

ENGLISH 1200/1201

GATEWAY COMPOSITION/ COLLEGE WRITING I

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Office Hours: TR 12:45-1:45
pm, and by appt.

English 1200/1201 provides extended practice in critical reading, writing, and thinking skills. Students will develop an effective writing process and work to achieve college-level competence in reading and responding to texts, visuals, events, and ideas in a variety of written formats, with an emphasis on the academic essay. Audience awareness, interpretation and analysis, logical reasoning, and persuasive and argumentative skills will be developed. MLA style documentation of primary sources will be included. Students will use writing and rhetorical concepts such as purpose, audience and context to pose and investigate problems that are meaningful in their lives or communities, explore open questions, and/or examine complex tensions.

CLASS OVERVIEW:

This course will investigate the relationship of place and community, a lens through which we will develop a way of looking at what and who surround us, physically, intellectually, and emotionally. Through our major writing projects, we will participate in community conversations and make choices *as writers* based on what we learn about writing in the communities we study. Throughout the class, as you study, read, and write about issues important to you, you'll develop three writing projects through which you will 1) examine your own literacy, your history of reading and writing, and analyze the different ways you claim your own literacy; 2) explore and analyze a community you are connected to through the use of interviews and field research; 3) use what you learned in Writing Project 2 to identify an area of need in that community and advocate for that community. Our purpose in this class is to develop a greater understanding of the ways place influences our community identity, to actively inquire into the ways that community is formed and expressed, and to communicate what we have learned in modes that best suit our audience and purpose.

GOALS FOR THE CLASS:

- ✓ Learn to analyze the social dynamics of actual contexts for writing, and interpret published texts through an understanding of writing as a social practice.
- ✓ Exercise strategies for researching, both primary/field and secondary/library research and utilize our resources in the library, both human and textual.
- ✓ Explore various modes of writing, of constructing arguments and positions, as each may be appropriate for different audiences, contexts, and purposes.
- ✓ Pursue the writing process as a process—and work towards figuring out your own process and working through that process will make you a better writer.
- ✓ Master MLA formatting and documentation—and understand why it's necessary.
- ✓ Learn to critique (not criticize) your peers' writing—and discern how looking at others' work can benefit your own process.
- ✓ Recognize how writing—in all its forms—is a conversation and never happens in a vacuum; Participate effectively in groups with emphasis on listening, critical and reflective thinking, and responding.

REQUIRED MATERIALS:

- ✓ Bonnie Stone Sunstein and Elisabeth Chiseri-Slater, *Fieldworking: Reading and Writing Research*, 4th edition.
- ✓ Mary Pipher, *The Middle of Everywhere: The World's Refugees Come to Our Town*.
- ✓ Kao Kalia Yang, *The Latehomecomers*.
- ✓ Articles, stories, essays, poems, as assigned.
- ✓ Several colors of highlighters (we will use these in class, so please bring them.)

MAJOR ASSIGNMENTS

Because each of you will be taking up different issues and researching the writing and speaking that happens around various community conversations, the writing projects that grow out of your inquiry work will likely look very different. In all of your writing projects you will be required to do at least the following: 1) *demonstrate an understanding of your choices as a writer based on intended audience, purpose, and context*; 2) *take the project through a meaningful revision process*; 3) *participate fully and responsibly in the projects of others through workshop and peer review*; 4) *produce a polished project at the time it is due*; 5) *share your work in class*.

Writing Project 1 (Literacy Narrative): Writing from Community (20%): For this 3-5 page writing project, you will share an event from your life that demonstrates the development of your literacy, or a “light bulb” moment in which you understood something new and different about what it means to be literature, so that you can reflect on it. (For instance, because I read Nancy Drew books when I was a kid—not “literature”—I was able to win a spelling bee in elementary, because I knew how to spell “espionage.”)

Writing Project 2 (Field Research): Writing about Community (20%)

For this 4-6 page writing project, you will conduct field research by observing and investigating a community's place. You will also inquire into a tribe—a group of people who form a community or subculture. You will observe and interview members of the tribe. You will use this primary research to produce a piece of writing that communicates your findings about the nature of this place, the community it supports, and the interconnected relationship of place to community.

Writing Project 3 (Library Research): Writing for Community: Advocacy (20%)

For this 4-6 page project, you will build on WP2, identify a need in the community you studied in WP2, and advocate *for* your community by taking up an issue you have identified as important to that community in the form of a traditional researched argument.

Think Pieces (20%): You will submit two-page, double-spaced Think Piece to the texts we have read. You may choose any of the pieces to respond to that we have read since the last response was due. The purpose of these Think Pieces is not to make sure that you're reading what I've asked of you, but the responses are designed for you to delve deeper into the work, which might provide a spark and a basis for the Writing Project you are working on. I strongly recommend that whenever

possible that you use your Think Pieces as a deliberate part of your rough-draft process. Mere summaries of a text (or purely personal reactions) will receive no credit: these are *Think* Pieces and they are graded on your level of analysis.

Reflections: Reflection is an essential part of the writing process; they are a place for you to think through how your writing project has evolved and developed during the writing process. Your reflection should be at least two double-spaced pages. Look back over your drafts, workshop notes, and conference notes. Where did your initial idea come from? What changes did you choose to make in revising, and why? Who might you share the final piece with beyond our

Active Participation (20%): Your active, vocal participation is required in class. Your vocal participation in class discussions and group work is as important as your written participation. You are expected to contribute to each class period's discussion, which means speaking and offering your insights. If your participation in these ways is causing you problems, please contact me and we can discuss how you can still earn these points.

North Hennepin Community College thrives on allowing students the opportunity to experience a diverse educational environment. We encourage our students to express their thoughts and feelings openly, and in an appropriate and respectful time, place, and manner, by providing an environment that is inclusive of all students regardless of their race, sexual orientation, ethnicity, nationality, accent, sex, gender identity, socioeconomic status, age, and disability status, as well as religious, spiritual, political, and cultural viewpoints or practices. Our hope is that our students will learn from other fellow students by expressing their views while utilizing an open mind, active listening skills, and an engaged voice in the dialogue.

GRADING:

A = Goes beyond the demands of the assignment. Takes intellectual and linguistic risks and succeeds. Has few or no mechanical errors. Is insightful and requires no substantial revision or restructuring. Shows significant attention to language and sentencings. Contributes substantially to new knowledge.

B = Does some work beyond the requirements of the assignment. Takes risks that might not succeed. Mechanical errors are few. Works toward deeper meanings. Does not require substantial revision or restructuring. Shows some attention to language.
C = Fulfills the assignment. Takes few or no risks. Mechanical errors may be common. Work deals solely with the topic and may need some revision or restructuring. Language may be pedestrian, little attention paid to larger implications of sentencings.

D = Comes close to fulfilling the requirements, but does not meet them. There are no risks. Mechanical errors are pervasive, but do not interfere with meaning. Work may not focus well on the topic. Substantial revision and/or restructuring are needed.

F = Woefully inadequate. Risks are not even on the radar. Mechanical errors interfere with meaning. Little or no focus. A complete overhaul and more writing are required. May not fulfill the basic requirements of the assignment, including not meeting page length, missing a Works Cited page, or the paper may not fit the parameters of the assignment at all.

ACCESSIBILITY & SUPPORT

Attendance: This class depends on our class working together, through the process of writing and the experience of discussing the reading. You have responsibilities to the class and to your group members, which require your prompt and attentive attendance. Our class discussions cannot be made up. Your daily attendance is required.

- You may miss **three** classes without penalty; on the **fourth** absence, you will lose all your participation points; for each subsequent absence, your course grade will be lowered by a full letter.
- I do understand that illness and family emergencies can prevent you from coming to class. I'll work with you in the case of emergencies, but you need to show the initiative, which means keeping me informed as things are happening, not afterwards.
- Excessive tardies may count as absences. If this is an issue with you, I will discuss this policy with you before I implement it.
- **I do not differentiate between excused and unexcused absences.**
- *Incident Weather Policy: If NHCC chooses not to close the college and the weather is dangerous, I will let you know by 12:00 pm (noon) whether or not we will hold class.*

Late Work Policy: All work is due in hard copy at the beginning of the class it is due. **I do not accept late work.** If you know you are going to be absent, you must make arrangements with me and turn in your work ahead of time. **I do not accept any work by email,** unless it has been discussed ahead of time. Pay attention to the due dates on your syllabus and do not wait until the last minute (like the morning a paper is due) to print your assignment. “My printer ran out of ink” is not an excuse. If you do not turn in a paper on time, you will receive a zero for that assignment.

Returning Your Work: You should also be able to depend on my own deadlines for returning your work. For small assignments (Think Pieces, etc.) I generally return them within two class periods (often the next class period). For larger works (midterms, etc.) I return them generally within a week, though depending on the assignment I may need two weekends.

Accessibility: My goal is to make this class as accessible to all students as possible. Students with disabilities should meet with me privately to discuss any accommodations you may need to help with your success in this course. **If you need such accommodations, it is most helpful for the both of us if you come talk to me in the first week of the semester. Please also see the disability statements for this course.** If you need an accommodation due to a disability to enable you to fully participate in this course, contact the College's Access Services Office at 763-493-0555 for assistance. Minnesota Relay users may call 1-800-627-3529.

A Note on Plagiarism: The Council of Writing Program Administration states plagiarism “occurs when a writer deliberately uses someone else’s language, ideas or other original (not common-knowledge) material without acknowledging its source.” You must produce your own work—and that means that getting too much help, having someone too-heavily edit your work, etc—can qualify as plagiarism. It can also mean turning in work that you have previously turned in for another class (including a high school class). If you have any questions, please ask me. All students are required to follow the standards of conduct set forth in the *NHCC Student Code of Conduct* (policy 3.6 and procedure 3.6.1) <http://www.nhcc.edu/about-nhcc/policies-procedures-disclosures/current-policies-procedures>.

Students committing academic dishonesty will be reported to the appropriate university officials and the penalties may result not only in a failing grade for that particular assignment, but also may result in a failing grade for the course. If you are falling behind and are tempted to plagiarize, DON'T. If you're struggling with any portion of your assignment, come talk to me—I can't help you if I don't know you're having trouble.

INTERNET & ELECTRONIC POLICIES

D2L: The rest of our reading assignments will be posted on our D2L site or found on the internet. You are required to print out readings, annotate them, and bring them to class; be ready to discuss them. You may use electronic readers as long as they do not cause a disruption or prevent you from participating in discussion. Reading from computers is not allowed.

- Please turn on the News notifications for this class. I will post the most up-to-date information on D2L.

Email Communication: Email is the primary means of communication with NHCC students. I expect you to check your NHCC email account (@my.nhcc.edu) on a daily basis to keep abreast of important information, updates about student accounts (bills, financial aid, etc.), and upcoming events. Students can activate their NHCC email account at <http://nhcc.edu/email>. Your NHCC email is how I will communicate with you.

Communicating with Me: Email is the best way to get a hold of me. If you send me an e-mail, expect to hear from me within 24 hours. **I check my e-mail Monday through Friday.** You may get lucky, though, so you can try contacting me if necessary. If you have questions about class, you **MUST** contact me during the work week. If I am going to be out-of-touch during the week, I will notify the class ahead of time.

Classroom Capture: Classroom Captured courses record all classroom activity, including both faculty lecture and student participation. As a result, class participants' images and voices are recorded. By enrolling in this course, students give permission to NHCC to use their captured voices and/or images for the non-commercial educational benefit of NHCC and NHCC students only.

Assignment Formatting: All assignments must follow MLA guidelines for manuscript formatting and citations. Consult handouts on this subject or refer to the Purdue OWL. All assignments (unless otherwise specified) must be type-written on a computer and double spaced and turned in in hard copy. I will not accept handwritten work or emailed work. *All assignments over one page must be stapled.*

Finally... I hope that through this course you will learn that writing is an incredibly varied subject, constantly being defined and redefined as we continue to read, as writers continue to write. I am always available if you have questions—stop by my office or drop me an email. If you're serious about learning, I will do everything I can to help. If you have questions about anything, let me know. I look forward to working with you.

CALENDAR

(Subject to change at any time)

Week	Day	In-Class Activities	Homework for Next Class
<p>WEEK 1</p> <p>COMMUNITY AND RHETORIC.</p>	<p><i>Tuesday</i> 1/12</p>	<ul style="list-style-type: none"> Welcome & Introductions Syllabus & Calendar Why are you here? What do you know? What do you want to know? 	<ul style="list-style-type: none"> <input type="checkbox"/> Purchase Books. <input type="checkbox"/> Read Anne Lamott, “Shitty First Drafts” (D2L). <input type="checkbox"/> Read Ellen Foley, “Un-teaching the Five Paragraph Essay” (D2L). <input type="checkbox"/> Think Piece 1: “A Short History of Your Reading and Writing Life.” What is your experience with reading and writing? Is it the “five paragraph essay”? Is there a quote from Lamott that resonates with you and your past experiences as a writer? (2 pages; see syllabus for formatting information.)
<p>WRITING AND EXPECTATIONS</p>	<p><i>Thursday</i> 1/14</p>	<ul style="list-style-type: none"> Think Piece 1 Due in class. Discuss Lamott & Foley: what do you expect from this class? What are your goals? 	<ul style="list-style-type: none"> <input type="checkbox"/> Read George Ella Lyons, “Where I’m From” (D2L). <input type="checkbox"/> Read Barton Hamilton, “Literacy Practices” (D2L). <input type="checkbox"/> Looking Ahead: You have a substantial reading assignment for next Thursday; you should consider reading some of it over the weekend.
<p>WEEK 2</p> <p>WHERE DO WE START? WHAT DO WE KNOW? WHAT DO WE WANT TO KNOW?</p>	<p><i>Tuesday</i> 1/19</p>	<ul style="list-style-type: none"> Intro to Writing Project 1: Literacy Narratives. Construct “Where I’m From” poems. 	<ul style="list-style-type: none"> <input type="checkbox"/> Read Mary Pipher, <i>The Middle of Everywhere</i>, (pp. ix-63)
<p>HOW MANY DIFFERENT TYPES OF LITERACY ARE THERE?</p>	<p><i>Thurs</i> 1/21</p>	<ul style="list-style-type: none"> Discuss Pipher. In-Class: how many ways of being literate can we identify? 	<ul style="list-style-type: none"> <input type="checkbox"/> Read Lisa Heldke, “Farming Made Her Stupid” (D2L). (Note: this article is a bit dense, so give yourself adequate time to read it over the long weekend.) <input type="checkbox"/> Read Pipher, Chapter 3.
<p>WEEK 3</p> <p>KNOWLEDGE, STUPID KNOWLEDGE, IN PURSUIT OF KNOWLEDGE</p>	<p><i>Tues</i> 1/26</p>	<ul style="list-style-type: none"> Discuss Heldke. Discuss Pipher. In-Class: “Where I’m From” poem sharing. 	<ul style="list-style-type: none"> <input type="checkbox"/> Think Piece 2 Due: Mini-Literacy Narrative. Post to D2L Forum. <input type="checkbox"/> Post two 100-word responses to your classmates’ mini-narratives.

	<i>Thurs</i> 1/28	—NO CLASS— ONLINE ASSIGNMENT: • Think Piece 2 Due. Follow directions on D2L.	<input type="checkbox"/> Read Pipher, Chapter 4.
WEEK 4 TOOLS FOR THE TASK	<i>Tues</i> 2/2	• Discuss Pipher.	<input type="checkbox"/> Revise Think Piece 2 into WP1 Rough Draft. <input type="checkbox"/> Bring enough hard copies of your paper for yourself, your group, and me. If you do not have enough copies, I will count you absent and send you home.
	<i>Thurs</i> 2/4	• Rough Draft WP1 Due. • Workshop.	
WEEK 5	<i>Tues</i> 2/9	• TBA	<input type="checkbox"/> Read <i>Fieldworking</i> , Chapter 1. <input type="checkbox"/> Read Pipher, Chapter 5.
YOU ARE HERE: WHERE IS <i>HERE</i> ? WHO ELSE IS THERE?	<i>Thurs</i> 2/11	• Begin WP2. • Discuss <i>Fieldworking</i> and Pipher. • In-Class: What communities do you belong to?	<input type="checkbox"/> Final Draft WP1 Due. In your two-pocket folder, please turn in your “Where I’m From” poems, your rough draft, your peer feedback, your final draft, and your two-page reflection about the experience of writing this paper. <input type="checkbox"/> Read <i>Fieldworking</i> , Chapter 3. <input type="checkbox"/> Read Pipher, Chapter 6.
WEEK 6	<i>Tues</i> 2/16	• Final Draft WP1 Due. • Group 1 Discussion Leaders: Discuss <i>Fieldworking</i> and Pipher.	<input type="checkbox"/> Read <i>Fieldworking</i> , Chapter 4. <input type="checkbox"/> Read Pipher, Chapter 7.
	<i>Thurs</i> 2/18	• Group 2 Discussion Leaders: discuss <i>Fieldworking</i> and Pipher. • In-Class: WP2 proposal drafting.	<input type="checkbox"/> Think Piece 3: respond to Pipher and <i>Fieldworking</i> chapters. Where do you see Pipher doing the things that <i>Fieldworking</i> is talking about? <input type="checkbox"/> Read <i>Fieldworking</i> , Chapter 5. <input type="checkbox"/> Read Pipher, Chapter 8.
WEEK 7 INTERVIEWING	<i>Tues</i> 2/23	• Think Piece 3 Due. • Group 3 Discussion Leaders: discuss <i>Fieldworking</i> and Pipher. • Discuss interviewing. What is the most effective way to interview someone?	<input type="checkbox"/> Read <i>Fieldworking</i> , Chapter 6. <input type="checkbox"/> Read Pipher, Chapter 9. <input type="checkbox"/> Think Piece 4 Due: What community will you write about for WP2? Describe it, with all its components. Who will you interview and why?

	<i>Thurs</i> 2/25	<ul style="list-style-type: none"> • Think Piece 4 Due. • Group 4 Discussion Leaders: Discuss <i>Fieldworking</i> and Pipher. • In-Class: How to write up interviews. 	<input type="checkbox"/> Read Pipher, Chapter 10-end. <input type="checkbox"/> Think Piece 5: Two interviews due. Write up a page and a half on each of them (a total of three pages), detailing the conversation and your reflection on what the person had to say.
WEEK 8	<i>Tues</i> 3/1	—NO CLASS—	
	<i>Thurs</i> 3/3	<ul style="list-style-type: none"> • Group 5 Discussion Leaders: Discuss Pipher. • Think Piece 5 (two interviews) due, with reflections. 	<input type="checkbox"/> Rough Draft WP2 Due. Bring enough copies for the activity (double-check on D2L).
WEEK 9	<i>Tues</i> 3/8	—NO CLASS— SPRING BREAK	
	<i>Thurs</i> 3/10	—NO CLASS— SPRING BREAK	
WEEK 10	<i>Tues</i> 3/15	<ul style="list-style-type: none"> • Rough Draft WP2 Due. • Workshop. • In-Class: Introductions and Conclusions. 	<input type="checkbox"/> Conferences will take place in the library.
	<i>Thurs</i> 3/17	<ul style="list-style-type: none"> • No Class: Mandatory Conferences. 	<input type="checkbox"/> Meet in library.
WEEK 11	<i>Tues</i> 3/22	<ul style="list-style-type: none"> • Final Draft WP2 Due. • Meet in Library @ Reference Desk. 	<input type="checkbox"/> Read Kao Kalia Yang, <i>The Latehomecomer</i> , Prologue-Ch 4. <input type="checkbox"/> Read Lara Galinsky, “Find Your Moment of Obligation” (D2L). <input type="checkbox"/> Think Piece 6 Due.
	<i>Thurs</i> 3/24	<ul style="list-style-type: none"> • Begin WP3. • Think Piece 6 Due. • Discuss Yang. • Watch TED Talk: “Michael Pritchard’s Filter Turns Filthy Water Drinkable.” • In-Class: identifying community needs. 	<input type="checkbox"/> Read Kao Kalia Yang, <i>The Latehomecomer</i> , Ch 5-7. <input type="checkbox"/> Read “Section 1: Overview: Getting an Advocacy Campaign off the Ground” (D2L). <input type="checkbox"/> Read “Twin Cities Mobile Market rolls into urban ‘food deserts’” (D2L). <input type="checkbox"/> Read “GF Grocer Expanding to Clara City” (D2L). <input type="checkbox"/> Read “What is KidPack” (D2L).
WEEK 12	<i>Tues</i> 3/29	<ul style="list-style-type: none"> • Discuss Yang. • Discuss food insecurity. 	<input type="checkbox"/> Read Kao Kalia Yang, <i>The Latehomecomer</i> , Ch 8-11.

COMMUNITY ADVOCACY			<input type="checkbox"/> Read “Section 3: Understanding the Issue” and “Section 4: Recognizing Allies” (D2L). <input type="checkbox"/> Think Piece 7 Due: what is an issue you’ve discovered in the course of doing the research for WP2? What are the needs of the community? What can you envision as a solution for one of those needs? <input type="checkbox"/> Post your Think Piece to the D2L forum; post two 100-word responses to your classmates to help them dig deeper into the needs/solutions for the community?
CALLS TO ACTION—AND ACTS OF CALL	<i>Thurs</i> <i>3/31</i>	<p>—NO CLASS— ONLINE ASSIGNMENT</p> <ul style="list-style-type: none"> • Think Piece 7 Due. Post to D2L; post two 100-word responses to classmates, designed to help them expand their ideas. 	<input type="checkbox"/> Read Kao Kalia Yang, <i>The Latehomecomer</i> , 12-end. <input type="checkbox"/> Read Teju Cole, “White Savior Industrial Complex” (D2L). <input type="checkbox"/> Read “Section 5: Identifying Opponents” and “Section 6: Encouraging Involvement of Potential Opponents as Well as Allies” (D2L). <input type="checkbox"/> Bring an article identifying either a community need or an example of someone’s advocacy (like we have talked about in class).
WEEK 13 SEEKING CHANGE	<i>Tues</i> <i>4/5</i>	<ul style="list-style-type: none"> • Discuss Yang. • Discuss articles. 	<input type="checkbox"/> We will be meeting in the library on Tuesday. <input type="checkbox"/> Bring an article identifying either a community need or an example of someone’s advocacy (like we have talked about in class). <input type="checkbox"/>
OBSTACLES TO ACTION	<i>Thurs</i> <i>4/7</i>	<ul style="list-style-type: none"> • In-Class Library Research. Meet in the library. 	<input type="checkbox"/> Bring an article identifying either a community need or an example of someone’s advocacy (like we have talked about in class).
WEEK 14	<i>Tues</i> <i>4/12</i>	<ul style="list-style-type: none"> • Think Piece 8 Due. • Discuss advocacy plan. • Discuss articles. 	<input type="checkbox"/> Read “Section 7: Developing a Plan for Advocacy” (D2L). <input type="checkbox"/> Think Piece 8 Due: your advocacy plan.
	<i>Thurs</i> <i>4/14</i>	<ul style="list-style-type: none"> • TBA 	<input type="checkbox"/> Annotated Bibliography due.
WEEK 15	<i>Tues</i>	<ul style="list-style-type: none"> • Annotated Bibliography Due. • In-Class Writing. 	

	4/19		
	<i>Thurs</i> 4/21	<ul style="list-style-type: none"> • Rough Draft Due. • Workshop 	
WEEK 16	<i>Tues</i> 4/26	<ul style="list-style-type: none"> • No Class: Mandatory conferences. 	
	<i>Thurs</i> 4/28	<ul style="list-style-type: none"> • Final Draft WP3 Due. 	
WEEK 17	<i>Tuesday</i> 5/3	<p style="text-align: center;">FINALS 1:30-3:30 PM REGULAR CLASSROOM</p>	