

# ENGLISH 110 D: Composition and Culture

Winter 2016

**Instructor:**

Olivia Hernández

**Location/Time:**

MTWTH 10:30-11:20

Parrington 112

**Office Hours:**

Tuesday 1-3pm

**Office:**

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## Course Description

In English 110 you will practice developing and communicating complex ideas in your writing. All of us bring experiences and knowledge into the classroom that will prove useful in arriving at strong perspectives and claims while writing in different genres for a variety of potential audiences. You will learn the kind of adaptable writing skills that will lead to success in your future classes at this university and beyond.

This class will give you the opportunity to work on a research paper in which you will explore how identity construction in pop culture matters in academic inquiry and discussion. These are critical and personal subjects that all of us can explore deeply and creatively as students. You will read from various handouts, but will also seek out and share different types of related media with each other in order to diversify your perspective on the uses of language. All of the different texts you read in this class will introduce some of the specific features of good writing. We will interact with these texts and learn qualities of academic writing from them, even when we don't completely agree with the opinions presented. As you read, discuss, and write about these subjects in class I expect that everyone will practice awareness and engagement with your own thought processes while you write and revise. I hope that as a class we can eventually deepen our understanding of each other and ourselves through this kind of reflective thinking.

In class, you will revise your own and each other's writing while striving toward the strongest possible results. At the end of this quarter, you will draw together a portfolio representative of your proudest examples of well researched, strongly organized, and revised work that reflect the course outcomes of this class.

## Outcomes

### **1. To demonstrate an awareness of the strategies that writers use in different writing contexts.**

- The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
- The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
- The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
- The writer articulates and assesses the effects of his or her writing choices.

### **2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.**

- The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
- Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
- The writing is intertextual, meaning that a "conversation" between texts and ideas is created in support of the writer's goals.
- The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary - for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
- The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.

### **3. To produce complex, analytic, persuasive arguments that matter in academic contexts.**

- The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
- The stakes of the argument, why what is being argued matters, are articulated and persuasive.
- The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
- The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
- The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.

### **4. To develop flexible strategies for revising, editing, and proofreading writing.**

- The writing demonstrates substantial and successful revision.
- The writing responds to substantive issues raised by the instructor and peers.
- Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.

## **Course Texts and Resources**

Handouts, *CFI*, and readings posted to Canvas  
Notebook for Reading and in-class discussion

## **Assessment**

**Portfolio, 70%-** In this course, you will complete an assignment sequence which is designed to help you fulfill the course outcomes. The assignment sequence requires you to complete a variety of shorter assignments leading up to a major paper. These shorter assignments will each target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward your major paper. You will have a chance to revise significantly each of the papers using feedback generated by your instructor, peer review sessions, and writing conferences. Toward the end of the course, having completed your sequence, you will be asked to compile and submit a portfolio of your work along with a critical reflection. The portfolio will include the following: your major paper, three of the shorter assignments, and a critical reflection that explains how the selected portfolio demonstrates the four outcomes for the course. In addition to the materials you select as the basis for your portfolio grade, your portfolio must include all of the sequence-related writing you were assigned in the course (all the shorter assignments from the sequence). A portfolio that does not include all the above will be considered "Incomplete" and will earn a grade of 0.0-0.9. The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes. The portfolio will be worth 70% of your final grade.

**Participation, 30%-** You will start out with 30 points in this class. You might **lose** points by doing the following:

- Not attending class
- Arriving late to class
- Texting/tweeting/facetimeing/listening to music. Basically, keep your cell phones in your bags unless there is a reason that you need your phone that you have already discussed with me.
- Speaking (or typing!) over instruction or peer contributions

However, you will keep points and maybe even **gain** them by exhibiting these behaviors:

- Staying on task!
- Coming prepared to class by doing the assigned reading/writing
- Turning in assignments on time
- Being an engaged and thoughtful peer review partner
- Completing in-class and homework writing assignments.

If you miss a day of class, I expect you to find out what you missed by asking a classmate, checking the class Canvas site, emailing me, and/or coming in for office hours. There will be *extra credit* opportunities later in the quarter if you choose to go to a writing center and complete a revision plan with a tutor.

## **Late Work Policy**

All assignments (both formal and informal) will be turned in electronically on our class Canvas website before 10 AM on the given due date. You must submit these assignments before our class time so that

everyone is prepared for class conversation to follow. Any late assignments will result in a one-point deduction from your participation grade for **each** day that it is late.

- If you are struggling with an assignment, please speak to me *before* it is due so that we can decide on the best course of action to remedy any issues you are having with class ahead of time. This way you can avoid late assignment deductions in the first place.

### **Formatting**

All assignments (unless otherwise noted) should be formatted using MLA style: 12 pt Times New Roman font, 1" margins, double-spaced, and including last names and page number in each upper right corner. In the left hand corner, please include your name, my last name, the course number, and the date, like this:

Student Name

Hernández

English 110 D

30 September 2015

All assignments should have a creative title centered on the first page—seriously, have fun with it! Refer to Canvas if you have any further questions about MLA format. Most papers will require an MLA formatted Works Cited page, which will not count toward the total number of pages assigned. If the assignment is 2-3 pages, I expect two *full pages* of writing from you at least.

### **Conferences**

You are *required* to attend two twenty-minute conferences with me during this quarter. This first conference will be scheduled in the fourth week of class. The second will be scheduled while you are revising your final work and drafting your portfolio reflections. These conferences are to discuss any questions or concerns you have about the class and/or the writing and revision process.

### **Communication**

Please check your university email accounts and our class Canvas site **DAILY**, as I will send out announcements and updates via email. Outside of office and classroom hours, e-mail is the best way to get in touch with me. If you email me between 9am and 5pm on weekdays, I will respond to you by midnight that day. Any emails sent after 5pm or on weekends might not be answered until the next day.

### **Resources**

- CLUE Writing Center- Sunday-Thursday, 7pm-midnight (drop-in)
- Instructional Center- Monday-Friday, 8:30am-5pm
- Odegard Writing and Research Center- Sunday-Thursday, 1:30pm-4:30pm and 6:00pm-9:00pm (appointment only)
- There are extra-credit opportunities available for students that work with a tutor for reading and writing assignments. Just ask me!

### **Academic Integrity**

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

- If you are struggling with an assignment—PLEASE speak to me about any concerns so that we can avoid any issues with plagiarism. I am flexible and can talk you through prompts and help get you the support you need with your writing.

### **Accommodation**

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources for Students Office (DRS) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at <http://www.washington.edu/students/drs>

### **Complaints**

If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing Program staff in Padelford A-11: Director Candice Rai ([crai@uw.edu](mailto:crai@uw.edu)), or Assistant Director Liz Janssen ([ljanssen@uw.edu](mailto:ljanssen@uw.edu)). If, after speaking with the Director or Assistant Director of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair Brian Reed, (206) 543-2690.

### **Q Center**

The University of Washington Q Center builds and facilitates queer (gay, lesbian, bisexual, two-spirit, trans, intersex, questioning, same-gender-loving, allies) academic and social community through education, advocacy, and support services to achieve a socially-just campus in which all people are valued. For more information, visit <http://depts.washington.edu/qcenter/>

### **Counseling Center**

UW Counseling Center workshops include a wide range of issues including study skills, thinking about coming out, international students and culture shock, and much more. Check out available resources and workshops at: <http://depts.washington.edu/counsels/>

### **Campus Safety**

Preventing violence is everyone's responsibility. If you're concerned, tell someone.

- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).

• Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at [www.washington.edu/alert](http://www.washington.edu/alert).

For more information visit the SafeCampus website at [www.washington.edu/safecampus](http://www.washington.edu/safecampus).

## WINTER QUARTER 2016

WEEK 1	IN-CLASS ACTIVITIES	WRITING/READING FOR NEXT CLASS
Mon 1/4	Introductions, Syllabus	Canvas Homework (HW): Outcomes Summary
Tue 1/5	Discuss Outcomes, Types of Assignments	Read Handout (H) on Close Reading Homework-Close Reading of "The Car"
Wed 1/6	Discussion of "The Car," Raymond Carver	SA1-Your Car
Thur 1/7	Reading Strategies, Annotation Assessment	Review notes on Rhetorical Analysis from 109
WEEK 2		
Mon 1/11	<b>SA1- Due</b> Discuss Rhetorical Analysis In-Class Analysis	SA2-Translation
Tue 1/12	Audience	
Wed 1/13	Style, Tone, Translation Language Translation	
Thu 1/15	<b>SA2 Due</b> with Discussion	
WEEK 3		
Mon 1/18	<b>MLK Day—NO CLASS</b>	
Tue 1/19	Genre Genre Translation	
Wed 1/20	Visual Analysis	SA3- Genre Response
Thu 1/21	Watch <i>Brooklyn Nine-Nine</i> <b>SA1 Revision Due</b>	
WEEK 4		
Mon 1/25	Mystery Genre	
Tue 1/26	<b>SA3 Due</b> with Presentations	
Wed 1/27	Conferences	
Thu 1/28	Conferences <b>SA2 Revision Due</b>	

<b>WEEK 5</b>		
Mon 2/1	Rhetorical Analysis Go over SA4 in groups	SA4-Synthesis/Dialogue Read essay
Tue 2/2	Synthesis, Dialogue	Read additional essays on topic
Wed 2/3	Discussion of sources	
Thu 2/4	Stand Up/ Sketch Comedy <b>SA3 Revision Due</b>	Read H on Intros/Conclusions, Organization, Body Paragraphs
<b>WEEK 6</b>		
Mon 2/8	<b>SA 4 Due</b> Discuss MP Sample Claims from previous classes Working on proposal	Read H on Claims, Counterargument HW: Song Analysis for complex claim
Tue 2/9	Claims	H on Research, Evaluating Sources
Wed 2/10	Library—keyword, sources, evaluating sources	
Thu 2/11	Claims/organization <b>MP Proposal Due 2/12</b>	HW-Close Reading/Summary of Character HW: Annotated Bibliography
<b>WEEK 7</b>		
Mon 2/15	<b>Presidents Day—NO CLASS</b>	
Tue 2/16	Annotated Bibliography—approaches to keeping track of reading Bring an essay to class—sample annotation	H on style
Wed 2/17	Organization strategies	H on Academic Papers
Thu 2/18	Style, Tone, Translation  <b>Annotated Bibliography Due 2/21</b> <b>MP Outline Due 2/21</b>	

<b>WEEK 8</b>		
Mon 2/22	MLA Stuff!	
Tue 2/23	Style/Tone Translation	
Wed 2/24	Claim Workshop	
Thu 2/25	<b>MP Draft Due in Class</b> Peer Review	
<b>WEEK 9</b>		
Mon 2/29	<b>MP Due</b> Movie Day	
Tue 3/1	Discussion	
Wed 3/2	Reverse Outline Organization	H on Grammar, Capitals, Quote Integration

Thu 3/3	Portfolio, Writing a Reflection <b>SA4 Revision Due</b>	HW: Portfolio Preparation
<b>WEEK 10</b>		
Mon 3/7	Portfolio, Revision	HW-Revision Plan
Tue 3/8	Conferences	
Wed 3/9	Conferences	
Thu 3/10	Last Day of Class <b>MP Revision Due</b>	

**Portfolios Due Thursday, 3/17 before 10pm**