

<p>Fall 2018 ENGLISH 101, sec. FY31 (code#12950) M&W 12:15pm-1:30pm (4th period) John Jay College, 445 W 59th, NY NY Room: 120 Westport</p>	<p>Prof. Jay G Walitalo jwalitalo@jjay.cuny.edu Office: 524 W 59th Street, # 07.63.13 Phone: 212.484.1192 (ext. 1192) Email: jwalitalo@jjay.cuny.edu Office/Contact Hours: Wednesday 8:00am-9:00am and by appointment</p>
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John Jay College of Criminal Justice

English Department

English 101: College Composition I - Exploration and Authorship: An Inquiry-based Writing Course

Course Description:

This is the first course of study in the English composition sequence; it is designed to help you build and expand upon your existing writing and critical thinking strategies so that you can excel as a college student. Over the course of the semester, you will consider your personal strengths and weaknesses as a writer and use this insight to develop your own approach to writing. Upon successful completion of the course, you will feel more confident in your abilities and prepared for the many writing assignments you will be asked to complete in your sophomore, junior and senior years. Our course theme is artistic/creative freedom. Using various texts as a springboard, we will develop an ongoing discourse through which we will examine the idea of creative/artistic freedom as it relates to the function and well-being of society.

Course Objectives/Learning Outcomes:

In general terms, this English 101 course is designed to help students sharpen and refine their writing and critical thinking abilities. In terms of class work, a major focus will be on formal writing: developing and refining essays using the standard American academic essay form. We will also examine the processes and stages related to academic research and then use this knowledge to develop an inquiry-based essay.

Students experiencing a successful outcome at the end of the course will have demonstrated mastery in the following areas:

Invention and Inquiry: explore self-generated ideas and the ideas of others and develop resultant ideas in a thorough, meaningful, complex and logical way.

Awareness and Reflection: identify concepts and issues in one's own writing and analytically talk and write about them.

Writing Process: understand methods of composing, drafting, revising, editing and proofreading.

Sentence Fluency: write clear, complete and correct sentences and use a variety of complex and compound sentence types.

Conventions: control language, linguistic structures, and punctuation necessary for diverse literary and academic writing contexts.

Rhetoric and Style: understand rhetorical and stylistic choices that are appropriate and advantageous to a variety of genres, audiences and contexts.

Claims and Evidence: develop logical and substantial claims, provide valid and coherent evidence for claims and show why and how evidence supports claims.

Research: conduct research (primary and secondary), evaluate research sources, integrate research to support ideas, and cite sources appropriately.

Production/Presentation: produce papers that are thoughtful, well-developed, sophisticated in presentation, well organized, logically paragraphed, and composed in standard English.

Communication: freely and appropriately interact with faculty.

Course Requirements:

- Complete and be ready to discuss all assigned (homework) readings. **DO NOT READ YOUR ASSIGNMENTS IN CLASS WHEN YOU ARE SUPPOSED TO BE DISCUSSING THEM!!!** Students must participate in group activities and class discussions.

- Complete in-class writing activities and reading assignments as assigned.

- Complete 8 writing assignments:

- a creative non-fiction essay
- a proposal for an inquiry-based essay (writing project)
- a formal outline for your inquiry-based essay
- an annotated bibliography for your inquiry-based essay
- a first draft of your inquiry-based essay (writing project)
- a scripted interview related to your inquiry-based essay
- a second draft of your inquiry-based essay (writing project)
- a cover letter to your English 201 instructor

Note: your inquiry-based essay (the centerpiece of your ‘writing project’) will focus on a specific creative/artistic work from the 20th or 21st century. Details on this and other assignments will be discussed in class. Please bring all “rough” and “final” drafts to class on the specified due dates. **All of the writing you do (except for the writing journal and the in-class exams) must be presented in a digital portfolio at the end of the course.**

- Maintain an informal writing journal. Journal entries, on average, must be **200-250 words in length**. Topics for the journal will be discussed in class. It is here that students will sharpen their ‘focused writing’ skills (details in class).

- Participate in peer review/evaluation activities during class time as assigned.

- Participate in student-instructor conferencing as required.

- Come to class. Class attendance is mandatory. Attendance is taken at the beginning of class. See ‘Grading’ section below for more information on how attendance can affect your final course grade.

Required Texts:

None.

Exams:

There will be 1 midterm essay exam and 1 final essay exam.

Policies and Procedures:

Late papers: Late papers are accepted, but you lose one-third of a grade for every class past the due date. Assignments more than 4 class periods late are not accepted (you get an F for that paper). No assignments will be accepted after the last day of class.

Paper Formats: Type and staple (no paper clips or folded corners) all final drafts. Use the 'Times New Roman' 12pt. font and standard margins. Double-space. **Do not email papers or assignments** unless instructed otherwise. Your 'writing project' must follow standard APA guidelines.

Tutoring: All students are required to utilize the services available at the JJ Writing Center (1.68NB). **All rough drafts must be taken to the writing center for review before they are submitted as final drafts.** The instructor receives regular updates as to which students have visited the writing center.

Plagiarism: Write everything IN YOUR OWN WORDS. From the John Jay Undergraduate Bulletin: "Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation." Any submitted work that contains plagiarized elements will receive an automatic 'F'. Repeated infractions will be reported to the college authorities.

Classroom procedures: You may not feel that you need to attend every class to profit from the course. This is not a good way to approach this composition course. Nearly every day we discuss techniques and styles of writing that you will need to master in order to achieve a successful outcome. Our classroom will function as a kind a workshop in which we will work our way through the various steps of the writing process, discuss problems of composing, share and critique each other's work, and develop a way of talking about how we write. Consequently, it is essential that you attend class without fail and that you arrive with the reading and writing assignments prepared, in hand. In short, to do well in this class you must be present—physically, mentally, and intellectually. Your classmates and I need your contribution to classroom discussions if this is to be an enriching experience.

Americans with Disabilities Act (ADA) Policies: Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student's eligibility from the OAS which is located at L66 in the new building (212-237-8031). It is the student's responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor.

Accommodation Requests: If you think you may need to request accommodations and academic adjustments, please notify me as soon as possible. Students may request such accommodations for issues such as, (a) disability, (b) pregnancy, childbirth or a related medical condition, (c) religion, and (d) status as a victim of domestic violence, sex offense or stalking. If you think these or any other issues may affect your performance in this class, please notify me as soon as possible, and contact the appropriate office. For accessibility accommodations for disability, pregnancy, or any medical condition, see <http://www.jjay.cuny.edu/accessibility>, and contact John Jay's Office of Accessibility Services. OAS is located at L66 in the new building (212-237-8031). For religious accommodations, contact the Office of Student Affairs. Victims of domestic violence, sex offense, or stalking, should contact John Jay's Title IX Coordinator. Prior to granting accommodations in this course, the instructor should receive written verification of a student's eligibility. "Qualified students . . . will be provided reasonable academic

accommodations if determined eligible by the Office of Accessibility Services. It is the student's responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor."

Classroom behavior: We all love our personal electronic devices (smart phones, iPads, etc.), but unless they are being used for in-class work they not appropriate for use in the classroom. **Please do not answer calls, play games, check social media or engage in text messaging during class. Do not sit in class with ear buds in your ears. Please do not wander in and out of class** for any reason; it is distracting to the instructor and your fellow students. Use the bathroom, eat, make calls, etc. before or after class. And, finally, please **do not eat in class.**

In-class note-taking: early in the semester we will have a class discussion about how and why students should take notes during lectures/class discussions and during in-class film screenings.

Grading:

All final drafts submitted to the instructor will be given a letter grade. You will also receive a letter grade for your attendance. The numerical values assigned to each grade will correspond to the grade scale outlined in the John Jay Student Bulletin:

A 4.0
A- 3.7
B+ 3.3
B 3.0
B- 2.7
C+ 2.3
C 2.0
C- 1.7
D+ 1.3
D 1.0
D- 0.7
F 0.0

Explanation of Grades:

A, A- *Excellent*

B+, B, B- *Very Good*

C+, C *Satisfactory*

C-, D+, D, D- *Poor* [these are passing grades, but too many of these grades can lead to dismissal from the College because of a low grade point average]

F *Failure* [an F is not erased when the course is taken again and passed]

Here's how your final course grade will be determined if all course requirements have been satisfied:

- 75% Contents Of Your Digital Portfolio
- 25% Attendance/Participation

Attendance Grade: if you are consistently absent or consistently late, your grade will suffer greatly.

Here's how the 'attendance' portion of your grade will be determined:

1 unexcused absence: A
2 unexcused absences: B
3 unexcused absences: C
4 unexcused absences: D

5 or more unexcused absences: F

An absence is 'excused' only with a doctor's note, jury duty note, etc. **Lateness: 3 lates = 1 unexcused absence.**

Participation Grade: Some students may be required to attend mandatory JumpStart workshops in the Writing Center. If you are notified by the instructor that you are required to attend writing center workshops, half of your attendance/participation grade (see above) will be based on your workshop attendance. The schedule for the workshops—including times and locations—will be distributed in class and will also be available at the Writing Center, room 1.68NB. Here's how the 'participation' portion of your grade will be determined:

- You attend all four workshops: A
- You attend three out of four workshops: B
- You attend two out of four workshops: C
- You attend one out of four workshops: D
- You don't attend any workshops: F

Journals: if you receive a final journal grade of "check plus," your final course grade is raised by 1/3 grade. If your final journal grade is "check," there is no change in your final grade. If your final journal grade is "check minus," your final grade is lowered by 1/3 of a grade. If you turn in a journal with less than half the required entries, your journal will not be accepted. **Since the journal is a "course requirement" (see above), if you fail to submit one, you will fail the course.**

Exams: both the midterm and the final will be graded pass/fail. If you pass the midterm, the grade on your first paper will be raised by one full grade. If you pass the midterm and received an 'A' on your first paper, you will not be required to take the final exam. If you don't pass the midterm, nothing happens. If you pass the final exam, the grade on your second paper will be raised by a full grade. If you don't pass the final, nothing happens.

Grade of INC (Incomplete): the grade of INC (Incomplete) is given by the instructor only under extraordinary circumstances (pregnancy, major illness, unexpected need to leave the country, etc) and only when there is reasonable expectation that a student will successfully complete course requirements. If this grade is unresolved by the end of the following semester, it will automatically convert to the grade of F although students have until one calendar year after the end of the semester to resolve the INC.

"Extra Credit" course work: there is no such thing in this course, but you can improve your final course grade by adding extra entries to your writing journal.

Date	Day's Agenda	Homework (what you need to do <u>before</u> the next class meeting)
August 27	Introductions; course overview: themes and discussion of syllabus; reflective diagnostic essay	Buy a composition book or a medium-sized notebook to use as a writing journal (unless you are using a tablet or laptop computer).

August 29	<p>Discussion/lecture: writing paragraphs ('focused writing'); topic sentences (controlling ideas) and supporting details; sentence boundaries (ongoing)</p> <p>Discussion (ongoing): What is creative/artistic freedom? How much should we/artists/writers/film directors/musicians have?</p>	<p>Look over/review your class notes. Try to do this every time you take notes in any class.</p> <p>If you haven't already done so, buy a composition book or a medium-sized notebook to use as a writing journal (unless you are using a tablet computer).</p>
September 3	No Class	No Class
September 5	<p>In-class journal writing: why are some people more easily offended or sensitive to controversial works of art or works of creativity?</p> <p>Discussion: form + content of your in-class journal writing</p>	<p>Writing Journal: In a society that allows "freedom of speech" should people be allowed to express themselves and say whatever they want on social media, even if some find it offensive? Discuss your view.</p>
September 10	No Class	No Class
September 12	<p>The writing process: plan-->write-->edit/revise (ongoing); the American academic essay form; speaking voice/writing voice; what is reflective writing and why is it useful?</p>	<p>Writing Journal: when a person for whatever reason finds a particular creative work (a book, a song, a TV show, a movie, a work of art, a photograph, etc) offensive, what should he/she do? Is it better to just ignore it, work to suppress or ban the work, or use the work as a springboard for discussion?</p>

September 17	<p>More on the American academic essay form; inference versus observation (thesis); argumentation-persuasion</p> <p>The key to becoming a better writer: insight + revision</p> <p>Assignment 1: Creative Non-Fiction Essay (handout)</p>	<p>Writing Journal: who is ‘Banksy’ and what does he have to do with artistic freedom? Use the internet to find out and report your findings.</p> <p>Writing Journal: identify and discuss one creative work--one song, one movie, one TV show, etc--that you find personally offensive. Why do you find it offensive? Explain in detail.</p>
September 19	No Class	No class
September 24	<p>Film: <u>Exit Through The Gift Shop</u>, part 1 [directed by Banksy; US/Great Britain, 2010]</p> <p>Discussion: Banksy; is it art or the destruction of property (or both)?</p>	<p>Writing Journal: use the internet and find <u>two</u> historical examples of 20th century artists whose art was deemed “illegal” or “immoral” – who were the artists? What was the art? Why was it controversial? What happened? Report your findings.</p> <p>Continue working on your creative non-fiction essay.</p>
September 26	<p>Film: <u>Exit Through The Gift Shop</u>, part 2 [directed by Banksy; US/Great Britain, 2010]</p> <p>Writing formally about literature/drama/film; who is the ‘author’ of a film?</p> <p>Discussion: Exit Through The Gift Shop</p>	<p>Writing Journal: Exit Through The Gift Shop – was it real? Does it matter? Does art have an obligation to be ‘true’? Write and discuss your thoughts.</p> <p>Continue working on your creative non-fiction essay.</p>

October 1	<p>Discussion: how did you answer the journal questions about Exit Through The Gift Shop?</p> <p>Dig deeper: what role does controversy play in the appeal of street art? Are people attracted to artists who break the rules or break the law?</p> <p>Discussion/lecture: How to improve thesis statements and topic sentences</p>	<p>Writing Journal: discuss/synthesize: why do some artists push the boundaries of what is “acceptable”, and what limits, if any, should be placed on creative freedoms in our society? Explain your thoughts in detail.</p> <p>Continue working on your creative non-fiction essay.</p>
October 3	<p>Discussion (from your recent journal entries): why do some artists push the boundaries of what is “acceptable”, and what limits, if any, should be placed on creative freedoms in our society?</p> <p>In-class Q&A and status reports: your creative non-fiction essay</p>	<p>Writing Journal: what was the United States Motion Picture Production Code of 1930, and what does it have to do with the history of artistic/creative freedom in the US? Use the internet to find out. Report your findings.</p> <p>Finish writing the final draft of your creative non-fiction essay.</p>
October 8	No Class	No Class
October 10	<p>***Creative Non-Fiction Essay Due***</p> <p>Discussion/lecture: Will H. Hays and the United States Motion Picture Production Code of 1930. Is there anything on the list you’d support in the present time?</p> <p>What is ‘Inquiry-Based</p>	<p>Journal writing: gut check: discuss and evaluate your progress in this course thus far.</p> <p>Begin background reading and preliminary research for your writing project.</p>

	<p>Writing' (ongoing discussion); choosing & evaluating sources; accessing the John Jay Library research databases</p> <p>***Assignment 2: Writing Project (includes proposal, outline, annotated bibliography, scripted interview, inquiry-based essay /research paper)***</p>	
October 15	<p>Discussion: Bret Easton Ellis/American Psycho; satire; why are books banned? Who decides? What role does controversy play in the marketing of a novel, movie, album, etc?</p> <p>Film: <u>American Psycho</u>, part 1 [directed by Mary Harron; US, 2000].</p>	<p>Make sure your journal is up-to-date and you are labelling and formatting your entries correctly.</p> <p>Continue background reading and preliminary research for your writing project.</p>
October 17	<p>Discussion: American Psycho, part 1. What is the point of the film's over-the-top violence? Can violence in a movie be gratuitous and yet meaningful?</p> <p>Film: <u>American Psycho</u>, part 2 [directed by Mary Harron; US, 2000].</p> <p>More on writing project assignment(s)</p>	<p>Writing Journal: use the internet to explore the concept of 'hyperbole'. How might the idea apply to Mary Harron's film <u>American Psycho</u>? Report your findings.</p> <p>Continue background reading and preliminary research for your writing project.</p>
October 22	<p>Discussion: American Psycho, part 2</p> <p>How to write a proposal; synthesizing/futurizing: your proposal>rough draft of your inquiry-based paper (writing project)>final draft of your</p>	<p>Writing Journal: how would your thoughts about the film <u>American Psycho</u> be different if it had been directed by a male? Would your understanding of the film's meaning change? Explain your thoughts.</p>

	inquiry-based paper (writing project)	Compose your proposal for your writing project.
October 24	<p>Discussion/lecture: compare and contrast writing; paragraph unity; how to write an outline; in-class Q & A: writing project; comparing the structural aspects of essays and inquiry-based papers.</p> <p>Distribution and discussion of sample APA inquiry-based paper.</p> <p>***Writing Project Proposal due (email it to Jay: jwalitalo@jjay.cuny.edu)***</p>	<p>Begin writing your inquiry-based paper (writing project)</p> <p>Email Jay your writing project proposal</p>
October 29	***MIDTERM EXAM (in-class essay)***	<p>Prepare your journal for midterm journal reviews.</p> <p>Continue working on your writing project.</p>
October 31	Midterm Journal Reviews + conferencing (last names A through L only)	Continue working on your writing project.
November 5	Midterm Journal Reviews + conferencing (last names M through Z only)	Continue working on your writing project.

<p>November 7</p>	<p>***Outline for research paper due (reviewed in class)***</p> <p>Discussion: what are historical and cultural contexts and why are they important when analyzing a creative work? In what economic context does a big budget Hollywood film exist? How might that context contribute to the film’s “message”?</p>	<p>Continue working on your writing project.</p> <p>Writing Journal: Use the internet to explore the historical context of our next film, <u>Guess Who’s Coming To Dinner</u> (released in 1967). What was happening culturally in the US in the 1960s? What was happening politically? What was happening with regard to race relations? Report your findings.</p>
<p>November 12</p>	<p>Film: <u>Guess Who’s Coming To Dinner</u>, part 1 [directed by Stanley Kramer; US, 1967]</p> <p>Discussion: so far, what are the dramatic tensions in the film? Do they seem plausible? Why do Tillie and Dr. Prentice seem at odds? What predictions can you make about part 2?</p>	<p>Continue working on your writing project.</p> <p>Writing journal: in your view, how much can a movie or any creative work change a person’s feelings about race? Explain in detail.</p>
<p>November 14</p>	<p>Film: <u>Guess Who’s Coming To Dinner</u>, part 2 [directed by Stanley Kramer; US, 1967]</p> <p>Discussion: Guess Who’s Coming To Dinner – in 1967, who was likely the intended audience?</p>	<p>Schedule an appointment with a tutor at the Writing Center (2450 N Hall) for your writing project if you haven’t already done so (<u>do not wait</u>). This is mandatory.</p> <p>Write, thoroughly proof-read and revise at least one paragraph of your inquiry-based essay/research paper and bring to next class.</p>

November 19	<p>***Peer Review: one or two paragraphs from your inquiry-based essay/research paper***</p> <p>Class discussion: what did you see today in your partner's writing? How did seeing someone else's writing affect your thinking about your own writing?</p>	<p>Continue working on your writing project.</p>
November 21	<p>Discussion: more on compare and contrast writing & unity; evaluating support (details/examples/supporting ideas) in paragraphs; review: proper use of and format for quotations and paraphrasing</p> <p>Discussion: has the class or this assignment changed the way you think about creative/artistic freedom? Explain.</p>	<p>Continue working on your writing project.</p>
November 26	<p>Discussion/lecture: quotations vs. paraphrasing vs. plagiarism</p> <p>Discussion: what problems and successes are you encountering as you write your paper?</p>	<p>Continue working on your writing project.</p>
November 28	<p>***Updated annotated bibliography and scripted interview due/reviewed in class***</p> <p>Discussion/handout: the letter to your 201 instructor</p>	<p>Continue working on your writing project.</p>

December 3	Discussion/lecture: more on structure, coherence, audience appeal, completeness; what should be in your portfolio.	Make sure your journal is up-to-date & complete Finish working on your writing project. Put your digital portfolio together
December 5	**DIGITAL E-PORTFOLIO DUE** (contains: a copy of your creative non-fiction essay; an updated annotated bibliography; scripted interview; the final draft of your inquiry-based paper (research paper); cover letter to your 201 instructor) Discussion: final thoughts on creative/artistic freedom	Prepare your writing journal for final journal review Last 2 writing journal entries: 1) in your view, is there too much, too little or just the right amount of creative/artistic freedom in our society at present? 2) Identify and discuss in detail your two biggest challenges as a writer
December 10	FINAL JOURNAL REVIEWS (last names A through L only)	None
December 12	***LAST DAY OF CLASS*** FINAL JOURNAL REVIEWS (last names M through Z only)	None - we're done!

FINAL EXAM: Given week of December 17-21 in our regular classroom. Day and time TBD.