

ENGLISH 112-I06: First Year Composition II (Online)

CRN: 20655
TERM: SPRING 2021
CLASS MEETINGS: ONLINE (ASYNCHRONOUS); All course material is available through Canvas

INSTRUCTOR: Stephanie Graves
EMAIL: sgraves2@una.edu
VIRTUAL OFFICE HOURS: Wed 8 AM - 10 AM & other times by appointment

COURSE POLICIES

COURSE DESCRIPTION

The First-Year Composition EN 112/112H course provides additional instruction and practice in the writing of at least four extended compositions, one of which includes an argumentative research project. In addition, the course provides further instruction and practice in the development of skills in prewriting, writing, and revising essays with an emphasis on argumentation for a variety of rhetorical situations. This course provides continued instruction and practice in reading and thinking critically, with an emphasis on primary and secondary source material.



REQUIRED TEXTBOOK AND READINGS

***A Writer's Reference* by Diana Hacker and Nancy Sommers**
9th Edition with 2016 MLA update (University of North Alabama Edition)
ISBN: 9781319212049

This version of the textbook is custom-designed for UNA, and it is available in the UNA Bookstore. You will need this textbook for this class.

All other material will be posted to the course Canvas page.

COURSE LEARNING OUTCOMES

Upon completion of the Written Composition 112/112H sequence, the student will be able to:

1. Compose focused, well-supported, organized and coherent argument essays from development of subject through revision of the essay;
2. employ a refined control of the conventions of usage, spelling, grammar, and punctuation in standard written American English;
3. demonstrate, in writing, analytical and critical reading skills;
4. synthesize information from primary and secondary sources within academic argumentative writing; and
5. apply basic reference and documentation skills with emphasis on ethical use of sources.

The English Department considers the following to be serious errors in the grammar and mechanics of Standard American English. (See the corresponding section of this handbook for information on correcting such errors.)

- Comma splices (See G6.)
- Fused sentences and run-on sentences (See G6.)
- Sentence fragments (See G5.)
- Lack of subject-verb agreement (verb errors) (See G1.)
- Incorrect use of pronouns (See G3.)
- Excessive spelling errors including misuse of the apostrophe (See P4 and P7.)
- Inconsistent verb tense usage (See S4-b and G2-f.)
- Use of nonstandard verb forms (See G2.)
- Use of nonstandard construction (See S5.)
- Inappropriate diction (See W4 and W5.)

Note: Final grades of "D" and "F" will be recorded as "NC" (no credit), and students who earn an NC will be required to repeat the course.

For more information, please see the Common Goals and Policies section of *A Writer's Reference*.

ABOUT THIS COURSE

EN 112 is designed to help you develop your skills in expository and persuasive writing, as well as building your skill as a researcher within the academic setting. While we may read some literary texts, the focus of this class is not literature—this course is specifically geared toward the practice of writing and researching.

WRITING REQUIREMENT

Successful completion of this course requires a minimum of **four essays**:

- A **Rhetorical Analysis essay** that evaluates a text in terms of how it persuades
- A **Visual Analysis essay** that engages with the visual media of your choice
- A **Comparison / Contrast essay** that considers two texts in conversation with one another
- A **Supported Argument essay** that makes use of scholarly sources in order to persuade the reader

There will be other writing assignments throughout the semester—after all, this is a writing class—but you must successfully submit, at minimum, these four essay in order to pass the course.

COURSE ACCESS

This is an ONLINE course that meets asynchronously—that is, there is no designated time that we gather. You may work through the course on your own schedule, but this means you will also need to hold yourself accountable for keeping up with the work. There are due dates throughout the semester, and while I usually provide reminders in the form of announcements, turning in your work on time is YOUR responsibility.

All course materials including the syllabus, schedule, assignment handouts and rubrics, and video/audio instruction will be posted on Canvas. Likewise, all work in this course must be submitted through Canvas. **Students should be in the habit of checking our course Canvas page and their UNA student email frequently every week during the term.** More information about using Canvas can be found on the [Canvas Support for Students](#) page hosted by UNA Information Technology Services.

It is important to save and archive all work for your courses. You should have a copy of all major project drafts and final versions saved outside of Canvas. You may find it helpful to use cloud storage (i.e. Google Drive, Dropbox, etc.), a flash drive, or other means to create a backup of your work. Better yet—back it up in more than one location!



COMMUNICATION & CONFERENCES

In an online course, clear communication is especially important. Please feel free to email me or to schedule an appointment if you need clarification, are having trouble with a concept, or have any other questions. I love hearing from you.

You can reach me via my UNA email at sgraves2@una.edu.

I tend to answer email during normal business hours, Monday - Friday, and I will get back to you within 24 business hours. This means that if you email me at 2 AM on a Saturday, please don't be shocked that I may not reply until Monday. After all, this is an English class, not an ER.

You will be required to hold at least ONE conference with me during the semester; a grade is attached to this conference, so it is not optional. Since this is an online course, that means via electronic means (videochat/ FaceTime/ Zoom, etc.). I am also happy to talk to you at any point throughout the semester—my office hours are Wednesday from 8 AM - 10 AM, but I am happy to meet other times by appointment. Just email me so we can set it up. For extra credit in the first week of classes, send your instructor an email to say hello and please attach one of your favorite memes.

LIBRARY ORIENTATION

One required element in EN 112 is **completion of Library Orientation through the UNA Library.** This orientation focuses on real world and academic information literacy, both of which are important for the essays you must write for this class as well as in life beyond the classroom. More details will be posted on Canvas.



ACADEMIC DISHONESTY / PLAGIARISM

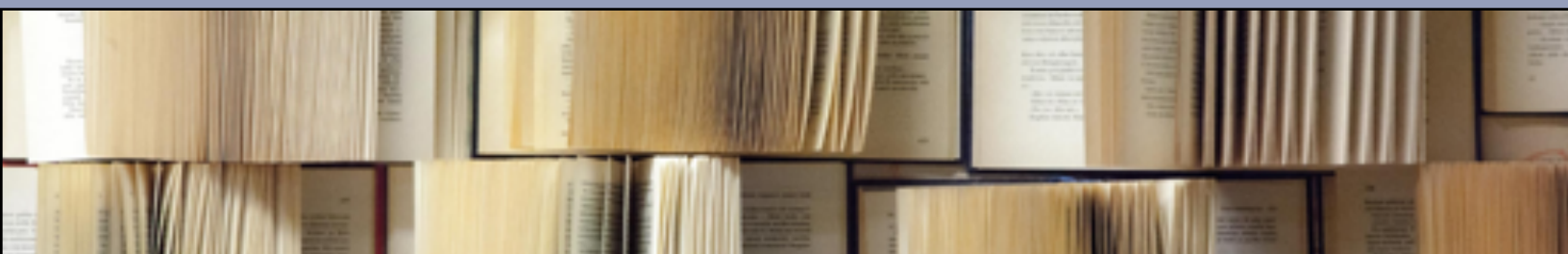
Students of the university academic community are expected to adhere to commonly accepted standards of academic honesty. Allegations of academic dishonesty can reflect poorly on the scholarly reputation of the University including students, faculty and graduates. **Individuals who elect to commit acts of academic dishonesty such as cheating, plagiarism, or misrepresentation will be subject to appropriate disciplinary action in accordance with university policy.**

Incidents of possible student academic dishonesty will be addressed in accordance with the following guidelines:

1. The instructor is responsible for investigating and documenting any incident of alleged academic dishonesty that occurs under the instructor's purview.
2. If the instructor finds the allegation of academic dishonesty to have merit, then the instructor, after a documented conference with the student, will develop a plan for disciplinary action. If the student agrees to this plan, then both instructor and student will sign the agreement. The faculty member will forward a copy of the signed agreement to the Office of Student Conduct for record-keeping purposes.
3. If the student disagrees with the instructor's proposed plan for disciplinary action and wishes to take further action, he/she is responsible for scheduling a meeting with the chair of the department where the course is housed to appeal the proposed disciplinary plan. The department chair shall mediate the matter and seek a satisfactory judgment acceptable to the faculty member based on meetings with all parties. If a resolution is reached, the disposition of the case will be forwarded to the Office of Student Conduct. If a resolution at the departmental level is not reached and the student wishes to take further action, he/she is responsible for scheduling a meeting with the dean of the college where the course is housed to appeal the proposed disciplinary plan. The college dean shall mediate the matter and seek a satisfactory judgment acceptable to the faculty member based on meetings with all parties. If a resolution is reached, the disposition of the case will be forwarded to the Office of Student Conduct. If a resolution at the college level is not reached and the student wishes to take further action, he/she is responsible for scheduling a meeting with the Vice President for Academic Affairs and Provost (VPAA/P) to appeal the proposed disciplinary plan. The VPAA/P shall mediate the matter and seek a satisfactory judgment acceptable to the faculty member based on meetings with all parties. After reviewing all documentation, the VPAA/P may, at his/her discretion, choose either to affirm the proposed action, to refer the case to the Office of Student Conduct for further review, or to dismiss the matter depending on the merits of the case. The final disposition of the case will be disseminated to appropriate parties, including the Office of Student Conduct.
4. If a student is allowed academic progression but demonstrates a repeated pattern of academic dishonesty, the VPAA/P may, after consultation with the Office of Student Conduct, assign additional penalties to the student, including removal from the University.

Guidelines on avoiding plagiarism can be found in Section R2 of *A Writer's Reference*, and at <http://libguides.una.edu/copyright>. The English Department's web page outlines the department's stand on plagiarism and other forms of academic dishonesty at <http://www.una.edu/english/plagiarism-policies.html>.

STUDENTS MUST SUBMIT A SIGNED COPY OF THE UNA [PLAGIARISM AWARENESS FORM](#) BEFORE ANY WORK WILL BE GRADED IN THIS COURSE. Upload your signed copy to the Canvas submission folder.



UNIVERSITY POLICIES

WITHDRAWAL POLICY

Students who choose to withdraw from the course may do so, but they are solely responsible for following the university procedures. Students who do not follow procedures properly often remain on class rosters and receive failing grades for the course. An explanation of how to withdraw from a course is provided on the University Advising Services page (<https://www.una.edu/successcenter/uas/university-and-course-withdrawal.html>) and in the UNA Undergraduate Catalog. Exceptions and notes to the withdrawal policy can be found on the webpage and in the catalog as well.

JAN 13: LAST DAY TO REGISTER/ DROP/ ADD

APRIL 21: LAST DAY TO DROP WITH A "W"

DISABILITY ACCOMMODATIONS

In accordance with the Americans with Disabilities Act (ADA) and Section 504 of the Rehabilitation Act of 1973, the University offers reasonable accommodations to students with eligible documented learning, physical and/or psychological disabilities. Under Title II of the Americans with Disabilities Act (ADA) of 1990, Section 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Amendment Act of 2008, a disability is defined as a physical or mental impairment that substantially limits one or more major life activities as compared to an average person in the population.

It is the responsibility of the student to contact [Disability Support Services](#) to initiate the process to develop an accommodation plan. This accommodation plan will not be applied retroactively. Appropriate, reasonable accommodations will be made to allow each student to meet course requirements, but no fundamental or substantial alteration of academic standards will be made.

Students needing assistance should contact [Disability Support Services](#) (256-765-4214).

PLEASE NOTE: I recognize that access to health care is highly impacted by geographic, economic, and ethnographic inequities. If you have a need for an accommodation but, because of these obstacles (or any combination thereof), you lack the requisite accommodation letter, please let me know how I might best be able to support you in this course to help you succeed.

TITLE IX

The University of North Alabama has an expectation of mutual respect. Students, staff, administrators, and faculty are entitled to a working environment and educational environment free of discriminatory harassment. Both the Equal Employment Opportunity Commission and the State of Alabama regard sexual harassment as a form of sex/gender discrimination and, therefore, as an unlawful discriminatory practice. This includes sexual violence, sexual harassment, domestic and intimate partner violence, stalking, gender-based discrimination, discrimination against pregnant and parenting students, and gender-based bullying and hazing.

Faculty and staff are required by federal law to report any observations of harassment (including online harassment) as well as any notice given by students or colleagues of any of the behaviors noted above. Retaliation against any person who reports discrimination or harassment is also prohibited. UNA's policies and regulations covering discrimination and harassment may be accessed at www.una.edu/titleix. **If you have experienced or observed discrimination or harassment, below are some resources to contact.**

CONFIDENTIAL REPORTING:

If a reporting party would like the details of an incident to be kept confidential, the reporting party may speak with:

Student Counseling Services	256-765-5215
University Health Services	256-765-4328
Women's Center	256-765-4380
Rape Response	256-767-1100 (hotline)/ 256-765-0025 (office)
Safe Place (domestic violence)	256-767-6210 (hotline)/ 256-767-3076 (office)

FORMAL REPORTING:

If a reporting party would like the University to investigate an incident, the reporting party may speak with:

UNA Police	256-765-4357
Title IX Coordinator	256-765-4223

THE CENTER FOR WRITING EXCELLENCE @ UNA

The writing center for the University of North Alabama is known as the **Center for Writing Excellence** (CWE). **The CWE offers free tutorial services for assistance with writing** and is housed on the 2nd floor of The Commons. The CWE maintains International Tutor Training Program Certification (ITTPC), sponsored by the College Reading and Learning Association (CRLA). This means that each writing consultant (tutor) has specialized training and must undergo hours of detailed preparation and training in order to service the needs of all students on campus, from undergraduate to graduate.

The Center's mission is three-fold:

- to provide all UNA students with instruction and writing resources
- to provide UNA faculty with teaching resource support and professional development opportunities in Writing Across the Curriculum (WAC) and Writing in the Disciplines (WID)
- to assist UNA community members with writing, reading, and writing-as-critical thinking projects

The CWE offers both in-person and online consultations. Visit their page to make an appointment:

<https://www.una.edu/writingcenter/index.html>

ASSESSMENT POLICIES

LATE WORK POLICY

This course is designed for you to work along with the material throughout the semester; each new project builds on the assignments before it. *This means that you **should not** expect to turn in all your work in the last week of class and still receive full credit for it.*

Weekly writing assignments (20% of your course grade) are time sensitive. This work assists you with weekly learning, is often scaffolding into a project in a specific way, and is due weekly. It is especially important that you complete this work on time. **I will drop your three lowest weekly assignment scores**; this means you can miss three of these before your final grade is impacted. Because of this, unless you have made arrangements *prior* to the due date, late weekly assignments will not be accepted.

I absolutely understand that emergencies can arise and that accommodations may be needed for students who find that, during the term, they are affected by circumstances beyond your control. Please email me as soon as possible to discuss allowances that I can make in the case of a necessary absence or late work. I would much rather you ask for an extension than submit work late with no explanation. Plus, these extensions are often granted.

Generally, late major projects and papers are not accepted. It is vital, therefore, that you plan to meet all scheduled work deadlines. **Late work submitted without prior arrangement will be considered on a case by case basis.** Should you anticipate that you may need an extension, that request should be a) phrased politely and b) be submitted *prior* to the due date.



GRADING SCALE

A	B	C	NC (No Credit)
90-100	80-89	70-79	Below 70

NOTE: A grade of C or higher is needed in order to receive credit for this course.

GRADING & ASSIGNMENT BREAKDOWN

Assignment	Weight
Essay 1: Rhetorical Analysis Essay (3 pp. plus Works Cited)	15%
Essay 2: Visual Analysis Essay (4 pp. plus Works Cited)	20%
Essay 3: Compare/ Contrast Essay (5 pp. plus Works Cited)	20%
Essay 4: Supported Argument Essay (6 -8 pp. plus Works Cited)	20%
Conference w/ Instructor	5%
Weekly Assignments	20%
Total	100%

REMINDER: ALL MAJOR ESSAYS MUST BE COMPLETED TO PASS THIS COURSE.

A NOTE ABOUT WEEKLY ASSIGNMENTS



These assignments are low-stakes and are graded based on a) completion and b) effort. They may include textbook activities, discussion posts, video responses, short quizzes, group activities, and peer editing. You are expected to provide timely, thoughtful, meaningful contributions to class discussions and participate in all work assigned by your instructor to receive credit.

I will **drop your THREE lowest Weekly Assignments grades.** This means you can skip three of these without penalty.

Because of their low stakes and frequent nature, except in extreme circumstances, the weekly assignments will not be accepted late.

THIS SYLLABUS REFLECTS A PLAN FOR THE COURSE. CHANGES TO THIS PLAN MAY BECOME NECESSARY AS THE SEMESTER PROGRESSES.

ANY UPDATES WILL BE POSTED ON CANVAS.

STUDENTS ARE RESPONSIBLE FOR TAKING NOTE OF ANY CHANGES THAT MAY OCCUR.

COURSE SCHEDULE

WEEK 1 1/6 - 1/10

WELCOME & INTRODUCTION

Welcome to the course!

- Introduction to the course, the instructor, & one another
- Please review the syllabus & materials posted under WELCOME! [WEEK 1] in Canvas

DUE: 1/10 Discussion Post: Introductions (post & respond to 3 peers)
Plagiarism Awareness Form signed & uploaded to folder in Canvas

WEEK 2 1/11 - 1/17

INTRO TO PERSUASION

What is Persuasion, how does it work, and why do we study it?

- Read Introduction to *Persuasion: History Theory, Practice* (Canvas)
- Read *The World is a Text* "How Do I Write a Text for College?" (Canvas)
- Watch "Writing is Hard" (video)
- Watch "What is Rhetoric?" (Video)
- **ESSAY 1 ASSIGNED; start thinking about what text you want to analyze**

DUE: 1/17 Weekly Writing (submit to folder on Canvas)

WEEK 3 1/18 - 1/24

RHETORIC & RHETORICAL ANALYSIS

How does rhetoric inform persuasion? What does a Rhetorical Analysis look like?

- Read "An Introduction to Argument" from *Practical Argument* (Canvas)
- Read "Critical Reading, Critical Response, and Rhetorical Analysis" Part 1 (Canvas)
- Read Roxanne Gay, "Bad Feminist" (Canvas)
- Watch "Rhetorical Appeals" (video)
- Watch "Rhetorical Analysis of Taylor Swift's 'Blank Space'"

DUE: 1/21 Discussion post: Identify (3) possible texts for analysis in Essay 1 (post & respond to 2 peers)
1/24 Weekly Writing (submit to folder on Canvas)

WEEK 4 1/25 - 1/31

THE WRITING PROCESS & MLA FORMAT

What is the Writing Process? How does MLA Style work?

- Read *A Writer's Reference* C1, C2, & C3; MLA -1 - MLA-5 (you can skim section 4)
- Watch "The Writing Process" (video)
- Watch "MLA Format for Essay 1" (video)
- Watch "Purdue OWL Vidcast: Drafting and Revising" (video)

DUE: 1/28 Discussion Post: Finalized Essay topic & a rough thesis statement (post & respond to 2 peers)
1/31 Weekly Writing (submit to folder on Canvas)

WEEK 5 2/1 - 2/7

ANALYSIS & RHETORICAL STRATEGIES

Can you go over Rhetorical Analysis again? What are some strategies for improving structure?

- Read *Practical Argument*, "Writing a Rhetorical Analysis" (Canvas)
- Watch "Better Thesis Statements," "Organizing Your Essay," and "Better Conclusions" (videos)
- Watch "Rhetorical Analysis: Connotation vs Denotation" (video)

DUE: 2/7 ESSAY 1: RHETORICAL ANALYSIS DUE

WEEK 6 2/8 - 2/14

CRITICAL READING ; VISUAL & SONIC ANALYSIS

How can I become a better reader? Why does that matter? How do you rhetorically analyze non-written texts?

- Read "Reading With and Against the Grain" from *Persuasion: History, Theory, Practice* (Canvas)
- Read *A Writer's Reference* section A1, A2, A3 & A4
- Watch "Read Better (So You Can Write Better)," "Sonic Rhetoric" (videos)
- Watch "Visual Rhetoric" (video)
- Listen to 99% Invisible's "Unpleasant Design & Hostile Urban Architecture" (podcast)
- **INTRODUCE ESSAY 2: VISUAL ANALYSIS; start thinking about what visual text you want to analyze**

DUE: 2/14 Discussion Post: Your Visual Environment (post & respond to 2 peers)

WEEK 7 2/15 - 2/21

THE ACADEMIC CONVERSATION; VISUAL & SONIC TEXTS

What do you mean by 'academic conversation'? How do non-written texts persuade?

- Read *They Say, I Say* "Introduction: Entering the Conversation" (Canvas)
- Read "Critical Reading, Critical Response, and Rhetorical Analysis" Part 2 (Canvas)
- Read "Don't Hit Fast Forward" (Canvas)
- Watch "Comma Usage," "Comma Splices," "Semicolons vs Colons," "The Dreaded Apostrophe" (short videos)
- SIGN UP FOR A CONFERENCE SLOT FOR NEXT WEEK

2/19 - 2/21 WINTER BREAK (UNA CLOSED)

DUE: 2/16 Sign up for conference w/ instructor
 2/18 Discussion Post: Two potential Visual Texts for Essay 2 (post & respond to 2 peers)
 2/18 Weekly Writing (post to folder on Canvas)

WEEK 8 2/22 - 2/28

INCORPORATING OTHER VOICES

How can I include the ideas of others in my writing? Also, CONFERENCES!

- CONFERENCES as scheduled (5% of final grade)
- Read *They Say, I Say* Ch 1, Ch 2, Ch 3 (Canvas)
- Watch *Community* "App Development & Condiments" (Season 5, Episode 8)
- Read VanDerWerff's "Community: "App Development And Condiments"" (Canvas)

2/26 SEMESTER MIDPOINT**DUE:** 2/28 Weekly Writing (submit to folder in Canvas)

WEEK 9 3/1 - 3/7

SECONDARY RESEARCH

What IS Secondary Research? How can I tell what's credible?

- Explore the UNA Collier Library site: <https://libguides.una.edu/overview>
- Watch "How to Find Stuff in the UNA Library"
- Watch "Evaluating Sources for Credibility" and "Peer Review in 3 Minutes" (UNA Library)
- Watch "The Dark(er) Side of Media: Crash Course Media Literacy #10"

DUE: 3/7 ESSAY 2: VISUAL ANALYSIS DUE

WEEK 10 3/8 - 3/14

DOCUMENTATION

I found some research; how do I cite it? How do I avoid plagiarizing when you told me to do research?

- Watch "MLA Citation"
- Read *A Writer's Reference* R1, R2, & R3
- Review *A Writer's Reference* MLA Section (pay close attention to MLA-4)
- Watch "Scholarly Sources vs. Popular Sources: What's the Difference" (video)
- Read "Plagiarism" from *Persuasion: History, Theory, Practice* (Canvas)
- **INTRODUCE ESSAY 3: COMPARISON/ CONTRAST; start considering two texts you might write about**

DUE: 3/11 Scholarly vs. Popular Quiz
 3/14 Weekly Writing (submit to folder on Canvas)

WEEK 11 3/15 - 3/21

COMPARISON & CONTRAST

What are some strategies for comparing or contrasting—or both?

- Read *Back to the Lake* "Comparison and Contrast" (Canvas)
- Read *They Say, I Say* Ch 4 (Canvas)
- Watch "Compare / Contrast" (video)
- Listen to *Serial* Episode 1 "The Alibi" and *Up & Vanished* Episode 1 "Cold as Alaska" (podcasts)

DUE: 3/18 Discussion Post: identify 2 pairs of texts you might evaluate for Essay 3 (post & 2 peer responses)
 3/21 Weekly Writing (submit to folder on Canvas)

WEEK 12 3/22 - 3/28

SPRING BREAK

WEEK 13 3/29 - 4/4

GRAMMAR REVIEW; CATCH UP WEEK

Remind me how to fix comma splices? And what else have we gotten behind on?

- Read *A Writer's Reference* Sections G, P, and B (concentrate on the parts you struggle with the most)
- Other items TBD

DUE: 4/4 ESSAY 3: COMPARISON/ CONTRAST DUE

WEEK 14 4/5 - 4/11

SUPPORTING YOUR ARGUMENT

What is a 'supported argument' and how do I make one?

- Watch "Supported Argument Essays" (video)
- Read *Back to the Lake*, "Argument" (Canvas)
- Read *They Say, I Say* Ch 5, Ch 6 (Canvas)
- Choose ONE Video Essay from posted list to watch (you will use it for the WW assignment)
- **INTRODUCE ESSAY 4: SUPPORTED ARGUMENT ESSAY; start considering your topic**

DUE: 4/11 Weekly Writing (submit to Canvas folder)

WEEK 15 4/12 - 4/18

ANSWERING THE WHY; REVISION

Okay, but so what? Also, I wrote this thing—you mean I'm not done with it?

- Read *They Say, I Say* Ch 7, Ch 8
- Watch "Revision is Crucial," "Answering the Why" (videos)
- Start drafting Essay 4

WEEK 16 4/19 - 4/25

POLISHING YOUR WRITING

How do I make my writing sound more polished?

- Read *They Say, I Say* Ch 9 (Canvas)
- Skim *A Writer's Reference* Sections S, W
- Watch "Polishing your Writing" (video)

DUE: 4/25 Weekly Writing (submit to folder in Canvas)

WEEK 17 & FINALS 4/26 - 5/5

FINALS WEEK

4/28 LAST DAY OF CLASSES**4/29** STUDY DAY**4/30 - 5/5** FINALS WEEK**5/2** **ESSAY 4: SUPPORTED ARGUMENT ESSAY DUE****5/4** NO LATE WORK ACCEPTED AFTER THIS DATE

NOTA BENE: This schedule is subject to change. ANY CHANGES TO THIS SCHEDULE WILL BE POSTED TO CANVAS.