

English 111F: Literature and Composition

Autumn 2022

Course Information

Instructor: Kathleen Escarcha

Class Time: MW 3:30-5:20 pm in MUE 154

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Office hours M 2-3 pm in PDL B5-D, or by appointment over Zoom

Course Description

The goal of English 111 is deceptively simple. Ostensibly, this course is designed to help you become a better writer. But what does “better writer” *even mean*? And a writer of what? Of poetry? Of lab reports? And what does “better” writing look like? Is it a matter of appealing to every reader (Answer: impossible)? Employing fancier language and academic jargon (Answer: NO!)? Even more mystifying: how exactly does one become this so-called “better writer?”

These questions illustrate the crucial first step one must take to improve one’s writing. That step is what we call **inquiry**. By being curious, skeptical, and critical—by asking questions—we open ourselves up to receiving the information we need to better form our ideas, beliefs, and arguments in all contexts and **rhetorical situations**.

Now, to answer a few of the questions I posed above. What sort of writing will we be doing in this class? As you know, writing takes on various forms that we often refer to as **genres**, which can be as broad as poetry or prose and as narrow as tropical gothic or medical journalism. You can expect to write creative and academic pieces in our class.

In this section of ENGL 111, we’ll explore what makes a monster frightening. We’ll read short stories from genres such as science fiction and gothic literature to examine this question. Who gets to decide what is monstrous and what isn’t? How does the creation of a monster illuminate and obscure the workings of power and privilege?

You will use literature as the starting point to generate original lines of inquiry through your own writing. But many of the tools we’ll learn are crucial to all genres of verbal expression and are tools you will continue sharpening after you leave this class.

The question of how you will improve as writers is probably the easiest to answer. We become better writers by writing. And then revising. And then writing some more. And then revising again. We also become stronger writers by becoming stronger readers.

Most importantly, we’ll have a very clear guide for our course in the form of specific **course outcomes** (see below). These outcomes will help us stay on task and focus on developing those skills that are crucial to our success. As we read, write, and revise, we’ll frequently reflect on which outcomes (or goals) we’ve mastered and on which we can still improve and how. These outcomes will also help determine our overall performance in this course, which will be represented in our final portfolios.

Course Outcomes:

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:

Work strategically with complex information 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:

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 constant with the genre, situation, and desired rhetorical effects and meanings.

Required Course Materials

– All readings and materials will be made available on our Canvas course website. I recommend bringing hard copies of reading assignments to class.

– *We Have Always Lived in the Castle* by Shirley Jackson. I will link to the ebook/pdf but you can also borrow a copy from the library or purchase it online.

– I will be scanning in chapters from *Writer/Thinker/Maker* to put on our canvas. But if you'd like the hard copy version, you can find the textbook here: <https://www.ubookstore.com/Complete-Writer-Thinker-Maker-W-Readings-Custom>

Assessment/Grading

Portfolio = 70% of grade

In this course, you will complete two short assignments (2-3 pages) and two major papers (5-7 pages). The idea isn't that you execute each of these assignments perfectly, but that you take risks, try new things, and improve as you proceed through these two sequences. The 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 the major paper. You will have a chance to revise significantly using feedback generated by your instructor, peer review sessions, and writing conferences. Toward the end of the course, 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:

- A significantly revised version of each short assignment and major paper
- A critical reflection that explains how each revised paper demonstrates your progress on the course outcomes

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. This portfolio will be worth 70% of your final grade and it will be something that you are developing from day one of this class. That being said: 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 can 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.

Participation = 30% of grade

This course is designed to be student-centered, interactive, and collaborative. In addition to having me, the instructor, as a resource, you and your classmates will be each other's resources for discussions, peer-reviews, group work, etc. Therefore, your participation is vital to your own learning and success of the course. Here's how I will assess your participation grade:

- Active engagement in group work, leading class discussions, and participating in peer-reviews
- Doing readings and homework before class; turning in assignments and reading journals on time
- Meeting with me for an individual conference and group conference

Attendance Policy

You are expected to be an active participant in class, so always come prepared to contribute to the discussion and engage in activities. Due to COVID-19, I will not track attendance to grade your participation. **If you feel sick or have been in contact with someone who is sick, please take care of your well-being and do not come to class.** If you are absent, please check Canvas to see what you have missed, ask a classmate for notes, and reach out to me with any questions.

Late Policy

Unless you have made prior arrangements with me, I will not give written feedback on any assignments that are turned in late or incomplete, and late assignments will negatively affect your participation grade. Lateness includes submitting past the 12 am deadline and submitting inaccessible files/google docs. If you need an extension, email me no later **than 24 hours prior** to the due date. You will still need to complete late work, as your portfolio must include all assignments to receive a passing grade. Consistently turning in late work will make successful completion of the portfolio difficult and will damage your participation grade.

Communication Policy

If you email me during the work week (Mon-Fri 9-5 pm), you can expect a response within 24 hours. For weekend emails, please expect a response by the next business day. For example, if you email me Saturday, you will hear back Monday.

Conferences

You are required to attend two conferences with me during the quarter. I will schedule these mandatory conferences mid-quarter and at the end of the quarter.

AUTUMN QUARTER 2022: MW SCHEDULE

This is an overview of when papers and readings are due. See the modules on the class canvas page for more details on weekly assignments. This is a living document and is subject to change per the needs of our classroom.

Content warning: Many of our readings explore potentially distressing themes such as violence, sexual assault, and racism. If at any point you feel uncomfortable because of a specific topic covered in this class, please set up an appointment to meet with me individually. It is important that all members of our community contribute to a safe and positive learning atmosphere.

WEEK 1	ACTIVITIES	HOMEWORK
Wed 9/28	Introductions, class overview	Reading: Syllabus Assignments: Syllabus quiz due Sunday, Sign up for Discussion Leader slot
Sunday 10/2	Syllabus Quiz due	
WEEK 2		
Mon 10/3	Rhetoric, rhetorical situations, rhetorical analysis <i>Outcome 1, 2</i>	Reading: - W/T/M Compiled Chapters (pp.13-22) - W/T/M Chp 5 (116–119) “Stone Mattress” by Margaret Atwood Writing: SA 1
Wed 10/5	Genre, genre analysis Short Assignment 1 <i>Outcomes 1 and 2</i>	Reading: W/T/M (pp. 31-37, 51-54) Lore Podcast, Episode 3: “The Beast Within” (link on Canvas) Writing: - SA 1
Sunday 10/9	Short Assignment 1 Due (post to Canvas by Midnight)	
WEEK 3		
Mon 10/10	Genre analysis, Plagiarism Review <i>Outcomes 1 and 2</i>	“The Summer Solstice” by Nick Joaquin Plagiarism and MLA citation resources

Wed 10/12	Rhetorical Analysis <i>Outcomes 1 and 2</i>	Reading: “Red Dirt Witch” by N.K. Jemisin -W/T/M (pp. 121-134, 142-149)
Sunday 10/16	Plagiarism Quiz due	
WEEK 4		
Mon 10/17	Rhetorical Analysis <i>Outcome 1, 2</i>	Reading: - “The Yellow Wallpaper” by Charlotte Perkins Gilman - W/T/M (pp. 197 –214) Writing: MP 1
Wed 10/19	Practicing intertextuality <i>Outcome 1, 2</i>	Watching: - “Suckablood” by Bloody Cuts Films – 6 min youtube video “Are you Scared of Kisaragi Station?” by Watcher ~ 20 min youtube video Writing: MP 1
Sunday 10/23	MP 1 Due (post to canvas by midnight) 4 Reading Journal entries due	

WEEK 5		
Mon 10/24	Introduce Sequence 2, Finding evidence, forming arguments <i>Outcome 2</i>	Reading: <i>We Have Always Lived in the Castle</i> Chapters 1-3 UW Libraries' page on Source Evaluation and watch embedded video
Tuesday 10/25 and Wed 10/26	Individual conferences, no class <i>Outcome 2, 3</i>	Reading:
WEEK 6		
Mon 10/31	Complex Claims and Line of Inquiry <i>Outcome 2, 3</i>	Reading: <i>We Have Always Lived in the Castle</i> Chapters 4-7 W/T/M (pp. 257 –272 from Chp 11, 273–284) Writing: .. SA 2
Wed 11/1	<i>Outcome 2, 3</i>	Reading: <i>We Have Always Lived in the Castle</i> (7-8)

		Book review TBD Writing: SA 2
Sunday, 11/6	Short Assignment 2 due (post to canvas by midnight)	
WEEK 7		
Mon 11/7	Organization strategies, Rhetorical Grammar <i>Outcome 2, 3</i>	Reading: WTM 371 - 377, 381 – 394 Major Project 2 prompt Writing: MP 2
Wed 11/9	Complex Claims Peer Workshop, Organization strategies	Reading: WTM (344 – 349) – Chp 14 excerpts W/T/M (pp. 285-290, 294-300) – Chp 13 excerpts Sample student essays Writing: MP 2
Sun 11/13	Major Project 2 Draft 1 due 4 Reading Journal entries due	
WEEK 8		

Mon 11/14	On revision, Peer review for MP 2	Reading: WTM 353 – 356, 360 – 369 on revision strategies Writing: Revise MP 2
Wed 11/16	Introduction to the Portfolio Outcome translation, Strategizing your portfolios <i>Outcome 3, 4</i>	Reading: final portfolio prompt, portfolio samples Writing: Revise MP 2, Course Outcomes and Portfolio Plan
Sunday 11/20	Revised Major Project 2 due, Course Outcomes & Revision Worksheet due	

WEEK 9		
Mon 11/21	No class, group conferences	Writing: Portfolio Revisions, Portfolio Outcome Section draft W/T/M (pp. 401 - 413)
Wed 11/23	No class for Thanksgiving Break	Writing: Portfolio Outcome Section draft Portfolio revisions
Sun 11/27	Final Portfolio Outcome Section Draft due	
WEEK 10		
Mon 11/28	Portfolio strategy, Peer revision Workshops <i>Outcomes 1-4</i>	Writing: Portfolio Revisions
Wed 11/30	Portfolio strategy, Peer revision Workshops	Writing: Portfolio Revisions
WEEK 11		
Mon 12/5	NO CLASS	Writing: Portfolio Revisions
Wed, 12/7	NO CLASS	Writing: Portfolio Revisions
Sun, 12/11	Portfolios due: Sunday, Dec 11th on canvas by midnight	

Short Assignment 1: Synthesis and Genre

DUE DATE: Sunday, October 9th by 11:59 pm on Canvas

Outcomes: 1, 2

In Aaron Mahnke’s podcast Lore, he dedicates many episodes—including “The Beast Within”—to exploring the folklore origins of a specific monster, creature, or fear. “The Beast Within” explores the history behind werewolves and then tells the story of one specific werewolf haunt. Now that we’ve explored a few devious figures as a group, I’m asking you to choose a monster and trace a portion of its history.

Your Task

Provide historical context on a monster or fear of your choosing and present this information through a 2-3 page podcast script.

Using at least two sources, you should create a brief overview of your monster or specific fear—what it is, where its origins are, and where it has appeared throughout history. To do this, you will need to develop your summary, synthesis, and research skills.

While creating your podcast script and researching your monster, keep these questions in mind (note that these are **not** a step-by-step roadmap for your paper!):

- Why does your audience know this monster? Have they seen versions of this monster in contemporary culture, or are you introducing a totally new monster to them?
- What’s the first recorded (written down) story or myth your monster appears in? Does your monster have an oral tradition that occurs before that?
- Is your monster specific to a certain culture? Or do versions of your monster occur globally, in different traditions?
- Like “The Beast Within,” do you want to pay particular attention to a dramatic or compelling historical moment involving your monster, or perhaps a particularly famous fictional story your monster appears in? Or would you rather give a broad overview?
- Based on its history, what cultural fears, desires, or anxieties might your monster represent?

Your Rhetorical Situation/Audience (the context for your assignment):

This is not an essay. I’m not asking you to record your podcast, but your project should not read like a five-paragraph essay. We’ll discuss in class what the general format for a podcast script should look like, but this could vary based on your choices as a writer; for example:

- How many speakers are there? Is it just you narrating the podcast, or do you have two (or more!) speakers? How do you interact together?

- What music do you imagine plays during your podcast? When should you provide breaks for your listener to affect the tone or how they process the information you've given them? Note music breaks or music cues in your podcast!
- Who is your target audience?

When writing your summary, you should be thinking about the podcast genre. How can your tone, word choice, pacing (how long you spend on certain content, how quickly you introduce new information) best reach someone through this genre? How can you best engage your audience and make them want to listen to your podcast?

Format: Times New Roman, 12 pt. font, double spaced, 1-inch margins. Total 2-3 pages.

Citation Instructions: You will provide a Works Cited page at the end of your paper using MLA citation formatting. While you should not often be quoting from your sources, be careful to avoid accidental plagiarism. Be thoughtful if you are paraphrasing and provide in-text citations when needed.

English 111 MAJOR PAPER 1

Due: Sunday, October 23 by 11:59 pm on Canvas

Outcomes: 2, 3

ASSIGNMENT:

For Major Paper 1, you should begin by selecting two texts from our reading list. After reading the texts from start to finish, **your task is to identify one particular pattern which you see recurring throughout the two texts.** Some examples would be: *a particular image, a cluster of related images, a question, an event, an emotion, a setting, a character type, a type of word choice, a syntactical pattern (use of punctuation, word order, run-on sentence construction, etc.)*.....

In your paper, you should trace this pattern for your readers, walking them through specific examples, performing close readings, drawing connections, and ultimately discussing how you think the pattern contributes to the texts at large. In other words, what overall effect does it create? How do the texts engage with the pattern differently or similarly? How does it help (if it does) situate the content of the texts? What kind of relationship does it have to the rest of the writing, any prevalent theme(s) of the texts?

Focus on **observation and inquiry**, providing and analyzing key examples, drawing connections between those examples, and considering possible ramifications of the writer's choices.

FORMATTING:

- 5-6 pages double spaced (this means a minimum of 5 FULL pages, not including the Works Cited page)
- 12-point Times font, 1-inch margins
- Use MLA format for in-text citations. Also include a Works Cited page
- Finally, please include an original title for your paper.

Short Assignment Two: Major Project 2 Book Review

DUE: Sunday, May 8 by 11:59 pm on Canvas

Your Task

You will write a **2-page review** (double spaced) of your original text (not your adaptation! The text you are adapting). In this review, you will identify a claim in your source text and map the rhetorical situation of your source text. Your review should ask/develop the following:

- What do you believe to be a major theme or focus created by the text? What is the text's approach or purpose in relation to this theme?
- What conversation is your text in? What have others said about your text or the theme?
- What are the stakes of text? As in, why does the text matter?
- Identify a single significant passage/scene from the work that acts as textual support for your understanding of the text's theme, and analyze why it's successful or unsuccessful

Rhetorical Situation/Audience:

Since you're writing in the review genre, you can choose to be as formal or informal as you'd like in this assignment; reviews come in all levels of formality. However, you should have an engaging opening and conclusion that grabs your reader's attention, and you will want to weigh in on whether or not you think the text is worth reading. You could even rank it on a scale of 1-5 stars! Consider who would be reading your review and let that guide how formal you are. In your conclusion, you should consider the stakes of your text and its claim (why does the text matter), and in review-fashion, answer this question: who would you recommend this text to, and why?

Format: Your letter should be Times New Roman, 12 pt font, double spaced, with 1-inch margins. Please include in-text MLA citations and a Works Cited page.

Outcomes: 2, 3

Major Project 2 Proposal Worksheet

Due: Sunday by 11:59 pm on Canvas

For your major project 2, you will propose an adaptation of one of the texts we've read this quarter. For example, you might propose that Cartoon Network adapt *We Have Always Lived in the Castle* into a cartoon for young adults.

Answer the following questions to outline MP2 and plan your research process:

What text do you plan to adapt? Why have you chosen to adapt this text?

What genre will you adapt this text into and why?

Why is this text compelling? What are the big themes you think are present in the text, or why do you think the monster is compelling culturally? Which audiences would find this text compelling?

Where will your research for this project start? What secondary sources do you need? (For example, a major project that proposes to adapt *We Have Always Lived in the Castle* into a cartoon will probably need a source that discusses why the novella is promising despite it being 50+ years old, or a source that shows other similar book adaptations that have been successful, etc. Think of what the strengths and weaknesses of your text are, and how you can highlight or compensate for those in your pitch letter.)

Major Project 2: Adaptation and Argument

ROUGH DRAFT DUE **Sunday, Nov 13th by 11:59 pm on Canvas**
PEER-REVIEW DATE: **Mon, Nov 14th**

FINAL DUE DATE: Sunday, Nov 20 by 11:59 pm on Canvas

We've learned about genre and genre conventions, practiced writing within a genre, identified audiences and purposes and learned how to research and build a history around a subject. We've also performed close readings to identify themes and rhetorical techniques in texts (of varying genres) and started forming claims about a text's thematic content.

Now, I'm asking that you create a piece of writing that engages all of our course's outcomes and demonstrates your ability to write a piece of significant length; this will be an extended project in which you hone the above skills to persuasively present an adaptation of your own making.

Your Task

Your project will be comprised of multiple parts that culminate in a large piece of writing. **Your task is to pitch an adaptation of a source text to an appropriate publisher, director, film studio, comic studio, etc.; your pitch will include a formal letter that argues why you're qualified to undertake this adaptation, why you've made certain rhetorical and creative choices in your adaptation, and why your adaptation will be successful. Your pitch will also include one adaptation artifact.**

You can choose a text from our syllabus, or you can choose an outside text (please run by me first). You must adapt a specific text that centers around a monster or monstrous person. You cannot adapt a general concept of a monster or a general history of a monster. For example, you could adapt "Red Dirt Witch" into a television show pitch, but you could not adapt witches as a general concept. Your original text can be any genre, it's not limited to novels or short stories, but **your adaptation must be noticeably distinct from its original in some aspect of its rhetorical situation or genre.**

Your pitch letter should be addressed to a specific recipient. For example, film studios like Warner Brothers; directors whose aesthetics or directorial style you think would suit your vision well; comic companies; record labels; producers likely to invest in your adaptation; book publishing companies; etc.

You will:

Create a cover page with your adaptation's title (*does not count towards page count*)

Write a short introduction page with your vision and/or summary for the adaptation (*does not count towards page count*)

Create a strong, persuasive argument with a **complex claim** that your reader should greenlight, publish, or fund your adaptation.

Reference close analysis of the original text; how is its claim and purpose communicated in your adaptation?

Refer to your adaptation artifact and explain how its genre and its conventions lend itself to your creative vision for your adaptation or to elements of the original text.

Reference at **least four outside sources** (IE: not your original text)

- These may be scholarly articles, magazine articles, interviews, statistical information (like box office figures or audience surveys), etc. that build your credibility and help you argue why your adaptation should be made.

Showcase your understanding of your original text's monster, its theme, its cultural and historical context, and its rhetorical techniques

• **1 page Adaptation artifact**

Your adaptation artifact should showcase your actual adaptation and help persuade your audience that your adaptation will be successful. This could be the entirety of your adaptation if your genre is particularly short, like song lyrics, or it could be an excerpt, a detailed outline, a casting list, a prop, a scene from a screenplay, a graphic novel's concept art, a cookbook, a webseries, etc. Be creative here! Again, your artifact should differ in some substantial way from your original text!

Your Rhetorical Situation/Audience:

You will choose your own publisher for your adaptation, but across the board, your letters should be formal, business-professional in tone, and formatted as a letter. Your artifacts will vary in rhetorical situation based on the genre of your adaptation, your intended audience, your purpose, and the context of your adaptation. These elements, while they're your choice, should be consistent.

Format:

5-6 pages double spaced. This means a minimum of 5 FULL pages, not including the cover page, short introduction page, adaptation artifact, or the Works Cited page

Your letter should be formatted like a business letter, but with full MLA citations. This will include in-text citations as well as a Works Cited page. Your letter should be Times New Roman, 12 pt font, double spaced, with 1-inch margins.

Your final draft will include revised versions of your pitch letter and your adaptation artifact.

We'll discuss this assignment much more in class and will pace this out over the remainder of the quarter! Feel free to contact me with any questions in-person or by email; my office hours are listed on the syllabus.

Outcomes: 1, 2, 3, 4