

SYLLABUS FOR ENGLISH 306

SUMMER TERM SUPPLEMENT

John J. Ruszkiewicz

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I. Introduction: Teaching E 306 in Six Weeks

It is not easy to teach a writing course, especially E 306 Rhetoric and Composition, in six weeks--the length of UT's summer sessions. Students in a summer term receive about the same number of instructional hours as students in a longer session, but they are denied the time they may need to think through and revise their written work. Consequently, a summer session E 306 class needs to be modified in some way that accounts for the 5-day-a-week class meetings and the tighter assignment schedule.

This special version of the regular E 306 syllabus attempts to do that. It is a course that gives students opportunities to develop and mature in their writing while still covering the E 306 material within six weeks. The summer syllabus adopts the aims/modes structure of the regular E 306 course and borrows its units, readings, and assignments. It relies, however, on a different method of assigning, marking, and grading essays explained in detail below.

If you are familiar with "process approaches" to writing instruction, you will find this material familiar. If you are not, you may want to consider the advantages of making your students' writing the focal point of your course. In any case, this syllabus is presented to you as an option, not as a prescription.

II. Assignments

In general, the summer course follows the regular course in the assignments it recommends. Its units are cross referenced to units in the E 306 syllabus.

You will not find a self-expressive unit in the summer syllabus since the responsibility of a daily journal might prove burdensome to students working on several papers simultaneously as this course design requires throughout most of its six weeks. (You can substitute a personal experience paper, taught in conjunction with the narrative and descriptive modes.) The full research paper is recommended, however, because students entering the University of Texas in the summer need to learn research strategies and proper forms of documentation just as much as students in any other term do. Finally, the summer syllabus asks for fewer final essays because students are required to prepare at least two versions of each out-of-class paper: a draft and a final version.

--It increases the control students have over their own work.

--It simulates the revision procedures writers employ in doing many kinds of professional work.

Here are the procedures to follow in using this syllabus:

1. Ask your students to submit reasonably well-developed drafts (approximately 500-600 words) of every assignment excluding the in-class essays but including the research paper. A suggested format for these drafts is provided on p. 18. Students will have several weeks to revise most of their drafts, but they will be working on several papers at the same time.
2. Read and comment on these initial drafts, making the kinds of suggestions that will encourage students to revise substantially and significantly. You should not feel obligated to rework these drafts or to correct every mechanical error. Instead, your marginal comments should be aimed at improving the content, organization, and rhetoric of the piece. They should be suitably frank to give students a clear indication of where they stand in the course and what they have to do to improve a draft. It is not necessary to put a letter grade on the draft.

The drafts your students turn in may be rough in style and content, but they should be complete essays, not fragments, and they should be legible. Incomplete or illegible drafts can be returned unmarked; the student should be expected to resubmit a more suitable piece within a day or two. Some teachers using this method allow students to turn in second and third drafts or they are willing to review any material that has been substantially reworked (new paragraphs, revised opening paragraph, altered conclusion). Each subsequent revision should receive less commentary to wean students away from relying too heavily on a teacher's written comments or corrections.

3. Use the drafts for in-class work. The original draft or a copy should receive attention in class as the material for peer-editing, workshops, or board work. You can, for example, encourage your students to put passages from their essays on the board before class as a way of getting suggestions and feedback. Require students to read and comment on each other's work. Examine work-in-progress. Allow time in class for writing and editing.

Calendar Outline

WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1			<p>Discuss: Course structure Policy statement Plagiarism statement Diagnostic paragraph</p>	<p>Discuss: Aims/Modes Prepare for in-class personal narrative essay</p>	<p>In-class personal narrative essay</p>
2	<p>Assign: Research Paper Discuss: Classification/definition Assign: Classification/definition essay</p>	<p>Return: Personal narratives In-class work on classification/definition Handbook: punctuation</p>	<p>Discuss: Inductive thinking Due: Classification/definition drafts</p>	<p>Assign: Induction essay Due: Research paper worksheet I and II</p>	<p>Return: Classification/definition drafts In-class writing and editing</p>
3	<p>Due: Induction drafts Assign: Deduction/evaluation essay Due: Research paper worksheets III & IV</p>	<p>Schedule conferences Discuss: Research tools and methods; deduction Handbook: modifiers, sentence structure</p>	<p>Due: Deduction/evaluation drafts Return: Induction drafts Discussion: Structure & organization of essays</p>	<p>In-class editing Handbook: sentence style Conferences</p>	<p>Conferences Discuss: Using quotations & source materials Handbook: parenthetical elements and quotation; spelling and mechanics</p>
4	<p>Due: Research paper drafts Discuss: Exploratory writing Conferences</p>	<p>Assign: Exploratory essay Return: Deduction/evaluation drafts Handbook: "The Whole Theme"</p>	<p>In-class work on exploratory drafts Discuss: Paragraphs Due: First final version</p>	<p>Return: Research paper drafts Discuss: Transitions and coherence</p>	<p>Due: Exploratory drafts In-class editing Return: First final version</p>
5	<p>Review: Aim and audience Return: Exploratory drafts</p>	<p>Discuss: Editing skills Review: Research paper requirements</p>	<p>Due: Second final version Review: Documentation</p>	<p>Discuss: Persuasion</p>	<p>Due: Research paper Discuss: Logical, ethical emotional appeals Return: Second final version</p>
6	<p>Discuss: Topics and material for final in-class essay</p>	<p>Due: All remaining final versions Return: Research paper Discuss: Essay exams</p>	<p>Preparation for final exam: In-class persuasive essay</p>	<p>FINAL EXAM DAYS</p> <p>In-class persuasive essay</p>	

Week 1/2

3. Explain the topic and your expectations for Friday's in-class personal experience essay. Set down the ground rules. Explain whether you will allow students to bring notes, use a dictionary, etc.

Friday

Give the students the entire period to write, revise, and edit an essay based on personal experience. Explain to them the criteria you intend to use in evaluating the work they produce. You may, of course, assign a grade to their in-class efforts or you may permit them to treat their essays as first drafts subject to the revision procedures outlined for other papers in the course. The extended in-class essay is important, however, as a gauge of their writing ability. You should probably not tell them that the piece may be treated as a draft until after they have written the in-class version they believe they will be graded on.

Week 2

Monday

1. Introduce the research paper. This assignment must be made early if students are to have the time they need to research a subject adequately. Moreover, given the amount of writing they will be doing in the short summer term, they cannot afford to wait until the last minute to do the assignment. The purposes of research should be discussed during this introductory session and the library materials (available in the Freshman English Office) distributed, especially the library tour and research paper work sheets. (See E 306 syllabus, Unit VI, "The Library Research Paper.")
2. Introduce the principles of classification/definition. A classification assignment, due in first draft form on Wednesday, should be made. (See E 306 syllabus, Unit IV, "Classifying and Defining.")

Tuesday

1. Return the in-class personal narratives, either marked and graded, or--if they are to be considered as drafts--only

Week 2/3

3. Guth Handbook work: Agreement: Subject/Verb, Noun/Pronoun, pp. 38-45.

Friday

1. Return the classification/definition drafts. Your marginal and summary comments on the drafts should indicate to students what kind of changes they need to make in their essays to satisfy the demands of a given audience.
2. Do in-class editorial work. Encourage students to work alone or in groups on their personal narrative and classification drafts.

Week 3

Monday

1. Collect Research Paper Worksheets III and IV. Students will need quick approval on this material so that they can continue work on their research paper drafts.
2. Collect induction/informative drafts.
3. Introduce the principles of deduction and evaluation (see E 306 syllabus, Unit VIII, "The Deductive Theme"). Assign a deductive or evaluative essay.

Tuesday

1. Allow students to work on their library research paper drafts this week. Questions about using research tools (indexes, bibliographies, computer searches) can be entertained, and some observations should be made about taking notes and keeping track of documentary information.
2. Examine examples of deduction/evaluation. Student topics or openings can be tested, leading to techniques for generating material for the deductive/evaluative essay.
3. Allocate time for editing or in-class work on the deduction/evaluation essay.

Week 4

Monday

1. Collect the draft of the research paper. This draft need not include all the final documentation or format elements (outline, bibliography, abstract, if required), but it should include a full text of the essay itself.
2. Do peer-editing of the research paper draft. This review should be intense and critical. The editing session can last the entire day or be divided into two sessions.
3. Introduce the exploratory unit (E 306, Unit IX).
4. Hold conferences.

Tuesday

1. Make the exploratory essay assignment. Models of the exploratory essay can be read and examined.
2. Guth Handbook: "The Whole Theme," pp. 271-330.

Wednesday

1. Collect first final version.
2. Continue the discussion of the exploratory essay, with a focus on student topics, opening paragraphs, and techniques for generating ideas.
3. Work in class on exploratory drafts.
4. Do additional sentence work. Examine the functions of paragraphs.

Thursday

1. Return research paper drafts.
2. Discuss and explain the details of research paper format and documentation.

Week 5/6

3. Work in class on final versions.

Thursday

1. Introduce the principles of persuasive writing (see E 306, Unit V, "Persuading").
2. Work in class on final versions.

Friday

1. Collect research papers. Portions of several essays can be read in class, with a critical focus on how well they satisfy the demands of research writing.
2. Continue the unit on persuasive writing with an exploration of logical, emotional, and ethical appeals.
3. Return second final version.

Week 6

Monday

1. Analyze a persuasive document (speech, ad, editorial).
2. Final in-class copy-editing session.

Tuesday

1. Collect all final essays.
2. Return the graded research papers. Discuss.
3. Discuss how to take essay exams successfully.

Wednesday

Prepare for the final exam: an in-class persuasive essay to be written during the examination period. This period should be used to present students with the facts, materials,

E 306 (Summer Session)
[Instructor's name]
[Class meeting days and times]
[Unique number]
[Classroom]

[Instructor's office]
[Instructor's office
hours]

Course Work and Grading

The purposes of this course are:

1. to examine the aims and modes of discourse
2. to explore the process of writing
3. most importantly, to improve your writing

Our course procedures will differ from those you are probably accustomed to in an English class. First of all, you will need two sturdy folders, the first for all your notes, writing assignments, and materials, the second for your drafts and final essays.

You will have a total of seven major writing assignments, and some minor ones. You will write:

1. A personal narrative (in class)
2. An essay of classification/definition
3. An inductive essay
4. A deductive/evaluative essay
5. An exploratory essay
6. A research paper
7. A persuasive essay (final exam; in class)

Assignments #1-5 will be about 500-600 words long; the research paper will be roughly 1200-1500 words.

} You may want to vary the length of your assignments.

You will be required to write drafts for every assignment (excluding the two in-class essays). I will review these preliminary drafts and comment on them, as will your colleagues in the course. You'll also be expected occasionally to put portions of your draft material on the board for examination and suggestions. You may write and submit more than one draft of any essay, but the amount of commentary will diminish with each subsequent version. Drafts will not be graded, but completion of all drafts is a course requirement. To pass the course, you must turn in on schedule drafts of every assignment, including the research paper.

} This is essential; students must turn in full drafts as a course requirement.

While drafts will not carry a letter grade, my comments and the remarks of your colleagues will give you a clear idea of how much revision a given piece needs. If you are uncertain about your class standing at any point in the course, or want some assessment of the grading range within which your draft essays are falling, please see me during my office hours, or make an appointment. You will be required to see me in conference midway through the semester to discuss your progress.

} You may want to schedule more frequent conferences.

Draft essays will be done regularly throughout the semester (see attached schedule). Final versions, however, will not be due until the last two weeks of the term. You will be required to turn in final versions of four of the five regular assignments (#1-#5). Your grade for the course will be based on the four essays, your research paper (which counts as two regular papers) and the in-class essay given on the final exam day.

} You may want to provide your students with a simpler version of the calendar on p. 5.

Attendance

You are expected to attend class daily and to participate in all in-class editing, revising, and discussion. If you are absent on the day a draft or final essay is due, or an in-class assignment or quiz is given, you must satisfy me that your absence was excusable to forestall a reduction in your grade. Absences in excess of three are grounds for failure in the course.

} Attendance policies vary.

Late Assignments and Drafts

You will be required to hand in draft essays on specific dates. Failure to do so may result in a lowering of your final grade. Repeated neglect of draft assignments will result in a substantial penalty in your final grade.

Plagiarism

Turning in work that is not your own will result in an "F" for the course. Be sure you read and understand the "Freshman English Statement on Scholastic Dishonesty." If you have any questions about the use you are making of source material, see me before turning in the assignment in question. Do not use editing services other than those offered by the English Department Writing Lab (Parlin 3) or the LSC (formerly RASSL).

Sample Marked Drafts:

The following essays are submitted as examples of the kinds of drafts you can expect to receive in E 306 summer and the kinds of comments you may want to make. Note that no grades are attached to the drafts, but that the comments give the students a clear idea of where they stand in the course and what they must do to improve the essay. To enhance readability, the drafts are typed; most drafts you receive will be handwritten.

because you cease to think of yourself which causes a loss of identity. You must love yourself for what you are and for what you have the potential to become, before you can love others. Finally, do not let yourself be manipulated or used; be in control of your life at all times.

No matter how happy you can become, you cannot escape from sad and painful experiences. You cannot stop a violent storm from killing, or a loved one from dying. You have to face up to the bad times, and survive them. In conclusion, using an equal balance of pain and joy and reacting to them in a responsible manner will determine how happy you can be.

The only details in the paper

Start over. Remember that you were supposed to explain how something works, using details and examples. Your essay is one cliché from beginning to end, on a topic too large for this short assignment. See me about narrowing your subject and making it more significant. This draft is for below college-level work right now.

to stay on the horse. The other rider holds a rope that is looped around the neck of the fallen horse. The sculpture shows the power and elegance of the sleek American quarterhorse and the courage and skill of the American cowboy.

Remind your readers that Mt. Man is a sculpture. Name the artist again?

Good details here, but you need more development.

In contrast, Mountain Man shows the tranquility and loneliness of a man and his horse descending a steep hill. The man has all the equipment of a typical mountain man. He wears buckskin clothing and an animal hide for a cap. He carries a musket, powder horn, large skinning knife, and traps. The animal he rides is a sturdy quarterhorse. The graceful horse is carefully gliding down the rocky path.

More description. Talk about the material, the masses, the forces, the energies in the sculptures. How does the artist convey power and elegance? What are your responses to the work?

I would be proud to display these sculptures in my home. I appreciate both The Horse Wranglers and Mountain Man because I have felt the power and seen the elegance of a fine quarterhorse, and I have felt the loneliness and tranquility of riding a horse by oneself. Borghum and Remington achieve their objectives of expressing simple emotions felt by people in the Old West.

nice

A good first draft, but you need to describe and evaluate more carefully. Your opening is abrupt. The conclusion deserves amplification. A lot of work remains to be done, but you've found subjects worth talking about.

An idea worth developing.