

English 396: Stylistics and Writing for Publication
Monday and Wednesday 10:20-11:30 AM, PPHAC 331

Professor: Dr. Crystal N. Fodrey
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Office Hours: MTW 1:00 – 3:00 PM, and
by appointment

Required Texts:

- Harris, Joseph. *Rewriting: How To Do Things With Texts*. Utah State UP, 2006.
- Holcomb, Chris, and M. Jimmie Killingsworth. *Performing Prose: The Study and Practice of Style in Composition*. Southern Illinois UP, 2010.
- Moore, Dinty W. *Crafting The Personal Essay: A Guide for Writing and Publishing Creative Nonfiction*. F+W Media, 2010.
- Tufte, Virginia. *Artful Sentences: Syntax as Style*. Graphics P, 2006.
- Additional Readings Provided on [Blackboard](#) Course Site

Other Materials:

- Paper and pen/pencil for periodic revision and editing tasks
- Accessibility of your work as needed for class and group discussion (i.e. you should always be able to pull up all completed work for the class on a computer in the classroom via Dropbox, Google Drive, etc.)
- Daily access to the Internet

Course Overview and Goals:

The two major goals of this advanced writing class are for you to develop a greater understanding of the stylistic options available to writers, and to use that knowledge to write and revise nonfiction prose compositions for various publication venues. To reach these goals, you will do the following: study theories of style and methods of analyzing style; practice various exercises designed to improve writing style; conduct analyses of the style and genre conventions of published creative and scholarly works; analyze and revise previously written nonfiction prose compositions to submit for possible publication in a local or national undergraduate literary or scholarly journal or other appropriate venue; and collaboratively create and promote a digital publishing project.

Course Evaluation, Assignments, and Grades

It is within the instructor's purview to apply qualitative judgment in determining grades for any assignments and for the final course grade. Grades will consider the following aspects of writing, in the context of a particular assignment: purpose, audience, content, organization, development of ideas, style, ethos, document design, mechanics/ readability, and maturity of thought.

The following table lists all assignments and their point values. Required assignments that carry no point values (i.e. drafts) must be completed in order for you to receive full credit for the unit and the course.

Assignment	Points
#1 Defining Style (Brief Essay)	10
#2 Stylistic Analysis/Imitation	20
#3 Revision for Publication (of previously composed work)	20
#4 Digital Publishing About Publishing Project	30

In-Class Writing and Short Assignments (reading responses, drafting exercises, style/editing exercises, etc.)	10
Participation	10
Total Points Possible	100

To receive an A in this course, you must accumulate at least 90 points; for a B, 80 points; for a C, 70 points; and for a D, 60 points. Please turn in all assignments, even if you believe they are poorly done. The difference between an F grade and 0 is that F carries points toward the final points and is assigned for something turned in, while a 0 carries no points and is assigned when no assignment is submitted.

Assignments #1 – #4

Each of the major assignments for this course is meant to build on each other, and each take a different form. In **Assignment #1**, worth 10 points (10%) of your grade, you will be asked to write a brief (3-5 page) essay in which you synthesize theories of style and argue for a definition of style that resonates with your observations and experience. From there we will move on to practice crafting your own style through analyzing and imitating the writing style of published creative nonfiction authors/English scholars in **Assignment #2**, worth 20 points (20%) of your grade. **Assignment #3**, also worth 20 points (20%) of your grade, asks you to find a publication for a previously written piece that you want to revise, analyze that publication, and revise your piece in order to submit it to that publication. The final digital publishing about publishing project, **Assignment #4**, is worth 30% of your course grade; we will determine the components of that project and the specific assessment criteria used to grade that project as a class over the course of the semester.

In-Class Writing and Short Assignments

This course asks you to write. A lot. Expect to do many invention activities, craft exercises, and warm-up writings in class. Note: In-class writing is tied to attendance and cannot be made up. Short homework assignments (SAs) leading up to larger graded assignments are pass/fail. You receive credit as long as you meet the minimum requirements for the SAs. If you do not have an SA in class when it is due, you will lose **.5 points** from your participation grade. Late SAs will not be accepted, and you will lose points from your Short Assignment and In-Class Writing grade (see table above).

Participation

10 points (10%) of your total grade count for participation. Participation has many aspects. Large group participation includes contributing to discussions, asking questions, taking notes, writing when asked to write, listening, respecting your peers and me, and anything else that shows you are actively engaged in the course. Small group participation includes the above, plus responding thoughtfully to your peers' writing. Expect to have written homework (either an SA, rough draft, final draft, or digital publishing project component) due for every class. **It is due whether or not you are in class.**

- Anytime you use your phone or sleep, it will result in **.5 point** deduction from your participation grade.
- **Anytime you fail to turn in work on its due date**
 - You will lose **1 point** for not having formal writing (drafts, peer review, and all major assignments listed in table) and
 - **.5 points** for not having informal writing (SAs, in-class work, i.e. all other assigned work not listed in table. Reminder: I do not accept late SAs.).
- In accordance with the attendance policy listed below, excessive absences will be deducted from your participation grade until you run out of participation points.
- In the event you lose all 10 participation points, you will start losing additional points from your final grade. It is possible to fail the course due to missing work, late work, and absences.

Course Policies

Academic Honesty

All Moravian students are responsible for upholding the academic honesty policy detailed in the [Student Handbook](#), which I highly suggest that you read. You must do your own writing for all the assignments in this course and have a full understanding of all terms and concepts you have used. If I question whether the work you have submitted is your own, I may test you on its content. Additionally, the use of sources (ideas, quotations, paraphrases) must be properly documented using a style appropriate to the genre in which you are working. Because Assignment #3 expressly asks you to make substantial revisions to a piece of writing that you composed in another course, **for that assignment only** you can disregard this line in the Student Handbook: “Students may not submit or present work prepared in whole or in part to fulfill course requirements for more than one course.”

Attendance

Attendance is mandatory. Stylistics and Writing for Publication is a course that includes engaged discussion, in-class writing, peer group work, and conferences. Therefore, students should not be late and should not miss class. Any in-class work missed as a result of tardiness or unexcused absence cannot be made up. Students enrolled in this course cannot miss more than a week of classes—two class meetings—without penalty. For each class meeting missed thereafter, your final course grade will be reduced by 2 points (2%).

All holidays or special events observed by organized religions will be honored for those students who show affiliation with that particular religion. In most cases, a dean’s note or other official Moravian College document justifies absences for Moravian functions but must be presented to me before the scheduled event. Doctor’s appointments, job interviews, and other important appointments do not count as excused absences. Save your two free unexcused absences for those sorts of instances. If you have a legitimate conflict or an extreme emergency, discuss the situation with me.

Submitting your Work

- In-class and out-of-class writing will be assigned throughout the course. Students not in class when writing is assigned are still responsible for completion of the assignment when due.
- It is your responsibility to submit your work to Blackboard by the published assignment deadline.
- It is your responsibility to submit the correct version of your assignment.
- Students are required to keep copies of all drafts and major assignments until after the end of the semester.
- Rough drafts must be turned in prior to final drafts. Drafts should show significant changes in purpose, audience, organization, or evidence.
- Final copies should be typed and follow the appropriate style guidelines for the assignment.

Late Work

Major assignments will not be accepted without penalty unless students make arrangements for an extension before the due date. Major assignments that are turned in late will incur a 10% penalty per 24-hour period. SAs and in-class writing assignments will not be accepted late under any circumstances.

Workshops

We improve as writers by responding to input from readers. To that end your essay drafts will go through extensive peer review via writing workshops. You are expected to take the input from your classmates **seriously** and respond to their feedback when you revise. You are likewise expected to take your job as a

reviewer seriously. Critique others' work as you wish to be critiqued. Treat each other with respect. Each of us has areas to improve in our writing.

Accommodations for Students with Disabilities

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support in the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

Writing Support

The Writing Center is a free resource for Moravian students. At the Writing Center, a trained peer tutor will work individually with you on your writing at any point in the process from brainstorming to editing. The Writing Center is located on the second floor of Zinzendorf Hall, a building that is not accessible to persons with mobility impairments. If you need the services of the Writing Center, please call 610-861-1392.

English Major Portfolio

In preparation for creating an English Major Portfolio in your senior capstone seminar, please save digital and/or hard copies of your work for this class, including drafts with peer and instructor comments.

Information contained in the course syllabus may be subject to change with reasonable advance notice, as deemed appropriate by the instructor.

English 396 Unit 1 Daily Course Schedule— Defining Style

Be aware that a daily schedule is occasionally subject to change due to time constraints, unexpected disruptions, or needs of the class. Therefore, pay attention to announcements of any changes in assignments or due dates. These changes will be announced in class and on Blackboard. The most up to date homework will ALWAYS be posted on the class's Blackboard page. Also note that **whatever is listed for a specific day is DUE that day.**

Key to Symbols:

- B = the reading has been posted as course content on Blackboard
- R = *Rewriting: How To Do Things With Texts*
- PP = *Performing Prose*
- CPE = *Crafting The Personal Essay*
- AS = *Artful Sentences: Syntax as Style*
- SA = Short Assignment (to be explained in detail on Blackboard)

WEEK 1

Introduce course and its emphasis on style, genre, and rhetorical awareness; write and share brief introductions; read and discuss stylistic theory texts; introduce unit 1 essay assignment

M 8-25 **Watch** and discuss “Word Crimes” video (in-class)
Read syllabus (in class); McWhorter’s “The Problem With Weird Al’s ‘Word Crimes’ Video” (in-class)
Draft and share intro statements

W 8-27 **Read** Overview of the “Canons of Rhetoric” (be sure to read all five links for invention, arrangement, style, memory, and delivery) from [Silva Rhetoricae](#); “Style: How to Say Things with Words” entry under “Aristotle’s Rhetoric” from the [Stanford Encyclopedia of Philosophy](#); and Chapter 2 of Butler’s *Out of Style*—“Historical Developments: Relevant Stylistic History and Theory” (access for free through ebrary on [Reeves Library](#) website)

Enroll in English 396 course shell on Blackboard

Write SA#1—Your first essay will be based on your definition of the term “style” in which you synthesize the arguments of key scholars on some aspect of “style” and articulate your position in response, based on your observations and personal experiences as a writer. In order to move in that direction, your first few SAs will be summaries and responses to readings. For Wednesday, you need to pick at least three excerpts from the homework readings that assist in your understanding of “style” and/or provoke a response. At least two excerpts must be from the Butler text and the other can be from *Silva Rhetoricae* or the *Stanford Encyclopedia of Philosophy*. For each, 1) copy the excerpt, 2) rewrite it in your own words to show that you understand it within the context of the reading as a whole, and 3) respond to it by connecting the idea to an example from a personal experience or observation. Consider focusing some on ideas that ring true to you and some on ideas about which you disagree. At least 250 words per rewrite/response.

WEEK 2

Read and respond to stylistic theory texts

M 9-1 **Read** Milic’s “Theories of Style and Their Implications for the Teaching of Composition” (B); Hiatt’s “The Feminine Style: Theory and Fact”; PP chapters 1 & 2
Write SA#2—see Blackboard for details

W 9-3 **Read** Johnson “Ancient and Contemporary Compositions That ‘Come Alive’” (B); PP chapters 3, 4, & 5
Write SA #3—see Blackboard for details

WEEK 3

Continue to read and respond to stylistic theories; workshop and revision

M 9-8 **Read** Weathers “Grammars of Style” (B); Tufte’s “The Relation of Grammar to Style” (B); PP chapters 6, 7, & 8
Write SA #4—see Blackboard for details

W 9-10 **Read** PP chapters 9 & 10
Write—Rough Draft Assignment #1 Due

WEEK 4

Submit Assignment #1; Introduce Assignment #2—Stylistic Analysis and Imitation

M 9-15 **Read**—Bacon’s “Style in Academic Writing”; Bradway and Hesse’s “Style” Chapter from *Creating Nonfiction*; Farmer’s “Sounding the Other Who Speaks in Me: Toward a Dialogic Understanding of Imitation”; “Basic Sentence Forms” handout (B)
Write—Final Draft Assignment #1 Due