

English Composition 101

ENG 101-01

MWF 8:00–8:50 am

46 McMicken



Autumn 2009

University of Cincinnati

Instructor: Hannah Rule

rulehj@mail.uc.edu

212 McMicken

Mailroom: 241 McMicken

**Office Hours: Mon. 9—11am, Fri. 9—10am
& by appointment**

Required Texts

- ***Allyn & Bacon Guide to Writing***, Ramage & Micciche, 0558170684
- ***The Student Guide to English Composition 101 & 102***, 2009-2010, 9780738032283
- ***Essays On Writing (a Longman Topics Reader)***, Bryant & Clark, 2008, 9780205521449
- One small (70 pg.) spiral-ring notebook—used **ONLY** for this course

Course Description

In English Composition 101, you will practice skills involved in reading, writing, and critical thinking. You will explore and come to better understand concepts of voice, audience, purpose, and rhetoric—in other words, you will explore that which makes writing effective and interesting. You will also work on making your writing effective and interesting by engaging in the “power and potential” of your own writing process. Because of this great emphasis on process, you will work and rework your writing throughout the term and submit it in a final portfolio. (See p. xii in the *Student Guide for course descriptions and goals for ENG 101, 102, and 289*)

Course Goals

- Recognize differences among different writing situations, genres, and purposes
- Develop ability to see your writing as a reader & your readings as a writer; see the connections between reading and writing
- Establish a clear purpose and anticipate needs of audiences
- Respond appropriately to varying rhetorical situations
- Formulate and sustain an analytical thesis
- Experiment with and commit to developing a personal writing process

Course Requirements

Classroom Expectations: First, please be courteous and respectful of everyone, particularly when we are sharing ideas, both written and verbal. Second, please keep cell phones, laptops, newspapers, work for other courses, and other distractions stowed away during class. Third, please be on time. Habitual tardiness is disruptive, particularly because we only meet for 50 minutes. Fourth, be prepared everyday to be an active participant. Your activity—writing, thinking, and speaking—is the real content of this course. Come each day ready to be active.

Attendance: Attendance in this course is mandatory and integral to your success. Should you have to miss a class, please notify me before the class you will miss. When you return to class, it is your responsibility to find out what you have missed (from the syllabus, Blackboard, your classmates, then me). You are allowed three “free” absences to use as you see fit—reserve these for illness, travel, family emergencies etc. Use them wisely. **Absences beyond three will adversely affect your grade**—the instructor may determine a fair deduction for each absence beyond three (applied to whole class) and deduct these points from your final course grade. You will also miss Daily Journal entries; this will also adversely affect your grade. University approved absences (observation of a religious holiday, participation in a university-approved sporting or other event) will not count under this allowance with proper and prior notification and/or documentation. Let me emphasize that illness will likely not be considered “excused”—count on getting sick during the quarter and reserve your absences. Also, please come to class on time. If you are habitually late, your tardy arrivals will begin to count

as absences.

Assignments

FINAL PORTFOLIO	<p>The revised, reworked, best final efforts on TWO of the three essays:</p> <ul style="list-style-type: none"> • Reading, Composing, Responding • Rhetorical Analysis • Synthesis <p>PLUS...</p> <ul style="list-style-type: none"> • Portfolio Reflection • Instructor-Reviewed First Drafts of ALL THREE essays • Peer Reviews of ALL THREE essays <p>Portfolios lacking any of these components will not receive a grade. The portfolio should include revision work, including but not limited to the required peer reviews (see Late Policy for information about missed peer reviews/draft due dates).</p> <p>The portfolio will be graded holistically—the final grade for the portfolio will be based primarily on the final products of the two chosen essays plus the reflection; however, effort and investment in the revision process throughout the term can also factor into the grade. More discussion and information on the portfolio to follow.</p>	<p>350 pts. (70%)</p> <p><i>You must receive a passing grade on the portfolio to pass ENG 101.</i></p>
Drafts (3) 'Peer Reviews' (3)	<p>You will submit a <u>complete</u> first-final draft of each of the three essays to via Digital Dropbox for my review. These drafts must be posted by the due dates listed in the Course Schedule to receive credit (8.33 points/draft). No late drafts will receive credit, but must still be reviewed (if your draft is late, you must arrange with me a timeframe to complete it. I reserve the right to refuse to review a draft if the paper is excessively late). Each draft will receive my reactions, comments, suggestions for improvement, etc. My comments will be just <i>one</i> source inspiring your revisions for the final portfolio.</p> <p>You will bring in reviewed drafts of the RCR, Rhetorical Analysis, and Synthesis papers for Peer Review in class—tentative session dates are listed in the course schedule. Active and prepared participation in each session will earn 8.33 points. If you're absent from a session or forget your work, you will earn no points (you will still need to do some kind of review with a peer, however—see Portfolio description). The class will determine the nature of these reviews at a later date.</p>	<p>50 pts. (10%)</p> <p><i>6 total draft due dates at 8.33 completion points each</i></p>
Daily Journal	<p>In class daily, we will write short compositions in a notebook you've designated for this course (see Required Texts). BRING THE JOURNAL EACH DAY. The nature of these entries will vary widely. This journal will be fairly private—we will likely discuss the entries in some way, but sharing the actual composition is optional. I will quickly "check" the journals for completion at two points in the term (see Course Schedule for dates), but I will not read each entry. Journal entries cannot be made-up if they are missed.</p>	<p>50 pts. (10%)</p> <p><i>Points will be awarded at the end of the term. Because you have three free absences, you will be allowed three missing journal entries. Each missing entry after that points are deducted (e.g. let's say there are 20 total entries by the end of term. Each entry would be worth 2.5 points. If you were missing a total of 5 entries, you would receive 45/50 points (3 free + 2 penalties = -5 points)</i></p>
Process Project	<p>A creative, multimedia project that reflects upon your evolving writing process. This project will be reflective and hopefully fun. The project can be collaborative. Much more information on this to follow.</p>	<p>50 pts. (10%)</p>

Total: 500 pts.

Grades follow university's standard 10/100 point scale:

94-100=A; 93-90=A-; 87-89=B+; 84-86=B; 80-83=B-; 77-79=C+; 74-76=C; 70-73=C-; Below 70=NP (not proficient)

A grade of NP for this course means that you have not passed ENG 101 and you will have to take it

again. Though an NP grade will appear on your transcript, it will not factor in your GPA.

Additional Important Stuff

Portfolio Review: Your final portfolio may be subject to review by a portfolio trio—your instructor may pass on your portfolio to two other Composition instructors to independently read and suggest a grade. Many 101 portfolios will have more than one reader, but not all portfolios are passed on to the trio. Often, the trio is used in cases of borderline grades (C-/NP, or B-/C+, etc.).

Conferences: I **strongly** urge you to take advantage of my regular office hours to discuss your work in the course. In addition to in-person meetings, I am always willing to answer questions/respond to concerns via email.

Course Progress: Because of the portfolio process in 101, it may be difficult for you to feel like you know “what you’re getting” in the course for a grade. I am always willing to discuss your progress in the course; just ask! Rather than worrying about your grade, you can instead devote your energy to 1) attending class everyday, 2) coming prepared and on time (bring Journal and *Student Guide* everyday, A & B Guide and/or *Essays on Writing* when necessary), 3) turning in complete drafts to me on time, 4) participating actively in peer review sessions, 5) meeting with me in conferences, 6) putting your best effort into the revision and process activities we do in class and out of class, etc. I think you will find it easier than you think to live without final grades on the essays than you think, but again, if you are concerned or unclear about your progress, please ask.

Communication: I will make it quite easy for you to know what’s happening in this course via class emails and Blackboard posts. You must have a UC email account and check both email and Blackboard regularly.

Community of Writers: Because of the process and revision emphasis in this course, you will be sharing your writing a lot, perhaps more than you have in previous writing courses. Much of what you write will be made “public” in some way (posted on our Blackboard site, displayed on the projector, read to the class, exchanged in peer review, etc.). We will work conscientiously to develop a comfortable classroom community of writers so that all students feel comfortable sharing their work as well as fielding suggestions and feedback on her/his writing.

Format: Drafts for my review will be submitted electronically; final portfolios will be paper/hard copies. As you engage in the revision process with each paper, you will need to bring hard copies into class. All papers should be in standard 12 pt. font, with 1-inch margins and follow MLA formatting conventions. Please see the *Student Guide* and/or the *Guide to Writing* for instructions on this. Make sure that submitted hard-copy papers are stapled.

Plagiarism: In the Composition Program, any case of plagiarism can result in an automatic grade of F for the course and a letter in your college file explaining the incident. Part of the program’s curriculum deals with strategies to avoid plagiarism; however, it is ultimately your responsibility to be sure that you have cited all your work properly and demonstrated academic honesty. Review the plagiarism statement in the *Student Guide*, p. 10.

Late Policy and “Make-Ups”: You will receive ‘completion credit’ for the drafts, the peer reviews, and the daily journaling throughout the term. As a result, if you miss one of these, you will take a zero for this completion portion of the grade. There are no “make-ups” in terms of these points—you miss it, you lose the points. However, if you miss a draft due date or a review, you’ll still need to do it for inclusion in the final portfolio. I will accept drafts for review after the due date (within reason), but without awarding completion credit. Please note again that each of the three major essays in the Portfolio must include a draft reviewed by me as well as peer reviews (though only two of the major essays need to be revised fully to a final product). **To sum simply, I won’t accept late work for completion credit, but you will still have the opportunity to complete the work for the portfolio.**

Writing Center: Staffed by UC composition instructors, the Writing Center can assist you with any element of the writing process, save editing. Please take advantage of this wonderful resource, for this or any other course in your time at UC. Appointments should be made but they also accept walk-ins. See p. 19 in the *Student Guide* for more information. Phone: (513) 556-1347; Web: <http://www.artsci.uc.edu/english/writingCenter/index.cfm>

Students with Disabilities: Students with disabilities should present official documentation from the Disabilities

Services office during the first two weeks of class so appropriate accommodations can be made.



COURSE SCHEDULE

***Schedule and Policies subject to change

*Homework should be completed for the following day

*Homework/daily assignments schedule NOT complete

*Shaded dates in center column indicate a DUE DATE—draft, review, or check

*In addition to readings, homework will persistently be WRITING: we will always start the writing process in class and you will be responsible for continuing the work at home.

UPDATED: 10/27

In-Class

HOMEWORK

W Sept. 23	Introductions, in-class first day writing sample	Print the syllabus, posted on Blackboard. Carefully review syllabus and look over ENG 101 section of <i>Student Guide</i> ; purchase books and notebook.
F Sept. 25	Discuss portfolio, course objectives, and student expectations. Reading/Writing exercise and discussion.	
M Sept. 28	Introduce first essay. Discuss summaries.	HOMEWORK: In <i>A & B Guide</i> , carefully read p. 5-6; p. 19 to 25 and p. 114 to p. 121
W Sept. 30	Continue class summary and rhetorical situation; discuss: importance of summarizing	HOMEWORK: In <i>Essays on Writing</i> , carefully read p. 52-64 & p. 137-142.
F Oct. 2	Begin working on chosen essay summary in class—share and discuss	<i>Continue drafting...</i>
M Oct. 5	Develop response pre-writing on chosen essay—share and discuss	HOMEWORK: In <i>A & B Guide</i> , carefully read p. 131-145. <i>Continue drafting...</i>
W Oct. 7		<i>Continue drafting...</i>
F Oct. 9	No class —Instructor @ conference ***Submit draft of <u>ESSAY ONE: Reading, Composing, Responding to Digital Dropbox</u> by 8pm***	
M Oct. 12	Reflect on Essay One; discuss authorial choices, rhetoric	BRING A&B Guide to class W.
W Oct. 14	BRING A&B Guide to Writing to class today! In-class teaching exercise (so much fun!)	
F Oct. 16	The How of the Text	HOMEWORK: Read p. 70-73 and 85-88 in <i>Essays On Writing</i>
M Oct. 19	Discuss Lamott and Zinsser; discover rhetorical strategies in chosen essays	<i>Begin drafting...</i>
W Oct. 21	***Bring Instructor-Reviewed Draft of Essay ONE to class for Peer Review*** Peer Review—chosen by class	<i>Continue drafting...</i>
F Oct. 23	***DAILY JOURNAL CHECK*** Conferences held today—class DOES meet	<i>Continue drafting...</i>
M Oct. 26	CONFERENCES—NO CLASS MEETING Attend your scheduled conference	DUE Wed: first final draft of Rhetorical Analysis—bring hardcopy to class to receive draft completion points
W Oct. 28		

UPDATED COURSE SCHEDULE 10/28		
F Oct. 30	Bring First Final Draft of Essay Two: Rhetorical Analysis to Class for Peer Review*** Peer Review during class session ***Submit draft of ESSAY TWO: Rhetorical Analysis to Digital Dropbox by 8pm*****	
M Nov. 2	Reflections: Process, Progress Introduce Creative Process Project	Read p. 74-84 in Essays on Writing (FOR WED.)
W Nov. 4	Discuss Murray's Essay Introduce Synthesis Essay	Read excerpt from Elbow's "Closing my Eyes as I Speak"—COPIES DISTRIBUTED IN CLASS. Read p. 346, 350-364 in A&B Guide to Writing.
F Nov. 6	Discuss Elbow's Essay and Synthesis Essay In-class writing exercises	Read p. 365-368 and 611-625 in A&B Guide to Writing; read 101-111 in Student Guide.
M Nov. 9	Discuss drafting and shape of essay Incorporating Sources + MLA formatting	
W Nov. 11	No class—Veterans' Day	
F Nov. 13		Will be reading assignments here...based on revision focus decided on by class...
M Nov. 16	Begin discussion of structure, editing, grammar/punctuation/sentence structures... Bringing essays to their final stages	
W Nov. 18	**Bring Draft of Essay Three--Synthesis to Class for Peer Review** **Notify instructor of collaboration on Creative Process Project**	
F Nov. 20	***Submit draft of ESSAY THREE: Synthesis to Digital Dropbox by 8pm***	
M Nov. 23		In A&B Guide, read p. 679 ("Understanding")—682 and 684 ("Guidelines")—689
W Nov. 25	Creative Process Projects Due, in/by class Discuss Portfolios and the Reflection	
F Nov. 27	No class—Thanksgiving Break	
M Nov. 30	***FINAL DAILY JOURNAL CHECK***—bring journals to class; Creative Process Project Showcase	
W Dec. 2	Optional: peer review of Portfolio Reflections—class will decide	
F Dec. 4	FINAL PORTFOLIOS DUE IN-CLASS—no late portfolios accepted! Wrap-up and Course Evaluations	

We will NOT meet during exam week, Dec. 7-12

Unit ONE/Essay ONE—Reading Composing Responding

Assignment FOCUS

Please follow the assignment description as listed in the *Student Guide*, p. 31-32.

This sheet is meant to specify *ONLY* the details of the assignment task itself.

- 1) Summarize your chosen text, following the criteria for summarizing from the *A & B Guide to Writing* and from class discussion.
- 2) “Offer a strong response to it that engages one or more rhetorical concepts” (31)

SPECIFIC QUESTIONS TO FORMULATE RESPONSE:

- What is the author’s **PURPOSE** in writing her text? What evidence of this purpose can you find in the text?
- What is the author’s **INTENDED AUDIENCE** for this text? What evidence of this intended audience can you find in the text?
- **How does the author appeal to her audience?** How does the author invite the reader to keep reading, to feel interested in the topic, to persuade them to accept the argument, etc.?
- **How well does the author succeed** in appealing to her audience?

***Even though I’m providing specific questions to guide your thinking, remember that you’re still composing an *ESSAY*: thus, how you organize your response to the above should emerge not from the order I’ve listed them here, but rather from your own thoughtful *RHETORICAL CHOICES* as a writer.

Essay Three—Synthesis Assignment Details

See p. 95 of the *Student Guide* for full assignment description.

See sample synthesis essays, p. 97—120 of the *Student Guide*.

Draft for Peer Review: due in class—Wed. November 18th

Draft for Instructor Review: due to Digital Dropbox, Fri. November 20th

Required Texts: essay should address the following three essays:

- Murray, “Internal Revision”
- Elbow (excerpt), “Closing my Eyes as I Speak”
- + one other essay from the course—Wyche, Leibowitz, Lamott, or Zinsser

Required Length: 4—6 pages, around 1500 words

Required: Correct MLA formatting + a complete and correct Works Cited page + in-text citations

ENG 101 PORTFOLIO INSTRUCTIONS

It’s extremely important that you follow these directions—please review this carefully and be sure that your materials appear in the order specified.

- 1) Get a two-pocket paper folder (this doesn’t have to be new—feel free to reuse a folder, just make sure it’s able to contain all the papers) and write your full name and M# on the upper right hand corner.
- 2) Gather the following—ALL DRAFTS, and the final versions of the two papers you’ve chosen. Make sure to STAPLE each version of each draft, especially the final versions. Keep the final versions separate from the drafts.
- 3) Now you’re ready to being filling up the folder:

LEFT SIDE of folder

RIGHT SIDE of folder

<p>Bottom: Instructor-reviewed draft and peer-reviewed draft of Essay 1: Summary and Rhetorical Response</p> <p>Middle: Instructor-reviewed draft and peer-reviewed draft of Essay 2: Rhetorical Analysis</p> <p>Top: Instructor-reviewed draft and peer-reviewed draft of Essay 3: Synthesis</p> <p><i>Be sure that each draft is stapled. You may have instructor and peer comments on the SAME DRAFT.</i></p> <p>Remember: portfolios will not be graded if they don't contain the 6 required drafts.</p>	<p>Bottom: FINAL VERSION OF Essay 1, 2, or 3.</p> <p>Middle: FINAL VERSION OF another Essay 1, 2, or 3.</p> <p>Top: FINAL VERSION of PORTFOLIO REFLECTION LETTER (instructions on pg. 123 of Student Guide)</p> <p>Very Top: OPTIONAL: permission to print your work in next year's Student Guide—just fill out the form on pg. 13 of the Student Guide and indicate which papers we can use.</p>
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NOT GRADED, BUT REQUIRED—6 drafts GRADED—FINAL VERSIONS!!!

Further Requirements and Reminders:

- 1) **Page Length:** Essay One: 3-4 pages, Essay Two: 4-5 pages, Essay Three: 4-6 pages
- 2) **MLA Formatting, In-text Citations, and Works Cited:** be sure that EACH FINAL VERSION contains complete and correct formatting, citations, and a Works Cited page (this applies to ALL the final papers—you will have to add a Works Cited page to the first two papers). I will grade this.
- 3) Please use the assignment descriptions (in the *Student Guide* as well as instructor-prepared assignment specifications) and the Grading Rubric on p. 4-8 in the *Student Guide* for elaboration on expectations for the each of the individual final papers.
- 4) Your portfolio is scored out of 350 points (70% of the final course grade). The portfolio will be graded holistically—the grade will be primarily on the final products of the two chosen essays and the portfolio reflection; however, clear effort and investment in the revision process throughout the term can also factor into the grade.
- 5) Remember: you must receive a passing grade on the portfolio to pass ENG 101

Remember that the organization and presentation of your portfolio and the care you demonstrate in putting it together will likely contribute to your credibility (especially with members of the portfolio team who have never met you). Make a good first impression by following directions, stapling each draft, making sure your final copies are not crumpled or poor copies.

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Portfolio Reflection Assignment Details

Please use these instructions in combination with the assignment description listed in the Student Guide, p. 123. For further consideration of this reflective piece, please see A&B p, 679—682 and 684—689.

Purpose: to thoughtfully consider and analyze your engagement with writing over the course of the term.

Format: A letter addressed to the Portfolio Team

Length: 2-3 pages, double-spaced

To help you focus your response, you might consider responding to (perhaps just one of) the following questions:

- **What has changed about your writing practices over the term?**
- **How has your understanding of yourself as a writer changed over the course of the term?**
- **How do you see and conceptualize writing or the writing process or revision, etc. differently?**

No matter what directive question you choose, each reflection should explain how one can see evidence of these shifts you describe within the revised essays in the portfolio and within the context of the class. In other words, a strong reflection will provide specific examples in support of the claims made about what has been learned in the course. You can consider providing specific support from the following:

- Specific examples (even quotations) from drafts and the final essays
- Specific examples from our readings (quotations are appropriate here too)
- Specific examples from comments you received from your peers or from your instructor on your drafts

- Specific examples of in-class activities that affected you/your writing
- Specific examples of the way you altered your writing process/revision process/drafting process/etc.

In addition to providing specific support, strong reflective essays will thoughtfully and honestly analyze the work of the course—in other words, saying vaguely this was a life-changing course in hopes of flattering the Portfolio Team will not be highly regarded.

Finally, note that this essay has a strong direction—after looking back across your work in the term, the essay should conclude by looking forward to how you might apply what you’ve learned to future writing and learning situations.

Creative Process Project ENG 101

Description:

For this project, you will respond to the following:

Reflecting on discussions, readings, and your writing experiences this quarter, imagine you could deliver a message to next year’s ENG 101 students. What would you want to tell them/teach them/ask them to think about/consider about “writing process”? **What do you believe to be the most important things for these students to know about any aspect of WRITING PROCESS(es)?**

Forms of Response:

To deliver this message, you may not write an essay, a letter, or any other text that relies exclusively on written words. Consider instead: making a short film, filming a speech that you give, writing and performing a song, filming yourself acting out a skit, filming yourself or others writing, drawing a comic strip, painting a picture, making a collage, creating a storyboard, etc. etc. Whatever format you choose, be sure that the product you produce “speaks for itself”—in other words, *for example*, don’t create a powerpoint presentation that you have to explain to the class, but do create a powerpoint presentation and *film yourself* delivering that presentation.

In addition to the product/text you produce, you will submit a one—two page rationale for the project. In that rationale you should address the following questions:

- 1) What main idea(s) did you want to communicate in the project?
- 2) Why did you choose the format you did? What did the format allow you to do in terms of affecting your audience?
- 3) What choices did you make to make the most impact on your audience?
- 4) What do you hope that your audience will take away from your project?

Collaboration:

You may choose to work on this project alone, or with one partner from the class. If you choose to work alone, you might consider soliciting friends outside the class to help you (star in your skit, play guitar for you, etc.). If you work in a pair, each partner must submit their own rationale—don’t work on this together. If you work in a pair, I will have higher expectations for your project. If you work in a pair, you must notify me of the arrangement at least one week prior to the due date.

Technology:

You probably have access to some piece of technology that may aid you in this project: a cell-phone camera, a digital camera that takes video, i-Movie, etc. If you need something—a camcorder, sound recorder, camera, etc.—let me know. The library loans items like this out; I just need to give you permission.

Evaluation:

This project will be worth 50 points, 10% of your final grade. Points will be awarded for:

- **Quality and Depth of Message**
 - (in other words, did you carefully consider what you wanted to say to your audience?)
- **Creativity**
 - (did you take risks and have fun?)
- **Awareness and Use of Effective Rhetorical Choices**

- o (did you deliver a powerful text that persuades the audience to take your advice?)

DUE DATE: WEDNESDAY, NOVEMBER 25th

(notify me of collaboration by Wed. Nov. 18th)

(we will showcase the projects in class on Monday Nov. 30th)

ENG 101

Context for Reading and Using Instructor Comments:

Or How to do Stuff with these Comments

(Rather than Just See Them as “if you did it right or not”)

To begin: remember, there is NO GRADE assigned to these drafts.

You have until the end of the term to revise the paper.

The comments—and how you can use them—are the focus instead.

Before you read your comments, however, ***I want to change your CONTEXT for reading and understanding what teachers write on your papers.***

Often paper comments can be ways of showing you why you got the grade you did.

The comments might make evaluative statements, like “wordy” or “comma splice” or “good point.” They might change some words, or add/delete commas, or explain that you have “nice cohesion,” etc.

Comments on instructor-reviewed drafts in this class will be different. They will:

1) Ask questions of the author

(real questions that should be considered)

2) Describe in detail the experience of READING your essay

3) Make suggestions on how to make the paper stronger.

[Not every thing suggested by the instructor must be followed through on as you revise, however. The instructor is not the only person that will be reading and making suggestions for revision. Your peers and YOU will read the paper over the course of the term and will equally help shape the paper’s revisions.]

4) NOT edit your paper or actually physically change anything that might be “wrong.” You will have the chance to do this and you should be the one who chooses to do this.

5) NOT mark out all of the “errors” in punctuation, formatting, grammar, etc. They will indicate if the instructor sees a pattern of errors (say, an unusual use of commas that affects the ability to read the essay) and perhaps tell you where to find help to correct those “errors” yourself.

Though there are no grades assigned, the instructor’s comments should give you a sense of “where you stand,” especially in the case of papers that show signs of being “Not Proficient.” Please see p. 4, 5, and 7 in the *Student Guide* for the criteria on which all ENG 101 essays are evaluated. We will continue to discuss what makes a successful paper in class. Please feel free to see me if you are concerned about the actual letter grade that might be assigned to a draft at its present state. Also, when we meet in conferences, we will have a chance to discuss the meaning and possibilities of written comments.

Quotes to Use for JOURNAL ENG 101

Writing is not the expression of thought; it is thought itself. Papers are not containers for ideas, containers that need only to be well formed for those ideas to emerge clearly. Papers are the working out of ideas. The thought and the container take shape simultaneously (and develop slowly, with revision).

Chronicle of Higher Education
November 7, 2008
Writing Is Not Just a Basic Skill
By MARK RICHARDSON

Vygotsky: “The relation between thought and word is a living process: thought is born through words. A word devoid of thought is a dead thing, and a thought unembodied in words remains a shadow.” (_Thought and Language_ p. 46)

“I know I am not alone in my recurring twinges of panic that I won’t be able to write something when I need to, I won’t be able to produce coherent speech or thought. And that lingering doubt is a great hinderance to writing. It’s a constant fog or static that clouds the mind. I never got out of its clutches till I discovered that it was possible to write something—not something great or pleasing but at least something usable, workable—when my mind is out of commission. The trick is that you have to do all your cooking out on the table: your mind is incapable of doing any inside. It means using symbols and pieces of paper not as a crutch but as a wheelchair.” Elbow, “Desperation Writing”

“Some writers confess that their hardest and most profitable thinking is done in the very act of composition. Only when they are compelled to lay out their argument in sentences and paragraphs, scrupulously designed to lead the prospective reader from point to point, do they finally see it as a logical whole, and only then do remaining deficiencies of evidence and reasoning become apparent. Re-thinking calls for rearrangement, and rearrangement means re-writing, perhaps a paragraph here, a whole page there—.... But one can find a positive gain in [this] necessity. **For if the process of writing is in part destructive**, exposing as it does the flaws of one’s thinking, it can also be creative, because by forcing reconsideration of what has been said, it sharpens insight into the meaning of one’s material, suggests new sources of data, perhaps makes it possible to extend the argument a further step” (209).

Richard D. Altick, *The Art of Literary Research*, 1963.

“Texts are lazy machineries that ask someone to do part of their job.” –Umberto Eco, *The Role of the Reader*