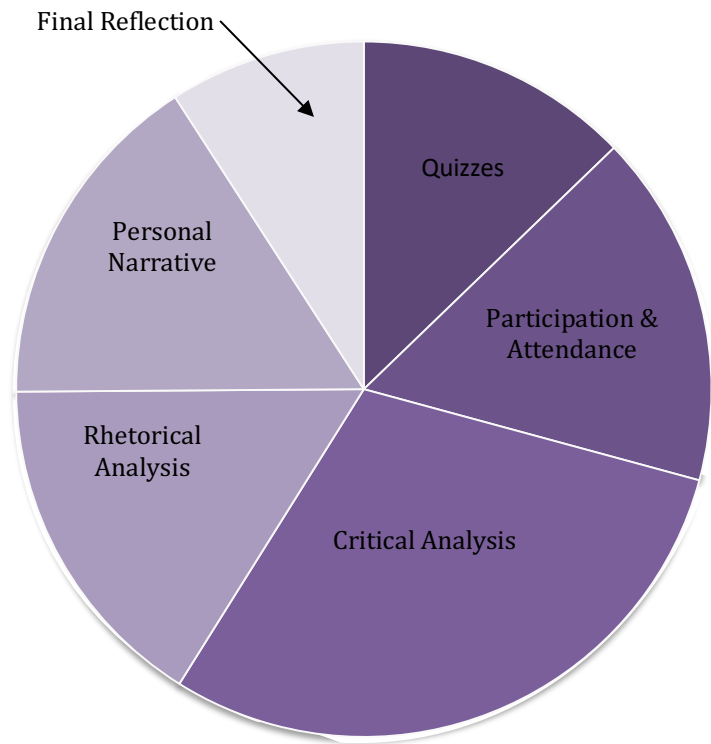
- Your submission of written work via email or conference
- Your participation in the writing process
- Your engagement in group work in class
- Your attending scheduled conferences

- Your contributions to the course discussion

Grading Policies

Your participation in and completion of course projects determines your final grade; the table and chart below indicate how your grade is figured. All assignment sheets and rubrics are located in Canvas. If you earn **below 80%** on a major assignment, you may request to revise it for a better grade **within 5 days** of receiving your grade.

Grade	Points
A	90.0-100.0
B	80.0-89.9
C	70.0-79.9
D	60.0-69.9
F	0.0-59.9



Course and Institutional

Policies

Attendance, Class Contributions, and Timely Completion of Assignments

Because attendance is an essential component of success in any university course, I expect you to come to class prepared for discussion and active engagement with the material. In particular, before you come to class, you are to read the assigned pages in *The Secret History* or to find, print, read, and study the assigned New Yorker articles.

Your absence, whatever the reason, is not excused unless you are participating in a program or activity that requires you to be away on official Reinhardt University business. Otherwise, if you accumulate four (4) unexcused absences, you will automatically receive a W if the withdrawal date has not passed or an F if the withdrawal date has passed. This policy means that you do not need to e-mail or phone me if illness or other crisis necessitates your absence. Nor do I need a note from a parent, healthcare provider, or any other individual unless your absence is due to a major life event, as described below.

Absence Due to Official University Business

The only exception to policies governing class attendance applies to students required to be away on official University business. In accordance with the policy stated in the undergraduate academic catalog, if you are one of these students, your absence is excused. Therefore, you can make up all missed work—but your absence still counts among your four allowed.

Specific policies governing make-up work for students whose absence is excused and students whose absence is not excused appear in the sections below.

Major Life Event

A major life event is a crisis that requires you to be absent for more than two full weeks or four (4) consecutive class meetings. Should you find yourself in this situation, you need to send official notification to Dr. John Miles, the VPAA, and Dr. Walter May, the Vice President for Student Affairs. This notification should include an explanation of the crisis and supporting documentation from a credible source. Dr. Miles and Dr. May will then inform me of your circumstances, and we will work collaboratively to determine the best course of action. A brief illness, a funeral, a court date, a transportation problem, or a personal crisis that causes you to miss class for a day or two is not a major life event. Therefore, I do not need notification from any source for these things since they automatically count as unexcused absences.

Virtual Class Meetings

If an emergency on my part or a virus-related, campus-wide crisis necessitates a switch to online, synchronous learning, you will join the class remotely at your usual time—using the BigBlueButton feature of Canvas:

- Log into Canvas through Google Chrome, Microsoft Edge, or Firefox Browser.

- Find and choose your course (ENG 101 100 MC).
- Click the Big Blue Button.
- Join by clicking the blue Join button.
- I recommend that you select the Microphone option when you join so you can speak with your classmates and me. Just remember to mute your microphone when you are not talking, to minimize static and background noise.
- You may instead select the Audio option when you join, but you can listen only. You can still communicate with your classmates and me through Chat.

Recordings of Class Proceedings

You are welcome to record class proceedings, using a cell phone. Your phone can be set to record while it is in my possession.

If we are meeting via the Big Blue Button, we will have the advantage of the Record feature, which allows every lecture to be recorded and then saved for seven (7) days. Remember, however, that after seven days, the recording is gone for good, and there is nothing I can do to retrieve it.

Grade of Incomplete

If you are in good standing in the course (that is, making a C or better), miss one important assignment due to a major life event, and want to qualify for an Incomplete, you must provide me with a valid, verified, written excuse from a credible source. To remove the Incomplete, you must make up the assignment during spring semester 2024.

Workload

ENG 101 has a workload appropriate to a university course, and you must maintain consistent and regular study habits to keep pace with your assignments. Specifically, you should plan to spend at least three (3) hours outside of class for every hour spent in class. Thus, in this three-hour academic course, you should anticipate spending at least nine hours a week in reading *The Secret History*; writing journals; finding, reading, and studying the assigned *New Yorker* articles; preparing for in-class quizzes, tests, discussions and workshops; and writing essays. Success in all your courses begins with a commitment to adapting yourself to the rigors of university academics.

Written Work: Essays

You will write three (3) formal essays this semester. Essays of Portfolio appear at the end of this syllabus.

Formal essays must have properly capitalized phrasal titles and contain more than five paragraphs. Please observe all margins and write (or print) legibly on every other line, using only pencil or a black or blue ink pen.

You will have two full class periods to write the first two essays. At the end of the first writing session, I will collect the work you have done so far. You will have the full three-hour exam period to write the third in-class essay. Beforehand, you are allowed to prepare a one-page sketch map and use it during the writing process.

If you are absent for any reason on the day an in-class essay is due, I will help you arrange a time when you can finish your essay under supervision in the Center for Student Success (CSS). To avoid a zero, you must complete the assignment within a week of your absence.

Academic Honesty

As a member of this academic community, you are bound by all provisions of the Reinhardt Honor Pledge, which commits you to “demonstrate honest behavior.” Honest behavior includes avoiding all forms of academic dishonesty. For the purposes of this course, your work will be deemed academically dishonest if you do one or more of the following:

- I. Copy someone else’s words into a journal or essay and represent them as yours
- II. Copy someone else’s sentence structure into a journal or essay, change one or more words, and represent the material as yours
- III. Copy someone else’s ideas or order of ideas into a journal or essay and represent the material as yours
- IV. Download material from an Internet site and copy this material into a journal or essay
- V. Allow another student to use your journal or essay as the basis for his or her work
- VI. Copy someone else’s answers on a reading quiz or the novel test
- VII. Allow another student to copy your answers on a reading quiz or the novel test
- VIII. Use the Internet to answer questions on a reading quiz or the novel test

The first documented instance of academic dishonesty will be penalized with a zero on the assignment. The second documented instance will be penalized with dismissal from class

and a W or an F in the course. No zeros earned as a result of academic dishonesty will be dropped. Moreover, copies of all academically dishonest documents will be provided to the Dean of the School of Arts and Humanities and to the VPAA, who will enter your name in his Book of Academic Misconduct

The Americans with Disabilities Act (ADA)

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, the legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation for this or any other class, please contact Reinhardt University's Academic Support Office (ASO), register, and obtain the proper documents. ASO is located in the basement of the Lawson Building (phone: 770-720-5567).

Center for Student Success

The Center for Student Success, located on the bottom floor of Lawson, Room 035, is a free tutoring service available to all students. Though appointments are preferred, drop-ins are also welcome. To make an online appointment, do the following: Go to the Reinhardt University Web site and click on Academics. When the next page appears, click on Resources (left side of the screen) and then choose Center for Student Success from the drop-down menu. On the next page, check the tutoring schedule to make sure an English tutor is available at the time you want to attend. Then fill out the required fields in the Student Appointment Form and submit. Ms. Robertson, the CSS director, will confirm your appointment, usually within 24 hours. You can also make an appointment with a specific tutor through Calendly, which someone in the CSS can explain to you.

Important Contact Information

All students, faculty, staff and administration at Reinhardt University are subject to changes in policies if mandated by the State of Georgia. Current policies and procedures can be found at: <https://www.reinhardt.edu/back-to-campus>. If you have any questions, please refer to the Web site or contact Reinhardt University at the numbers below: Campus Nurse within the Student Health Center studenthealthcenter@reinhardt.edu 770-720-5542

Public Safety: Non-Emergency Phone: 770-720-5789 Emergency Phone: 770-720-5911
publicsafety@reinhardt.edu Dean of Students – Dr. May
deanofstudents@reinhardt.edu 770-720-5540

Office of the Vice President for Academic Affairs – Dr. John Miles VPAA@reinhardt.edu or John.Miles@reinhardt.edu

Essays of Portfolio

Essay #1 – Personal Narrative

Your task for your first project is to compose a personal narrative. A personal narrative is a special type of memoir that asks the writer to tell their reader about the significance of a specific event in their life. Your first formal writing assignment will be a subjective narration that tells a story or relates an event or a series of events covered in the prewriting assignment (this is the subject of your paper). It should have a main point or thesis, so be sure to select a subject that lends itself to this kind of focus.

Essay #2 – Rhetorical Analysis

Rhetoric permeates everything we consume, from literature to television, social media to billboards. Writers, speakers, and artists use rhetoric as a form of persuasion, especially when they attempt to send particular messages to their audience. When analyzing rhetoric, students want to look for the basic rhetorical appeals: ethos, pathos, and logos.

We will analyze Edgar Allan Poe's use of rhetorical language in the short stories *The Black Cat* and *The Fall of the House of Usher*, focusing specifically on how he creates a sense of suspense. We should observe Poe's usage of rhetoric in violence and horror to explore paradoxes and mysteries of love, grief and guilt. Essentially, we are studying how Edgar Allan Poe communicates effectively within his content.

How will we do this with both titles *The Black Cat* and *The Fall of the House of Usher*? Compare and contrast both titles and relate how the content flows the same. What is Poe's writing signature? Do both short pieces have the same style of communications?

Essay #3 – Critical Analysis

Analyze the themes in the film Chinatown, its characters and dialogue. Develop a thesis that critically analyzes thematic elements such as ideas, plot, emotions and style in the motion picture. Personal opinions should be synthesized from sources to show fact. Instead of critically analyzing the entire film, focus on several connected scenes from the Introduction, Climax and Conclusion. You may also mention the musical soundtrack within the scenes you are analyzing. The musical score initiates emotions of the film's themes.

Please do not procrastinate. This paper is manageable if you do not try to do it all at once.

Course Schedule

Week One 01/08-01/12: Introductions, Diagnostic Writing, Netiquette, Dangers of a Single Story

Week Two 01/15-01/19: Left Brain/Right Brain Theory, Composing Strategies, Punctuation and Sentence Errors

Week Three 01/22-01/26: Descriptive Writing, Dialects and Dictions, Personal Narrative

Week Four 01/29-02/02: Revision Process, Peer Reviewing

Week Five 02/05-02/09: Final Personal Narrative draft, Avoiding Plagiarism, Introduction to Rhetorical Analysis

Week Six 02/12-02/16: Rhetorical Analysis drafting, Memes as Rhetoric

Week Seven 02/19-02/23: Rhetorical Analysis Peer Reviewing

Week Eight 02/26-03/01: Rhetorical Analysis Final Draft

Week Nine 03/04-03/08: Introduction to Critical Analysis

Week Ten 03/12-03/16: Annotated Bibliographies

Week Eleven 03/18-03/22: Critical, Outlines

Week Twelve 03/25-03/29: Critical Analysis Rough Drafts, Peer Reviewing

Week Thirteen 04/01-04/05: Critical Analysis Final Draft