

**ENGLISH 1101: Composition I**  
**Rock N Roll Composition**  
**CRN: 1612; 5775**  
**Spring 2016**

**Time: 9:30a-10:45a TR; 11:00a-12:15p TR**

**Place: Nesbitt 2203; Nesbit 2100**

**Instructor: Dr. Owen Cantrell**

**Phone: 678.717.3876**

**Office: Nesbitt 4110**

**Office Hours: 10:00a-11:30a MW; 12:30p-2:00p TR**

**E-mail: Owen.Cantrell@ung.edu**

**COURSE DESCRIPTION**

English Composition I (ENGL 1101) is the first of two three-semester-hour composition courses required of every student in Area A of Semester Core Curriculum. The broad goal of ENGL 1101 is to help our students recognize that writing is a complex, labor-intensive process that involves active reading, critical thinking, multiple-draft writing, and precise editing. To be eligible to take ENGL 1101, a student must meet English Department placement criteria or have a grade of C or better in ENGL 0099 (Language Support English). To exempt ENGL 1101, a student must make a score of 3 on the AP Examination or 50 on the CLEP Examination and write a two-hour essay that at least two of three English Department faculty pass. In accordance with UNG-Gainesville regulations, a student must have a grade of C or better in English 1101 or English 1101H (Honors Composition) before taking English Composition II (ENGL 1102). ENGL 1101 carries three semester hours of transfer credit.

**GENERAL LEARNING OUTCOMES**

In keeping with the university's mission, ENGL 1101 prepares students for college Critically and career writing experiences by directing them to the basic organization and development of essays of various lengths. The specific objectives of the course address an integral part of the university's general education requirements. These include:

- Becoming aware of one's writing process and knowing terms related to this process: prewriting, peer review, revising, editing.
- Reading a variety of challenging texts with assistance as needed; recognizing and evaluating the rhetorical choices made in a text.
- Expanding critical thinking abilities by exploring context and assumptions in various issues; learning to deal with multiple perspectives; and relying on established authorities.
- Becoming aware of various audiences and genres.
- Learning rhetorical strategies to develop ideas, and increasing rhetorical awareness of how text is manipulated to meet purposes and audience needs.
- Writing essays with analytical, interpretive components, including analysis of written texts.
- Organizing essays logically.
- Writing coherent, unified paragraphs and essays in both timed and untimed settings.

- Using outside sources (library, Internet, other electronic media) to explore an idea, question, or thesis; integrating sources into a text, handling quotations, and using MLA style to give appropriate credit to sources.
- Improving grammar, usage, mechanics, development and organization in context as needed.
- Demonstrating competence with the following word-processing concepts: margins, spacing, fonts, font size, paragraph formatting (first-line and hanging indents), block quotations, and headers.

### COURSE MATERIALS

Heinrichs, Jay. *Thank You For Arguing, Revised and Updated Edition: What Aristotle, Lincoln, And Homer Simpson Can Teach Us About the Art of Persuasion*. Rev. Upd Ed. Pittsburgh, Pa: Three Rivers P, 2013. Print. (ISBN 978-0-385-034775-4).

Smith, Alison D. *Signs: A Grammar Handbook*. New York: Fountainhead P, 2011. Print. (ISBN: 978-1-598-71250-6)

Woodworth, Marc and Ally-Jane Grossan, eds. *How to Write About Music: Excerpts from the 33 1/3 series, Magazines, Books, and Blogs with Advice from Industry-Leading Writers*. New York: Bloomsbury, 2015. Print. (ISBN: 978-1-62892-043-7)

Additional Handouts will be e-mailed, posted online, or passed out in class and must be available for student perusal during class time, either in printed or digital form.

**OTHER REQUIRED SUPPLIES:** pen/pencil & notebook, 3-ring binder for handouts, printed drafts, and note-taking.

### ASSIGNMENTS AND EVALUATION

The final grade for this course is comprised of the following assignments:

Grammar Presentations	10%
Personal Essay	10%
Album/Live Review	10%
Analysis Essay	20%
Cultural Criticism Essay	20%
Making the Band Presentation	20%
Attendance, Participation, and Quizzes	10%

**PAPER GUIDELINES:** PLEASE NOTE — you will receive a detailed assignment sheet for each essay, and we will discuss the assignments in class. Papers should be typed, double-spaced, 12-point font, and have 1-inch margins. All essays **must be submitted digitally to Lore.com to be graded**. All file names **must have the following format: (LastName\_FirstName)**. Any submission **not correctly formatted may be sent back to the student for correction**.

**HOMEWORK AND QUIZ GUIDELINES:** I will occasionally give homework assignments due for the next class. These will usually be assigned in-class. If you are absent, it is your responsibility to find out what homework is due. There will be no make-up for homework missed. Additionally, if you miss a quiz by being either absent or late, **you cannot make it up.**

**GRADES:**

A 100-90

B 89-80

C 79-70

Grades below are considered failing grades

D 60-69

F below 60

<b>COURSEWORK POLICIES</b>
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**ATTENDANCE AND PARTICIPATION**

Class attendance is an important part of doing well in class. I will take attendance each class, which will factor into your final participation grade. I do not distinguish between excused and unexcused absences, so please keep that in mind throughout the semester. Any tardy, which means **more than fifteen minutes late** to class, will count as an absence. If you have to miss class for extra-curricular activities, please see me regarding what verification I need from your coach/advisor.

Attendance will be graded on the following scale:

0 Absences	100%
1-2 Absences	90%
3-4 Absences	80%
5-6 Absences	70%
7-8 Absences	60%
8 or more	50%

Each absence beyond eight decreases your attendance by 10%.

If you do miss class, course information will be provided on the class website, including handouts and assignments. I also encourage you to talk to classmates about what you have missed. Please do not contact me regarding your absences unless it is an emergency absence; it is your responsibility to make sure you are caught up and not my responsibility to catch you up.

**CLASSROOM ETIQUETTE**

Our learning environment is a forum for inquiry, experimentation, study, and conversation. Food and beverages are allowed, as long as they are not a distraction for your classmates. The use of laptops is not permitted, since this is a discussion class and any lengthy notes will be provided for you. If your cell phone becomes a distraction for you or your classmates, I will ask you to put it away. If it continues to be a problem, I will ask you to leave the class until you can control your behavior.

For students transitioning from high school to college, one of the most difficult challenges is the change in the expectation of student responsibility. It is important to realize that the instructor does not give you a grade: you earn a grade. I believe that a student being responsible for his or her own learning—from attendance to being prepared for class to completing assignments on time—is one of the most important and often difficult aspects of entering college. Responsibility is a behavior, and one that I expect in this classroom. Students who exhibit behaviors that are considered to obstruct or disrupt the class or its learning activities will be considered under the Board of Regents Policy on Disruptive Behavior. Behaviors that are considered to be inappropriate in the classroom include: coming in late, interrupting others, talking out of turn, inappropriate behavior during group work, and verbal behavior that is disruptive. Students who exhibit such behavior will be given a verbal warning by the class instructor, then will be given a written warning in a meeting with the Chair of the Humanities and Fine Arts Division, and then will be subject to disciplinary procedures as outlined in the University of North Georgia Student handbook.

### **LATE WORK**

I expect all assignments to be turned in on time and in the correct format. All major essays must be submitted digitally via Lore by the required time.

All of our major assignments are **mandatory** and part of the course requirements. This means that **all assignments must be completed in order to pass the course**, regardless of when they are turned in, even if you do not get any points for them. For assignments that are late, the **grade of the assignment will be automatically reduced 10% per calendar day**. After **five calendar days**, I will no longer accept any assignments for credit.

Late work should not be an issue to anyone in this class. Please see me if you are having any difficulties completing an assignment so we can talk through an assignment before it becomes late and affects your grade.

### **REVISION**

All major essays are available for revision. In order to revise, you must set up a meeting with the instructor either during office hours, by appointment, or before/after class to discuss your revision. **Revisions can only be submitted once, exactly one week after the instructor returns the essay back to the student.**

### **ELECTRONIC COMMUNICATION**

Please check your UNG-Gainesville email daily for important announcements, handouts, or other class information. You are responsible for information/material distributed electronically.

When contacting any of your professors via email, remember to use appropriate email etiquette:

- Be sure to include a meaningful subject line; this helps clarify what your message is about and may also help the recipient prioritize reading your email.
- Just like a written letter, be sure to open your email with a greeting like Dear Dr. Jones, or Ms. Smith:

- Use standard spelling, punctuation, and capitalization. THERE'S NOTHING WORSE THAN AN EMAIL SCREAMING A MESSAGE IN ALL CAPS.
- Write clear, short paragraphs and be direct and to the point; professionals and academics alike see their email accounts as business.
- Read through your email before sending it to make sure that your message is clear and that you haven't made any serious grammatical mistakes.

### **ENGRADE**

We will be using Engrade to keep track of grades and attendance throughout the semester. Engrade will also allow you to see your grade in real time, so you will always be aware of exactly how you are doing in the class.

### **ACADEMIC HONESTY**

Plagiarism—accidental or intentional—will be dealt with in accordance with the Student Code of Conduct, which can be found in on the Dean of Student's [website](#). *The MLA Handbook for Writers of Research Papers* (4<sup>th</sup> ed.) defines plagiarism as follows:

To use another person's ideas or expressions in your writing without acknowledging the sources is to plagiarize....A writer who fails to give appropriate acknowledgement when repeating another's wording or particularly apt term, paraphrasing another's argument, or presenting another's line of thinking is guilty of plagiarism (Section 1.7)

### **DISABILITY SERVICES**

Any student who feels he or she may need an accommodation based on the impact of a disability should email Disability Services at [disability-gvl@ung.edu](mailto:disability-gvl@ung.edu), call at 678.717.3855, or visit them at Dunlap-Mathis Building, Room 107

### **WRITING STUDIO: Nesbit Building 2103**

Whether it be an English paper, a research paper for sociology, or a project outside of classes, The Writing Studio can assist you at any point in the writing process. In one-on-one sessions, tutors engage writers in conversation about their ideas and writing assignments. Their goal is to enhance student writing by encouraging student writers to become independent, insightful, and knowledgeable about the possibilities in writing.

Monday - Thursday: 8:00 a.m. - 8:30 p.m.

Friday: 8:00 a.m. - 3:00 p.m

<http://ung.edu/writing-center/index.php>

### **SUPPLEMENTAL SYLLABUS**

For additional university policies and procedures, please refer to the Supplemental Syllabus, located at <http://ung.edu/academic-affairs/policies-and-guidelines/supplemental-syllabus.php>

**ONLINE EVALUATION OF INSTRUCTOR**

Your constructive assessment of this course plays an indispensable role in shaping education at University of North Georgia-Gainesville. Upon completing the course, please take time to fill out the online course evaluation.

<b>COURSE SCHEDULE</b>
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<i>Date</i>	<i>Topics Covered</i>	<i>In-Class Assignments</i>	<i>Assignments</i>	<i>Reading/Listening</i>
Tuesday, January 12 <sup>th</sup>	Class Introduction; Go Over Syllabus; Sign Up for Lore, Engrade		<b>Introduce Grammar Presentations;</b> Sample Grammar Presentation	
Thursday, January 14 <sup>th</sup>	How to Write a Sentence and Rhetorical Construction		<b>Introduce Personal Essay;</b> Assign Grammar Groups	<b>Reading:</b> Excerpts from <i>How to Write a Sentence</i> by Stanley Fish Ch.1 & 4 (digital)
Tuesday, January 19 <sup>th</sup>	The Personal Essay: You Can Tell Everybody, This is Your Song, pt. 1			<b>Reading:</b> <i>How to Write About Music</i> Ch. 6: The Personal Essay
Thursday, January 21 <sup>st</sup>	The Personal Essay: You Can Tell Everybody, This is Your Song, pt. 2			<b>Reading:</b> Excerpts from Nick Hornsby, <i>Songbook</i> (digital); <b>Listen to:</b> “Thunder Road” by Bruce Springsteen; “Heartbreaker” by Led Zeppelin; “Rain” by The Beatles; “Can You Please Crawl Out Your Window?” by Bob Dylan
Tuesday, January 26 <sup>th</sup>	Workshop Personal Essay		<b>Rough Draft of Personal Essay Due</b>	
Thursday, January 28 <sup>th</sup>	(Inside) The Cover of the <i>Rolling Stone</i> : Writing a Review, pt. 1	<b>Grammar Presentation #1</b>	<b>Final of Personal Essay Due to Lore by 11:59pm;</b> <b>Introduce Album/Live Review</b>	Bring in Album/Live Review of Your Choice to Discuss
Tuesday, February 2 <sup>nd</sup>	(Inside) The Cover of the <i>Rolling Stone</i> : Writing a Review, pt. 2	<b>Grammar Presentation #2</b>		<b>Reading:</b> <i>How to Write About Music</i> Ch.1: The Album Review

Thursday, February 4 <sup>th</sup>	(Inside) The Cover of the Rolling Stone: Writing a Review, pt. 3	<b>Grammar Presentation #3</b>		<b>Reading:</b> <i>How to Write About Music</i> Ch.2: The Live Review
Tuesday, February 9 <sup>th</sup>	Workshop Live/Album Review Essay		<b>Rough Draft of Live/Album Review Due</b>	
Thursday, February 11 <sup>th</sup>	Everyone's a Critic (Now You Are Too), pt. 1	<b>Grammar Presentation #4</b>	<b>Album/Live Review Due to Lore by 11:59pm; Introduce Analysis Essay</b>	<b>Reading:</b> <i>Thank You</i> Ch. 1-2
Tuesday, February 16 <sup>th</sup>	Everyone's a Critic (Now You Are Too), pt. 2	<b>Grammar Presentation #5</b>		<b>Reading:</b> <i>Thank You</i> Ch. 3-4
Thursday, February 18 <sup>th</sup>	Everyone's a Critic (Now You Are Too), pt. 3	<b>Grammar Presentation #6</b>		<b>Reading:</b> <i>Thank You</i> Ch. 5-8
Tuesday, February 23 <sup>rd</sup>	Everyone's a Critic (Now You Are Too), pt. 4	<b>Grammar Presentation #7</b>		<b>Reading:</b> <i>Thank You</i> Ch. 8-13
Thursday, February 25 <sup>th</sup>	Everyone's a Critic (Now You Are Too), pt. 5	<b>Grammar Presentation #8</b>		<b>Reading:</b> <i>Thank You</i> Ch. 14-17
Tuesday, March 1 <sup>st</sup>	Workshop Analysis Essay		<b>Rough Draft of Analysis Essay Due</b>	
Thursday, March 3 <sup>rd</sup>	Introduction to Research, pt. 1; <b>WITHDRAWL DEADLINE on March 7<sup>th</sup></b>	<b>Grammar Presentation #9</b>	<b>Analysis Essay Due to Lore by 11:59pm; Introduce Cultural Criticism Essay</b>	
Tuesday, March 8 <sup>th</sup>	Introduction to Research, pt. 2; Library Information Day		<b>Meet in Room 221 of University Library</b>	
Thursday, March 10 <sup>th</sup>	Introduction to Research, pt. 3			



Tuesday, March 15 <sup>th</sup>	<b>NO CLASS (Spring Break)</b>			
Thursday, March 17 <sup>th</sup>	<b>NO CLASS (Spring Break)</b>			
Tuesday, March 22 <sup>nd</sup>	Introduction to Research, pt. 4			<b>Reading:</b> <i>How to Write About Music</i> Ch.12: Cultural Criticism
Thursday, March 24 <sup>th</sup>	People are Strange (But Only) When You're a Stranger, pt. 1			<b>Reading:</b> <i>How to Write About Music</i> Ch. 11: Music Scenes
Tuesday, March 29 <sup>th</sup>	People are Strange (But Only) When You're a Stranger, pt. 2			
Thursday, March 31 <sup>st</sup>	People are Strange (But Only) When You're a Stranger, pt. 3			
Tuesday, April 5 <sup>th</sup>	Cultural Criticism Workshop Day #1 (MLA Works Cited and In-Text Citation)			
Thursday, April 7 <sup>th</sup>	Cultural Criticism Workshop Day #2 (Argument and Evidence)			
Tuesday, April 12 <sup>th</sup>	So You Wanna Be a Rock N Roll Star (Then Listen Now to What I Say), pt. 1		<b>Introduce Making the Band Project</b>	
Thursday, April 14 <sup>th</sup>	So You Wanna Be a Rock N Roll Star (Then Listen Now to What I Say), pt. 2		<b>Cultural Criticism Essay Due to Lore by 11:59pm</b>	
Tuesday, April 19 <sup>th</sup>	So You Wanna Be a Rock N Roll Star (Then Listen Now to What I Say), pt. 3			<b>Reading:</b> Dan Ozzi, "How to Ruin Your Band Name" (digital); Spin

				Magazine, "Making the Brand" (digital)
Thursday, April 21 <sup>st</sup>	So You Wanna Be a Rock N Roll Star (Then Listen Now to What I Say), pt. 4			<b>Reading:</b> "100 Greatest Song Titles of All Time" (digital)
Tuesday, April 26 <sup>th</sup>	Work on Group Presentations			
Thursday, April 28 <sup>th</sup>	Work on Group Presentations			
Tuesday, May 3 <sup>rd</sup> (9:30-10:45) @ 10:20a-12:20p	<b>Present Final Making the Band Projects</b>			
Thursday, May 5 <sup>th</sup> (11:00a-12:15p) @ 10:20a-12:20p	<b>Present Final Making the Band Projects</b>			