

# English 151

## First Year Writing Seminar: "Writing Southernness"

Professor Deborah Collier Penney

Office: Palmer 309 B

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Class Times:

English 151-01 (CRN 24575)	MWF 8-9:00	Palmer 211
English 151 -02 (CRN 27547)	MWF 9-10:00	Palmer 211

### Course Objectives

In this course, students will develop a critical process that will benefit them as readers and writers in their current academic setting and beyond. Our particular focus will be an examination of the South and "southernness." We will read essays (both by authors and peers) and employ a systematized logic to analyze the arguments and strategies of these writers while exploring what defines the southern identity. The key to the writing for the course is to cultivate your own process of invention, drafting, and revision while employing the logic and rhetoric we study in your own writing. This semester you will write four short essays and a lengthier researched essay utilizing various rhetorical strategies, research processes, and accurate citation methods. At the end of the semester, students will have acquired sufficient critical reading, thinking and writing skills to engage in an intellectual dialogue with other thoughtful writers and thinkers.

### Required Texts

<i>A Writer's Brief Handbook, 5th edition</i>	Rosa and Escholz	(ISBN 0321323564)
<i>One Writer's Beginnings</i>	Welty	(ISBN 0674639278)
<i>Raney</i>	Clyde Edgerton	(ISBN 0345329821)
<i>On Writing Well</i>	Zinsser	(ISBN 0060891548)
<i>Away Down South</i>	Cobb	(ISBN 0195089596)
Various texts on Reserve		

### Reading

This is not a Southern literature class. This is a course in exploring Southern identity as it is presented in various media. Read the assignments thoroughly before class annotating your text and closely examining the author's claims. The point of the readings is to help you develop your ability to read critically and analytically and to develop a knowledge about our topics of composition. These pieces demand your attentive thought and reflection. Read carefully, make notes, look up the new words you encounter (NOTE: words in the text are fair game on a quiz), and **ALWAYS bring your books to class**. There will be occasional quizzes on the readings.

Groups of students will present an assigned chapter of Cobb's *Away Down South* to the class. Feel free to create materials to handout. This will count as part of your participation grade for the semester.

## Writing

### 1. Response Papers

Throughout the semester, you will be assigned to write one page, double-spaced, type written responses to readings and other questions (see Response Handout). Hopefully, these responses will also be germs for your formal papers. Put your name in the upper left corner and fill up the page with your thoughts. **You must be in class on the day a response is due in order to receive credit for it.** Response grades will count as part of your daily average. Responses will be graded on critical thinking and clarity of communication. This is English class—grammar and spelling always count.

### 2. Drafts and Final Essays

Each essay is part of a writing sequence consisting of invention, drafting, re-vision, and final essay. Keep all of these materials together for each draft in case I request them. Failure to complete any portion of the sequence and related assignments will affect your final grade on the essay. The earlier you decide to work industriously at the process, and at re-vision in particular, the quicker you will begin to progress as a writer.

## Presentation of Written Work

All submitted written work **must** be . . .

1. a computer printout,
2. spell checked and proof-read,
3. double-spaced (paragraphs indented with no additional spaces between paragraphs),
4. in normal 12 pt. typeface,
5. headed and numbered according to *A Writer's Brief Handbook* p. 351, and
6. stapled at the top left-hand corner. No paper clips or folds.

## Workshops and Peer Responses

We will have an in-class workshop for each essay. You will select a day to have an essay of yours workshopped in class. You will be responsible for providing electronic copies to both the instructor and your classmates by **4:00p.m.** the day before workshop. **You must have a draft of your own essay on each workshop day.** Work shopping is a key part of the composition process, and I will evaluate your workshop responses as part of your daily grade.

## Thinking and Attendance

Participation is a key to success in this course. Come prepared with written work in hand and reading completed and considered. **Students must be IN CLASS to receive credit for their daily work. Daily work (quizzes, responses, in class writings) may not be made up.** You must also be intellectually in the class and ready to participate in discussion.

I do not give excused or unexcused absences. You are allowed **3 absences** to use at your discretion. I recommend you save them for emergencies. According to the policy of

the English Department, excessive absences will cause you to fail the course. In addition, excessive tardies will also effect your final average. If you are participating in school-sponsored events such as athletic or academic events, please notify me and complete the necessary assignments **prior** to your absence.

If you miss class, you are responsible for obtaining information from your colleagues regarding what we did in class, any changes to the syllabus, etc. Following any absence, you should return to class prepared to participate and turn in scheduled assignments.

### **Office Hours and Conferences**

Coming by to see me is one of the quickest ways to solve problems. Please make use of my office hours to discuss your work in the course. Come as early in the essay process as possible for help with a paper and bring any notes and invention you have. If my office hours conflict with your class schedule, I will be glad to make an appointment for another time. I am happy to help you with your ideas, drafts, and research. There will be one mandatory conference that you are required to attend. Failure to attend this conference results in an absence.

### **Grades:**

All work should be in accordance with the Honor Code of Rhodes College. You will write 5 original essays this semester including a lengthier researched based essay. Your essays will be evaluated based on the entire essay sequence for that essay. See the handout entitled "Grading Standards" for a full explanation of the evaluation of essays in the course. Failure to complete part of the sequence will negatively affect your essay grade. Essays are weighted more heavily later in the semester in order to give you some time to learn about critical thinking and writing and to develop your process. Late essays will be penalized 10% per day starting with the beginning of class on the day they due and counting weekends.

<u>Assignment</u>	<u>% of Grade</u>
Participation and Presentation. . . . .	10%
Daily Grades . . . . .	20%
Essay 1 . . . . .	10%
Essay 2 . . . . .	15%
Essay 3 . . . . .	15%
Essay 4 . . . . .	20%
Essay 5 . . . . .	10%

### **The Writing Center**

The Writing Center supports students writing in all academic areas, not just English. It is located in Room 212 of the Barrett Library. You may have a referral from a professor or you may make an appointment yourself by signing up on the sheet on the door. This is especially important during midterms and the semester's close when numerous students seek help from the Writing Center.

Penney  
MWF 9:00 and 10:00

English 151: First Year Writing Seminar  
Spring 2007: "Writing Southernness"

**Week 1**

1/10 Course Introduction

1/12 *Away Down South*: 3-33 "Cavalier and Yankee"  
Bring *Writer's Brief Handbook* to class

**Week 2**

1/15 Martin Luther King Birthday Observed- School Holiday

1/17 **Response #1 Due**

On reserve: John Shelton Reed "The South: What Is It? Where Is It?"

*On Writing Well*: 3- 16 "The Transaction," "Simplicity" and "Clutter"

1/19 *One Writer's Beginnings*: 3-39 "Listening"

*On Writing Well*: 95- 99 "Non-fiction as Literature" & 132-146 "Writing about Yourself"

Bring *Writer's Brief Handbook* to class

**Week 3**

1/22 **Response #2 Due**

*One Writer's Beginnings*: 43-69 "Learning to See"

*On Writing Well*: 17-31 "Style" and "The Audience"

1/24 *One Writer's Beginnings*: 73-104 "Finding a Voice"

*On Writing Well*: 231-240 "The Sound of Your Voice" & 253-260 "The Tyranny of Final Product"

1/26 ESSAY 1: Rough Draft DUE

*Writer's Brief Handbook*: 22-29 "Revising"

**Week 4**

1/29 **ESSAY 1: Final Draft DUE**

1/30 *Raney*: Part 1 "Blood Kin"

2/1 *Raney*: Part 2 "A Civil War"

**Week 5**

2/5 *Raney*: Part 3 "The Feed Room"

2/7 On Reserve: "The Raney Controversy" by George Hovis

2/9 *Away Down South*: Chapter 2 "The South Becomes a Cause"  
10 Thesis Statements DUE

**Week 6**

2/12 **Response #3 Due**

*Away Down South*: Chapter 5

2/14 *On Writing Well*: 54-91 "The Lead and the Ending" & "Bits and Pieces"



*Writer's Brief Handbook: 255-264*  
Introductory Paragraph Due

2/16 ESSAY 2: Rough Draft DUE

**Week 7**

2/19 **ESSAY 2: Final Draft DUE**/ Bring *Writer's Brief Handbook* to Class

2/21 **Response #4 Due**  
Library Tour- Meet by Information Desk  
*Writer's Brief Handbook: 289-310*

2/23 On Reserve: excerpt from W. J. Cash's *Mind of the South*

**Week 8**

2/26 *Away Down South: Chapter 6 "The Mind of the South"*

2/28 **Response #5 Due**  
Research Day- Meet in Library  
Essay 3/5 Topics Due for Approval

3/2 Class Cancelled - Work on your Annotated Works Cited

**Week 9**

3/5 Complete Annotated Works Cited Due w/ Correct Format  
*Writer's Brief Handbook: 241-254*

3/7 ESSAY 3: Rough Draft DUE

3/9 **ESSAY 3: Final Draft DUE** / Assignment for Essay 4 Handed Out

**Week 10**

3/12 -3/16 Spring Break

**Week 11**

3/19 *Away Down South: Chapter 8 "No North, No South"*

3/21 On Reserve: View Film  
Film Selection Due

3/23 **Response #6 Due**  
On Reserve: TBA

**Week 12**

3/26 *Away Down South: Chapter 10 "Blackness and Southernness"*

3/28 *Writer's Brief Handbook: 319-327*

3/30 **Response #7 Due**  
On Reserve TBA

### Week 13

4/2 *Writer's Brief Handbook*: 310-318

4/4 **ESSAY 4: Final Draft DUE**

4/6 Easter Holiday

### Week 14

4/9 *Away Down South*: Chapter 12 "The South and the Politics of Identity"

4/11 40 Handwritten Note cards Due

4/13 **Response #8 Due**

*Writer's Brief Handbook*:

40 Handwritten Note cards Due

### Week 15

4/16 Press Conferences

Outline Due

4/18 Press Conferences

Sentence Outline Due

4/20 **Response #9 Due**

*Writer's Brief Handbook*:

### Week 16

4/26 **ESSAY 5: Rough Draft DUE**

4/25 **Response #10 Due**

Trouble Shooting Rough Drafts

4/27 **ESSAY 5: Final Draft DUE**

[5/7 Final Grades Due]

Please note that your professor reserves the right to make any changes or amendments to this syllabus in order to facilitate the course and its pace.

## Grading Standards for English 151\*

	A	B	C	D	F
<b>Purpose:</b> accomplishing the rhetorical purpose of the assignment	Fulfills assignment with innovation and maturity, skillfully executed, ample development, and fully addresses the audience	Fulfills assignment with sufficient development of points and clear sense of audience	Follows assignment, develops points, some sense of audience	Attempts to follow assignment, development inappropriate or limited, poor sense of audience	Does not follow assignment (i.e. an argumentative essay that is not an argument) even if it is correct and coherent
<b>Process:</b> using the drafting process from prewriting through final draft	Uses process to fullest extent with prewriting, multiple drafts, and a extensive revision	Good use of process in both prewriting and drafting, revision is evident in major content changes between drafts	Shows development of process by revised (not copyedited) drafts along with prewriting	Minimal use of the writing process with more copyediting than revision, some prewriting	Does not utilize writing process, presents only final draft
<b>Critical Thinking and Content:</b> logic, evidence, and support used in achieving goal	Evidence detailed, sources and persuasion creative, valid reasoning, appropriate to audience, deals with opposition, good judgment and sensitivity to complexities of argument	Thorough essay with thoughtful reasoning, complexity, and consideration of other viewpoints	Information/argument appropriate, evidence may be obvious, sources used responsibly, some imperfections, but no major flaws in reasoning	Necessary evidence omitted, irrelevant evidence present, flawed reasoning, sources insufficient or poorly documented	Poor reasoning, evidence lacking, sources not documented, plagiarism
<b>Organization:</b> the order and presentation of the essay, unity, coherence, effective transitions	Effective organization for audience and purpose, paragraphs fully developed, logical divided, essay functions as a unified, coherent whole	Effective introduction and conclusion, order of presentation is logical, transitions are well-chosen, paragraphs well-divided	Clear organization, unified and coherent, paragraphs are developed, but transitions may be mechanical	Flawed organization in one or more ways: topic sentences missing, poorly developed or divided paragraphs, transitions absent or inadequate, introduction/conclusion absent, misleading, or unrelated	Burdened by more than one of the organizational flaws in the D paper
<b>Expression:</b> voice, tone, style, grammar, vocabulary, spelling, mechanics	Unique and memorable voice, clear and apt writing with few errors, none which undermine the essay's readability	Confident and natural voice, achieves clear tone and style, diction and syntax developed, few errors, punctuation, grammar and spelling conform to written American English	Clear but uncertain voice, competent, free from major grammar/mechanical errors, limited vocabulary, lack of sentence variety and length, faulty subordination	Numerous errors in grammar, spelling, mechanics, poor syntax and diction. Poor proof-reading can turn an adequate paper to a D.	Numerous and repetitive errors in grammar, spelling, and punctuation interfere with essay's ability to communicate.
<b>OVERALL</b>	Excellent writing, a joy to read	Above average first-year writing, pleasant to read	Average first-year work, a bit predictable but consistent overall	Unsatisfactory writing for a first-year writer	Writing fails to meet standards for first-year writing, difficult to read

\* Adapted from a model by The University of Pennsylvania with help from Spring 2000 English 151s