

**Basic Course Information**

- A. Andrew Rusnak, Associate Professor, Office AHUM 212
- B. 443.653.2777 – mobile; [arusnak@ccbcmd.edu](mailto:arusnak@ccbcmd.edu)
- C. Office hours: (Professor).
- D. Required materials (See below.):
- E. **Emergency Closings:** For school cancellations, check the CCBC website, check the website of the school you have been assigned or the BCPS website; sign up for emergency alerts; call 443-840-4567, or listen to local radio and television stations like WBAL.
- E. Prerequisites: Students must have earned a C or better in ENGL 101.
- F. **Course-related concerns:** Students should first attempt to take concerns to the faculty member. If students are unable to resolve course-related concerns with the instructor they should contact Ms. Brooke Bognanni, Coordinator of English for CCBC-Essex at (443) 840-1531 or [bbognanni@ccbcmd.edu](mailto:bbognanni@ccbcmd.edu). At the Catonsville campus, contact Mr. Evan Balkan, Coordinator of English at [EBalkan@ccbcmd.edu](mailto:EBalkan@ccbcmd.edu); The CCBC Student Concerns Policy can be found in the 2011-2012 CCBC College Catalog at [www.ccbcmd.edu/catalog12/senatepolices/Student Concerns Policy.html](http://www.ccbcmd.edu/catalog12/senatepolices/Student%20Concerns%20Policy.html).

**The Seven Rules of the Apocalypse!**

- 1) **Be on time for class;**
- 2) **No electronics in class, no cell phones, no laptops, no internet. If you insist on using your cell phone in class I will ask you to leave;**
- 3) **If you miss more than 3 classes without a legitimate excuse you will drop a letter grade. If you miss 5 classes you will drop another letter grade.**
- 4) **Turn your papers in on time and use the correct format;**
- 5) **Do all the readings and be prepared for reading quizzes as necessary;**
- 6) **Actively participate in class discussions and in-class writings (speak your mind);**
- 7) **Be prepared to think critically and imaginatively.**
- 8) **English 102 is a three credit course. Students should expect to work two hours on assignments and preparation outside of class for every one hour of class time.**

Course Goals

**Course Description:**

ENGL 102 increases the writing and thinking skills developed in English 101; applies critical thinking and writing skills to a variety of academic assignments, including analyzing complex texts, conducting library and Internet research, developing a research paper, documenting research, and working collaboratively with peers.

**Overall Course Objectives:**

Advance the following skills:

- employ a recursive writing process that includes invention, planning, drafting, revising, proofreading, and editing;
- work collaboratively with peers to plan, develop, and carry out writing projects and provide constructive feedback;
- support a complex thesis with details, examples, reasons, and other logical evidence;
- apply the critical thinking skills of analysis, synthesis, and evaluation to a variety of complex texts;
- employ strategies in a manner appropriate to a given audience;
- use technology to solve problems in real-life situations;
- conduct in-depth research, including accessing and choosing appropriate academic sources;
- apply Western standards of academic integrity and changing attitudes toward intellectual property through source-based assignments; and
- document sources according to Modern Language Association (MLA), American Psychological Association (APA), or the assigned formatting and style guide.

B. develop the following skills:

- analyze multiple and varied complex texts from diverse perspectives and authorship.
- analyze historical, social, and/or political contexts through multiple writing assignments;
- identify and evaluate bias in multiple modes of communication;
- demonstrate ethical communication through audience awareness, faithful representation, and the avoidance of fallacy in argument;
- develop and advance complex arguments and ideas with appropriate and thorough support;
- synthesize appropriate academic sources into essays by summarizing, quoting, and paraphrasing correctly and effectively; and
- transfer and apply knowledge of composition in real world contexts and across curricula.

### **Major Topics**

- Analyzing point of view in complex texts from diverse perspectives and authorship
- Evaluating and synthesizing sources
- Essay organization and development
- Rhetorical strategies
- Academic integrity and intellectual property
- The place of writing in a changing communicative setting, including multimedia and social media.

**Rationale** (See below)

**Evaluation** (See below)

**Requirements** (See below)

**Instructor's grading policy:** (See below)

**Final Grade Distribution:** See below)

**Instructor's attendance policy:** For a Tuesday/Thursday class, students are **allowed 4 absences; any more will most likely result in a failing final grade.** There are no "excused absences" in college. Students should report to class on time with assignments ready for submission at the beginning of class. **No late assignments will be accepted without prior approval from instructor. Failure to notify instructor that an assignment will be late will result in a zero.** Repeated lateness may be, at the instructor's discretion, counted as an absence

**Religious Holidays Policy:** Students not attending class because they are observing major religious holidays will be given the opportunity, whenever possible, to make up, within a reasonable amount of time, any academic work or tests they miss. Students must make arrangements with the professor in advance of the religious holiday.

**Student Out of Class School Work Expectations Policy:** The U.S. Department of Education is mandating that students are to be made aware of their school work expectations outside the classroom.

**Plagiarism and Academic Integrity:** For the College to make its maximum contribution as an institution of higher learning, we must uphold high standards of integrity, honesty, and ethical behavior. In seeking the truth, learning to think critically, and in preparing for a life of constructive service, honesty is imperative. To these ends, the following actions are expected of students:

- complete all work without unauthorized assistance;
- follow the professor's instructions when completing all class assignments;
- as for clarification when instructions are not clear;
- provide proper credit when quoting, paraphrasing, or summarizing;
- and submit only one's own work.

Part of each student's education requires learning how to use information correctly. **Using other people's words or ideas without giving proper credit to the source is plagiarism and is a serious offense.** Students

who plagiarize unknowingly should be shown their error and instructed in the proper use and attribution of information. Students who plagiarize will experience sanctions, including a written reprimand, **failure of the assignment, failure of the course, and/or dismissal from the program. For repeat and extreme offenses, the college reserves the right to suspend or expel students.** Suspension and expulsion are actions taken only by the chief student development officer on campus or a designee.

**Examples of plagiarism include:**

- Submitting written work taken from another source as one's own. Examples of other sources are material from a published author or from the Internet;
- Including in original work undocumented quotations or passages from another writer;
- Including someone else's original ideas, opinions, or research ideas without giving him/her credit;
- Paraphrasing without documentation.

## REGARDING PLAGAIRISM

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**Services for Students with Disabilities:**

CCBC is committed to providing equal access educational opportunities for all students with disabilities. A student with a disability may contact the appropriate campus office for an appointment to discuss reasonable accommodations. An appointment must be scheduled within a time period that allows staff adequate time to respond to the special needs of the student. The student must provide the appropriate office with the proper documentation supporting the need for reasonable accommodations. Students are responsible for giving the documentation to the professor during the first week of class.

**Required Texts:** (See below)

**Special procedures**

**Student Withdrawal Policy:** After the first ten weeks of a regular semester or the first two-thirds of a winter, summer, or late-start class, students can withdraw only under extraordinary circumstances with the permission of the Dean of Liberal Arts.

**Blackboard:** course syllabus etc. available via the course website on Blackboard. Students in STEM-focused composition will use [www.writingforstem.com](http://www.writingforstem.com) for all course materials.

**To Log on to Blackboard:**

Go to the CCBC Homepage: <http://www.ccbcmd.edu/index.html>

Click on the “MyCCBC” tab on the top header

Click on the Blackboard login icon

Enter your Blackboard ID & Password

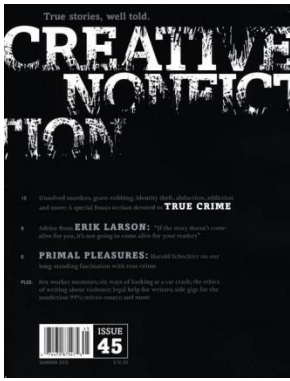
*(first time users: your CCBC student ID is your initial password)*

Click on the appropriate course title

**4.) Writing Assignment Format:** (Professor)

**5.) Classroom Behavior and Code of Conduct:** Students are expected to be **respectful** and courteous; any student deemed inappropriate or disruptive by the professor will be required to leave the classroom. “Students who engage in ...disruption of a class may be directed by the faculty member to leave the classroom...” (CCBC Code of Conduct, June 2004, page 7). Examples of disruptive behavior include: side conversations, yelling, arguing, interrupting, refusing to follow instructions, sending text messages, engaging in social media (i.e. FaceBook, Twitter), talking back to the professor, and any other activities that disrupt the classroom and inhibit the learning process. Mature behavior is expected of students at all times. Turn off cell phones and other electronic devices during class.

**6.) College wide syllabus policies:** For college-wide syllabus policies such as the Code of Conduct related to Academic Integrity and Classroom Behavior or the Audit/ Withdrawal policy, please go to the Syllabus Tab on the My CCBC page.



## Reading and Writing Assignment Schedule

This is a creative writing course—essays, memoir, literary journalism—**most narrative prose forms that are broadly categorized as creative nonfiction**. The writing assignments are structured for students who are pursuing the creative writing transfer option or for those who want to use more of their creative abilities and energy than they might normally use in a traditional English class. All students are welcome. Just come with the understanding that more of the creative process is at work.

Andrew Rusnak, English 102 Q

As a creative nonfiction writer, you will learn to:

- Analyze the various components and elements of creative nonfiction and theory by reading, writing, viewing, and interpreting/analyzing films imaginatively and critically;
- Develop a writing style, a narrative voice, that you're comfortable with and that suits whatever sub-genre is being explored;
- Recognize the differences in how creative nonfiction is structured, from traditional linear narratives to fabula and sujet;
- Recognize the “mechanical” elements that drive creative nonfiction like characterization, dramatic tension, descriptive passages, recollection, theme, irony, relevant digression, and dialogue, and determine a suitable balance for each;
- Distinguish various sub-genres like profiles, nature writing, travel writing, science writing, personal essay/memoir; lyrical essays, critical essays, belletristic essays, political essays, even case studies. (This is by no means an exhaustive list, but is designed to demonstrate the wide variety of writing that is loosely placed in this category of “narrative nonfiction”);
- Learn multimodal approaches to modern forms of telling a story, i.e., PowerPoint, digital mediums;
- Think of your own work as “story”;
- Edit, edit, and edit some more; and
- Finalize your work for possible submission and publication.

After and during each reading, viewing, and/or writing, condition yourself to think like a writer, a story teller. Pose the following questions:

- Who is the intended audience?
- What am I or the writer trying to convey thematically? Dramatically?
- Why should anyone care? Where's the relevance? Does my work beat the “so what” factor? Does it matter?
- How does the work achieve meaning? What techniques do I use?
- Are there other meanings I can leverage to support and reinforce the main theme or meaning?





**Writing and Graded Assignments:**

<p align="center"><b>Writing Creative Non-Fiction: What Does it Mean to be Human, to Share the Human Experience?</b></p>	<p align="center"><b>% of Grade</b></p>
<p>Required texts can be purchased at the bookstore. You <b>MUST</b> have all three text books to pass this course. We will use the books in the following order:</p> <ul style="list-style-type: none"> <li>• <i>Submersion Journalism: Reporting in the Radical First Person</i>, Bill Wasik, ed.; (Reportage)</li> <li>• <i>The Someone You're Not</i>, Mike Sager; (Profiles)</li> <li>• <i>The Empathy Exams</i>, Leslie Jamison (Personal Essays)</li> </ul>	
<p><b>Written Assignments/Portfolio:</b> You will have to complete 500-word written assignments for/responses to the readings. Here's how it works:</p> <ul style="list-style-type: none"> <li>• Read the specific assignment, watch the film, listen to the discussion/lecture;</li> <li>• Most of your 500-word responses will focus on one of the following elements: <ul style="list-style-type: none"> <li>• <b>Theme</b> - What main and minor points run consistently throughout the story?</li> <li>• <b>Characterization</b> - Can reader identify with a character and his/her experiences, emotions, actions, dialogue?</li> <li>• <b>Dramatic Tension</b> – How is tension created? Why does the reader want to keep reading?</li> <li>• <b>Structure/Plot</b> - Does the story follow a traditional linear pattern or is the beginning, middle, and end juxtaposed in an unorthodox way?</li> <li>• <b>Tone</b> - How does the story “sound?” Is narrative loud or soft? Deep or superficial? Punchy or contemplative?</li> <li>• <b>Structure/Plot</b> - Does the story follow a traditional linear pattern or is the beginning, middle, and end juxtaposed in an unorthodox way?</li> <li>• <b>Imagery</b> - Imagery can be simply defined as descriptive language. The intent is to appeal to the senses.</li> <li>• <b>Setting</b> - Describing setting can also cross over to affect elements of tone, imagery, theme, style, etc .</li> <li>• <b>Narrative POV</b> - From what point of view does the writer tell the story? First person (“I”) or 3<sup>rd</sup> person?</li> <li>• <b>Style</b> - All of this adds up style. Is the voice unique?</li> </ul> </li> <li>• These responses/essays need to be typed, single spaced, your name and date at the top of each entry. Number the entries;</li> <li>• Type out the question and bold it;</li> <li>• Directly beneath the question, type out your response.</li> </ul>	<p align="center">20%</p>

<p>John Smith  English, Prof. Andrew Rusnak  Entry 1, January 6, 2020  <b>Question:</b></p> <p><b>Response (250 or 500 words):</b></p> <hr/> <ul style="list-style-type: none"> <li>• Every entry should be typed on a separate sheet of paper;</li> <li>• These responses/essays must be completed and brought to the next class and will be the basis of your contribution to class discussion;</li> <li>• Keep your entries together in a single folder. I will collect your portfolio of typed responses three times during the semester for grading. You must keep up with the assignments. Record all assignments in the log below as soon as you receive them.</li> </ul>	
<p><b>Writing Assignment #2: Reportage Feature/Long Form, Submersion Journalism (1,500 words):</b> This assignment is a traditional “submersion” journalism, non-fiction assignment. Find something to report on, something that you feel the public should know about. Look at the examples/stories in <i>Submersion Journalism</i>. This will require creative thinking on your part. Look for an issue or an incident that interests you and “submerge” yourself in it, meaning you must spend a significant amount of time on skid row, at an air show or a concert. This assignment requires “field work.” You must go out and engage the world. This assignment requires first person and two sources to be used as attributions. One of these must be an interview, the other can be credentialed, legitimate online research.</p>	20%
<p><b>Writing Assignment #3: Profiles (1,500 words):</b> This assignment requires you to conduct an at-length interview, conduct at-length observations, and write a story on a person of your choice, a person you are interested in. You need to spend time with this person. Since this is not a personal essay, it should be someone not in your family (save that for the next assignment), or someone you do not know intimately. We will study the profiles in Mike Sager’s, <i>The Someone You’re Not</i>. Set up an interview. Prepare time to hang with this person, just observing them. Ask the following questions during the interview, the answers to be worked into your story:</p> <ol style="list-style-type: none"> <li>1) Where are you from?</li> <li>2) When were you born?</li> <li>3) What did/do your parents do?</li> <li>4) How many siblings do you have?</li> <li>5) Where did you grow up?</li> <li>6) Where did you go to school?</li> <li>7) What was your childhood like?</li> <li>8) Who influenced you and how?</li> <li>9) What was a challenging moment in your life? How did it affect you?</li> <li>10) When do you first remember thinking about becoming a _____?</li> <li>11) What were your initial expectations about becoming a _____?</li> <li>12) Where do you work?</li> <li>13) What is your specific job title?</li> <li>14) How many hours a week do you work? What is your schedule like?</li> <li>15) What is the biggest challenge you face?</li> <li>16) What would you say are the five best things about your life?</li> <li>17) What would you say are the five worst things about your life?</li> <li>18) Would you do it over again, the same way?</li> <li>19) What are your future plans?</li> </ol>	20%
<p><b>Writing Assignment #4: Personal Essays (1,500 words):</b> This assignment is about you and how you interact with a part of the world, your past, your present, maybe your future, that challenges you in some way, that makes you feel uncertain. Uncertainty is the starting point for this first-person essay. We will read the essays in Leslie Jamison’s <i>The Empathy Exams</i> and study her style and technique and ability to penetrate the human condition and say something novel about it. .</p>	20%
<p><b>Exams:</b> There will be three exams on the reading material. If you read the material, you will be fine.</p>	20%

Assignment Log for English Creative-Focused 102, Rusnak	# of Words



### Reading Habits: Learn to Understand

- 1) *Read carefully!* Most of the time that means read slowly to examine as many implications and connotations as possible. It is far better to spend several hours, even days, rereading a single, difficult passage than to rush through an entire book in the same period of time and only comprehend superficial qualities.
- 2) *Read carefully!* Isolate the main theme or topic sentence. Does it make sense? Do you agree or disagree? Or, do you need to read further to decide? Start every reading experience with an open mind. Try to be conscious of your preconceived notions and prejudices, how you look at the world or how your world view has been shaped. Learn the benefit in reading something you feel you will not agree with. Sometimes, there is exposure to new and exciting points of view. Other times old notions are reinforced.
- 3) *Read carefully!* Stop after the first couple paragraphs or every time a new thought is introduced and ask yourself whether you agree or disagree. Why or why not? If you disagree, where is the rub or conflict? Is the writer being consistent but you disagree with the central idea? Or is the writer being objective and you simply disagree with some part of the idea(s) she/he is promoting? Do you agree? Why? Don't take any ideas for granted, even your own, especially your own. Carry on a dialog with yourself. Reading promotes self understanding and our position in the world and helps you become a better writer.
- 4) *Read carefully?* Does the writer's central idea apply to any other situations you can think of?
- 5) *Read carefully!* Look up every word you do not know. Reread the sentence. Does the definition fit? Does the sentence make sense in the context it was presented? Agree or disagree? Why or why not? Keep a small notebook of new words you like that you may want to use in a future writing assignment.
- 6) *Read carefully!* Make notes on the text. Use a "Hi-Liter" or copy important passages on "idea cards," or in a notebook. This will help you organize thoughts later if you have to write an essay.
- 7) *Read carefully!* Look for patterns. How does the writer communicate thoughts? What is their style? Is it straight forward and objective? Does he/she use metaphors and analogies? Is the language abstract? Difficult to understand? Are the sentences short, light, and snappy, or heavy and long with many clauses? Are the sentences in the text short in some places and long in others? What does this mean? Many times the greatest reading experiences—epiphanies, revelations, light bulbs—come from wrestling with difficult language. Don't give up!
- 8) *Read carefully!* Challenge yourself. If all you read are newspapers or romance novels, pick up something you would not normally read. Don't stop reading what you like, but try and broaden your understanding of language and the many ways it can work to introduce yourself to yourself. Read a poem a day for a month. Read the editorial page of a collection of essays by an old Russian. For the greatest rewards and to advance your education, read to understand. Learning to understand is a process. It is not a goal with an end, once you have a degree. You should approach every reading and writing project with the idea, "I'm going to learn something new and I'm going to decide where it fits into my world view."
- 9) *Read carefully! It might also mean, "Read Slowly!"*

Wherever you work, whatever career you pursue, the more you read, the better your language skills, the more you will be perceived and judged as competent, smart, innovative, analytical, and a leader, a "go to" person. Reading does what visual media does not. It forces you to think on your own. The practice of reading does not think for you, like watching a movie or a TV show does.