

## English 111: Happily (N)Ever After

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Spring 2015 M/W 8:30-10:20

MGH 076/MGH 074

Office/Hours: Padelford A-11G

M/W 10:30-11:30 and by appointment

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### Required Texts

- *Contexts for Inquiry*
- Get acquainted with **Canvas** for electronic paper submissions, reading assignments, and discussion board postings

### Course Description:

English 111 is designed to prepare you for your academic career. Regardless of the path you are considering, be it Political Science, Engineering, Biology, or Pre-Law, you will require the ability to think critically about the world around you and to articulate that thinking in writing. Your coursework, both now and in the years to come, will require you to produce writing that varies greatly in tone, style, research methods, complexity, and organization. The ability to clearly articulate your ideas, however, will always be necessary regardless of framework. To that end, this class seeks to prepare you with the tools necessary for a successful academic life:

- the ability to thoughtfully analyze texts, materials, and the arguments of others
- the techniques of successful research and how to incorporate that research into your own original arguments
- an understanding of how to articulate those arguments using complex claims
- the ability to successfully revise

This section of 111 will use fairy tales as vehicles to engage with the specific strategies of **rhetorical analysis** and writing discussed above. This specific **genre** of literature can serve as an accessible medium for discussion and **critical analysis**, as well as the ability to create **complex, stake-driven claims** of your own. This course will also give you the opportunity to choose texts that interest you as a way to scaffold topics about which you are already thinking into more complex inquiry and writing.

As fun as the fairy tale and popular culture texts we will be drawing from can be, it is important to remain **critically engaged** as much as possible. You should come to class ready to carefully unpack complex meanings as well as the strategies that produce them. It is important that you be prepared to examine texts, engage in respectful and informed conversations, and, of course, write, write, and then write some more. If you are willing to put in the effort, you will leave this class with the tools to be a successful academic writer and critically engaged member of society.

This course is also a **computer-integrated course**, which means we will use technology on a daily basis to develop rhetoric, analysis, and writing skills. It is your responsibility to use that technology responsibly, which means staying on task at all times, not typing

while your peers or your instructor are talking (the keyboards are not at all quiet), and following general lab rules.

## **Course 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.

### **Assessment**

In this course, you will complete **two major assignment sequences**, each of which is designed to help you fulfill the course outcomes. Each 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 a major paper at the end of each sequence. You will have a chance to significantly revise each of the major papers using feedback generated by your instructor, peer review sessions, and writing conferences. After having completed the two sequences, you will be asked to compile and submit a **portfolio** of your work along with a **critical reflection**. The portfolio will include the following: one of the two major papers, three of the shorter assignments, and a critical reflection that explains how the selected “showcase pieces” demonstrate the four course outcomes. 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 (both major papers and all of the shorter assignments from both sequences). A portfolio that does not include all of 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 intentional deployment and understanding of course outcomes. This portfolio will be worth 70% of your final grade.

Because you will not be turning in your portfolio until the end of the quarter, you will not be graded on any of your assignments until that time. The great benefit of this portfolio system is that you are able to develop new skills and techniques before being assessed. Therefore, your grade will be based on how well you address the course outcomes at the end of the quarter rather than the beginning.

**Portfolio** = 70% of grade

**Participation** = 30% of grade

Participation includes attendance, **active participation** in class discussions, adhering to the rules of classroom etiquette (see below), and completion of homework on time, according to guidelines. **It will also be based on your participation in peer review sessions, which are mandatory.**

**Extra Credit:** Students have the opportunity to earn extra participation credit by either going to the Writing Center or forming their own peer review groups. If meeting with a Writing Center tutor, students should get the name and signature of that tutor (along with date and time of the meeting) and submit a paragraph outlining the experience. What kind of feedback did you work on? What did you ask the tutor to look for? How will you incorporate this feedback into this (and future) work? Students can also form peer review groups, modeled on the peer reviews we do in class. These groups need not consist of

only members of our class, but students will be asked to submit a review memo similar to the one required for Writing Center visits.

**Late Policy:** Late work will not be given any written feedback. Students submitting late work are welcome to come to office hours to receive verbal feedback, but those assignments will receive an “incomplete.” Incompletes will dramatically affect participation grades.

**Submission Guidelines:** All papers must be double-spaced and in 12 pt Times New Roman font with 1 inch margins. Papers will be submitted electronically to Canvas by 11:59 pm on the due date, unless otherwise noted.

**Classroom Etiquette:** We will be spending a lot of time together in our classroom and engaging each other in thoughtful discussion. With that in mind, we need to be mindful of how we behave and treat each other.

- No cell phones
- Laptops and lab computers will be used for classwork only
- Be respectful of each other’s ideas, beliefs, and questions
- No disrespectful behavior. This includes, but is not limited to, sexist, racist, classist, and homophobic comments.
- Be open-minded!

### **University Policies**

**Academic Integrity Clause:** 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.

**Complaints Clause:** 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 Ann Shivers-McNair, [asmcnair@uw.edu](mailto:asmcnair@uw.edu). If, after speaking with the Director or Assistant Directors of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair Brian Reed, [bmreed@uw.edu](mailto:bmreed@uw.edu).

### **University of Washington Resources**

**Odegaard Writing Center:** This is the place to come and chat with peer tutors and librarians, to grow as a writer in the context of whatever project is foremost in your mind. We can't magically "fix" papers for you (it wouldn't help you long-term if we could), but we can ask all kinds of smart questions and talk with you in order to help you with:

Understanding your assignment — What's expected of you? What's going on in this writing situation?

Researching — Where can you find appropriate academic resources for your paper? How can you identify useful and credible sources?

Brainstorming — What directions might your writing take?

Outlining — How might you shape or organize your ideas?

Drafting — How can you develop your ideas and connect your thoughts in a coherent flow?

Revising — How can you re-see and reconsider your large and small scale writing choices to make the writing more effective?

We're open to all members of the UW community -- students, staff, and faculty -- and feature exceptional tutors and convenient hours. Sign-up for an appointment today!

For more information or to set up an appointment, visit:

<http://depts.washington.edu/owrc/>

**Accommodations:** 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/>.

**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).

**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/>.

**FIUTS:** Foundation for International Understanding through Students: FIUTS is an example of a campus organization that can bring together your social and academic learning. "FIUTS is an independent non-profit organization which provides cross-cultural leadership and social programming for UW's international and globally minded domestic students. FIUTS is local connections and global community!" FIUTS also offers a free

international lunch on the last Wednesday of every month. Consult FIUTS' web site for a detailed calendar of events and links to many resources <http://www.fiuts.washington.edu>.

### **Schedule** (subject to change)

#### ***Week 1***

**Monday 3/30** Introductions

The Fairy Tale as Genre

**Wednesday 4/1** *Contexts for Inquiry* pgs 24-25, 37-50-- pay special attention to the Deborah Tannen excerpts and TAKE NOTES, using textbook questions to guide your readings

Zipes, *Fairy Tales and the Art of Subversion* [excerpt]

**\*\*Informal e-mail DUE Friday** (describing to me your past writing experiences and what you hope to get out of this class)

#### ***Week 2***

**Monday 4/6** *Contexts* pgs 159-163, 178-180

Summary Workshop (bring summary, 5-7 sentences, of Zipes)

**Wednesday 4/8** Angela Carter, "The Tiger's Bride"

**\*\*Short Assignment 1 DUE Friday**

#### ***Week 3***

**Monday 4/13** Angela Carter, "The Courtship of Mr. Lyon"

**Wednesday 4/15** *Contexts* pgs 212-213

Crunelle-Vanrigh, "The Logic of Same and Différance: 'The Courtship of Mr Lyon'"

**\*\*Short Assignment 2 DUE Friday**

#### ***Week 4***

**Monday 4/20** Tanith Lee, "Beauty"

**Wednesday 4/22** Peer Review: The Good, the Bad, and the Ugly

*Contexts* pgs 246-250

#### ***Week 5***

**Monday 4/27** Major Paper 1.1 DUE by 10:30 am

Peer Review Workshop

**Wednesday 4/29** Conferences

**\*\*Major Paper 1.2 DUE Friday**

#### ***Week 6***

**Monday 5/4** *Contexts* pgs 198-201, 256-270, 301-310

Research Lab

**Wednesday 5/6** Bacchilega, “Not Re(a)d Once and for All”  
**\*\*Short Assignment 3 DUE Friday**

*Week 7*

**Monday 5/11** *Contexts* 271-273  
MLA Citation Olympics

**Wednesday 5/13** Morris, “Black Girls Are from the Future: Afrofuturist Feminism”  
**\*\*Short Assignment 4 DUE Friday**

*Week 8*

**Monday 5/18** Claims and Organization Workshop  
**Wednesday 5/20 Major Paper 2.1 DUE**  
Peer Review Workshop [at home]

*Week 9*

**Monday 5/25** NO CLASS--HOLIDAY  
**Wednesday 5/27** Portfolio Workshop  
**\*\*Major Paper 2.2 DUE Friday**

*Week 10*

**Monday 6/1** Cover Letter Peer Review Workshop  
**Wednesday 6/3** Conferences

*Week 11*

**YOUR PORTFOLIOS ARE DUE ON CANVAS BY 11:59pm ON FRIDAY, JUNE 12TH.**