

English 101-XXX: Critical Reading and Composition
Fall 2022

Instructor:
Email:
Office Location:
Office Hours:
Class Location:
Class Days and Time:

Course description

English 101 prepares students for future academic work through structured and sustained practice in critical reading, textual analysis, and expository writing. Students will learn to analyze texts critically and creatively while discussing issues of global importance and while reflecting on the relationship between writing and literacy. Students will strengthen their abilities to inquire, interpret, and write within the academic sphere through close readings of various media and genres—including fiction, non-fiction, poetry, photography, and film. Writing assignments and peer review will train students to engage ethically and respectfully with perspectives outside of their own. Through active participation and inquiry, students will enhance their ability to comprehend texts and communicate ideas.

Course Goal and Learning Outcomes

English 101 and 102 satisfy the Carolina Core requirement for written communication (CMW). The goal of this requirement is to ensure that students learn to think critically, and to read, write, inquire, and converse as citizens in a diverse, democratic society. In service of this larger goal, by the end of the semester students will be able to:

1. Identify and differentiate among common genres of written communication (linguistic, multimodal, visual, and aural);
2. Summarize and analyze challenging texts from a variety of genres;
3. Explain how texts' generic features contribute to their meanings;
4. Synthesize ideas from multiple sources to support original arguments about issues of major social importance;
5. Compose narrative and interpretive essays that advance clearly stated, progressively complex arguments using the recognized conventions of academic prose;
6. Revise their written work in response to feedback from others, including their peers; and
7. Reflect critically on their own writing processes and academic goals, as well as on their experiences as readers and writers.

Required Materials

Fisk, Nicole with Kathleen A. Carroll. *The Carolina Reader for English 101*. TopHat, 2022

Access to Blackboard

Access to a computer with MS Office 365 ([free to students](#))

A trustworthy system for backing up your work (cloud, external drive, etc.)

Assignments and Grades

This course proceeds through four units. In each, you will read selections from *The Carolina Reader* and respond to those readings through in-class writing and homework, then complete a larger assignment that brings the concepts of that unit together.

Literacy Narrative Polished, evaluated writing assignment that examines a moment of literacy learning; 1,000 - 1,500 words.	15%
Close Reading Essay Polished, evaluated writing assignment that argues for an interpretation of a text using close reading strategies of analysis and synthesis; 1,250 - 1,750 words	20%
Comparative Synthesis Essay Polished, evaluated writing assignment that synthesizes two or more texts of any genre; 1,500 - 2,000 words	20%
Open-Genre Literacy Project Open-genre creative project that imagines future literacy learning	15%
Short Writing Assignments Various tasks completed at home or in class. Each counts equally toward their total.	15%
Participation Active and engaged participation in all classroom discussions and activities. At the end of the semester, you will write a self-assessment of your participation.	10%
Final Reflection Polished, evaluated writing assignment that reflects on your writing and revision process; submitted with your final portfolio; 500 - 750 words.	5%

Final Portfolio

Your final portfolio, submitted digitally during the final exam period, will include revised copies of the Literacy Narrative, the Close Reading Essay, the Comparative Synthesis Essay, the Open-Genre Literacy Project, along with your Final Reflection.

Grades

A (100-90), B+ (89-87), B (86-80), C+ (79-77), C (76-70), D+ (69-67), D (66-60), F (59 or below)

You are required to earn at least a C (70) in order to pass English 101 and move on to English 102.

Course Policies

Attendance and Participation

Attendance and participation are required. Success in this course depends on participation through workshop-style discussion and writing. Full participation means that you arrive on time, bring your textbook and material to write with, and that you pay attention during lectures, ask thoughtful questions, participate effectively in small groups, and complete all in-class activities.

In accordance with the [University attendance policy](#), absences will be excused for military service, religious observance, university-sponsored activities, and illness, as well as other reasons specified in the policy. To request an excuse, you must send an email to me, as soon as possible, stating the date and reason of your absence. At my discretion, documentation may be required.

You may have up to **three (3) unexcused** absences without incurring penalty. For every unexcused absence after the third, your final grade will be reduced by 5%, which equals about half a letter grade. If during the semester you find that you are unable to attend class regularly, you should consider dropping the course to avoid failing.

Assignment Expectations

Late Work

Assignments must be turned in on time. If you miss a class for any reason (whether excused or unexcused) you are still responsible for completing all in-class writing assignments. Those assignments will be posted to Blackboard and must be submitted as soon as possible. Work submitted late without an excuse, or not turned in promptly upon your return, will be penalized appropriately.

The final date to submit assignments is **Monday, December 5**. There are no incompletes in English 101 or 102. Assignments turned in after the final date risk receiving a grade of zero. If you fail to complete assignments necessary to pass the course before this date, or if you fail the course for some other reason, you should request a [Hardship Withdrawal](#) or [Grade Forgiveness](#).

Paper Format

All work completed outside of class should be typed and double-spaced using 12- point Times New Roman font with 1" margins. Place your name, my name, the course and section number, the date, and the word count at the top left corner of the first page. Include the page number in the top right header. Use MLA style to cite and properly document any outside sources you use.

File Format

All documents should be in either a .DOC or .DOCX format. As a student at UofSC, you are eligible to receive a free copy of MS Office 365, which contains a word processor that natively produces .DOCX files. You should use this program for all of your work. I do not accept PDFs, Pages, or other file formats.

Revision

English 101 is a process-based writing course. "Revising" does not mean correcting surface errors or adding a few sentences here and there; a revision is literally a "seeing again," a rewriting based on feedback. You must learn to see your writing in a different light, always working to hone your ideas and analysis.

The Literacy Narrative, Close Reading Essay, and Comparative Synthesis Essay will each go through multiple drafts. First drafts will be used for peer review. Second (revised) drafts will

receive detailed feedback from me. Final drafts will be submitted at the end of the semester. Each draft must be completed on time.

Communication

Communication is central to succeeding in this course. All pertinent announcements will be delivered to your UofSC email address and through the Announcements tool on Blackboard. As such, it is important that you check both your university email address and Blackboard regularly. You can communicate with me in three ways: by visiting my office hours, by email, or by setting up an appointment to meet some other time.

Email

I try to respond to emails within two business days, but this will not always be possible. If you have a policy or assignment question, you should consult the syllabus, the calendar, and your classmates as many questions can be answered through these resources. If you haven't received a reply after several days, follow up to ensure I have received the message. Make sure to use your university email for all class-based communication because other emails occasionally register as spam within Outlook.

Office Hours

Each week, I will hold office hours either in-person or virtually. Meeting during office hours allows you to talk with me in real time. Detailed or complex conversations (i.e., discussing feedback, grades, etc.) are better suited to office hours rather than email.

Appointments

If you aren't able to meet during office hours, email me to set an appointment.

Technology

Please bring your device for reading and writing (cell phone, laptop) to class every day, as we will often practice in-class reading and writing collaboratively. Such devices should be kept away at the start of class and not used except for classroom purposes.

Technology issues are not an excuse for turning in late work. If your computer is malfunctioning, you should use a computer located in a computer lab or in a library on campus. The same applies with printing. Saving your work in multiple places—on your computer plus a USB, cloud, email, or external hard drive—can help prevent lost work in the case of a technology malfunction.

Privacy

Many of our class meetings will involve collaborative writing and review. This means that your classmates will read drafts of your work and we might discuss your writing as a class. Do not include any personal details in your assignments that you would not feel comfortable sharing with the group. Do not share links to class meeting spaces or materials with anyone who is not a part of the class. Material from the class should only circulate among members of our class unless I explicitly grant permission otherwise.

Academic Honesty

The University's policies of academic honesty bar you from presenting another person's work or ideas as your own, allowing someone to write an assignment for you, or failing to properly acknowledge source materials. First-Year English policy also prohibits you from recycling work—that is, from turning in a paper you also submitted for credit in another class. The University takes violations of these policies seriously. In most cases, a plagiarized or recycled assignment will receive a grade of zero. Further penalties may include failing the course and expulsion from the University. See the Academic Honesty section of the [First-Year English FAQ](#).

Equity and Accommodation

In this course, I abide by the University policy that prohibits discrimination based on “educational or employment opportunities or decisions on the basis of personal characteristics that are not relevant to an individual's abilities.” Such characteristics include age, race, color, sex, and sexual orientation, religion, national origin, and disability status.

In keeping with the University's commitment to non-discrimination and accessibility, I will be happy to provide reasonable accommodation for students with documented disabilities. If you have a disability that requires accommodation, contact the Student Disability Services office at 803-777-6142 or visit [their website](#) as soon as possible and let me know what you need.

The Writing Center

The Writing Center is here to support your writing in one-to-one sessions with graduate students from the English Department. They can help at any stage of the writing process, including brainstorming ideas, starting a first draft, developing a thesis, polishing a final draft, and all steps in between. The Writing Center is located in Byrnes Building, room 703. You can drop in or make [appointments online](#).

Peer Writing and Communications Lab

The Peer Writing and Communications Lab offers one-on-one sessions with experienced undergraduate writing tutors who can help you navigate the expectations of college writing. Like the Writing Center, tutors at the PWC Lab can help with all writing tasks. The PWC Lab is located at Women's Quad in Sims S109. Students are encouraged to make [appointments online](#).

Counseling Services

University of South Carolina's Counseling and Psychiatry (CAP) Department provides assessment, medication management and/or short term, time-limited therapy to students who are experiencing developmental, psychosocial, academic, career, and/or mental health concerns. They also provide services to help with stress management, mindfulness, and other emotional and mental wellness concerns. You can find more on their [website](#).

Schedule

Note: Links to all sections of *The Carolina Reader* can be found on Blackboard.
 Subject to change. Updates will be announced and posted to Blackboard if changes occur.

UNIT 1: UNDERSTANDING LITERACY			
Week 1: Introductions			
Date	Read Before Class	During Class	Submit to Blackboard
Friday, August 19		Introductions Syllabus Overview	
What To Know			
<p>The most important thing for the first week is to learn my name, to introduce yourself to some of your classmates, to mark important dates from the syllabus in your personal calendar, and to buy the textbooks.</p> <p>Throughout your entire professional life, you'll need to communicate with your peers in large- and small-group settings. We'll begin with an exercise in classroom participation.</p>			

Week 2: Critical Reading + Literacy Narrative			
Date	Read Before Class	During Class	Submit to Blackboard
Monday, August 22	<i>Signs</i> , Ch. 1: Contexts	Introductions Syllabus Overview	
Wednesday, August 24	<i>Westover, Educated</i>	Discuss <i>Educated</i>	
Friday, August 26	Melzer, "Understanding Discourse Communities"	Discuss "Understanding Discourse Communities"	SWA: Discourse community and college life in Tara Westover's <i>Educated</i> .
What To Know			

Concepts: The key idea of this week is to understand the relationship between language and community. Literacy is the ability to use language to participate in a **discourse community** of some kind. **Critical reading** is the primary literacy of academic life, but other kinds of literacy exist.

Skills: You will learn to “preview,” “summarize,” and “analyze” texts (*EW* Chapter 7); to find readings in the textbooks; and to submit assignments through Blackboard.

Important Dates: The last day to drop this class without a grade of “W” is Wednesday, August 25.

Week 3: Literacy Narratives			
Date	Read Before Class	During Class	Submit to Blackboard
Monday, August 29	Student Guide to the Literacy Narrative Assignment Rogers, “My Father’s English”	Introduce Literacy Narrative and discuss sample essay Discuss “My Father’s English” as a literacy narrative	
Wednesday, August 31	Lunsford, “Writing a Narrative”	Discuss narrative techniques in “My Father’s English”	
Friday, September 2	Fox, <i>Life Undercover</i>	Discuss narrative techniques in <i>Life Undercover</i> Literacy narrative pre-writing	
What To Know			
<p>Concepts: To complete the first paper, you’ll need to understand the literacy narrative as a genre.</p> <p>Skills: You will reinforce your ability to preview, summarize, and analyze texts. You will learn to discuss controversial subjects in a respectful and intellectual manner.</p>			

Week 4: Peer Review and Revision

Date	Read Before Class	During Class	Submit to Blackboard
Monday, September 5	Labor Day		
Wednesday, September 7	<i>Signs</i> , Ch. 2 (Part I)	Group discussion: Why seek feedback? What is the difference between revising, editing, and proofreading? Peer review	Literacy Narrative (First Draft) Bring two copies!
Friday, September 9	None	In-class writing and revision: Literacy Narrative	SWA: Peer Response
What To Know			
<p>Concepts: You will learn to differentiate between reviewing (to re-read your work thoughtfully with an eye toward revision), revising (to change your thinking and to incorporate new ideas into your work), and editing (to make changes in the presentation, so your ideas are better expressed).</p> <p>Skills: Through writing the literacy narrative, you will learn to present evidence in support of larger claims, to develop complexity in your arguments, and to connect your personal experience to academic concepts. Through peer review, you will learn to provide feedback to your classmates and accept feedback from them in turn.</p> <p>Important dates: You must bring a hard copy of your literacy narrative to class on Wednesday, September 8. Don't forget!</p>			

UNIT 2: CRITICAL READING AND WRITING			
Week 5: Close Reading Texts, An Overview			
Date	Read Before Class	During Class	Submit to Blackboard
Monday, September 12		Discuss Literacy Narrative writing process Introduce Close Reading Essay Assignment Heaney, "Digging"	Literacy Narrative (Revised Draft)

		Watch: video	
Wednesday, September 14	Student Guide to the Close Reading Essay Bunn, "How to Read Like a Writer"	Discuss "How to Read Like a Writer" In-class: Olzmann, "Letter to the Person..."	
Friday, September 16	Monahan, <i>Looking at Movies</i>	Discuss <i>Looking at Movies</i> and preview <i>Sorry to Bother You</i>	
What To Know			
Concepts: You will learn skills fundamental to close reading (analysis and synthesis) while applying those skills across various genres .			
Skills: You will continue to reinforce your ability to engage others through summary and analysis.			

Week 6: Critical Reading			
Date	Read Before Class	During Class	Submit to Blackboard
Monday, September 19	Watch <i>Sorry to Bother You</i> Riley, <i>Sorry to Bother You</i>	Discuss <i>Sorry to Bother You</i>	
Wednesday, September 21	None	Discuss <i>Sorry to Bother You</i>	
Friday, September 23	Cohn, "Understanding Visual Rhetoric"	Analyze visual rhetoric of still screenshots	SWA: Close Reading Essay, Thesis and Rationale
What To Know			
Concepts: You will learn skills fundamental to close reading (analysis and synthesis) while applying those skills across various genres .			
Skills: You will continue to reinforce your ability to engage others through summary and analysis.			

Week 7: Developing Paragraphs			
Date	Read Before Class	During Class	Submit to Blackboard
Monday, September 26	<i>Signs</i> , from Ch. 2 (Part II) Review instructor feedback for Literacy Narrative. If needed, make an appointment to discuss feedback during office hours.	Review Literacy Narrative feedback Peer review: thesis and rationale	
Wednesday, September 28	<i>Signs</i> , Ch. 3	Writing workshop: topic sentences and transitions	
Friday, September 30	<i>Signs</i> , Ch. 9	Writing workshop: summary, paraphrase, and quotation	
What To Know			
<p>Concepts: You will learn how paragraph structure is determined by topic sentences and transitions that perform various functions, including coordination (joining ideas), subordination (differentiating among ideas), and emphasis (highlighting key ideas).</p> <p>Skills: You will practice composing paragraphs and revising them by editing their sentences for precision, conciseness, variation, and clarity. You will learn how to “shift gears” between announcing your larger argument (in introductions and conclusions) and advancing that argument through analysis and synthesis of primary evidence (in progressively complex body paragraphs).</p>			

Week 8: Peer Review and Revision			
Date	Read Before Class	During Class	Submit to Blackboard
Monday, October 3	<i>Signs</i> , Ch. 14	Writing workshop: making appropriate word choices	Close Reading Essay (First Draft) Bring hard copy!

Wednesday, October 5	From <i>They Say / I Say</i>	Discuss <i>They Say / I Say</i>	
Friday, October 7	Read and review peer's paper	Peer review	SWA Peer Review

What To Know

Concepts: No new concepts will be introduced this week. Your only goal is to apply what you've learned so far to write the best essay you can.

Skills: You will reinforce your ability to review, revise, and edit your work.

UNIT 3: COMPARISON AND SYNTHESIS

Week 9: Reading Across Genres

Date	Read Before Class	During Class	Submit to Blackboard
Monday, October 10		Introduce Comparative Synthesis Essay In-class group activity: Synthesize Westover, Rogers, Fox, and <i>Sorry to Bother You</i> to address the question, "What is literacy?"	Close Reading Essay (Revised Draft)
Wednesday, October 12	Student Guide to the Comparative Synthesis Essay Savini, "Looking for Trouble: Finding Your Way into Writing Assignments"	In-class: Hingley, "Smethwick Streets"	
Friday, October 14	Fall Break		

What To Know

Concepts: To understand a text you need to know its **genre**, or type. Every text is both an instance of a kind and unique to itself. You will learn to ask, "Why did the author choose this genre?" and "Within the constraints of the genre, why did the author choose these specific details?"

Skills: You will reinforce your critical and close-reading skills by analyzing texts in detail and synthesizing across them.

Week 10: Reading Across Genres (II)			
Date	Read Before Class	During Class	Submit to Blackboard
Monday, October 17	Lorde, "The Transformation of Silence into Language and Action" Clifton, "won't you celebrate with me?" Ng, <i>If You Don't Drink Tea, You Are Not Chinese</i>	Discuss Lorde, Clifton, and Ng	
Wednesday, October 19	Doyle, "Joyous Voladoras" Giovanni, "Allowables" and Franciso, "Mercy"	Discuss Doyle, Giovanni, and Franciso	
Friday, October 21	Sakellaraki, <i>Aeiforia</i> Review instructor feedback for the Close Reading Essay. If needed, make an appointment to discuss feedback during office hours.	Discuss Sakellaraki Discuss revision plan for the Close Reading Essay and Literacy Narrative	

What To Know

Concepts: You will learn to describe how close reading supports what Savini calls "looking for trouble" (CR 91): noticing **details**, articulating **problems**, posing **questions**, and identifying **stakes**.

Skills: You will reinforce your critical and close-reading skills by analyzing texts in detail and synthesizing across them.

Week 11: Reading Across Genres (III)			
Date	Read Before Class	During Class	Submit to Blackboard
Monday, October 24	Russell, "The Ghost Birds" Espada, "Floaters" Gandolfi, <i>Gas Chamber Delhi</i>	Discuss Russell, Espada, and Gandolfi	
Wednesday, October 26	Student Essay Examples	Discuss examples	
Friday, October 28	None	Peer review: worksheets	SWA: Comparative Synthesis Worksheet Bring a hard copy to class!
What To Know			
<p>Concepts: No new concepts will be introduced this week. Your goals are to apply what you've learned so far to read closely in a range of modes and prepare to write the best essay you can.</p> <p>Skills: You will reinforce your essay-writing skills by studying examples from prior students.</p>			

Week 12: Peer Review and Revision			
Date	Read Before Class	During Class	Submit to Blackboard
Monday, October 31	From <i>Signs</i> , Chapters 27-34	Writing workshop: sentence structure (simple and compound sentences)	Comparative Synthesis Essay (First Draft) Bring hard copy!
Wednesday, November 2	Review "Collaborating and Getting Feedback" from <i>Signs</i> , Chapter 2 Read and review peer's paper	Peer review	

Friday, November 4	None	Writing workshop: sentence structure (subordination and length)	SWA: Peer Review
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What To Know

Concepts: No new concepts will be introduced this week. Your goals are to apply what you've learned so far to read closely in a range of modes and prepare to write the best essay you can.

Skills: You will reinforce your essay-writing skills by studying examples from prior students.

Important Date: Last day to drop without a "WF" is Wednesday, Nov. 2

Unit 4: Our Future Writing Selves

Week 13: Reading Like a Writer

Date	Read Before Class	During Class	Submit to Blackboard
Monday, November 7		Bonker, "Be the Light"	Comparative Synthesis Essay (Revised Draft)
Wednesday, November 9	Student Guide to the Open-Genre Literacy Project <i>Signs</i> , Ch. 1: Contexts	In-class writing: topic, purpose, audience, and genre Gatwood, "Ode to the Women on Long Island"	
Friday, November 11	None	Brainstorming exercises for Open-Genre Literacy Project	

What To Know

The final unit does not introduce new concepts. Instead, it asks you to reconsider all the concepts we've studied so far and to apply your skills in creative and reflective ways. What is literacy? How do you engage others' ideas through summary, analysis, and synthesis? What genres are best for communicating what ideas to what audiences? What role will writing play in your future academic, professional, political, and personal lives? What kind of writer do you imagine yourself becoming?

Week 14: Peer Review and Revision

Date	Read Before Class	During Class	Submit to Blackboard
Monday, November 14	Re-read and annotate your Literacy Narrative, Close Reading Essay, and Comparative Synthesis Essay, identifying where your ideas appear most clearly. Bring hard copies to class!	Group discussion: What worked well? What are you still struggling with? Collaborative practice: Treat your own essays as objects of study. Synthesize your work to find shared themes.	
Wednesday, November 16	None	Discuss revision plan for Literacy Narrative, Close Reading Essay, and Comparative Synthesis Essay	
Friday, November 18	Re-read one of: Rogers, "My Father's English" (Group A) Westover, "To Keep it Holy" (Group B) Fox, <i>Life Undercover</i> (Group C)	Group discussion: What did you notice in your narrative example that you didn't notice before? What does "literacy" mean to you now? Collaborative practice: design concept and rationale	

Week 15: Peer Review and Revision			
Date	Read Before Class	During Class	Submit to Blackboard
Monday, November 21	Review instructor feedback for the Comparative Essay. If needed, make an appointment to discuss feedback during office hours.	Workshop and peer review	Open-Genre Literacy Project (First Draft) Bring sharable copy! SWA: Peer Review
Wednesday, November 23	THANKSGIVING BREAK		

Friday, November 25	THANKSGIVING BREAK
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Week 16: Peer Review and Revision			
Date	Read Before Class	During Class	Submit to Blackboard
Monday, November 28	<i>Signs</i> , Ch. 6: Designing and Presenting Your Projects	In-class presentations (5-6 min each): Group 1	
Wednesday, November 30		In-class presentations (5-6 min each): Group 2	
Friday, December 2		In-class presentations (5-6 min each): Group 3	

Final Exam Week	
Monday, December 5	Final Portfolio Due Any assignments turned in after December 5 risk receiving a grade of zero.