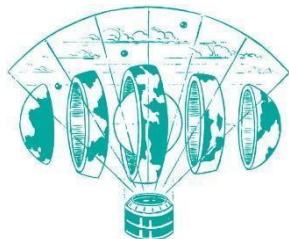


## ENGLISH 131: Writing the Anthropocene, Spring '22



**LOCATION/TIME:** SAV 164, W F 2:30 - 4:20 PM  
**INSTRUCTOR:** Emily Giangliulo (she/her)  
**OFFICE:** Padelford Hall, Office B25-C (Lower Level, B Wing)  
**OFFICE HOURS:** W 1 - 2 PM, TH 3 - 4 PM  
**EMAIL:** [egiang1@uw.edu](mailto:egiang1@uw.edu)  
**Course Website:** <https://canvas.uw.edu/courses/1551924>

### COURSE DESCRIPTION

In 2016, scientific minds at [the International Geological Congress](#) declared that the era of the Holocene was no more. There was a call to dub a new geological period of humanity “**the Anthropocene**,” quite literally, the ‘epoch of man.’ It is an age characterized by the dominance of human influence on the planet’s systems, including climate change, deforestation, proliferation of toxic wastes, and mass extinctions. The new name is an attempt to define a point in our collective history where humans went from being participators to monopolizers of the planet and where culture embarked on the alleged rift from nature. As a concept, the Anthropocene has its roots in colonialism, white hegemony, and racial capitalism, and as such we will read from writers directly interrogating these systemic power structures.

Writers have been mapping the Anthropocene since long before the word itself was coined, addressing everything from the pristine and pastoral to the apocalyptic and alarmist. This epoch breaks down the barriers between the divisions of learning, so no matter what field of study you are interested in (Arts and Humanities, Social Sciences, STEM, etc.), you will find emerging stories and intellectual terrain to explore. You can expect to ask questions like the following:

- What does it mean to ‘live in the Anthropocene?’
- How is living in the Anthropocene represented or narrated?
- How does genre impact rhetoric when writing about the Anthropocene?

The concept of “the Anthropocene” provides us with unique challenges and opportunities in English 131. Different genres of writing offer new ways of thinking about nature, climate change, technology, the future, even ourselves. This course is designed to help you build the linguistic and analytical skills to be an effective writer both at the UW and beyond as you traverse a changing world.

We will engage with a variety of texts that encourage self-reflexivity in your own writing as you communicate different genres for different audiences. Throughout the quarter, we will develop tools for following lines of inquiry, crafting stakes-driven arguments, analyzing sources, and participating in active revision. In this course, you will be asked to think about your own ideologies and assumptions and you will develop your critical thinking abilities in order to formulate the kinds of questions that fuel academic conversations. In addition to that, you will find your own medium and storytelling voice, engaging acute realities of the present age to imagine futures that call into action critical thinking about current climatic, social, and political issues that are meaningful to you.

Image credit: [The Anthropocene Project](#)

**OUTCOMES FOR EXPOSITORY WRITING PROGRAM COURSES**  
University of Washington

### **Outcome One**

To compose strategically for a variety of audiences and contexts, both within and outside the university, by

- recognizing how different elements of a rhetorical situation matter for the task at hand and affect the options for composing and distributing texts;
- coordinating, negotiating, and experimenting with various aspects of composing—such as genre, content, conventions, style, language, organization, appeals, media, timing, and design—for diverse rhetorical effects tailored to the given audience, purpose, and situation; and
- assessing and articulating the rationale for and effects of composition choices.

### **Outcome Two**

To work strategically with complex information in order to generate and support inquiry by

- reading, analyzing, and synthesizing a diverse range of texts and understanding the situations in which those texts are participating;
- using reading and writing strategies to craft research questions that explore and respond to complex ideas and situations;
- gathering, evaluating, and making purposeful use of primary and secondary materials appropriate for the writing goals, audience, genre, and context;
- creating a "conversation"—identifying and engaging with meaningful patterns across ideas, texts, experiences, and situations; and
- using citation styles appropriate for the genre and context.

### **Outcome Three**

To craft persuasive, complex, inquiry-driven arguments that matter by considering, incorporating, and responding to different points of view while developing one's own position;

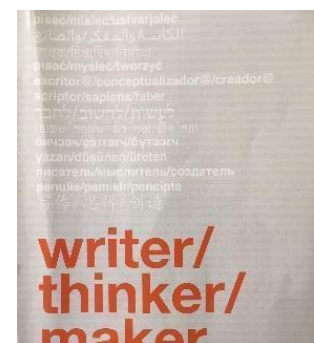
- engaging in analysis—the close scrutiny and examination of evidence, claims, and assumptions—to explore and support a line of inquiry;
- understanding and accounting for the stakes and consequences of various arguments for diverse audiences and within ongoing conversations and contexts; and
- designing/organizing with respect to the demands of the genre, situation, audience, and purpose.

### **Outcome Four**

To practice composing as a recursive, collaborative process and to develop flexible strategies for revising throughout the composition process by

- engaging in a variety of (re)visioning techniques, including (re)brainstorming, (re)drafting, (re)reading, (re)writing, (re)thinking, and editing;
- giving, receiving, interpreting, and incorporating constructive feedback; and
- refining and nuancing composition choices for delivery to intended audience(s) in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.

## **COURSE TEXTS AND MATERIALS REQUIRED**



- Reliable internet connection to access online materials/readings, submit assignments, and stay connected through e-mail and the Canvas page

### **SUGGESTED**

- *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research for the University of WA* (abbreviated: WTM)

There will be a few readings from WTM so it may be helpful to have on hand for your own reference, but I will always strive to provide pdfs for increased accessibility. I recommend checking your university email accounts regularly as I will send out email announcements and updates. Outside of office hours, **email is the best way to get in touch with me**. I usually respond quickly to emails, but it can sometimes take a day (or even occasionally two on the weekends).

## **COURSE ASSIGNMENTS**

In this course, you will complete two assignment sequences, each of which is designed to help you fulfill the course outcomes. Each assignment sequence requires you to complete two shorter projects leading up to a major project. These shorter projects will target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward a major project at the end of each sequence. Unless otherwise specified, all assignments should be formatted as follows: 12 pt. Times New Roman font, 1.25" Margins, Double-Spaced, Page Numbers with Last Name in header, MLA style citation/Works Cited page.

## **ASSESSMENT**

What is important to know about this course is that you aren't being graded on each assignment individually. I am grading you on what you can do by the end of the quarter rather than the beginning. You will receive feedback on your standing throughout the quarter—so don't worry about being in the dark—but your final grade will be based on how you have grown as a writer. Long story short: revision, self-evaluation, and challenging yourself is key to doing well in this class!

### **PORTFOLIO (70% of Course Grade)**

After working through the two main assignment sequences, you will have the chance to significantly revise one of the major projects using feedback generated from my comments, peer review sessions, and writing conferences. Toward the end of the course, you will be asked to compile and submit a portfolio of your work along with a critical reflection. The portfolio will include the following: 1 major project, 2 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 in a "compendium" all of the sequence-related writing you were assigned in the course (both major papers and all the shorter assignments from both sequences). The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes and your development as a writer.

### **PARTICIPATION (30% of Course Grade)**

The rest of your grade will be determined by your participation in and out of class. Your participation consists of regular attendance, coming to class on-time prepared with readings, completing assignments and/or forum responses on time, providing feedback in peer review, and contributing to class discussions. The most important aspect of participation involves being present when listening and actively

self-evaluating your growth as a writer. Of course, I understand that everyone learns differently, so there will be opportunities to discuss individual participation requirements in conferences. In addition, the pandemic has created extraordinary learning circumstances for us all, and there will always be leniency and accommodations for asynchronous/online instruction should the need arise. Please don't hesitate to reach out to me about anything.

## **CONFERENCES:**

You are required to meet with me two times during the quarter in conferences to discuss your work. These conferences give you the opportunity to get feedback about your papers/projects and to express any concerns, questions, or suggestions you might have about the course or the assignments. Class will be canceled on these days. I will provide you with a sign-up sheet for these conferences and detailed instructions about how to prepare for them.

## **OFFICE HOURS**

Office hours are a great opportunity to discuss anything on your mind in a low-stakes, stress-free environment. On Wednesdays, you can find me in Padelford Hall, Office B25-C (Lower Level, B Wing) between 1 - 2 PM. On Thursdays, I will be in Padelford between 3 - 4 PM, but there is the added option of dropping into a Zoom room (link on Canvas). Writing is a deeply personal activity and I recognize that this is a fraught time in the world to be a student—so I want you to know that my door is always open. If those times don't work for your schedule, I am happy to arrange a meeting individually.

## **LATE WORK**

All assignments are due before class (by 2:30 PM) on the due date unless otherwise specified. Life happens, so if there are extenuating circumstances keeping you from turning in work on time, just shoot me an email or stop by my office hours. Unless you are communicative with me, chronically late assignments will negatively impact your participation grade. You will still need to complete late work, as your portfolio must include all assignments in order for it to receive a passing grade.

## **WRITING RESOURCES**

I encourage you to take advantage of the following writing resources available to you at no charge!

**The CLUE Writing Center** in Mary Gates Commons is open Sunday to Thursday from 7pm to 11pm. You can also schedule a virtual appointment. The graduate tutors can help you with your claims, organization, and grammar. You do not need to make an appointment, so arrive early and be prepared to wait.

**The Odegaard Writing and Research Center** is offering appointments via Zoom. This writing center provides a research-integrated approach to writing instruction. Find more information and/or make an appointment on the website: [www.depts.washington.edu/owrc](http://www.depts.washington.edu/owrc).

Odegaard also provides free [Multilingual Writer Support](#) for those who are speaking English as a second language and would like one-on-one tutoring on a variety of topics, from how to navigate American classrooms and cultures to academic writing norms and language acquisition.

## o **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. Plagiarism in the Expository Writing Program includes:

- failing to accurately cite sources
- representing someone else's work as your own
- undocumented paraphrasing
- the resubmission of work completed for another course or purpose
- undocumented collaboration

## o **COVID/FACE COVERING POLICY**

Effective March 28, 2022, face coverings are required indoors, regardless of vaccination status, for the following:

1. Healthcare settings and when conducting patient care activities, regardless of vaccination status
2. UW Shuttles
3. Personnel and students who have tested positive for COVID-19 or have been in close contact with someone who tested positive are required to wear a well-fitted, high quality mask such as a KF94, KN95, N95 or surgical mask until 10 days after start of symptoms or 10 days after a positive test (for individuals without symptoms), or 10 days after their last contact with the COVID-19 positive individual as indicated on the COVID-19 Public Health Requirements and Guidance Flowchart.

After April 8, face coverings are recommended indoors, particularly for the following:

1. University personnel and students with approved COVID-19 vaccine exemptions; weekly testing continues to be required for these individuals.
2. Immunocompromised individuals or those at high risk for severe illness (particularly when COVID-19 community levels are medium and high)
3. Childcare settings
4. Activities that may generate more respiratory aerosols and involve frequent close contact (being within 6 feet of others), such as indoor performing arts
5. Crowded settings especially when there is a decreased ability to distance from others or when in spaces that may not be well ventilated
6. When an EH&S risk assessment of activities determines there is a higher risk of exposure to SARS-CoV-2 (e.g., working with unvaccinated populations)

This has been, as we all know, an unpredictable situation for the last two years. Though this could change, the latest proclamation from the UW's President drops the absolute requirement for vaccinated people to wear masks in class, with, however, this important caveat:

**"Because many people will be returning to campus from travel over spring break and mobility will be increasing in general, we strongly recommend wearing masks indoors during the first two weeks of spring quarter. Please monitor yourself daily for symptoms and stay home if you are sick. It's also strongly recommended to get tested after travel."**

I'm looking forward to meeting in person, but I do plan to wear a mask indoors for the entirety of the quarter, and would encourage you to follow the "strongly recommended" practice suggested by the administration. If anyone has specific health concerns, please contact me as soon as possible.

## ○ 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 Stephanie Kerschbaum, [kersch@uw.edu](mailto:kersch@uw.edu) or Associate Director of Writing Programs, Michelle Liu, [msmliu@uw.edu](mailto:msmliu@uw.edu). If, after speaking with the Director of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair, Anis Bawarshi; [bawarshi@uw.edu](mailto:bawarshi@uw.edu), (206) 543-2690.

## ○ ACCOMODATIONS

Your experience in this class is important to me. It is the policy and practice of the University of Washington to create inclusive and accessible learning environments consistent with federal and state law. If you have already established accommodations with Disability Resources for Students (DRS), please activate your accommodations via myDRS so we can discuss how they will be implemented in this course.

If you have not yet established services through DRS, but have a temporary health condition or permanent disability that requires accommodations (conditions include but not limited to; mental health, attention-related, learning, vision, hearing, physical or health impacts), contact DRS directly to set up an Access Plan. DRS facilitates the interactive process that establishes reasonable accommodations. Contact DRS at [disability.uw.edu](http://disability.uw.edu). To view the DRS page regarding this statement, use the following link [-http://depts.washington.edu/uwdrs/faculty/syllabus-statement/](http://depts.washington.edu/uwdrs/faculty/syllabus-statement/)

## ○ 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)

**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: <https://www.washington.edu/counseling/>

## TENTATIVE COURSE CALENDAR

This is a rough outline of the quarter which contains some of the key dates to remember. This calendar is, of course, subject to change. **Note that additional homework may be assigned in class** that is not detailed on the syllabus.

WEEK	TOPIC	READINGS	ASSIGNMENTS
3/30 - 4/1	<b>Introduction to the Course and Defining "Anthropocene"</b>  Reading Strategies	Course Syllabus	Annotated Syllabus Activity Take-Home Survey <i>Due Friday, April 1st</i>
4/6 - 4/8	<b>Constructing Identity in a Changing World</b>	<b>Wednesday:</b> Chinelo Onwualu's "What the Dead Man Said"	Reading Journal Response #1 <i>Due Wednesday, April 6th</i>

	Rhetorical Situations & Appeals	Valeria Fernández's "The Scars of Being Uprooted"  <b>Friday:</b> Nalo Hopkinson's "Report from Planet Midnight"  <i>Optional: WTM "EWP Strategies for Active Reading" (p. 99-117)</i>	SA1: Personal Narrative <i>Due Friday, April 8th by 11:59 PM</i>
4/13 - 4/15	<b>Ways of Telling &amp; Narrating Power Structures</b>  Genre Awareness & Audience	<b>Wednesday:</b> Audre Lorde's "Of Generators and Survival-Hugo Letter" Olivia Cadaval's "How Cultural Resilience Made a Difference After Hurricane Hugo And Could Help Again"  <b>Friday:</b> James McBride's "Hip-Hop Planet"  <i>Optional: WTM Ch 3: Enhancing Genre Awareness</i>	Reading Journal Response #2 <i>Due Wednesday, April 13th</i>  SA2: Climate Artifact Genre Analysis <i>Due Friday, April 15th by 11:59 PM</i>
4/20 - 4/22	<b>Climate Politics and Social Justice Through Verse</b>  Analyzing Multimodal Arguments	<b>Wednesday:</b> Ursula K. Le Guin's "Deep in Admiration" Stanley Fish's "How To Recognize a Poem When You See One"  <b>Friday:</b> Anne Lamott's "Shitty First Drafts"  <i>Optional: WTM Ch 7: Analyzing and Composing Multimodal Arguments</i>	Reading Journal Response #3 <i>Due Wednesday, April 20th</i>  MP1.1: Cross-Genre Rhetorical Analysis Draft 1 <i>Due Friday, April 22nd by 2:30 PM for Peer Review</i>
4/27 - 4/29 <b>4/27 – No Class, Individual Conferences</b>	<b>Reverse Outlining &amp; Rhetorical Grammar</b>  Organizing Arguments & Metacognition	<b>Friday:</b> Peter Elbow's "Three Levels of Revising" Amy Tan's "Mother Tongue" WTM Ch 16: "Rhetorical Grammar"	MP1.2: Cross-Genre Rhetorical Analysis Draft 2 + Reflection <i>Due Friday, April 29th by 11:59 PM</i>
5/4 - 5/6	<b>Writing Against Anthropocentric Stock Stories</b>  Generating Research Questions from Counternarratives	<b>Wednesday:</b> "The Paris Agreement" (Introduction & Article 8)  <b>Friday:</b> "An Ecomodernist Manifesto" (Introduction & Ch. 1) Julian Hanna's "Manifestos: A Manifesto"	Reading Journal Response #4 <i>Due Wednesday, May 5th</i>  SA3: Annotated Bibliography <i>Due Friday, May 6th by 11:59 PM</i>
5/11 - 5/13	<b>Research for Imagining Radical Futures</b>  Sourcing and Citation	<b>Wednesday:</b> Kyle P. White's "Indigenous science (fiction) for the Anthropocene: Ancestral dystopias and fantasies of climate change crises"  <b>Friday:</b> Leanne Betasamosake Simpson's "The Brilliance of the Beaver"	Reading Journal Response #5 <i>Due Wednesday, May 11th</i>  SA4: Query Letter <i>Due Friday, May 13th by 11:59 PM</i>



5/18 -5/20	<p><b>Narrating Your Anthropocene</b></p> <p>Deconstructing Modes &amp; Composing Genres</p>	<p><b>Wednesday:</b> Choose 1 to read: John Green’s podcast episode <i>Lascaux Paintings and the Taco Bell Breakfast Menu</i> Ken Liu’s short story “Seven Birthdays” LaToya Ruby Frazier’s photo essay “Flint is Family”</p> <p><b>Friday:</b> No required readings. <i>Optional: WTM Ch 12: The “Big 5”</i></p>	<p>MP2.1: Genre Translation Draft 1 <i>Due Friday, May 20th by 2:30 PM for Peer Review</i></p>
<p>5/25 - 5/27</p> <p><b>5/25 – No Class, Individual Conferences</b></p>	<p><b>Portfolio Conference Week</b></p> <p>Revision &amp; Feedback Strategies</p>	<p><b>Friday:</b> No readings. Work on revisions &amp; portfolio.</p>	<p>MP2.2: Genre Translation Draft 2 + Reflective Argument Essay &amp; Post Translation to Virtual Gallery Discussion Board <i>Due Friday, May 27th by 11:59 PM</i></p>
6/1 - 6/3	<p><b>Portfolio Overview &amp; Peer Review Workshops</b></p>	<p><b>Wednesday:</b> SA Peer Review Workshop Readings</p> <p><b>Friday:</b> MP Peer Review Workshop Readings</p>	<p>Respond to Virtual Gallery Discussion Board <i>Due Wednesday, June 1st</i></p> <p>In-Class Workshops</p> <p>Course Evaluations</p> <p>Final Portfolio <i>Due Tuesday, June 7th by 11:59 PM</i></p>