

College Writing  
ENG-120  
Spring, 2012

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<b>Instructor:</b>	Prof. Steve Price
<b>Instructor Contact Information:</b>	Office: 3022 Cedar Hall Phone Numbers: Office 398-5899 ext. 5777, Home 319-244-8494 Email: <a href="mailto:Steve.Price@kirkwood.edu">Steve.Price@kirkwood.edu</a> Website: <a href="http://kirkwood.cc.ia.us/faculty/sprice/">http://kirkwood.cc.ia.us/faculty/sprice/</a> Office Hours: MW 5:00-5:50 TR 3:00-3:50, 5:00-5:50 and by appointment
<b>Section Number</b>	ENG-120-CRFZ1 (0166062) MW 6:00-8:30, 3038 Cedar Hall
<b>Credit Hours</b>	5 s.h.
<b>Course Description:</b>	Develops expository writing with emphasis on substance, organization, supporting details, style and vocabulary. Teaches precise and responsible use of research tools. Requires critical analysis of reading materials in curriculum content areas, current issues and literature. Develops students' ability to use ethical and logical argument.
<b>Prerequisites:</b>	ENG-101 or qualifying placement score.
<b>Course Materials:</b>	Diana T. Hacker, <i>A Pocket Style Manual</i> lined paper for in class computer supplies including email & web access Printing (Possibly as much as \$25 at Kirkwood) Pen (blue or black)
<b>Writing Core Goals and Objectives:</b>	During the 1991-1992 academic year, the English Department devised general objectives for its writing courses. Different courses emphasize different objectives, according to the needs of the students and the methods of individual instructors, but all courses are designed and taught to improve students' abilities in the areas below.

**Critical Reading.** We intend that students will develop the following abilities:

- to analyze the writer's reasoning and support,
- to understand the writer's purpose and audience,
- to become acquainted with the writer's context(s),
- to integrate new material with prior knowledge,
- to relate individual experience to a broader world.

**Critical Writing.** We intend that students will develop the following abilities:

- to employ a recursive writing process,
- to adapt writing to purpose and audience,
- to write with reasoning and necessary support,
- to integrate new material with prior knowledge,
- to relate individual values and experience to a broader world,
- to use "Standard English."

**Assessment of Student Learning:**

Attendance at all class sessions;  
Daily, thoughtful, on-topic class participation in large and small group discussions;  
Quizzes and examinations over assigned readings and concepts introduced in class;  
Occasional participation in leading class discussion;  
Homework assigned to develop critical reading skills  
Informal and formal writing about the readings;  
Participation in a group project.

**Late Work/Make-up Test Policy**

Students may not make up quizzes or examinations given in class without documentation from a health care provider or other demonstration of extraneous circumstances. In-class activities and group projects cannot be made up. If students know in advance they will miss class sessions or leave early, that should be reported to the instructor. Students are responsible for arranging with the instructor making up any work that can be made up. Papers and projects are due on the dates the instructor indicates, and a reduction of the grade will be assessed for each session the work is late up to and including a letter grade per session.

**Class Attendance Policy and College Sponsored Activities:**

As stated in the Student handbook: In compliance with Public Law 105-244, Kirkwood Community College makes a wide variety of general institutional information available to students.

For additional information, go to

[http://www.kirkwood.edu/pdf/uploaded/630/student\\_handbook.pdf](http://www.kirkwood.edu/pdf/uploaded/630/student_handbook.pdf)

Generally, it's very difficult to earn an A in a class if you miss more than seven fifty minute sessions of class, or a B if you miss more than nine. It's difficult to pass a class in which you've missed twelve fifty minute sessions.

<b>Productive Classroom Learning Environment:</b>	See student handbook <a href="http://www.kirkwood.edu/pdf/uploaded/630/student_handbook.pdf">http://www.kirkwood.edu/pdf/uploaded/630/student_handbook.pdf</a>												
<b>Plagiarism Policy:</b>	See student handbook <a href="http://www.kirkwood.edu/pdf/uploaded/630/student_handbook.pdf">http://www.kirkwood.edu/pdf/uploaded/630/student_handbook.pdf</a>												
<b>Campus Closings:</b>	See student handbook <a href="http://www.kirkwood.edu/pdf/uploaded/630/student_handbook.pdf">http://www.kirkwood.edu/pdf/uploaded/630/student_handbook.pdf</a>												
<b>Learning Environment Expectations:</b>	<p>Disruptions of class or disrespectful, offensive comments or behavior will not be tolerated.</p> <p><u>Cell phones</u> and pagers should be turned off, set to vibrate or silent; take any emergency calls out in the hall.</p> <p>DO NOT work on homework for this or other courses, jobs, or hobbies during class.</p> <p>DO NOT email, instant messaging, text, listen to music, play games, check or update your Facebook page(s) during class.</p> <p>Bring appropriate class material each session.</p>												
<b>Americans with Disabilities Act:</b>	Students with disabilities who need accommodations to achieve course objectives should file an accommodation application with Learning Services, Cedar Hall 2063 and provide a written plan of accommodation to your instructor prior to the accommodation being provided.												
<b>Student Evaluation:</b>	<p>Subject to revision if the instructor feels it necessary:</p> <p>4 essays, drafts, revisions.....= 50%</p> <p>Class/Workshop Participation..... = 25</p> <p>Informal writing/quizzes.....=15</p> <p>Three Times using Writing Center ... =10</p> <table> <tr> <td><b>A = 93-100%</b></td> <td>C = 73-76</td> </tr> <tr> <td><b>A- = 90-92</b></td> <td>C- = 70-72</td> </tr> <tr> <td><b>B+ = 87-89</b></td> <td>D+ = 67-69</td> </tr> <tr> <td><b>B = 83-86</b></td> <td>D = 63-66</td> </tr> <tr> <td><b>B- = 80-82</b></td> <td>D- = 60-62</td> </tr> <tr> <td><b>C+ = 77-79</b></td> <td>Uh-oh!</td> </tr> </table>	<b>A = 93-100%</b>	C = 73-76	<b>A- = 90-92</b>	C- = 70-72	<b>B+ = 87-89</b>	D+ = 67-69	<b>B = 83-86</b>	D = 63-66	<b>B- = 80-82</b>	D- = 60-62	<b>C+ = 77-79</b>	Uh-oh!
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**Emergency Information:** See student handbook  
[http://www.kirkwood.edu/pdf/uploaded/630/student\\_handbook.pdf](http://www.kirkwood.edu/pdf/uploaded/630/student_handbook.pdf)

## **First Formal Essay Assignment:**

### **A Decision**

For your first essay, tell us about a situation in which you had to make a decision that determined something important in your life, or that helped you understand something about your life. It does not have to be an epic event, like the time you risked your life to save a whale, or when you decided to give up all your worldly goods for the homeless (or risked your worldly goods for a homeless whale), but it should be interesting enough to share with the class. It can be a small matter, but think about how it affected your life and what you learned from it.

Make sure we understand what the situation was, and how your decision affected your life. Tell us if that decision still affects your life, and what you think about it now. It's going to have to be from your own life, but it shouldn't be too personal to discuss in public.

**Draft due:** See schedule for date. Time will be given for you to read and work on each other's essays in class.

**Four Copies:** You must bring 4 copies to class to work on the first completed draft.

**Length:** This depends on you and your experience, your interest and understanding, but shoot for about 3-5 typed, double spaced pages.

**One copy of Draft #2.** The second draft of your essay will be affected by the questions and comments you receive from your fellow classmates. The final draft will be due along with a copy of the first draft, comments from your classmates, and a paragraph in which you reflect on the writing and revision process. I will ask you to email me the final draft as an attachment, but wait until I ask.

Your Name

Class title and time

Assignment Title

Draft #1

Your Title Here

This is the form all of your essays must take when you turn them in for this class. It is important that everyone learn the proper form for papers and revisions. Notice that the text, this part you are reading, is double-spaced, and paragraphs are indented five or six spaces. Notice that I can see the title of your essay from the front of your paper, as well as your name. The title of your essay should be different from the title of the assignment. Think up your own titles for your work.

Notice that you begin a new paragraph, it is double spaced from the previous one, but there are no extra spaces between them. You will also have to number your pages at the top or bottom, or where ever your word processor puts it. If you cannot make your word processor number your pages automatically, you'll have to write the page numbers in neatly by hand.

Use Times New Roman, Bookman, Bell, or some appropriate type font (this is Times New Roman), and twelve point type. **Do not use boldface, Comic Sans, or italics for your whole paper.** Leave an inch margin all the way around your work, top, sides, and bottom when you type or format your essays.

Additional information will be provided when you revise your essays.

**Reading:****Anxiety: Challenge by Another Name**

By James Lincoln Collier

*James Lincoln Collier is a free-lance writer with over six hundred articles to his credit. He was born in New York in 1928 and graduated from Hamilton College in 1950. Among his many books are Rock Star (1970), It's Murder at St. Basket's (1972), My Brother Sam is Dead (1974), Rich and Famous (1975), Give Dad My Best (1976), and Duke Ellington (1987). Collier's best-known book is The Making of Jazz: A Comprehensive History (1978), still regarded as the best general history of the subject.*

Between my sophomore and junior years at college, a chance came up for me to spend the summer vacation working on a ranch in Argentina. My roommate's father was in the cattle business, and he wanted Ted to see something of it. Ted said he would go if he could take a friend, and he chose me.

The idea of spending two months on the fabled Argentine Pampas was exciting. Then I began having second thoughts. I had never been very far from New England, and I had been homesick my first few weeks at college. What would it be like in a strange country? What about the language? And besides, I had promised to teach my younger brother to sail that summer. The more I thought about it, the more the prospect daunted me. I began waking up in a sweat.

In the end I turned down the proposition. As soon as Ted asked somebody else to go, I began kicking myself. A couple of weeks later I went home to my old summer job, unpacking cartons at the local supermarket, feeling very low. I had turned down something I wanted to do because I was scared and had ended up feeling depressed. I stayed that way for a long time. And it didn't help when I went back to college in the fall to discover that Ted and his friend had had a terrific time.

In the long run that unhappy summer taught me a valuable lesson out of which I developed a rule for myself: *do what makes you anxious; don't do what makes you depressed.*

I am not, of course, talking about severe states of anxiety or depression, which require medical attention. What I mean is that kind of anxiety we call stage fright, butterflies in the stomach, a case of nerves—the feelings we have at a job interview, we're giving a big party, when we have to make an important presentation at the office. And the kind of depression I am referring to is that downhearted feeling of the blues, when we don't seem to be interested in anything, when we can't get going and seem to have no energy.

I was confronted by this sort of situation toward the end of my senior year. As graduation approached I began to think about taking a crack at making my living as a writer. But one of my professors was urging me to apply to graduate school and at a teaching career.

I wavered. The idea of trying to live by writing was scary—a lot more scary than spending the summer on the Pampas, I thought. Back and forth I went, making my decision, unmaking it. Suddenly, I realized that every time I gave up the idea of writing, that sinking feeling went through me; it gave me the blues.

The thought of graduate school wasn't what depressed me. It was giving up on what deep in my gut I really wanted to do. Right then I learned another lesson. To avoid that kind of depression meant, inevitably, having to endure a certain amount of worry and concern.

The great Danish philosopher Søren Kierkegaard believed that anxiety always arises when we confront the possibility of our own development. It seems to be a rule of life that you can't advance without getting that old, familiar, jittery feeling.

Even as children we discover this when we try to expand ourselves by, say, learning to ride a bike or going out for the school play. Later in life we get butterflies when we think about having that first child, or uprooting the family from the old hometown to find a better opportunity halfway across the country. Any time, it seems, that we set out aggressively to get something we want, we meet up with anxiety. And it's going to be our traveling companion, at least part of the way, into any new venture.

When I first began writing magazine articles, I was frequently required to interview big names—people like Richard Burton, Joan Rivers, sex authority William Masters, baseball-great Dizzy Dean. Before each interview I would get butterflies and my hands would shake.

At the time, I was doing some writing about music. And one person I particularly admired was the great composer Duke Ellington. Onstage and on television, he seemed the very model of confident, sophisticated man of the world. Then I learned that Ellington still got stage fright. If the highly honored Duke Ellington, who had appeared on some 10,000 times over 30 years, had anxiety attacks, who was I to think I could avoid them?

I went on doing those frightening interviews, and one day, as I was getting onto a plane for Washington to interview columnist Joseph Alsop, I suddenly realized to my astonishment that I was looking forward to the meeting. What had happened to those butterflies?

Well, in truth, they were still there, but there were fewer of them. I had benefited, I discovered, from a process psychologists call “extinction.” If you put an individual in an anxiety-provoking situation often enough, he will eventually learn that there isn't anything to be worried about.

Which brings us to a corollary to my basic rule: *you'll never eliminate anxiety by avoiding the things that cause it.* I remember how my son Jeff was when I first began to teach him to swim at the lake cottage where we spent our summer vacations. He resisted, and when I got him into the water he sank and sputtered and wanted to quit. But I was insistent. And by summer's end he was splashing around like a puppy. He had “extinguished” his anxiety the only way he could—by confronting it.

The problem, of course, is that it is one thing to urge somebody else to take those anxiety-producing challenges; it is quite another to get ourselves to do it.

Some years ago I was offered a writing assignment that would require three months of travel through Europe. I had had been abroad a couple of times on the “If it's Tuesday this must be Belgium” trips, but I hardly could claim to know my way around the continent. Moreover, my knowledge of foreign languages was limited to a little college French.

I hesitated. How would I, unable to speak the language, totally unfamiliar with the local geography or transportation systems, set up interviews and do research? It seemed impossible, and with considerable regret I sat down to write a letter begging off. Halfway through, a thought—which I subsequently made into another corollary to my basic rule—ran through my mind: *you can't learn if you don't try.* So I accepted the assignment.

There were some bad moments. But by the time I had finished the trip I was an experienced traveler. And ever since, I have never hesitated to head for even the most exotic of places, without guides or even advanced bookings, confident that somehow I will manage.

The point is that the new, the different, is almost by definition scary. But each time you try something, you learn, and as the learning piles up, the world opens to you.

I've made parachute jumps, learned to ski at 40, flown up the Rhine in a balloon. And I know I'm going to go on doing such things. It's not because I'm braver or more daring than others. I'm not. But I don't let the butterflies stop me from doing what I want. Accept anxiety as another name for challenge and you can accomplish wonders.

## College Writing Schedule

1/18 Intro, Policies, First essay assigned	3/19 CQResearcher cont.
1/23 Collier (in syllabus), first essay assignment continued	3/21 First Draft of Third Essay, four copies
1/25 Draft #1 of First Essay due, four copies, small groups	3/26 Introduction to academic research
1/30 Draft #2 of First Essay due, Proofreading	3/28 Second draft of Third Essay, one copy
2/1 First Essay, All Parts collected, Murray from <i>Cato Unbound</i> , evaluating sources, evaluating audiences	4/2 Research methods
2/3 Second Essay Assigned, Continue Murray	4/4 Research methods
2/6 Continue Murray	4/9 Topic due for Horrendous Research Project
2/8 Continue Murray	4/11 Topics due for Horrendous Research Project
2/13 Carneiro from <i>Cato Unbound</i>	4/16 Research
2/15 Draft #1 of Second Essay due, four copies	4/18 Draft 1 of Horrendous Research Project due
2/20 Draft #2 of Second Essay due, one copy, start bringing handbook	4/23 Draft #2 of Horrendous Research Project due, Presentations
2/22 this class cancelled	4/25 Presentations
2/27 Caplan from <i>Cato Unbound</i>	4/30 Presentations
2/29 Cary from <i>Cato Unbound</i>	5/2 Presentations
3/5, Using source material in writing CQResearcher, "The Value of a College Education" (pdf on my webpage)	5/7 Final
3/7 CQResearcher cont.	