

English 1010: Composition

Instructor Information

Course Information



Course Description

ENG 1010 introduces students to and focuses on the development of critical reading, composing, thinking, and listening. This course is grounded in the understanding of texts and discourses with a rhetorical focus. This course does not center on traditional essay forms but may include them. Students might compose in public facing, popular, and scholarly genres.

Course Learning Outcomes

Students in Composition will engage the following learning outcomes across each of the course units, major assignments, and low-stakes work:

- ▶ Develop some dexterity with rhetorical concepts by composing in genres that address distinct communities and that pay rhetorical attention to multiple purposes, audiences, modes, situations, and contexts.
- ▶ Learn how to both critically and generatively read, interpret, evaluate, and respond to texts across multiple genres, modalities, and knowledge traditions
- ▶ Build responsive strategies for reading, drafting, attributing, reviewing, collaborating, revising, rewriting, rereading, and editing.
- ▶ Understand and apply writing as a learning tool in service of student goals.
- ▶ Grow an awareness of varying conventions in language usage, style, and structure as appropriate to the author, audience, modes, and rhetorical context, including AAVE, Spanglish, and other linguistic forms outside of Standard White English (SWE).







Course Readings

All course readings will be made available on our Canvas course page. This class will use chapters from open source texts as well as academic articles that cover a wide-range of related topics. These readings can be found in our course files on Canvas, and they will also typically be linked to the course calendar. These readings are paired with assignments to help you give you tools for that specific assignment/unit.

1. The content of this course was developed in collaboration with my colleagues at Methodist University as part of the writing program's curriculum revision. Our revisions are designed to create equitable, student-centered outcomes for the First-Year Writing course. Many thanks to the contributions made by Drs. Victoria Houser, Tyler Easterbrook, and Ragan Glover-Rijske. Visual design/syllabus layout from Dr. Victoria Houser.

Course Units

<p>Unit 1</p> 	<p>Critical Literacy Narratives Unit 1 asks students to reflect critically on your literacy experiences and what that means for you as a student at Methodist University. You will create a narrative around your own experiences and observations in order to make sense of your social and personal location within the university setting. This work asks for attention to learning experiences, styles, motives, and impacts of learning practice.</p>
<p>Unit 2</p> 	<p>Audience Profile and Analysis Unit 2 offers students the opportunity to consider what kinds of relationships writers build with audiences, for what purposes and to what effect. Students will learn to conduct audience analysis, identify rhetorical strategies writers use to approach audience, and practice composing for audiences across genres.</p>
<p>Unit 3</p> 	<p>Analyzing and Engaging Visual Rhetoric Unit 3 examines the knowledge and rhetorical work inside visual texts/artifacts. This unit offers students the opportunity to engage those visual artifacts and understand their audience, purpose, designs, and impacts. Students will consider circulation, engagement, and response to visual artifacts as well as their social power.</p>
<p>Unit 4</p> 	<p>Review, Redesign, Revision and Reflection Unit 4 provides practice in understanding, reflecting and re-imagining work from the previous major three units. Unit 4 asks for careful, systematic reflection on learning trajectories, progression and goals for the future. Assignments in this unit may include genres of remix or revision, multiple modes of composing, analysis of previously composed work, and other reflective genres.</p>

Grades and Course Assignments

Critical Literacy Narrative	15%
Audience Profile and Analysis	25%
Visual Rhetorical Engagement	25%
Writer's Reflection	15%
Low Stakes Writing	20%

Each writing project in the course will include multiple drafts and revisions. Of particular importance is peer review--the work of supporting your fellow writers in this course. We will spend substantial time building that as a skill set.

Course Policies

Academic Support Services

Methodist University is committed to providing students access to the resources needed to succeed in college. Students can follow [this link](#) to access resources from a comprehensive support network of faculty and staff from across the institution to answer questions and guide them throughout their journey. Support services include Academic Advising, research assistance from Davis Memorial Library, writing assistance from the MU Writing Center, tutoring from the Monarch

Tutoring Center, assistance with Disability Services, information about Career Services, and Personal Development assistance.

Students Accessibility Statement

All of us learn in different ways, and this course is designed to provide universal access to all the class materials. I will make use of closed-captioning, alt-text and screen reader accessible documents. Disabilities can be both visible and invisible, and I am dedicated to making this course accessible to all students. You will never be asked to disclose personal information in your requests for specific accommodations in the course. Methodist University is committed to giving students with disabilities equal access to an education firmly grounded in the liberal arts tradition. If you are a student with a disability, contact Jamaal Doran who is the coordinator of accessibility and disability services (jdoran@methodist.edu or (910) 630-7402). The office of accessibility and Disability will work with documentation and providing accommodation for all courses.

Equity and Inclusion Language

I ask that you keep in mind, relationships of power in this course. Meaning, varying identity categories, seen or unseen have an impact on learning and classroom dynamics. If you have privilege, please be aware of it (listen more, observe more, ask respectful questions). If you are marginalized in any or multiple categories and have been negatively impacted by the course structure or interactions, please communicate with me so I can address the situation directly.

Here is a resource we will use to learn together about social dynamics of learning in classrooms: <https://www.northwestern.edu/searle/initiatives/diversity-equity-inclusion/social-identities.html>

In addition, I ask that you be mindful of inclusive language related to gender identities. Language is gender-inclusive and non-sexist when we use words that affirm and respect how people describe, express, and experience their gender. Gender-inclusive/non-sexist language acknowledges people of any gender (for example, first year student versus freshman, chair versus chairman, humankind versus mankind, etc.). It also affirms non-binary gender identifications and recognizes the difference between biological sex and gender expression. Students, faculty, and staff may share their preferred pronouns and names, and these gender identities and gender expressions should be honored.

Covid-19

We will follow all preventative protocols for Covid-19 in this course. Meaning, if you believe you have symptoms of an infection, do not come to class. Communicate with me. We do not currently have a mask mandate in place but you ARE required to be vaccinated. Additionally, I encourage you to mask in class. Infections spread easily in our building with outdated ventilation systems.

Academic Policies

Academic Policies are established and maintained by the university and apply to all students. Students are expected to adhere to the requirements and regulations applicable to them as defined in the academic catalog. Policies about attendance, the Undergraduate Attendance Policy, the Honor Code & Academic Integrity Policy, and the Equal Opportunity Statement and Title IX Non-Discrimination Policy are provided through the academic policies link: <https://www.methodist.edu/canvas/policies/>

Grading Policy

Your major assignments will receive individual grades, as well as individual attention and feedback from your classmates (via peer review) and your instructor. Every project will include several drafting and revision stages before you receive a final grade. For this course, we will use "specs" grading which allows for continued revision on an agreed upon timeline. Specs grading focuses on learning outcomes and engagement with process.

Late Work

You are strongly encouraged to get all work in on time should you want full credit. See grading policy.

Overview of Assignments

Critical Literacy Narrative

For your first project, you will write a critical literacy narrative: a short reflection about your various experiences as a writer and reader—positive, negative, and ambiguous—prior to your arrival at MU. This project tasks you with thinking deeply about the complex forces both within and around the classroom that have shaped your sense of who you are as a learner. To be effective, your critical literacy narrative should make a clear argument about your learning experiences that includes a unique thesis statement and that integrates ideas and/or quotations from outside sources (class materials and additional sources you've found).

Audience Profile and Analysis

How do we know how to address audiences skillfully? How do we understand best how to build relationships using language, with an audience/reader? What does it feel like when there is discord between audience and text? To do this we will work to think “relationally” in our composing, meaning, we will consider closely how you might be responsible and accountable to relationships and ideas. This comes out of Indigenous theories of relationality (more on that later). This project will give you the tools you need to begin practicing writing for audiences by thinking about who those readers/audiences are and how you might write in service of their needs, as the composer of a text.

Visual Rhetorical Engagement

Rhetorical analysis, put simply, is the process of taking an artifact apart to better understand how the parts work together to create specific stories. In your second project, you created an audience profile that examined the specific characteristics of your audience members. This project builds on the analysis and skills that you began in your audience profile by asking you to analyze a specific artifact for that audience. The overall goal for this project is to engage with the rhetorical aspects of a specific visual artifact and the stories circulated by and around that artifact. This visual rhetorical engagement asks you to consider the cultural relationships and messages connected to the artifact that you choose. Your main task is to discover and share these elements with your reader in an engaging and well-researched analysis.

Writer's Reflection

For this assignment, you will reflect on your development as a writer over the course of the semester. Your goal will be to provide a guide, for your instructor and classmates, of what you have learned, what your experience has been like, strategies and tools you have developed, and future writing goals. Importantly, you should not feel compelled to present a linear / chronological narrative of your development in this course. As we have discussed, writing is a messy process and so is learning.