

ENGL 111K Composition: Literature

Location/Time: MEB 251 MTWTh 11:30am to 12:20pm

Instructor: Nikita Willeford Kastrinos

Office: Padelford B5K

Office Hours: MW 1:00pm to 2:00pm*

Email: nikitaw@uw.edu

Course Website: <https://canvas.uw.edu/courses/1478327>

**Office hours are held in person and virtual. I will have a Zoom room open during these hours for students who wish to participate remotely with a waiting room and will see students in order of appearance.*

Course Description

“...books do not merely recount history; they make it.”
– Robert Darnton, “What is the History of Books?”

English 111 is a course designed to teach composition through the study of literature. But, why should we, as composers, study literature? How can literature help us to become better writers, careful readers, and critical thinkers? This quarter we’re going to focus on exploring these questions as we learn to become metacognitively aware composers. We’ll learn how to write for different audiences, situations, and in various genres; practice reading and analyzing a variety of texts; sharpen our argumentative skills; and train ourselves to view writing as situated, on-going, and collaborative. To do this, we’ll be approaching the study of literature through a book-historical lens. This requires us to think about books as objects, as physical things that circulate, get taken up, and get interpreted differently by different readers in various times, contexts, and circumstances. We’re going to ask what books can tell us about and beyond the stories they house, how they can illuminate and inform historical moments, and what the history of books makes visible.

Visibility is a central theme of this course. By diving deeply into the book as an object, we’ll need to think carefully and thoughtfully about what the book as an object makes visible and, equally, what it obscures. We’re going to learn how to look at the book as a mediated object and learn to decipher the rhetorical workings of texts as they appear in the physical forms themselves. We’ll ask how their histories and past readers shape our on-going perceptions and how we can challenge and question what we know about a text by looking at and beyond the ink of its pages.

Practically, we’ll go through two assignment sequences during the quarter. The first will give us a chance to dive into the rhetorical situation and learn how an awareness of a text’s history can help us ascertain the contexts in which texts participate and how we might use this awareness to assist us in our reading and our writing. The second will focus on research and argumentative skills while giving us an opportunity to practice writing in different contexts, for different audiences, and across genres.

Course Materials

1. *Lady Audley's Secret* by M.E Braddon, ISBN: 9781551113579, Publisher: Broadview Press*
2. UW Canvas access (additional readings provided as URLs or PDFs)
3. UW email & UW G-Suite
4. Writing materials (physical or digital)

*You are not required to purchase the Broadview Press edition of *Lady Audley's Secret*, though it is a nice edition if you prefer a print copy. Additional versions of *Lady Audley's Secret* can be accessed via Project Gutenberg and via YouTube as an audio book. Links to these editions will be provided on our Canvas page. Whichever you choose, make sure you have a note-taking strategy so that you can locate, mark, and comment upon the novel to prepare for group discussion.

Assignments

- › Short Assignment 1: Genre Analysis
- › Short Assignment 2: Reading Reflection
- › Major Project 1: Letters to M.E. Braddon
- › Short Assignment 3: Topic Proposal
- › Short Assignment 4: Outline and Source List
- › Major Project 2: Podcast Script

This course is structured in three sequences: Sequence 1, Sequence 2, and the Portfolio Sequence. The first two sequences are comprised of four short assignments (SA) and two major projects (MP). The short projects target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward the major project at the end of each sequence. At the end of the course, we enter the Portfolio Sequence in which you will be asked to compile and submit a portfolio of your work along with a critical reflection.

Final Portfolio

After working through the two assignment sequences, you will have a chance to revise your work in the Portfolio Sequence. You will be asked to compile and submit a portfolio of all your work along with a critical reflection essay. The portfolio will include:

- › Three “showcase” pieces, including at least one major project which you’ll revise.
- › A compendium that includes all other unrevised sequence-based assignments.
- › A cover letter which critically reflects upon how the selected portfolio demonstrates the four course outcomes.

Assessment/Grading

Grading Contract for English 111K Autumn 2021

We will be using a grading contract in this course. This means you'll only receive a final grade at the end of the course. You'll still receive feedback on your work but instead of associating these comments with a particular grade, you'll get to interact with this feedback in a constructive, low-stakes way. This gives you more agency to consider the responses you receive from peers and myself as collaboration rather than, simply, criticism.

- › **Writing is a practice.** Just like with any other skill-based learning, the priority should be on the practice of doing, not the attainment of an arbitrary standard. Conventional grading methods, especially in the writing classroom, often lead students to think more about the acquisition of a certain grade than about the actual process of learning.
- › **Learning is the goal of education—grades are not.** Learning is a process, and in this class, we will treat it as such. Labor based contracts give students space to take risks, ask questions, and explore alternative ideas that they may not have done if a grade was at stake.
- › **Conventional grading methods don't recognize variation.** Students come into the classroom with different backgrounds, knowledges, and experiences. Labor based contracts seek to value these differences equally
- › **Learning is not a standardized process.** It doesn't happen at the same pace or in the same way for every student. Labor based contracts seek to recognize variation as a positive and valuable resource in the classroom, creating a space where students can feel like participants in the co-construction of knowledge.

The chart and clauses below explain what you need to do in order to earn the grade you want. By remaining enrolled in this class, you agree to the terms of the contract.

Conferences: You are required to attend two conferences with me twice per quarter. Conferences cannot be made up.

Peer Review: You are required to participate in two peer reviews during the quarter. Peer reviews cannot be made up.

Free Writes: Free writes are time-based writing exercises completed alongside assigned reading. These assignments help you to prepare for class discussion and group work. They cannot be made up unless a prior agreement has been made between myself and the student to accommodate extraneous circumstances.

- › **Non-Participation*:** Non-participation often constitutes an absence but may apply to other circumstances such as non-participation in that day's activities (ex: non-participation in peer review).
- › **Lateness:** You agree to come to class early and/or on time. Lateness disrupts class and in some cases can result in a non-participation day.
- › **Collegiality:** You agree to work cooperatively and respectfully with class members.
- › **Completed Work:** Completed work is work which meets the requirements of the assignment guidelines.
- › **Incomplete Work:** Incomplete work is work that does not meet the expectations of the assignment guidelines. If an assignment is marked incomplete, you may resubmit for credit but it will be counted as late.

- › **Late Work:** Late work is work turned in after the assigned due date. Late work does not receive written feedback. You may seek verbal feedback by attending office hours.
- › **Final Portfolio:** You must turn in a complete final portfolio in order to receive a 2.0 or above.

*Any absence due to illness will be considered independently of the above attendance policy. If you are sick, please email me. If you know you will need to be absent from class for any other circumstance, please email me in advance if possible. Communication in such circumstances is important to make sure you stay on track with course work.

	Completed Assignments	Peer Reviews & Conferences	Free Writes	Late Assignments	Non-Participation Days	Final Portfolio
A (4.0)	6	4	2	0	3	Complete
B (3.0)	5	3	1	1	4	Complete
C (2.0)*	4	2	0	2	5	Complete
D (1.0)	3	1	0	3	6	Incomplete
E (0.0)	2	0	0	4	7	Missing

*2.0 required for passing "C" credit.

Email Communication Policy

I will respond to student emails within 48 hours unless you email me on a weekend. Emails received after 5:00 pm on Friday may not receive a response until Monday morning.

The Family Educational Rights and Privacy Act (FERPA)

The Family Educational Rights and Privacy Act (FERPA) governs the privacy of student educational records and students' rights in regards to those records. The public posting of grades and the notification of grades via email is prohibited by this law. If you would like to discuss your individual performance, you must come see me during my office hours or make an appointment.

Academic Integrity Policy

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.

You may refer to the link below for a more detailed discussion on academic responsibility.
<https://depts.washington.edu/grading/pdf/AcademicResponsibility.pdf>

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 or Associate Director of Writing Programs, Michelle Liu, 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, (206) 543-2690.

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/>.

Religious Accommodations

Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at Faculty Syllabus Guidelines and Resources.

Accommodations must be requested within the first two weeks of this course using the Religious Accommodations Request form available at <https://registrar.washington.edu/students/religious-accommodations-request/>.

COVID-19 Face Covering Policy

Students are required to follow the University's COVID-19 Face Covering Policy at all times when on-site at the University, including any posted requirements in specific buildings or spaces. If a student refuses to comply with the policy, the student can be sent home (to an on or off-campus residence). Student Conduct offices are available for consultations on potential violations of student conduct if needed. University personnel who have concerns that a student or group of students are not complying with this policy should speak with their supervisor, a representative of the academic unit, or report it to the [Environmental Health & Safety Department](#).

Campus Writing Centers

The Odegaard Writing and Research Center (OWRC) offers free, one-to-one, 45-minute tutoring sessions for undergraduate, graduate, and professional writers in all fields at the UW. We will work with writers on any writing or research project, as well as personal

projects such as applications or personal statements. Our tutors and librarians collaborate with writers at any stage of the writing and research process, from brainstorming and identifying sources to drafting and making final revisions. For more information or to schedule an appointment, please see our website (<https://depts.washington.edu/owrc>), or come visit us in person on the first floor of Odegaard Undergraduate Library.

The CLUE Writing Center offers free one-on-one tutoring and workshops, and is open from 7 p.m. to 11 p.m., Sunday to Thursday in Mary Gates Hall, throughout the regular school year (Fall, Winter, and Spring quarters). It's first come, first served — so arrive early and be prepared to wait if necessary! CLUE (<http://academicsupport.uw.edu/clue/>) also offers tutoring on a range of other subjects, including math, science, and so on.

Campus Safety

Call SafeCampus at 206-685-7233 anytime – no matter where you work or study – to anonymously discuss safety and well-being concerns for yourself or others. SafeCampus's team of caring professionals will provide individualized support, while discussing short- and long-term solutions and connecting you with additional resources when requested.

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.

For more information visit the SafeCampus website at 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/>.

Health and Wellness

Health & Wellness provides support, advocacy, consultation, and education to the University of Washington campus community. Services are free for UW students, faculty, and staff. You can work with advocates on your behalf or on behalf of someone you know. Programs include Alcohol & Drug Consultation and Education, Suicide Intervention, Sexual Assault, Relationship Violence, Stalking and Harassment Advocacy, and Student Care Program. For more information: <http://depts.washington.edu/livewell/>.

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/>.

Any Hungry Husky

The Any Hungry Husky program helps mitigate the social and academic effects of campus food insecurity. By providing students, staff, and faculty with access to shelf-stable, non-perishable goods and community resources at no cost, this initiative aims to lessen the financial burden of purchasing food and supplement nutritional needs. This resource is for everyone in the UW community. Learn more here:

<http://www.washington.edu/anyhungryhusky/>.

Course Outcomes

Outcome 1

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 composing choices.

Outcome 2

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 3

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 4

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 audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.

Course Calendar

Please note: This is a tentative course calendar and is subject to change.

Date	Lesson Plan	In-Class Activity	Learning Objectives	Readings	Homework
Week 1					
Sep. 29	Syllabus and Course Introduction	N/A	N/A	N/A	N/A
Sep. 30	Introduction to the Rhetorical Situation – Literature Edition	Emily Dickenson, Envelope Poems	1	“What is the History of Books?” by Robert Darnton; The New York Times (1984); The Guardian (Pandemic Reading)	Free Write 1 (Sun. Oct. 3 at 11:59pm)

Week 2					
Oct. 4	Rhetorical Situation 2 (Book History Synchronic vs. Diachronic); Introduction to <i>Lady Audley's Secret</i>	Group Discussion	1	LAS 1 (Vol. 1, Ch. 1-3)	Book Club Prep
Oct. 5	Book Club; Introduction to Genre	Book Club	1	Listen to Part 1 (0:00 to 10:25 & 12:40 to 14:21): Sensation Podcast	Notes: What characterizes the sensation novel?
Oct. 6	Discussion; Genre 2 – Format; Introduction to the Serial Novel	Group Discussion	1	2 nd Part Sensation Podcast (14:21 to 20:18); LAS 2 (Vol. 1, Ch. 4-7)	Book Club Prep; Notes: What is the format of the sensation novel? How do format and genre intertwine?
Oct. 7	Discussion; Book Club; Introduction to SA1; MLA & Sources	Book Club; Group Discussion	1	LAS 3 (Vol. 1, Ch. 8-12)	Book Club Prep; SA1: Genre Analysis (Sun. Oct. 10 at 11:59pm)
Week 3					
Oct. 11	Book Club; Audience – Readers and their Response	Book Club	1	3 rd Part Sensation Podcast (20:18 to 22:23); LAS 4 (Vol. 1, Ch. 13-16)	Notes: Take notes on the sensation novel's readership.
Oct. 12	Book Club; Sensation Genre (Scandal, Class, and Reading)	Book Club; "A Note on the Text" – Group Discussion	1	"Newspaper Novels" from <i>Victorian Scribblers</i>	Notes: Take notes on the idea of literary value and the sensation novel.

Oct. 13	Formats, Readers, Responses, and the Literary Marketplace – Reading a Book by its Cover	Group Discussion – Our Broadview Text, The London Journal	1	“Seriality” R. Warhol	Notes: Take notes on the experience of reading.
Oct. 14	Intertextuality; Introduction to SA2	Group Discussion	1, 2	LAS 5 (Vol. 1, Ch. 17-19 & Vol. 2, Ch. 1-2)	SA2: Reading Reflection (Oct. 17 at 11:59pm); Book Club Prep
Week 4					
Oct. 18	Book Club; A Short History of the Triple Decker; Intertextuality 2 – Generic Precursors	Book Club; Group Discussion	1, 2, 3	“The Gothic” from The British Library; “Penny Dreadfuls” from The British Library	Notes: Do you see any similarities between these genres and the sensation novel?
Oct. 19	Conversations Across Genres – Markers of the Penny Dreadful and The Gothic; Intertextuality 3 – Reader Responses;	Group Discussion	1, 2, 3	LAS 6 (Vol. 2, Ch. 3-5)	Book Club Prep
Oct. 20	Book Club; Introduction to MP1; Genre – The Letter; Brainstorming & Planning Session	Book Club; Group Discussion; Work Time	1, 2, 3	N/A	N/A
Oct. 21	Work Time	Work Time	N/A	N/A	MP1: Letters to M.E. Braddon (Oct. 24 at 11:59)

Week 5					
Oct. 25	Introduction to Sequence 2, Introduction to Peer Review – Rhetorical Revision	Peer Review Prep	4	LAS 7; 8; 9 (Vol. 2, Ch. 6-8; Vol. 2, Ch. 9-11; Vol. 2, Ch. 12-13 & Vol. 3, Ch. 1)	Sign Up for Conferences; Book Club Prep; Peer Review Step 1 & Step 2 (Oct. 28 at 11:59); Peer Review Step 3 (Oct. 29 at 11:59)
Oct. 26	Conferences – No Class				
Oct. 27	Conferences – No Class				
Oct. 28	Conferences – No Class				
Week 6					
Nov. 1	Book Club; On Argument; MP2 Introduction	Activity on Argument; Book Club; Group Discussion	1, 2, 3	LAS 10, Part 1 (Vol. 3, Ch. 2-3)	Book Club Prep; Free Write 2 (Nov. 2 at 11:30am)
Nov. 2	Book Club; Locating Argument	Book Club; Group Activity	2, 3	LAS 10, Part 2 (Vol. 3, Ch. 4-5)	Book Club Prep
Nov. 3	Book Club; Argument and Genre	Book Club; Activity on Argument; Group Discussion	1, 2, 3	LAS 11 (Vol. 3, Ch. 6-7*) *Installment ends at “...watched by his wife and mother.”	Book Club Prep
Nov. 4	Book Club; What are Complex Claims?; Defining Stakes	Book Club; Work Time	3	LAS 12 (Vol. 3, Ch. 7-10*) *Installment begins at “Mr.	Book Club Prep; SA3: Topic Proposal (Nov. 8 at

	- Articulating Why Arguments Matter			Dawson lifted the latch..."	11:30am); Select Podcast Examples
Week 7					
Nov. 8	Book Club; The Podcast Genre	Book Club; Group Discussion	1	N/A	N/A
Nov. 9	Evaluating Evidence - What Gets to Count as Reliable?	Group Discussion; Work Time	3	N/A	N/A
Nov. 10	Locating Evidence	Demonstration; Work Time	3	N/A	SA4: Outline and Source List (Nov. 15 at 11:30am)
Nov. 11	Veteran's Day - No Class				
Week 8					
Nov. 15	Structuring Argument - Organization, Argument, and Genre	Activity on Argument Structure; Group Discussion; Work Time	1, 2, 3	N/A	N/A
Nov. 16	Introductions and Conclusions	Group Discussion; Work Time	3	N/A	N/A
Nov. 17	Evidence Integration - Methods for Inclusion and Citation	Group Discussion; Work Time	3	N/A	N/A

Nov. 18	MP2 Half Draft Introduction; Work Time	Work Time	1, 2, 3	N/A	MP2: Podcast Script Half Draft (Nov. 22 at 11:30am)
Week 9					
Nov. 22	Workshop	Workshop	4	N/A	Sign Up for Conferences; MP2: Podcast Script (Nov. 29 at 11:30am)
Nov. 23	Conferences – No Class				
Nov. 24	Conferences – No Class				
Nov. 25	Conferences – No Class				
Week 10					
Nov. 29	Introduction to Peer Review – Rhetorical Revision; Movie	Group Discussion	4	N/A	Peer Review Prep
Nov. 30	Peer Review	Peer Review	4	N/A	N/A
Dec. 1	Movie				
Dec. 2	Movie				
Week 11					
Dec. 6	The Portfolio Sequence Introduction	Reflection Worksheet	1, 2, 3, 4	N/A	N/A

Dec. 7	Strategies for Revision; Work Time	Group Discussion; Work Time	4	N/A	N/A
Dec. 8	Workshop	Workshop	4	N/A	N/A
Dec. 9	Workshop	Workshop	4	N/A	Final Portfolios (Dec. 13 at 11:59pm)
Week 12					
Dec. 13	Finals Week - No Class				
Dec. 14	Finals Week - No Class				
Dec. 15	Finals Week - No Class				
Dec. 16	Finals Week - No Class				

Sequence 1, SA1: Genre Analysis

Due: Wednesday, Jan. 19 at 12:30pm

Outcomes Targeted: 1, 2, 3

Word Count: 500-750 words

In class we've been talking about genre as a rhetorical way of responding. Specifically, we've looked at the sensation novel, identifying its components and thinking about how genre and rhetorical situations are connected, how format and genre are intertwined, and what this can tell us about the goals and purposes of a piece of text.

Your Task:

Building off of our discussions in class about the relationship of genre and its format, you'll be conducting a written analysis of the sensation novel genre. You may also use your notes from class and material from the podcasts, "In Our Time: Sensation" and "Newspaper Novels," to help you write this genre analysis. You can also include illustrative examples from *Lady Audley's Secret* or other works if you wish. If you quote or paraphrase content, please cite it appropriately.

See this reference guide on podcast citation in MLA:

<https://utica.libguides.com/c.php?g=703243&p=4991671>

Genre Analysis Steps:

What we are interested in doing in this essay is analyzing a component of the sensation genre in relation to its rhetorical context. Meaning, your genre analysis should do the following:

Step 1: Identify the patterns of the genre.

- Pick one or two of the sensation novel's defining characteristics. What is common to the sensation novel?

Step 2: Analyze the meaning of the patterns.

- Think about why these patterns appear and/or what they do for and within the sensation novel.

Step 3: Connect these patterns to the rhetorical situation.

- What can the rhetorical situation reveal about why and how these patterns appear in this genre?
- Think about the use of these conventions, tropes, or themes. To what purpose(s) are they put? Why is this convention present in the genre? What does it help the writing to do and/or how does it further its purpose?

Formatting:

This genre analysis will be formatted using MLA Formatting and Style (12 pt. Times New Roman font; 1" margins; last name and page number in the header; name, instructor, class, and date information on the first page). The full details of page formatting can be found using the URLs below.

<https://style.mla.org/formatting-papers/>

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_general_format.html

Learning Objectives:

Outcome 1

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 composing choices.

Outcome 2

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 3

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 4

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 audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.

Sequence 1, SA2: Reading Reflection

Due: Monday, Jan. 24 at 12:30pm
Outcomes Targeted: 1, 2, 3
Word Count: 500-750 words

Over the weekend, you'll be finishing up the first volume of *Lady Audley's Secret* and working on composing in a new genre of writing: a reading reflection. Our last assignment, the SA1: Genre Analysis was a more traditional essay form that asked you to define and analyze the sensation novel genre. This SA2: Reading Reflection will also ask you to engage with the idea of the sensation genre but asks you to do so in a new format—that of a personal reflection essay.

Your Task:

For this week's assignment, you'll be focusing on narrating and reflecting upon your experience while reading *Lady Audley's Secret* over the past few weeks. We've talked about the centrality of experience to the sensation novel—the experience of being surprised, shocked, excited, scandalized even. These responses are very much an integral part of this genre. Where the SA1: Genre Analysis asked you to pick out components of the sensation novel and talk about how those characteristics defined that genre, this assignment asks you to talk about your personal responses while interacting with this genre.

****The parameters of this assignment are broad. You may choose to write about whatever portions of the novel you choose but you must integrate direct quotation from the novel.**

Questions to Consider:

- **How you have felt while reading?**
 - What was surprising, confusing, frustrating, perplexing, exciting and what portions of the book provoked these feelings? Pick out specific examples in the text that you can integrate into your essay and spend some time talking about the components of the writing that provoked these responses. If you felt surprised, where did this surprise stem from? Was it the narrative structure? The language that was used? The descriptions? The dialogue?
- **What the novel has made you think about?**
 - What connections have you made between the novel and other things you've read, heard, seen? Were there moments over the last weeks where something you encountered made you think about the book? Were there moments in the book that made you think about other things? Where do these connections stem from? Characterization? Plot? Setting?

While this work is grounded in personal experience*, you are expected to be detailed about your observations and be explicit about your references to specific moments in the text. You may need to employ summary and/or paraphrasing in your writing of this reflection alongside your quote integration. Be sure to use MLA citation styles.

See this reference guide on book citation in MLA:
<https://utica.libguides.com/c.php?g=703243&p=4991641>

*As with any personal writing, you are only required to write what you feel comfortable sharing.

Formatting:

This reading reflection will be formatted using MLA Formatting and Style (12 pt. Times New Roman font; 1" margins; last name and page number in the header; name, instructor, class, and date information on the first page). The full details of page formatting can be found using the URLs below.

<https://style.mla.org/formatting-papers/>

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_general_format.html

Learning Objectives:

Outcome 1

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 composing choices.

Outcome 2

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 3

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 4

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 audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.

Sequence 1, MP1: Letters to M.E. Braddon

Due: Monday, Feb. 7 at 12:30pm

Outcomes Targeted: 1, 2, 3

Word Count: 1000-1250 words

This last week in class we've been talking about the idea of intertextuality, or the relationships between a text and other texts, that shape its meaning. We've defined three different types of intertextuality as they relate to the sensation novel genre and *Lady Audley's Secret* in particular: the conversations (both textual and verbal) that surround and appear within a text, the influence of generic precursors, and the participation of readers (again, both textual and verbal).

We know that this particular genre had specific opportunities for intertextual relationships to be built between the story and readers' responses during its intervals of publication. *Victorian Scribblers* noted that "readers could write into the author as the story [wa]s playing out to speculate on the ending, to request certain outcomes, or even to just express their delight or their fear or their outrage" ("Newspaper Novels"). Some writers even "responded to this reader interaction" and would change elements of their story based on what readers expected ("Newspaper Novels").

Your Task:

In this assignment, you'll be writing your own letter to M.E. Braddon as a reader of her novel, *Lady Audley's Secret* and reflecting upon your composing decisions in a writer's memo.

Part 1, The Letter

Word Count: 1,000 words

Part one of this assignment is the composition of a letter to M.E. Braddon as a reader of her novel, *Lady Audley's Secret*.

You'll need to do the following:

- 1. Define who you are as a reader and your rhetorical situation.**
 - a. Who are you? How did you come to the text? Do you have the means to purchase the novel in installments? Which edition are you reading? The *Robin Goodfellow*? The *Sixpenny Magazine*? The *London Journal*? Are you hearing it read aloud? Where? In your local pub? In your school? At home? Has it been passed along to you? From whom? Are you renting the volumes from your local circulating library? Are you actually reading the novel? Did you, perhaps, hear

enough about *Lady Audley's Secret* in passing to comment? Read a review of it? Hear your family, friends, or coworkers discuss it with you or within earshot of you?

2. Summarize your experience reading *Lady Audley's Secret*.

- a. Based on the context in which you've been reading, listening, or hearing about the novel (i.e. your rhetorical situation), relate your reading experience. This portion of your letter should pay attention to the way the format and text interact to produce a specific experience of that novel. Consider how the mode of the text's relation and your own positionality as a fictive reader would affect your reception and reaction to it.

3. Express your purpose for writing.

- a. Is your reason for writing to speculate on what is to come in the novel? To ask a question of the author? To request certain outcomes or events to happen in the coming installments? To comment on the novel or express an opinion or reaction?

Formatting:

This letter will be formatted as a letter, meaning you should base your composition decisions upon the genre in question and format your paper according to the conventions of that genre. You may hand-write your letter or type it and should feel free to use all the communicative properties at your disposal. Note, if you choose a font that reflects handwriting, please make sure it is legible.

Part 2, The Writer's Memo

Word Count: 250 Words

The second part of this assignment is the writer's memo. The point of this writer's memo is to demonstrate your metacognition, or your ability to think about how you think. In it, you'll reflect upon your choices while composing this letter and articulate your rationale for those choices as they relate to your letter's rhetorical situation and genre. This reflection can cover format as well as content.

Formatting:

The writer's memo should be formatted using MLA Formatting and Style (12 pt. Times New Roman font; 1" margins; last name and page number in the header; name, instructor, class, and date information on the first page). The full details of page formatting can be found using the URLs below.

<https://style.mla.org/formatting-papers/>

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_general_format.html

Learning Objectives:

Outcome 1

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 composing choices.**

Outcome 2

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 3

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 4

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 audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.

Sequence 2, SA3: Topic Proposal

Due: Wednesday, Feb. 23 at 12:30pm

Outcomes Targeted: 1, 2, 3

Word Count: Approx. 250 words

In class, we’ve been leaning into the discussion of genre as a rhetorical response by discussing M.E. Braddon’s *Lady Audley’s Secret* as a text which has resonance in and beyond its cultural

moment. We've been asking ourselves what it would mean to take sensation seriously as a mode of cultural discourse and working on ascertaining the arguments that are housed within Braddon's novel.

Your Task:

In preparation for the major project of this sequence, a podcast centered upon one of Braddon's arguments, you'll be working on a topic proposal that identifies the argument (broadly defined to include response, commentary, question, subversion, reification, etc.) that you would like to explore in your group podcast project.

Your topic proposal should do the following:

- 4. Define the argument you'll be covering in your podcast.**
 - a. In one to two sentences, lay out the argument/subject Braddon's takes up in her novel that you'll be tackling in your podcast.
- 5. Give a brief overview of the way this argument manifests in the text and how you will explore it in your podcast.**
 - a. Talk briefly about where you see this argument appear in the text and how you will position yourself in relation to it. Will you be critical, skeptical, supportive, somewhere in between? This projects asks you to be in dialogue with the argument you've chosen. What kind of conversation do you plan to have in this podcast?
- 6. Give a brief explanation of the stakes of this argument and the stakes of your discussion.**
 - a. In other words, why does this argument matter? Why did you choose it? And, further, why does your investigation of this argument matter? You might choose to explore these stakes historically but you can equally draw the significance of your discussion toward the present moment.

Formatting:

This topic proposal will be formatted using MLA Formatting and Style (12 pt. Times New Roman font; 1" margins; last name and page number in the header; name, instructor, class, and date information on the first page). The full details of page formatting can be found using the URLs below.

<https://style.mla.org/formatting-papers/>

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_general_format.html

Learning Objectives:

Outcome 1

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 composing choices.

Outcome 2

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 3

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 4

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 audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.

Sequence 2, SA4: Outline and Source List

Due: Monday, Feb. 28 at 12:30pm

Outcomes Targeted: 1, 2, 3

Word Count: N/A

This past week we’ve been working on developing our ideas for the major project of this sequence, the podcast script. We’ve talked about the evaluation of evidence and the structuring of argument and how these considerations are tied to generic expectations and to your rhetorical goals. We’ve also spent some time in our groups talking about the rhetorical situation of your podcast and how this will guide the writing of your scripts.

Your Task:

To prepare for the writing of your podcast script, you'll be putting together an outline and source list.

Your topic proposal should do the following:

- 7. Give your podcast and episode a title and define your rhetorical situation.**
 - a. Titles can be important components in the making of meaning. Choose a podcast name and episode title. Then, define the larger scope of your rhetorical situation: What is your podcast? Who are its creators? Who are the participants in this episode? Who is your audience? What is the context for this episode? Is your episode part of an on-going podcast series? Is it a special edition episode? How will you situate the discussion you'll have in this episode as part of your larger rhetorical situation?
- 8. List your three secondary sources* in MLA citation and give a brief overview, a rationale for their reliability, and an explanation for their inclusion.**
 - a. In a paragraph for each source listing, briefly describe the source, give a rationale for its reliability in relation to your argument, rhetorical purpose and situation, and your genre. Finally, give a short explanation of how you plan to incorporate this source in your podcast.

**Note: Lady Audley's Secret does not count as one of these sources as it is a primary document. You may use any additional source materials I've provided in class for two out of these three sources. One source must be located by your group independently.*

- 9. Draft a tentative outline for your 10-15 minute podcast.**
 - a. We've looked at podcast examples and talked about the structuring of argument. Plan out the organization of your podcast by drafting an outline showcasing the way you will move through the components of your podcast. Be sure to note transitions, sound or source inclusions, and a plan for including any episode notes or additional materials you'll share with your audience.

Formatting:

This outline and source list will be formatted using MLA Formatting and Style (12 pt. Times New Roman font; 1" margins; last name and page number in the header; name, instructor, class, and date information on the first page). The full details of page formatting can be found using the URLs below.

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Learning Objectives:

Outcome 1

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 composing choices.**

Outcome 2

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 3

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 4

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 audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.**

Sequence 2, MP2: Podcast Script

Due: Monday, Mar. 7 at 12:30pm (Word Count/Time Limit - Approx. 1,250 to 1,750 words/10 to 15 minutes)

Outcomes Targeted: 1, 2, 3, 4

Now that we’ve proposed our podcast topics, selected our sources, and produced an outline of our podcast plans, we’re going to move on to the writing of our podcast scripts.

Your Task:

Your task is to write a podcast script of a 10 to 15 minute episode (this be about 1,250 to 1,750 words). Your podcast should investigate an argument that Braddon makes in *Lady Audley's Secret*, which you should have selected in your topic proposal. Your podcast should not only speak about this argument/issue/question/topic, but should take a stance on it. In other words, this podcast asks you to position yourself in relation to the argument you've chosen. It's sort of like making an argument about an argument—you're engaging in an analysis of Braddon's work, not simply describing it.

Your podcast script should do the following (not necessarily in this order):

10. Present *Lady Audley's Secret* to your audience.

- a. Your audience will need some context for your discussion, much like giving them a preview of the rhetorical situation (perhaps both for the book historically and for your podcast episode itself). Think about what they will need to know in order to understand your episode and its contents.

11. Present the argument you'll be discussing.

- a. Make sure you're clear about the purpose of your episode. This includes being explicit about the stance you'll take on Braddon's work. Remember that stakes are a big part of making your arguments matter—why should your listener be interested in your discussion?

12. Present your analysis of this argument.

- a. This should be the bulk of your podcast script. Make sure to incorporate your primary (*Lady Audley's Secret*) and secondary sources (the three sources from your outlines and source list) to support your discussion. Be sure to consider the way in which you'll move through your analysis. Organization plays a big role in communicating your purpose.

Source Requirements:

You must incorporate your primary document (*Lady Audley's Secret*) and your secondary sources (the three sources you identified in your outline and source list assignment) in your podcast script. How you choose to reference these is up to you and should be determined by your rhetorical situation and purpose, but it should be apparent how you've incorporated them. You should list these sources as is appropriate for your genre (perhaps in show notes or a description) as well as in a Works Cited page formatted in MLA at the end of your podcast script.

Formatting:

This podcast script will be formatted using MLA Formatting and Style (12 pt. Times New Roman font; 1" margins; last name and page number in the header; name, instructor, class, and date information on the first page). The full details of page formatting can be found using the URLs below.

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Learning Objectives:

Outcome 1

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 composing choices.

Outcome 2

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 3

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 4

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 audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.