

TTH 12:30-2:20
BAG 108

Expository Writing: True Crime

Instructor

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Email

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Office Location

Savery 417

Office Hours

TTH 9:30-10:30

Or by appointment

Course Description

This course is designed to help you become a more effective writer. No matter what field or industry you enter, writing is a transferable skill that you will employ time and time again. Because writing takes on many forms, it is important to learn how to *adapt* your writing to whatever the situation demands of you. The goal of ENGL 131 is to provide you with this skillset that will serve you in your academic life and beyond, specifically:

- Writing strategically for whatever audiences, situations, and contexts you encounter
- Working and critically engaging sources in order to generate your own line of inquiry
- Crafting complex arguments that matter to you and your audience
- Revising your work in collaboration with your instructor and peers

Course Materials

Writer/Thinker/Maker

Reliable Internet
Access

UW Email

This section of 131 will center around the topic of **true crime**: a genre of countless books, documentaries, podcasts, and internet media that has captivated our society. This course will ask you to critically engage with your assumptions and perspectives regarding crime, the media, privilege, and power. Is it wrong to be entertained by someone else's tragedy? Who is included and excluded from the genre? How do our own beliefs influence how we perceive crime?

In addition to examining the phenomenon of the true crime genre, we will also explore several real cases as a framework for generating a line of inquiry. These issues and cases are often multi-faceted, giving you endless opportunity for open-ended discussion, evidence gathering, and supporting a nuanced, high-stakes claim.

Due to the nature of this topic, we must be especially mindful and sensitive to the inherent tragedy of these events. We will not show any graphic images and minimize discussion of graphic topics. The exploration of these incidents and themes will be held in a scholarly--and respectful--manner. You can expect to engage in civil, constructive

discussion, and to be aware of how your previous experiences color your perceptions as we engage with the course texts and as you develop your skills as a writer.

Assessment

Portfolio

70% of final grade

Participation

30% of final grade ↴

- Completing readings, in-class activities, discussion posts, and assignments
- Attending 2 writing conferences
- Presenting at our in-class science fair

Grading Scale

A	4.0-3.9
A-	3.8-3.5
B+	3.4-3.2
B	3.1-2.9
B-	2.8-2.5
C+	2.4-2.2
C	2.1-1.9
C-	1.8-1.5
D+	1.4-1.2
D	1.1-0.9
D-	0.8-0.7
E	0

Portfolio

In this course, you will complete two major assignment sequences, each of which is designed to help you fulfill the course outcomes. Each assignment sequence requires you to complete a variety of shorter assignments leading up to a major paper. These shorter assignments will each target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward a major paper at the end of each sequence. You will have a chance to revise each of the major papers using feedback from 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: one of the two major projects, two short assignments, and a critical reflection that explains how the selected portfolio demonstrates the four outcomes for the course. In addition to the materials you select as the basis for your portfolio grade, your portfolio must include all of the sequence-related writing you were assigned in the course (both major papers and all the shorter assignments from both sequences). The grade for complete portfolios will be based on completion and the extent to which the pieces you select demonstrate the course outcomes. The portfolio will be worth 70% of your final grade.

Participation

The rest of your final grade will be determined by your participation in the course, both inside and outside the classroom. The breakdown is as follows:

1. You are expected to complete **all readings and assignments**, as well as participate in in-class activities and complete Canvas discussion posts.
2. You are required to attend **2 individual writing conferences** with me to discuss your work.
3. Present your second Major Project at our in-class science fair

Assignment Sequences

Sequence 1

Short Assignment 1: Passage-Based Reading

500-750 words

Due 4/4

Short Assignment 2: Counterstory Synthesis

500-750 words

Due 4/11

Short Assignment 3: MP 1 Rough Draft

500-750 words

Due 4/18

Major Project 1: True Crime Essay

1250-1750 words

Due 4/25

Sequence 2

Short Assignment 4: Proposal & Outline

500-750 words

Due 5/2

Short Assignment 5: Genre Analysis

500-750 words

Due 5/9

Short Assignment 6: MP 2 Rough Draft

500-750 words

Due 5/16

Major Project 2: Research Project

1250-1750 words

Due 5/23

--- FINAL PORTFOLIO DUE 6/6 ---

Classroom Policies & Expectations

You can expect me to:

- Start and end class on time
- Reply to emails/messages within 24 hours on weekdays
- Return assignments with feedback within 1-2 weeks (depending on length)
- Assess your final portfolio based on the course outcomes and your development as a writer

- Support you and your writing

I expect you to:

- Come to class on time (see me if this is an issue)
- Engage with the class and course materials

- Only use devices for class-related tasks (note-taking, freewriting, etc.)
- Seek help and communicate when appropriate
- Challenge yourself

Conferences

As part of your participation grade, you are required to meet with me **two times** during the quarter. This is an opportunity to receive direct, individualized feedback on your progress, discuss areas to focus on moving forward, and ask questions, express concerns, or give suggestions regarding the course or assignments. Failure to attend your conferences will negatively impact your participation grade.

Late Work

All assignments and projects should be uploaded to Canvas by their designated due date. If you anticipate that you will be submitting an assignment after the due date, please tell me ahead of time. I know you have lives and other classes to worry about, too, and I want you to prioritize your health, so I can generally be flexible. However, if you turn in an assignment over **2 days after the due date** without informing me first, you will receive **no written feedback**. Instead, you are welcome to come to my office hours to receive verbal feedback. Keep in mind that you will still have to revise some of your assignments later, so feedback will be a valuable tool for completing your final portfolio.

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.

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/>.

Resources

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 also offers tutoring on a range of other subjects, including math, science, and so on. Read more here: <https://webster.uaa.washington.edu/asp/website/get-help/clue/writing-cen...>

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 & 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/>

Career Center

UW Career Center offers career counseling and planning, workshops and career fairs, a listing of part-time jobs on and off campus, and much more: <http://careers.washington.edu/students>

Q Center

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

FIUTS

Foundation for International Understanding through Students: FIUTS is an example of a campus organization that can bring together your social and academic learning. "FIUTS is an independent non-profit organization which provides cross-cultural leadership and social programming for UW's international and globally minded domestic students. FIUTS is local connections and global community!" FIUTS also offers a free international lunch on the last Wednesday of every month beginning with a lunch on September 28 from 11:30-1:30 in the Kane Hall Walker-Ames room. Consult FIUTS' website for a detailed calendar of events and links to many resources <http://www.fiuts.washington.edu>.

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/>

Outcomes for Expository Writing Program Courses

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 Schedule			
<i>Dates, readings, and topics are subject to change at the discretion of the instructor</i>			
Week	Date	Topic/Agenda	Due
Week 1	3/29	<ul style="list-style-type: none"> ● Syllabus Q&A ● Icebreakers ● What is True Crime? <hr/> <ul style="list-style-type: none"> ● Reading/Annotation Strategies 	Read Syllabus Student Survey

	3/31	<ul style="list-style-type: none"> • Rhetorical Triforce • Elevator Pitch Activity <hr/> <ul style="list-style-type: none"> • Reading Discussion 	Miller Reading Bogart Reading Syllabus Quiz on Canvas due Friday Introduction Post due Friday
Week 2	4/4	SA #1 due on Canvas by 11:59pm	
	4/5	<ul style="list-style-type: none"> • Ethos, Pathos, & Logos • Restored Logos <hr/> <ul style="list-style-type: none"> • Counterstory 	Adichie Video Hopkins Reading Discussion Post 2 due Wednesday
	4/7	<ul style="list-style-type: none"> • Finding, Using, and Citing Sources <hr/> <ul style="list-style-type: none"> • Synthesis 	Ramsawakh Reading Webb Reading
Week 3	4/11	SA #2: due on Canvas by 11:59pm	
	4/12	<ul style="list-style-type: none"> • Structure & Organization • Reverse Outline Activity 	Chestnut Reading Discussion Post 3 due Wednesday
	4/14	<ul style="list-style-type: none"> • Lifeboat Problem • Inquiry & Claims 	
Week 4	4/18	SA #3: due on Canvas by 11:59	
	4/19	<ul style="list-style-type: none"> • In-Class Peer Review • Argumentation 	Discussion Post 4 due Wednesday Lewis Reading Shontell Reading
	4/21	<ul style="list-style-type: none"> • Intro to Sequence 2 • Genre Awareness Check-Up 	
Week 5	4/25	MP #1 due on Canvas by 11:59pm	
	4/26	NO CLASS - Conferences	
	4/28	<ul style="list-style-type: none"> • Applying Research Strategies • BEAM Framework 	Sequence 2 Asynchronous Module
Week 6	5/2	SA #4 due on Canvas by 11:59pm	
	5/3	<ul style="list-style-type: none"> • Genre Analysis • Mockumentary Analysis 	<i>My Friend Dahmer</i> Prologue & Part 1 (end of preview)

	5/5	<ul style="list-style-type: none"> • Video Analysis + Visual Analysis • Genre Research - Audio Descriptions 	Dyatlov Pass Videos
Week 7	5/9	SA #5 due on Canvas by 11:59pm	
	5/10	<ul style="list-style-type: none"> • Rhetorical Grammar • Podcast Transcription Activity 	<i>Missing & Murdered</i> Ep. 1 "The Tip"
	5/12	<ul style="list-style-type: none"> • Style • In-Class Work Day 	
Week 8	5/16	SA #6 due on Canvas by 11:59pm	
	5/17	<ul style="list-style-type: none"> • In-Class Peer Review • Prep for Presentations 	
	5/19	<ul style="list-style-type: none"> • "Science Fair" Presentations 	
Week 9	5/23	MP #2 due on Canvas by 11:59pm	
	5/24	<ul style="list-style-type: none"> • Portfolio Walkthrough 	Outcome Translation due Wednesday
	5/26	NO CLASS - Conferences	
Week 10	5/31	<ul style="list-style-type: none"> • Portfolio Workshop Day 	
	6/2	<ul style="list-style-type: none"> • Course Evaluations • Wrap-Up Activities 	
Finals	6/6	Final Portfolio due June 6th on Canvas by 11:59pm	