

English 16.004
English Composition

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Office Hours: MW 9-9:30, MW 11-12, and by appointment

Texts:

Novel to be announced

English Department Student Handbook

Articles handed out or posted on Blackboard

The Course: English 16 is a writing course that will introduce you to components of academic writing (inquiry, analysis, information literacy, and argument); to various rhetorical considerations and strategies (purpose, audience, voice) that make for effective writing; and to techniques and methods integral to critical thinking and writing (summary, evaluation, synthesis). We will also work to establish viable writing processes and review such technical issues such as quoting/paraphrasing, citing sources, and crafting good sentences.

This semester, I want to focus on research, what it is, why we do it, how we can make it useful in the academy and beyond. I've made research the overarching theme of the course and have pulled readings from several different topics so that you get to experience a range of research methods, from community observation to work in the archives at the Brooklyn Historical Society. Your LIU library sessions will go beyond simple database searches and introduce you to a variety of reference materials available. In addition, you'll think about the internet as a resource and start to discover its advantages and drawbacks for both academic and personal investigations.

Goals and Objectives:

Reading Goal: By the end of English 16/16X, students should be fluent, critical readers of academic and literary genres, with strategies for researching and learning new concepts as well as appropriating other discipline-specific discourses. On the continuum from English 13/13X to Core Seminar, English 16/16X students should:

- demonstrate college-level skills of fluency, comprehension, and interpretation, with an emphasis on critical analysis;
- understand the need to reread and appropriately mark and annotate a text to develop a "reading";
- be conversant with several genres, including fiction, nonfiction narrative, the analytical essay, and research/academic discourses;

- have practice using increasingly sophisticated texts both as source material and writing models; and
- demonstrate knowledge of research skills, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources.

Writing Goal: By the end of English 16/16X, students should be able to write college-level clear, reasonably correct, critical-analytical essays. On the continuum from English 13/13X to Core Seminar, English 16/16X students should:

- demonstrate rhetorical knowledge of purpose, audience, context, voice, and genre across several genres, including personal narrative, variations of the essay, and research writing;
- use writing for expression, inquiry, research, learning, thinking, and communicating;
- understand writing as a staged process involving invention, drafting, revising, editing, and proofreading;
- recognize logical fallacies and use rhetorical strategies of compare and contrast and cause-and-effect analysis;
- demonstrate knowledge of research skills and concepts, including thesis-development, integration of primary and secondary sources, summary, paraphrase, quotation, documentation, and how to avoid plagiarism;
- demonstrate control over the conventions of format and writing, including syntax, grammar, mechanics, and punctuation; and
- be able to use a variety of writing technologies, including basic word processing and computer skills, Web navigation, and multi-media tools like PowerPoint.

Brooklyn Historical Society

We will again be visiting the archives of the Brooklyn Historical Society. I had planned to have you continue working with CORE and/or Brooklyn neighborhood histories, but in talking with the librarians, I realized that this was far too big of a project for an already-packed semester. So we'll be embarking on a new—and very interesting—project dealing with letters from a Civil War soldier named Alfred Cranston to his fiancée in Brooklyn. The letters are a nice blend of the personal (yes, there are moments of romance) and the historical (Cranston was at a number of major battles, including Gettysburg). You'll "edit" your letter(s)—some are longer than others and so some of you might be dealing with two or three while others will only get one—and your final project will be to publish the letter on the class web site with an introduction and explanatory notes. This isn't going to be the traditional research paper—you'll do that in Core Seminar—but I think you'll learn a lot about the value of research and its applications both in the academy and in "real" life.

Rules and Requirements:

1. Books. It should go without saying, but you need to get the textbooks for the course—all are available in the campus bookstore, although you are welcome to check them out of

the library or search for better deals elsewhere. You are expected to have the text of the assigned reading in class on the day it is due.

2. Attendance. You are expected to be here on time for each class period. After your fifth absence, your final grade will be lowered one letter; after your sixth absence, you will lose two letter grades; and after your seventh absence, you will fail the course. Please make an effort to contact me at the number or email address above if you must miss a class (and please do not call the English Department's main number to report absences). I will count the minutes you are late (or leave early) and these will add up to absences.
3. Computer Access and an Email Account. As almost all the work you hand in must be typed, you will need to be familiar with a word-processing program and have access to a computer and printer. You will also be asked to submit a working email address (one that contains your name, please) so that I can create a class listserv. We will occasionally be meeting in a computer lab, so familiarity with the Internet will also be a plus. **I will be using Blackboard this semester, so make sure you can access the class page!**
4. Timeliness. Your work must be ready to hand in at the beginning of class on the day on which it is due. Late papers (including drafts) will be penalized 1/3 of a letter grade for each class they are late, and papers will not be accepted more than two weeks after the original due date. **You must complete all writing assignments to pass the course.**
5. Classroom Etiquette. As this is college, I don't expect this to be an issue. However, there are some requests I would like to make:
 - a) Please don't talk while others are speaking or working. If this becomes a problem, I will require you to move your seat.
 - b) Please keep eating in class to a minimum. You may bring a small snack or a drink, but you may not bring hot food or full meals.
 - c) **All devices must be turned off.** No phone calls, no texting, no tweeting, no Facebook status updates, no headphones.
 - d) No work for other classes may be done during this class.

Writing Assignments and Portfolio: You will do a number of writing assignments this semester, some of them informal (notebook assignments, metatexts) and others that will be typed and revised over the course of the semester. The major project will be done at the Brooklyn Historical Society. In addition, you'll write two short (four-page) response essays, which will grow out of class discussions, journal entries, and, occasionally, in-class writing. You'll also produce an annotated bibliography on a topic of your choice. The portfolio, due two days after last day of class, will contain the following: 1) a reflective letter that discusses how successful you were in meeting the goals of the course; 2) one response paper with at least one draft and the in-class metatext; 3) annotated bibliography with the in-class metatext; 3) research paper (draft and at least one revision) and in-class metatext; 4) one in-class essay.

Revision Policy: If you earn a grade with which you are not satisfied, you may revise the paper for a higher grade, following this procedure: 1) Meet with me within ten days of receiving a grade to discuss the essay and come up with a revision plan; 2) Turn in the revision on the date we agree on, usually two weeks after the appointment. You may **not** wait until the end of the semester to decide to revise all your papers. These revisions are in addition to the revisions required for the portfolio.

WAC Statement: English 16 is a writing intensive course and fulfills part of LIU-Brooklyn’s writing-intensive requirement. For graduation, all students are required to take nine credits of writing-intensive courses: English 16, Core Seminar (COS 50) and one writing-intensive course in the major.

Grades: At the end of the semester, you will receive one of the following grades: A/A-/B+/B/B-/C+/C/C-/D/F/W/WF/UW/I. The W (Withdraw) grade indicates that a student has officially withdrawn from the course, while a WF (Withdraw Failing) indicates that a student has officially withdrawn with a failing grade. The UW (Unofficial Withdraw) indicates that a student did not officially withdraw but stopped attending classes. The I (Incomplete) indicates that a student did not complete the requirements of the course and must complete them before the end of the next semester, at which time the grade will become an F. Please note that I reserve the Incomplete for students who have kept up with their work and who have good attendance records but who experience some emergency at the end of the semester that prohibits them from completing the coursework. In other words, don’t disappear in, say, March and then come to me in May expecting to be able to make up the work.

Your final grade will be determined by the following scale: portfolio 60%, research paper, 10%, response papers, 10%, annotated bibliography, 10%, notebook 10%.

Writing Center: You are not required to attend the Writing Center, but it is highly recommended. It is located on the second floor of the H building, near the cafeteria. Enrollment is free, and you’ll meet for one hour/week with a tutor. Drop in hours are also available on a limited basis.

Plagiarism: Plagiarism is the use of another person’s ideas or words as your own—and it will not be tolerated. The English Department has instituted a plagiarism program, which we will be completing early in the semester. In these workshops, we will be discussing the correct way to quote, paraphrase, and cite texts, and I will expect you to follow these guidelines carefully. While I will be understanding of honest mistakes (e.g. punctuating quotes and citations), I will not excuse blatant acts of plagiarism (such as copying a paper or part of a paper from another student or from a website or websites). If you plagiarize once, you will fail that paper (even if you are caught at the first draft stage), and, although you may still choose to complete the assignment for the writing practice, this paper will not be eligible for inclusion in the final portfolio. If you plagiarize a second time, you will fail the course.

Schedule

Date	Class	Reading Due	Writing Due
W 1/18	Introduction		
M 1/23		Pollan, “In Defense of Food.”	Notebook: Keep track of what you eat for three days and how much you spend. Then, try to eat like Pollan suggests for one day and

			keep track of your expenditures (due 1/31)
W 1/25		Kessler, “Tenderloin’s a Steal, But at What Moral Price?”, Morrow “Double-Entry Journal” (<i>Handbook</i>), and Horwitz, “The 150-Year War”.	Notebook: Make a survey of all the food-buying options in your neighborhood: stores, restaurants, etc. Draw some conclusions about the eating opportunities near you.
M 1/31		Lennon, “Why Vegetarians are Eating Meat.”	Notebook: Reflect on the “hands on” research you did for this assignment and what you learned from it.
W 2/1	Workshop Response 1	Horning, “Manicules” (<i>Handbook</i>)	Draft of Response 1
M 2/6		Rhetorical Terms (<i>Handbook</i>)	
W 2/8		Horwitz, “Hard-Core Few” and “Battle Acts”	Notebook: Describe the differences between Horwitz’s articles and try to determine the audience/purpose for each.
M 2/13	In-class metatext	Alfred, “Catharsis, Revision, and Reenactment.”	Response 1 Due Notebook: Write down questions about Alfred’s article.
W 2/15		Alfred, continued	Notebook: How is Alfred’s article than either of the ones by Horwitz? How do audience/purpose account for these differences?
M 2/20	PRESIDENTS’ DAY—NO CLASS		
T 2/21	LIU Library Visit		
W 2/22	Workshop R 2		Response 2 Draft
M 2/27	Workshop R 2	Review MLA Style (<i>Handbook</i>)	
W 2/29	In-class metatext, Transcription	Emma Letters (see Blackboard)	Response 2 Due Notebook: What information is missing from these letters? Why? How might we find out?
M 3/5		Emma Letters, Adams Letters	Notebook: What are some of the challenges you encountered while doing your transcriptions? How did you solve these problems?
W 3/7		Adams Letters	Notebook: What sense do

			you get of Abigail and John Adams's personalities from reading their letters? What sense do you get of their relationship?
SPRING BREAK 3/12-3/18			
M 3/19	APA Style	Adams Letters Egan, "Reading Lucy" (Blackboard)	Notebook: Make a list of the types of things the editors of the Adams letters footnoted and/or what you felt should have been explained.
W 3/21	BHS Visit		
M 3/26	LIU Library Visit		Notebook: Reflect on your visit to the BHS. How are these documents different from those you worked with last time?
W 3/28	Workshop Bibliography	Novel	Notebook: Make a list of the terms, events, etc. that you'll need to annotate in your letter(s).
M 4/2	In-class metatext, Screen Ken Burns <i>Civil War</i>	Novel	Annotated Bibliography Due
W 4/4	BHS Visit		
M 4/9		Novel	
W 4/11	In-class metatext, Workshop drafts	Novel	Research Draft Due
M 4/16	Workshop drafts	Novel	Notebook: Make a revision plan for your research project.
W 4/18	Editing Workshop	Novel , Giles, "Reflective Writing" (<i>Handbook</i>)	Notebook: Start drafting your reflective letter.
M 4/23	Editing Workshop	Bring <i>Handbook</i>	
W 4/25	In-class Essay		Research Final Due
M 4/30	In-class Essay		
W 5/2			Portfolios Due