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Office Hours: MW 10:30-11:30; T 2:30-3:30  

Course Description:  
English 101 is the first half of a two-semester sequence in writing (English 101-102) required of all Nazareth students who have not transferred equivalent writing credits. English 101 emphasizes expository writing—that is, writing chiefly intended to communicate objective information—through various rhetorical modes. To improve your expository skills, you will draft, share, revise, edit, and submit four short (3-5pp.) essays, one in each of four discourses. You will be able to choose from among five discourse areas:

- Travel  
- Sports  
- Science  
- History  
- Music  

Meanwhile, because good writing is inextricably related to good reading and thinking, we will closely read, analyze, and otherwise discuss a great many published essays in each of these discourses, both for their rhetorical features and for their content. In each of your formal essays, your task will be to assume the rhetorical conventions of that particular field and thus to produce your own original essay in that discourse.

Course Objectives:  
By the end of term, students will be able to  
1) recognize and employ a variety discourses (including, but not limited to, the list above) as appropriate in academic essays.  
2) analyze and to critically evaluate the rhetorical effects of your own and others’ essays.  
3) identify, correct, and eliminate major sentence errors.  
4) employ a variety of rhetorical heuristics to develop ideas in writing.  
5) consciously engage in the recursive process of writing, including prewriting, drafting, revising, editing, and publishing.  
6) make maximal use of workshop strategies to move from draft to revision to editing and publishing stages.

Required Texts and Materials:  
3) Five Sturdy Two-Pocket Folders
Attendance:
Our course is a seminar and workshop in which each student is responsible to contribute substantially to the class with questions, critical commentary, responses, draft essays, and journal entries. So, your conscientious preparations and attendance are crucial. Any more than two absences will lower your grade; more than five means automatic failure.

In cases of emergency, you need to notify me immediately. Serious illnesses necessitating multiple absences must be carefully documented through Academic Advising and Health Services.

Grading:
Your final grade will be based on the totality of the work collected in your portfolios, though the average of your four short essay grades will establish your base grade. Conscientious attendance, preparation, and engagement will also bear upon your final evaluation. (See Portfolio, below.)

Characterizations:
All students will be asked to volunteer to characterize assigned readings; that is, you will be responsible to 1) very briefly distill the thesis or key points of the day’s reading, along with any new terms or vocabulary; 2) assert your own critical response to that thesis; 3) relate the reading to our class discussion. Be responsible to volunteer at least twice during the term. These are to be informal and very brief synopses, intended only to provide the class with a quick point of departure for the class, along with your critical reaction.

Essays:
During the term, you will prewrite, draft, workshop, and revise four short essays, each featuring a one of the six discourses listed above. You will turn in your revised copy along with all drafts, prewriting, revisions, and peer commentary on the due dates. In most cases, I will suggest topics, though you are always free to approach me with an idea of your own that suits the occasion.

Reading Notes:
You will need to come to each class prepared to comment critically on that day’s reading. You will find minimal criteria for essay analysis on page 5, below. Please jot down whatever notes you need to be able to respond, question and comment in class.

Critical Engagement:
Regular, vocal engagement with the class is an assumed requirement; I reserve the right to adjust downward the grade of any student who fails to contribute well and often to class discussion.

Dialogic Journal:
You and a partner will need to keep up a journal of informal but critically thoughtful responses to course readings on e-reserve —and/or to course-related issues. You can each choose which readings, ideas, or class discussion topics you’d like to write about, as long as it’s course-related and critical astute. I will evaluate the journals informally during midterm conferences and formally at the end of term. The purpose of the journals is to create in you the habit of thinking on paper, so that you practice your critical reading, writing, and thinking; also, the journals should help you to analyze the characteristics of each discourse area and to generate ideas for the...
short essays. A good dialogic journal should evince an authentic, critical conversation, however informal the language. Each entry must be approximately two-thirds of a hand-written page (250-300 words). If you p

**Portfolio:**
Carefully save all your essays, prewriting, and related work throughout the term. At term’s end, you will turn in the whole body of your semester’s work (*the fourth essay will be handed in separately), with a cover letter in which you describe your own progress, insights, frustrations, and goals. I will use the portfolio, along with your journal, as a way to assess and adjust—beyond your numerical average—your final grade for the course. The portfolio must contain all prewriting, marked-up drafts, peer response sheets, final (graded) essays, etc.

**Academic Honesty:** Because your student handbook and several other readily available sources discuss plagiarism and its consequences, I will assume your understanding of the law, unless you indicate otherwise. Essentially, you must give credit when you use the ideas or even the words of a source. In our course, use MLA style for documentation. If you ever have questions about whether to cite a source, you should err on the side of caution. Also, you should consult me, the Writing Center, and/or the library Reference Desk.

**Policies:**
- Please be sure to keep all drafts, peer comments, and returned work in a safe place; also, keep copies/back-up files of all formal writing and journal entries.
- By the second week of class, formally designate one of your classmates as your *contact person*—i.e. the person who will be responsible to supply you with any notes, announcements, assignments, or handouts missed due to emergency absence; you are always responsible for any assignments, announcements, or content missed, even if your absence is unavoidable.
- Students with documented learning and/or physical disabilities should speak with me early in the semester to discuss special arrangements for test taking and paper writing.
- Feel free to contact me with questions; take advantage of my office hours (see above).
- Ours is a Blackboard-linked course; you will need to read your Naz e-mail to keep up on course communications.

**Reading / Writing Schedule**

1  T 8/28:  Introduction  
   R 8/30:  Syllabus; text purchases; **Travel Writing:** Michael, “The Khan Men of Agra”; Theroux, “The Trans-Siberian Express”

3 T 9/11: Lansky, “Bad Haircuts Around the World”; Theroux, Lost Lover in Veracruz*; BPH, Chapter 1


4 T 9/18: Jordan, “The Lion in Late, Late Autumn”

R 9/20: Draft essay #1 due; Belluck, “How to Catch Fish in Vermont”

5 T 9/25: Essay #1 due;


6 T 10/2: Vine, “Alive and Kicking”

R 10/4: **Semester Reading Day: No Class**

7 T 10/9: Draft Essay #2 due

R 10/11: **Science Writing**: McCarthy, “Must dog Eat Dog?”

8 T 10/16: Essay #2 due; no class: Conferences

R 10/18: No class: Conferences

9 T 10/23: Gallison, “Einstein’s Clocks: The Place of Time”

R 10/25: Gawande, “When Doctors Make Mistakes”

(F 10/29: Last Day to Withdraw without an F)

10 T 10/30: Gordon, “Close Encounters”; Angier, “Furs for Evening, but Cloth Was the Stone Age Standby”

R 11/1: Draft essay #3 due

11 T 11/6: Essay #3 due; Sacks, “Brilliant Light”


(November 19-23: Thanksgiving Break: No Classes)

13 T 11/27: Draft essay #4 due

R 11/29: Havighurst, “Primer for a Green World”

14 T 12/4: Essay #4 due

R 12/6: **Last day of class**: Portfolios due
Minimal Guidelines for Critical Analysis of Readings:

1. Write down briefly what you take to be the essay’s most central concern or argument, whether implicit or explicit.

2. Characterize the narrative point of view (First, Second, or Third person; limited or omniscient?) and the writer’s tone: What can you assume about the writer, on the evidence of the essay?

3. Circle, underline, or jot down any vocabulary or expressions that seem especially typical of this discourse area.

4. Note how the essay is organized: Linear chronology? Generalization to specific example, or vice versa? Cause → Effect? Geographical movement? Other?

4. Respond to the essay critically: What is your first reaction? Why? What are its strengths? Its weaknesses?

5. What is it about the essay that makes it specific to its discourse—i.e. science, sports, music, etc? Give examples.

E-Reserves List for English 101: Expository Writing


Section 4:

Brian Stewart / Stephanie Goodman
Amber Andrus / Amanda Alvarado
Carol Turo / Marie Halfman
Erica Grabar / Kaitlin Oles
Jennifer de Jesus / Kelsey Brunner
Cierra Lyons / Sarah Wilcox
Kara Kulba / Emily Conway
Jon Rodriguez / Brandon O’Toole
Stephen Gefell / Kelly Sweeney
Shane Leininger / ?

Section 5:

Lisa Ames / Lori Ames
Jevona Gilmore / Brittany Baldassare
Kaitlin Meleski / Heidi Wagner Magitti
Meghan Keenan / Rachel Knapp
Sarah Swartout / Emily Cutting
Emelyn Santos / Ryan Smith
Meaghan Boorang-Hill / Heather Dwyer
Kevin Pipher / Heather Hamilton
Sarah McCaskill / Diane Hicks