

	<p><i>School of Arts & Science</i> ENGLISH DEPARTMENT</p> <p>ENGL 250-01 Advanced Composition Winter 2009</p>
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COURSE OUTLINE

1. Instructor Information

(a)	Instructor:	Thom Bland		
(b)	Office Hours:	Monday and Wednesday: 12:00-1:30 Tuesday and Thursday 12: 00 to 1:00 and 2:30 to 3:30 and 5:00 to 6:00 or by appointment		
(c)	Location:	Paul 325 and Interurban Office Campus Centre 119A		
(d)	Phone:	370-3359		
(e)	Email:	bland@camosun.bc.ca		

2. Intended Learning Outcomes

As a result of taking this course the student will be able to:

1. Identify:
 - a) Different types of non-fiction prose (e.g., memoir, personal essay, review, editorial, speech, expository essay, research essay).
 - b) A variety of rhetorical strategies (e.g., description, narration, comparison and contrast, classification, cause and effect, persuasion).
 - c) The relationship among speaker, audience, and material.
2. Outline the structure of a work of non-fiction prose.
3. Evaluate the effectiveness of form, structure, and style (e.g., sentence types, sentence variety, vocabulary, figures of speech) in a range of non-fiction prose, both published and unpublished.
4. Compose different types of non-fiction prose.
5. Compare, select, and employ a variety of structures, rhetorical strategies, and styles.
6. Revise their own writing according to various articulated standards of evaluation (their own, their peers', their instructor's, the marketplace's).

3. Required Materials

(a)	Texts	<i>Inside Language: reprint</i>
(b)	Other	A good dictionary (Canadian preferred)

4. Course Content, Schedule, Expectations, Essay Format

Essay Format: Please follow the Modern Language Association guide for essay format such as that found in the College *Style Sheet* by Furberg and Hopkins. These guidelines are also available on the web at a number of locations—see <http://webster.commnet.edu/mla/index.shtml> and it is a feature of Word 2007. Submit **ALL** essays **TWICE**. **ONE** copy should be on paper (**This is the one that should be submitted on the prescribed deadline**) and the **SECOND** copy should be submitted electronically as an attachment to an email. You should regularly **scan your computer** for viruses; I don't want yours.

Attendance: It is impossible to pass this course without at least **80% attendance**.

Plagiarism: This is putting someone else's writings (or ideas) into your work and not saying where you got these materials. You thereby imply that the other person's work is your own. This is a serious offence and will be dealt with accordingly. **SEE LINK BELOW ON CONDUCT. AN ACT OF PLAGIARISM IS ENTERED ON YOUR PERMANENT STUDENT RECORD.**

My Philosophy: your academic well being is one of my responsibilities. If you have ANY academic problems during your studies at Camosun College, come and see me. If I cannot help you myself, I will direct you to people who can. **SEE LINK BELOW FOR OTHER RESOURCES.**

A few notes about your journal: Although this does not have a point value, it is an important element in the development of your ideas and writing skills. Perhaps the best place to start is to say what the journal is not. It is **not** a set of class notes, a record of homework assignments, or a diary of your personal activities. It is a collection of your reactions to the essays and other works you will read for this class. It is a place to explore your questions and ideas without the worry of proper form etc. Regular use of your journal will help you get more from your classes and supply helpful ideas for your essays.

Get into the habit of writing in your journal daily and write about the material on the reading list **BEFORE** and **AFTER** you come to class. For an excellent guide to the sorts of things that should be in your journal, read your text: "To the Student" and "How Texts Communicate" (ix).

Seminar and Editing Guidelines

Editing:

When you write anything for this class you should have at least **TWO EDITORS**; these people **MUST** be from your English 250 class. They will examine your work in close detail. You should indicate that they have examined your writing by putting **THEIR INITIALS** on the bottom of the last page of your finished essay. As an editor, you are not meant to say just "nice things" about your classmate's work. Neither are you expected to say purely negative things. Your comments should be as constructive as possible. I will be going over editing techniques in the early part of the course.

Editors should try not to get too upset if the writer chooses to ignore their helpful advice. It is, after all, the writer's creation and therefore in his or her hands. I hope this editing will get you to examine other people's work with a critical eye, looking for such things as idea development, grammar, and transitions. Writing, as you know, is a highly complex act with an array of individual differences. However, the amount of time you have for each writing assignment is fixed so you should learn to pace yourself to the course requirements early in the semester. For example, as you may see from the above dates, your work must go through three distinct phases with three specific dates:

1. For the **"framework"** date you should bring a fully developed outline to the editing class. This outline should specify thesis, modes of development, support used, paragraphing etc. I will collect these documents at the end of the editing session, and you will be able to pick them up outside my office the next day or in the next class.
2. For the **"draft"** dates, you should bring a fully developed essay to the editing class. Here editors should comment on the entire essay, noting everything from surface errors to problems with the logical development of ideas. I will collect these documents at the end of the editing session, and you will be able to pick them up in the next class.
3. As you may have guessed, this is the date for the submission of your **finished, polished essay**

Note that while these editing sessions only have a total value of **19 POINTS**. Missing them will have a significant impact on your participation and final grade for this course.

Seminar:

The seminar is meant to generate discussion from the rest of the class. You may choose to do this in a number of different ways. Generally speaking the seminar should look at such things as the content of the piece, (what the writer is writing about) the writer's techniques, (how he or she goes about putting the piece together) and the audience the writer addresses. For the technique analysis, you should look at such things as a writer's presentation: logical development, rhetorical design(s), construct of arguments and transitions. This term the pieces you read will all be from professional writers. Of course, this does not mean that they are, by definition, perfect.

The presenter(s) should arrive at the seminar with a favourite passage or two. The rest of the class should ALSO have a passage or two selected. These can be passages that don't work or that work particularly well or that stand out for some other reason. What the rest of the class will expect from you is that you have thought about the piece in some depth. You may expect the same thoughtfulness from the rest of the class. **DO NOT COME TO CLASS UNLESS YOU HAVE READ THE ARTICLES UNDER DISCUSSION. YOU MAY BE ASKED TO WRITE ABOUT A PIECE AND IF YOU HAVE NOT READ IT, THINGS COULD GET EMBARRASSING.**

By the way, you will likely want to use some of this material for one or two of your essays.

Reading List for Essay Four—Choose ONE.

Behind the Scenes at the Museum, Kate Atkinson
White Teeth, Zadie Smith
Autograph Man, Zadie Smith
On Beauty, Zadie Smith
The Peppered Moth, Margaret Drabble
The Horses Mouth, Joyce Cary
After Rain, William Trevor
The Story of Lucy Gault, William Trevor
A Bit on the Side, William Trevor
The Children of Dynmouth, William Trevor
Paddy Clark, Ha Ha Ha, Roddy Doyle
The Son of the Circus, John Irving
The Fourth Hand, John Irving
Family Matters, Rohinton Mistry
Shakespeare's Dog, Leon Rooke
River Town: Two Years on the Yangtze, Peter Hessler
Fall on your Knees, Ann-Marie Macdonald
The Concubine's Children, Denise Chong
The God of Small Things, Arundhati Roy
Into Thin Air, Jon Krakauer.
Things That Must Not Be Forgotten, Michael David Kwan.
South: The Endurance Expedition, Ernest Shackleton
The Imaginary Indian, Daniel Francis.
No Great Mischief Alistair MacLeod.
A Gesture of Life, Chang-rae Lee
Larry's Party by Carol Shields
White Noise Don DeLillo
The Shipping News, Annie Proulx
The Ace in the Hole, Annie Proulx
Snow Falling on Cedars, David Guterson
Red Azalea Anchee Min
Angela's Ashes Frank McCourt
Tis Frank McCourt
Life and Death in Shanghai, Nien Cheng

A Hundred Years of Solitude Márquez
Farming of Bones, Edwidge Danticat
From the Land of Green Ghost: A Burmese Odyssey
Pascal Khoo Thwe
After Goodlake's Terence Young
Amazon Extreme, Colin Angus
Lost in Mongolia, Colin Angus
So Many Ways to Begin, John MacGregor
The Innocents, Ian McEwan
Enduring Love, Ian McEwan
Saturday, Ian McEwan
Norwegian Wood, Murakami
The Wind-Up Bird Chronicle, Murakami
Kafka on the Shore, Murakami
Morality Play, Unsworth
Dangling Man, Bellow
The Russlanders, Birdsell
Christ in Concrete, DiDonato's

I will add to this list as the semester progresses. You may add to the list if the book you select is one that I have read recently; I cannot read new books for this assignment. There are just too many of you.

A final note:

You should collect EVERYTHING you write for this course, including research documents and outside sources, and save them in some sort of file folder. I may ask to see this folder to clarify your progress as a writer or to assess my evaluation of your writing. This may be a little more “order” than you are used to but it is necessary. Thanks.

Reading List Tentative	Week or Weeks (approximate)
Hyakawa 9	1
MacLennan 37	1-2
Booth 314	2-3
Fry, 33	4
Shoveller 57 Kostash 62	5
Orkin 79 and Davidson	6
Tannen 180	7-8
Wente 190	7-8
Lutz 267	9
Nash 220	9
Rushdie and Jonas 217—215	10-11
Lakoff	10-11
Orwell, 204	11-12
Bosmajian	11-12
Miller	11-12
English	12-13
Berger	12-13
Novel or Non Fiction piece	13-14

5. Basis of Student Assessment

Evaluation: Your evaluation is based upon FOURTEEN items:

Jan 05	Bio	1
Jan 12	Framework of Essay #1	1
Jan 19	Draft of Essay #1	5
Jan 26	Essay #1 (1500-2000 words)	20
Feb 02	Framework of Essay #2	1
Feb 09	Draft of Essay #2	5
Feb 23	Essay #2 (1500-2000 words)	25
Mar 02	Framework of Essay #3	1
Mar 09	Draft of Essay #3	10
Mar 23	Essay #3 (2000 words)	25
Mar 30-Apr 08	Framework and Draft Essay #4	6
Exam Week	Essay #4 (Final Exam, In-Class Format)	30
Various	Individual Seminars and in-class writing	<u>30</u>
TOTAL		160

NOTE: IT IS IMPOSSIBLE TO PASS THIS COURSE WITHOUT COMPLETING ALL ASSIGNMENTS.

**** Failure of in-class writing (final etc) will result in failure for the course.**

Due Dates: All work is due on the dates specified. 10% will be deducted for **EACH** of the first two days a paper is late. (**Total = -20%**) After this period, the work will not be accepted.

Writing Assignments

Essay One:

Read the Hayakawa excerpt on page nine of your text. This selection is taken from his book *Language in Thought and Action*. Write an essay in which you demonstrate your full understanding of Hayakawa's points about the map and territory and the verbal and extensional worlds. Then apply his theories to the modern world of computer social interactions (e.g. Facebook, MySpace). Are his ideas still relevant today? **(20 points and due January 26th)**

Essay Two:

Choose ONE of the following:

- a. The articles by Menninger, Lewis (page 419 and 426 respectively) deal with the complex ideas surrounding crime and punishment. In an essay of about 2000 words, summarize the gist of the articles and then construct a reasoned argument about which one convinces you. If you are unconvinced by either, that might be your thesis. If good arguments are made by both writers, that might be your thesis. Your job is to say something new about the subject through the very act of comparing the two writers. This essay may go in a multitude of directions. Be creative. Outside sources are perfectly acceptable
- b. Lutz and Berger both write about advertising but they do so from completely different perspectives. Write an essay in which you analyze their positions. Apply their ideas to the modern world of advertising (both are fairly old). Has advertising changed? Are their ideas still relevant today? **(25 points and due Feb. 23rd)**

Essay Three:

Inside Language is soon to be republished by Oxford Press. Write an essay in which you suggest an addition to Dr. MacLennan's new book. The work you suggest should fit into the text in its present form. In other words, it should be an essay or article.

Your essay should argue for the piece itself and for its specific placement in the existing text. For example, you may wish to include a political piece, therefore placing it between Orwell and Rushdie. Your detailed analysis in this case would include some discussion of Orwell and Rushdie as well as your new essay. You may also argue for your selection to replace something that is already in the text. Please note that Dr. MacLennan has sent me a working table of contents for the new book; it is reproduced on the last page of your course pack.

Remember that this is also a research paper, so your finished work should include references to other people's ideas, works etc. For example, if you were arguing for the inclusion of an essay about the Canadian involvement in Afghanistan, you might want to cite some newspapers or journals which would support your idea that this particular essay should be part of the new edition of *Inside Language*. Your finished work should include both a clean copy of the essay under discussion and your own essay (25 points and due March 23rd).

Essay Four:

This essay is designed to help you in writing under pressure. You will prepare, edit, polish and practice an essay on one of the books on the last page of the outline. You will then write that piece in a three-hour exam. I will speak more on this later. Note that a working list of texts is attached above (30 points and due in the exam week).

**6. Grading System
Standard Grading System (GPA)**

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	0

Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at camosun.ca for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.

IP	<i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. <i>(For these courses a final grade will be assigned to either the 3rd course attempt or at the point of course completion.)</i>
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

Evaluation Guide: As you can see, this does not match the College's grading system. However, I hope it will give you a general idea about my expectations and show you how these translate into rough grade equivalencies.

- F Lack of clear expression and pervasive grammatical errors make failure automatic. Subject being discussed is obviously not understood or is obviously inaccurately presented.
- D Several errors in spelling, punctuation, or difficult language expressions. Subject not thoroughly discussed and/or thoroughly understood.
- C Occasional weakness in expression. The basic material is obviously understood, but the sentences are unvaried and simple.
- C+ Very few mechanical errors. The basic material is understood. Some attempt at sentence variety and original expression. Not much creative imagination is involved in trying to put the subject into a new light.
- B Virtually no errors in expression are present; that is, all is very clear. Subject is thoroughly studied and understood. Some degree of originality is involved in the unified fashion.
- A The kind of work that might be expected at the next level. Complete and clear understanding with a high degree of originality. Logical, clear development; no mechanical errors.

7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services or the College web site.

STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism.**
It is the student's responsibility to become familiar with the content of
this policy. The policy is available in each School Administration Office,
at Student Services and on the College web site in the Policy Section.