

# English 111 / Comparative Literature 240 Orientation Manual

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## Resources for Course Planning and Materials:

- Expository Writing Homepage: <http://depts.washington.edu/engl/ewp/>
- “for instructors” on left-hand side
  - username: instructor / password: portfolios
- Expository Writing Instructor Portal
  - links to library support & resources for composition instructors
- Sample Materials: newly reconfigured; now searchable by topic, skill, and type of lesson plan

**English 111 / Comp Lit 240 TA Orientation**  
**September 21, 22, & 23, 2011**  
**Denny 213**

**Wednesday, September 21: 9am-12pm**

9.00-9.30: Welcome & Introductions

9.30-10.30: EWP Outcomes, Scaffolding, & Sequencing

10.30-10.40: Break

10.40-11.45: Panel: Using *Acts of Inquiry* in the Classroom  
Discussants: Raj Chetty & Jessica Campbell

11.45-12pm: Visit from Anis Bawarshi, Director of the Expository Writing Program

**Thursday, September 22: 9am-12pm**

9.00-9.50: Panel: Student Incomes  
Discussants: Annie Dwyer & Dave Holmberg

9.50-10.00: Critical Classrooms Overview

10.00-10.50: Sample Courses & Assignment Sequences

11.00-12.00: Panel: In-Class Activities  
Discussants: Maya Smorodinsky, Chris Martin, & Christopher Patterson

**Friday, September 23: 1-3pm**

Please bring a draft of your course syllabus, calendar, and first assignment sequence. We will spend these two hours work-shopping our materials.

# **OUTCOMES FOR EXPOSITORY WRITING**

## **PROGRAM COURSES**

University of Washington

### **1. To demonstrate an awareness of the strategies that writers use in different writing contexts.**

- The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
- The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
- The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
- The writer articulates and assesses the effects of his or her writing choices.

### **2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.**

- The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
- Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
- The writing is intertextual, meaning that a “conversation” between texts and ideas is created in support of the writer’s goals.
- The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary – for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
- The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.

### **3. To produce complex, analytic, persuasive arguments that matter in academic contexts.**

- The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
- The stakes of the argument, why what is being argued matters, are articulated and persuasive.
- The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
- The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
- The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.

### **4. To develop flexible strategies for revising, editing, and proofreading writing.**

- The writing demonstrates substantial and successful revision.
- The writing responds to substantive issues raised by the instructor and peers.
- Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.

## ANNOTATED EWP COURSE OUTCOMES

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Together, the EWP Outcomes form the epicenter of the English 111, 121, and 131 curriculum. They articulate the goals of the courses and the expectations for the final portfolio students will submit. These outcomes are also designed to help instructors generate and evaluate student writing. Over two assignment sequences (roughly four weeks each), instructors will design several shorter writing assignments that lead up to a major paper (or project) at the end of each sequence. These shorter assignments can be discrete tasks that practice the outcomes in isolation, or they can be cumulative and build on each outcome on the way towards the major assignment. Throughout the course, instructors are encouraged to highlight for students which trait(s) of the outcomes are targeted in particular assignments. It is also helpful for students to write periodic reflection pieces so that they get used to analyzing their own writing in relation to the course outcomes. Having completed two sequences, students will spend the last two weeks of the quarter completing a portfolio sequence, in which they compile and submit a portfolio of their writing (one of the two longer assignments and four to six shorter assignments of their choice), along with a critical reflection that analyzes their own writing in order to demonstrate an understanding of when, how, and why they employed the four main learning outcomes for the course. In this way, instead of applying all the outcomes to each paper students produce in the course, the outcomes apply to the body of writing selected by students for the final portfolio. From assignment design to final evaluation, these course outcomes guide the work we do in EWP courses.

Naturally, because these are the final outcomes for the portfolio, it is important that students be well acquainted with these terms long before they reach the point of assembling their final portfolio. Indeed, students' ability to identify and demonstrate these outcomes in their portfolios, along with their success in this course, depends on their being given opportunities to practice and reflect on these outcomes as they work through your assignment sequences throughout the course. In what follows, we outline the outcomes and traits in more detail.

### **1. To demonstrate an awareness of the strategies that writers use in different writing contexts.**

Outcome 1 reflects two core assumptions that underlie EWP courses: that writing is always context specific, and that teaching awareness that writing changes from situation to situation enables students to navigate a variety of contexts more successfully. Because it is impossible to teach students all the writing situations they may encounter and participate in, teaching the awareness of strategies that different contexts call for not only allows students to analyze contexts beyond EWP courses, but also teaches students that writing is not haphazard. Writing has social, cultural, and institutional purposes. Experience shows that students feel empowered when they learn that writing can involve making active choices that affect readers in a number of ways. You want to get your students thinking about the social dynamics of reading and writing, and about the reasons people read and write things differently. The goal is to get them accustomed to considering the rhetorical effects of the words they write. They should leave EWP courses with an awareness of the relationship between writers and their audiences so that they are better prepared to make rhetorical adjustments as they move between rhetorical situations. *We certainly don't have the responsibility of instructing students in the rhetoric of all disciplines, nor can we be expected to teach genres with which we aren't familiar, but we do have a responsibility to teach students to expect differences and consider the reasons behind them.* The following bulleted subsections of this outcome explain the different dimensions for teaching rhetorical awareness and agility. Please keep in mind that Part 1 of the EWP textbook, *Acts of Inquiry*, provides strategies that support this outcome.

- **The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.** Most of the time, unless otherwise specified, students will, quite reasonably, have a limited and one dimensional understanding of the rhetorical situation—one where you, the instructor, are the sole audience and the purpose of writing is to guess what you want in order to get a good grade. The goal

of this outcome is to move the emphasis from idiosyncratic preferences to one of appropriateness for genre and situation. When thinking about academic contexts, for instance, it is important that students understand writing as an active process that requires attention to style, tone, and convention in order to be effective. Such attention to the changing demands of situation underscores that there is no such thing as the perfect academic argument paper that will satisfy all academic writing situations in which your students may find themselves in college. It can help, then, to emphasize that they are practicing to write for a range of specific contexts and thus need to be attentive to conventions that are not idiosyncratic preferences but disciplinary expectations. You can ask students to write in different genres and apply different forms of disciplinary inquiry (as they work toward the two major assignments) so that they can experience making rhetorical adjustments within these genres and disciplines. Having students write in different genres and situations also has the added benefit of allowing students to examine an issue from various angles of inquiry as they work towards a major assignment project.

- **The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.** At this point in their lives, many students have already written for multiple audiences but may not have a sophisticated understanding of the interrelatedness between audience and context. If you ask students to write for local audiences they know something about, they may feel that they have some foundational authority from which to speak and will therefore be more likely to make deliberate and thoughtful rhetorical choices. Doing so will also enable students to engage in the course readings from multiple perspectives, which will enrich their understanding of these texts. Asking students to write for actual, local audiences will also allow students to reflect on how language is circulated in their communities, thus allowing for a deeper understanding of the importance of rhetoric. When considering assignments that are university classroom specific, emphasizing disciplinary differences can familiarize students with how audience expectations can change depending on the particular class, major, or larger discipline they are writing in. It is important for students to know that such changes affect things like what types of evidence are acceptable, how arguments are constructed, and what assumptions readers may or may not already have. In other words, the “academic papers” they write for you will likely not be the same as ones they write for other classes.
- **The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, evidence, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.** Similar to teaching conventions appropriate to context, teaching students to consider audience is integral to rhetorical awareness. Although it seems like an obvious point—that audience and context demands will alter the conventions and genres employed— audience analysis has likely not been a big part of our students’ previous writing experience. Discussions of audience are an important way to get students thinking about what happens when someone writes as well as reads. To get your students to consider the needs and expectations of a broader audience of readers, it can be helpful to discuss the particular audience for whom the students are writing—for instance, one that includes their classmates and the authors they

are reading, or the readers of the *UW Daily*. It may also help to ask students to revise their writing for another audience so they practice making different rhetorical choices and notice these effects. The main goal here is to get students to understand that because all aspects of writing influence the reception of the text, their writing must reflect a careful consideration of audience.

- **The writer recognizes and articulates the effects of his or her writing choices.** The importance of this outcome cannot be stressed enough. For students to demonstrate awareness of how writing choices help create rhetorically savvy writing, they must be able to explain why they have made particular choices in their writing and to what end. The obvious place to demonstrate such ability in the final portfolio is the critical reflection, in which students explain the reasoning behind their selections and how these pieces of writing demonstrate their achievement of the course outcomes. Again, asking students to do some reflective writing, that is writing about other writing that they have produced, periodically throughout the quarter can help them develop this skill. You may want to ask your students to note which of their choices were more or less effective after you've handed back an assignment with your comments, to keep a journal in which they reflect on their writing choices, or to attach an explanation for their choices to one of their assignments. Asking students to explain their choices during peer reviews and conferences can also help scaffold this awareness of and reflection on rhetorical choices throughout the quarter. Along the way, you can also model students' reflection and analysis of their own rhetorical choices by having them analyze the rhetorical choices and effects of the texts they are reading. Again, Part 1 of *Acts of Inquiry* can help with this practice, but Chapters 3 and 4 in Part 2 may also be valuable.

## **2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.**

The readings collected in *Acts of Inquiry* have been deliberately chosen to support the learning goals of English 111, 121, and 131. Therefore, these readings emerge from a range of rhetorical situations, cross a variety of genres, and showcase a number of discipline-specific uses of evidence and argument. We have purposefully expanded the notion of "reading" to include visual as well as textual pieces, and encourage you to teach analysis, synthesis, and the incorporation of evidence in ways that treat all of the readings as cultural objects capable of providing both: (1) a method of analysis (meaning they can provide techniques for analyzing a concept, idea, phenomenon, and the like), and (2) an object for analysis (meaning they can be analyzed for how they function, what they do, and so on). Because English 111, 121, and 131 are writing courses and not literature or cultural studies courses, the texts you use should not serve as the subject matter of your course but instead should be used to support writing goals. It is important to remember that you and your students should use the course texts *in support of inquiry and writing*. Students should be able to create complex and interesting arguments (which may or may not be about the course texts), and marshal evidence from the selected texts to support their arguments in strategic ways. The

critical reading and research chapters provided in Part 2 of *Acts of Inquiry* are designed to guide students in this practice.

- **The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.** In order for students to successfully demonstrate an understanding of course texts, they must develop the reading skills that allow them to utilize aspects of a text for a particular writing purpose. There are a number of unspoken literacy tasks that often go into being able to successfully understand and later draw from a text—particularly some of the very dense and complicated essays that appear in the reader section of the textbook. Part 2 (chapters 3 and 4) of *Acts of Inquiry* supports this outcome and discusses ways to teach annotating, summarizing, and analyzing a text’s argument. When working with images, please refer to the visual rhetoric supplement that came with your textbook, *Getting the Picture*. In addition to these tasks, being able to demonstrate an understanding of course readings also means the ability to identify and articulate the concepts in a text that are most relevant to one’s reading and writing goals, and how these concepts are rhetorically presented. Part 2 of *Acts of Inquiry* also provides strategies for reading rhetorically in this way. These skills may seem commonplace to us as advanced readers, but they aren’t always obvious to students. Trying to navigate new theoretical concepts and create a complex argument with stakes, while simultaneously maintaining audience and genre integrity, can be a daunting task. Therefore explicit teaching about the skills—both obvious and hidden—that go into writing from reading should happen much and often.
- **Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.** Using texts in strategic and focused ways demands that students understand the relationship between the readings and the writing they are being asked to do. What is strategic for one writing situation may be entirely inappropriate for another. Similarly, what is considered a focused argument for situations in popular culture may be rejected for its lack of depth and sustained argument in academic contexts. In addition to using course texts for strategic content-specific purposes, this outcome is about using texts generatively in order to develop informed arguments and research questions. The goal is to challenge students to move beyond the comfort zone of reading in support of an already established point of view. Instead, reading is part of the writing process, and is integral in developing and complicating ideas. In other words, students use reading and writing to develop a line of inquiry. This is not the kind of knowledge making our students will be used to, but experience shows that its complexity appeals to students who want to move beyond the types of recitation exercises or interpretive guessing games common to many high schools.
- **The writing is intertextual, meaning that a “conversation” between texts and ideas is created in support of the writer’s goals.** This outcome is about students positioning their thinking in relation to the ideas of others. There are two primary ways to understand creating a “conversation” in writing. First, intertextuality can be stressed by teaching students that no writing occurs in isolation, and that powerful

and effective writing responds to the ideas of others in order to make a difference. Practicing this type of intertextuality not only shows students that writing is a social and generative act, but it also reinforces the ideas of audience, context, and genre in that students must accurately assess those elements of situation in order to be accepted into and perhaps even recognized by those engaging in conversations they wish to enter. Second, students in EWP courses need to be able to put multiple texts into conversation with one another and articulate the significance of this relationship—for example, asking students to “read” a particular object through the lens of one of the essays in the textbook. This type of intertextuality can take place on multiple levels: interaction of concepts, arguments, genres, style, modes of presentation, or conventions. Importantly, these conversations are not made haphazardly, but are in support of the writer’s goals, which means that the writer must have an awareness of those goals.

- **The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary—for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.** Most EWP students won’t have much experience using “outside evidence” to supplement their own writing—especially using numerous sources to inform a single argument or using evidence to generate an argument as opposed to using evidence to substantiate an already formed argument. In 111, 121, and 131, evidence that students use will come from a variety of sources. Some evidence will come from the *Acts of Inquiry* essays in the form of close reading, summary, and textual analysis. Admittedly, this is the type of evidence analysis that most of us are used to, but, because 111, 121, and 131 are not an introduction to the major, we emphasize taking students through multiple types of evidence analysis of both primary and secondary sources that occur in disciplines outside of English. Chapters 5 and 6 in Part 2 of *Acts of Inquiry* complement this outcome and are designed to help students gather and use evidence from other sources in order to support their writing and to gain exposure to the range of research methods they will be asked to use in other courses. In addition to these chapters, which are explicitly devoted to research methods (library research, interviews, observations, and surveys are among the methods demonstrated), a number of readings in *Acts of Inquiry* rely on evidence developed from various sources and methods and thus serve as useful models.
- **The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.** The point here is to get students accustomed to consistently and accurately documenting sources in the appropriate system rather than getting them to memorize every formatting detail. It is a good idea to discuss the basics of citing sources and the style appropriate to the type of paper/s they are writing as early in the quarter as possible. (It can work well to pair this discussion with one about plagiarism.) It’s also a good idea to explain that documentation conventions, like those of MLA or APA for example, are part of how writers identify themselves with and gain credibility within a discourse community. If you expect documented sources from the very beginning, students are more likely to take this seriously, and since inconsistent documentation has the potential to get them in hot water in other classes, it may be kind to insist they get it right with you. In addition to explaining how much of a source to use, how to introduce the source and its author,



etc., a discussion of reliability of sources is worth class time. A UW library workshop can be a handy way to address these issues (visit <http://lib.washington.edu/help/instruction/> to learn about arranging a one) as can the library's online (and customizable) "Research 101" tutorial (<http://lib.washington.edu/uwill/research101/>). *The Everyday Writer* handbook also provides a guide to APA and MLA conventions.

### 3. To produce complex, analytic, persuasive arguments that matter in academic contexts.

Although English 111, 121, and 131 emphasize the situatedness of writing, the courses also attempt to teach several general hallmarks of academic writing that often transcend disciplinary differences, such as emphasis on arguments emerging from inquiry, use of evidence, stakes and relevance, analysis, and concession to complexity and multiple points of view. Although 111, 121, and 131 aren't courses in academic argumentation *per se*, the classes largely do focus on both making and analyzing arguments in ways that reflect academic forms of inquiry. Students are often quite skilled in argumentation in other arenas but need help identifying similarities between the skills they bring with them to class and the varied expectations of academic argumentation. In addition to the classroom, our students encounter a number of situations that call for writing while at university. The classroom is the obvious place, but many students are also actively engaged in extracurricular activities and projects that deeply matter to them. Therefore, we encourage you to think of the phrase "academic context" broadly. On the one hand, there are the hallmarks of academic discourse that were mentioned at the onset of this paragraph; but additionally, there are campus-wide spaces that students inhabit and participate in that also call for various forms of argumentation. Part 3 of *Acts of Inquiry* is designed to support students in developing their own arguments in relation to issues, questions, and audiences that they themselves have identified: from identifying issues and framing questions (Chapter 8), to formulating and developing claims (Chapter 9), to providing evidence and documenting sources (Chapter 10).

- **The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.** Learning to develop arguments of appropriate complexity is harder than it sounds. While it may seem obvious that papers must have claims, students may have had success in the past with simply declaring a topic and never specifying a stance toward that topic. Students also commonly offer "facts" or "personal opinions" as claims, neither of which is traditionally considered academically arguable. A related complication that you can help your students to tease out is the relationship between inquiry and argumentation. This outcome stresses claims that both emerge from and explore lines of inquiry. Claims that emerge from inquiry proceed from tasks outlined in Outcome 2, in which students actively examine multiple kinds of evidence in order to develop a complex claim. The importance of exploring a line of inquiry (rather than just hammering home a point) can be explained in terms of audience; because academic activities are based in inquiry, even when we want to make an assertion we acknowledge the intelligence of our readers by presenting evidence of inquiry alongside our claims so that readers can see why we have come to our conclusions. Therefore, this focus on the relationship between inquiry and argument has two sides. On the one hand, students are taught to generate claims through inquiry. On the other hand, students are taught to explore lines of inquiry in their papers. As they generally are not familiar with academic argumentation, many of the hallmark conventions of academic genres—such as admitting complexity, addressing counterarguments, and acknowledging limitations—may not strike them as naturally persuasive; it will be

beneficial to teach students that this type of exploration actually adds credibility to their papers.

- **The stakes of the argument, why what is being argued matters, are articulated and persuasive.** This one can be tricky as well. Students are used to writing papers because they have to, but they generally don't have much practice in explaining why the line of inquiry they are addressing matters. Without some discussion of why it is important to explain the stakes of an argument, most students will assume that the existence of the writing prompt is explanation enough. However, once they understand the importance of heading off the "so what?" question by persuasively articulating the reasons/implications of making a particular argument, students' papers begin to look much more like arguments than exercises and become much more interesting both for them to write and for you and other students to read. One very productive way of teaching stakes is by returning to elements of Outcome 1. Many students have a hard time narrowing down the stakes of the argument, and it's common to see broad generalizations about why something matters to humanity in general. Focusing on elements of the rhetorical situation, particularly on the audience and the reason for the argument, will ward off such broad statements. This also teaches them that stakes are culturally and historically specific, and that not all issues and arguments matter for all communities in all historical time periods, a point that might seem straightforward but not one they've likely been introduced to.
- **The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.** Often, students rely on unspoken assumptions when analyzing evidence. Students will need to learn to explain how they arrived at their ideas, to recognize the different kinds of knowledge and assumptions that different audiences bring to a text (themselves included), and to think about how their assessment of a rhetorical situation will shape how they present ideas. Again, students may not be accustomed to defending their assertions (much less their assumptions) at all; or, some students will provide too much evidence with little analysis—don't be discouraged if you have to go over this many times. It is also common to see description in place of analysis. But once they think about support as an essential element of argument, you can move on to the more sophisticated issues of marshaling evidence, citing authoritative sources (and what counts as such in a given discursive context), and keeping the presentation of evidence at a level consistent with the anticipated audience.
- **The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.** Many students have little experience (in academic contexts at least) explaining what they think and why—the idea here is not that they should produce entirely original arguments, but that they should practice critiquing and building on, rather than simply regurgitating, received knowledge. As mentioned above, basics of persuasive academic writing, like acknowledging complexity, will not necessarily strike your students as obviously persuasive since they may seem to detract from a clear-cut argument. Along these same lines, this kind of positioning may be new to the students who generally have more experience taking a stance for or against a position than they do considering multiple perspectives and engaging with them.

Once you have them thinking that they do need to provide support for their assertions, you can move on to discussing how they can do this in relation to others' contributions to the line of inquiry they are exploring.

- **The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.** Students will often promise arguments or topics in their introductions which, after the first page, are never to be seen again. Especially on early drafts, students are likely to present evidence which (at the time of writing, at least) seems self-evident in its relevance to the paper's larger topic. They may need to be reminded to tie everything they say back to that claim or organizing idea. As papers increase in length, students need to know that readers need reminders of where they are in the paper. After all, high school students have generally been writing 2-3 page papers and we're asking them to double that length. However, one of the characteristics of "English"<sup>1</sup> is an overuse of "therefore," "however," "whereas," and other relational signposts for letting readers know where they are in the argument. It's worth some time to talk about how the transitions between paragraphs and sentences can, and should, serve to further an argument, and to illustrate the relationship between the ideas those paragraphs and sentences communicate. In Part 4 of *Acts of Inquiry*, Chapter 11 provides strategies to help students appealing to their readers, while Chapters 12-15 guide students in drafting essays: from larger organizational issues to crafting meaning at the sentence level.

#### **4. To develop flexible strategies for revising, editing, and proofreading writing.**

Throughout the course, you will share with your students the importance of continuing to push and develop their thinking, thoughtfully crafting their language, and presenting their hard work without distracting errors in surface details. In order for students to understand that revision may mean a substantial re-working of an entire paper, we need to make comments about revision part of our response process. In short, we need to make revision "count" and we do that most directly through our responses to drafts. Like the previous outcomes, Outcome 4 emphasizes skills for students to practice in 111, 121, and 131, but also, and perhaps more importantly, focuses on effective writing habits that students can take with them and apply to writing they do in the future. Therefore, lessons on revising, editing, and proofreading need to simultaneously be about the paper at hand *and* about flexible revision strategies in general. Part 4 of *Acts of Inquiry* supports this outcome and offers instruction on developing meta-cognitive habits for revision, as well as explanations on how to revise and edit individual pieces of writing, from larger organizational issues to sentence level issues. The subsections of this outcome describe the types of flexible strategies that we hope students can take with them: knowing how to perform substantive revisions, being able to address concerns raised by teachers and peers, and developing techniques to catch grammatical or technical errors. In many ways, successfully revising a piece of writing is as much a mindset as it is a set of skills.

- **The writing demonstrates substantial and successful revision.** While the point is not to grade "on effort," a paper that has not developed through revision will not do well no matter how "good" the first draft was, and it is a good idea to share this concept with your students (though it is important to be careful not to give them the idea that they will benefit from submitting intentionally weak first drafts). Most students are not clear on the differences between revision, editing, and proofreading. Particularly if you write a lot of comments, students may be tempted to

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<sup>1</sup> A term for "the phony, pretentious language of the schools" popularized by Ken Macrorie's book, *Telling Writing* (1970).

simply respond to those comments (often in a much more short-handed way than expected) and resubmit the work. Other students may think of revision as correcting the mechanical problems without rethinking the writing, and take your comments more as suggestions. In addition to being clear about your expectations for revision, consider constructing your assignments so revision is unavoidable, by asking students to adapt their original positions to new information, readings, or research. It is also essential that students can talk about the revisions they've done in their final critical reflection. The critical reflection is a place where students can demonstrate to you not only that they have revised the assignments included in the portfolio but also that they have developed flexible strategies to employ in future writing, beyond the portfolio and beyond the class.

- **The writing responds to substantive issues raised by the instructor and peers.** Being able to respond to comments as opposed to changing grammar and spelling errors is harder than it sounds, and your students will benefit from explicit instruction on how to take another's comments and work them into their papers. Class lessons dedicated to moving from comment to revision will help, as will repeated focus on getting students to articulate, either verbally or in writing, what they think they should be responding to. But, in order for the students to successfully respond to comments, those comments *must* be clear and pertinent. For example, writing "awk," or "?" or "explain," often results in confusion and frustration. Drafts riddled with these types of comments are difficult for students to respond to. Therefore, class time needs to be spent on teaching students *how* to comment as well as how to respond to comments. Many students will come to class with the idea that only the instructor has anything relevant to say about his or her writing and ignore their peers' reactions. Our response can direct them to specific peer comments in which the peer reader has given appropriate, interesting, or even compelling advice. At the same time, be sure students feel empowered to question advice that seems inappropriate. It is also important to emphasize that the comments you write not only address your concerns as an individual, but the alternative views of other possible readers that may not be currently accommodated by the draft. Getting students used to peer review and peer comments early in the quarter may help mitigate their resistance to their peer's role in further developing their work. Such work also tends to create a collaborative atmosphere in the classroom and gets students used to sharing their work and ideas with others rather than writing in isolation.
- **Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.** Like it or not, we are judged all the time on what we might feel are insignificant details. And like it or not, grammar is part of the package in the EWP program. As this manual contains an entire chapter devoted to grammar in the composition classroom, we'll just say here that presenting academic conventions to your students as tools for accomplishing certain things rather than rules to memorize can help them see why it's worth their time and effort to consider grammar. This kind of entryway into grammar is where, again, Martha Kolln's approach in *Rhetorical Grammar* is useful. Teaching grammar, punctuation, and mechanical conventions rhetorically enforces the importance of Outcome 1, and highlights the contingent nature of language in terms of audience, context, and genre.

Alice Pedersen

## **Sample Scaffolded Assignment Sequence based on the EWP Outcomes**

### Sequence 1: Skill Building

sp1: Close reading

*-- Use Outcome 1 to discuss how a writer uses language, imagery, and rhetorical appeals to connect with his/her audience. Discuss how we analyze literature to understand how its intended, or imaginary, audience might be. Develop a paper prompt in which students “close read” a passage from a literary text to hone their analytic skills.*

*-- Could also add a meta-cognitive journal piece by asking students to assess how they wrote sp1. Close read their own paper to describe how they made rhetorical choices to connect with their intended audience.*

sp2: Intertextuality

*-- Use Outcome 2 to discuss how two texts can be “in conversation” with one another. Have students stage a conversation between the first text and second, without making an overt claim. Instead, have students focus on how the two texts converge and diverge in terms of topic, argument, language, theme, audience, or rhetorical style.*

sp3: Making a claim

*-- Use Outcome 3 to have students “enter the conversation” they set up in sp2. Students must use evidence from the two texts to make an argument about the two texts: how one is stronger, how one misses the point, and/or how the two must be read together in order to understand something interesting.*

mp1: Bringing it all together

*- Outcome 4 enters here because the students will take the mp1 through as least 3 drafts (peer review, instructor feedback, “final”). Sometimes I add a library research element here – they must find another source to add to the “conversation” and which extends the line of inquiry set up in sp3.*

### Sequence 2: Genre and meta-cognitive skill building

Having established the “academic” skill set in sequence 1, I tend to focus on how to successfully break those rules in and for different genres and disciplines. Sequence 2 often incorporates writing a review (for a specific publication and audience); visual analysis (of related artwork or film); producing a visual argument; and/or a personal reflective writing piece in which they add their experiences as evidence.

Annie Dwyer

## Student Incomes:

*Student Perceptions of Literature (and what they're prepared to do with it)*

\*\*\*\*\*

### Claims to Revise within Academic Contexts

#### Reading Literature as a Matter of Personal Opinion

Reading literature is exciting because literary texts yield a number of competing interpretations, and we can argue about their relative legitimacy. However, this does not mean that anything goes. *Instead of reading literature as a matter of personal opinion, try to look for solid evidence from the text to support your interpretations.*

#### Reading Literature as Evidence of Biographical Events

While drawing biographical information from an author's life can often illuminate a literary text (depending on the academic you're talking to), the reverse is not true. Reading literature as evidence of events that occurred in an author's life simply denies its imaginative status. *Instead of reading literature as evidence of biographical events, try to discern how the literary text speaks to the authorial assumptions, beliefs, and values, which may or may not be transparent to the author him or herself.*

#### Reading Literature as an Emotive Experience

Literary scholars, like everyone else, are moved by particular passages of a literary text, "love" and "hate" certain fictional characters, etc. However, while analysis might be pleasurable, pleasure is not necessarily – and oftentimes is not – analytical. *Instead of reading literature for an emotive experience solely, try to discern why you identify with the text in the way that you do, or ask how and why the text attempts to make its readers feel a particular way.*

#### Reading Literature as a Means to Capital "T" Truth

The practice of reading literature as a crock-pot of universal, transcendent meanings has historically enabled asymmetrical configurations of power. In other words, usually invocations of "the universal" are a canny way of advancing the agenda of a particular (and often socially dominant) demographic. This does not mean you should abandon the effort to find meaning in a literary text. *But instead of reading literature of a means to capital "T" truth, try to ask whose meaning it is.*

#### Reading Literature as a Moral Code

This is another version of reading literature for "T" ruth. Many literary texts, especially those written before the turn of the twentieth century, do attempt to instruct their readers' moral sensibility. *But instead of reading literature as a moral code for all people, all times, and all places, try to ask what that "lesson" reveals about the author's assumptions, beliefs, and values or the historical context.*

#### Reading Literature for the Sake of Speculation

Speculating upon what could have happened, had so-and-so done such-and-such, is not literary analysis. It's Probability/Statistics, which I'm not qualified to evaluate. But of course, every element of the plot is central to the story's meaning. *So instead of reading literature for the*

sake of speculation, then, try to ask how the fate of the characters and the unfolding of the narrative contribute to the meaning of the story.

### **Reading literature as reflecting history**

While many different academic conversations analyze literature to make claims about history, it is a mistake to assume that literary texts give us a transparent reflection of “how people thought back then.” Just as you should avoid reading literature as a vehicle of “T” ruth, you should also avoid assuming that a text simply reflects its historical moment. *Instead, you can consider how the literature works within the struggles and conflicts of its time and how it may be a role in constructing or challenging the ideas and prejudices of its era.*

### **Sample claims**

**Abandon:** *Frankenstein* is about the fear of an alien invasion from outer space.

**Attempt:** Several characteristics of the monster in *Frankenstein* suggest that the novel exhibits anxieties about the rise of the working class.

**Abandon:** Shelley’s *Frankenstein* proves that Mary Shelley probably created a monster in her basement; moreover, she had a friend named Henry Clerval.

**Attempt:** The creation of the monster in *Frankenstein* illustrates Shelley’s underlying anxieties about female authorship.

**Abandon:** The monster’s story made me cry. And I hope Oprah picks *Frankenstein* as the next selection for her book club.

**Attempt:** *Frankenstein* creates a sense of sympathy for the monster rather than its creator, which works to call into question the Romantic individualism represented by Victor Frankenstein.

**Abandon:** The eternal truth *Frankenstein* illustrates is the danger of pursuing scientific knowledge.

**Attempt:** *Frankenstein* critiques Enlightenment notions of reason and progress in response to the social ramifications of rise of industrial capitalism.

**Abandon:** *Frankenstein* teaches us the value of human sympathy: All we need is love.

**Attempt:** *Frankenstein* highlights the importance of emotion, sympathy, and familial relationships in Shelley’s proto-feminist attempt to valorize attributes and practices relegated to women and often belittled by patriarchal society.

**Abandon:** Maybe if Victor had lived, he and Walton would have gone to the north pole together. Who do you think would win in a thumb war?

**Attempt:** The death of Victor in *Frankenstein*, and Robert Walton’s correlative decision to return home, shows how the novel functions as a cautionary tale about ambition and “educates” its readers in the proper response to the story.

## The Endorsement in Critical Instruction

### *aka, Critical Classrooms*

The Endorsement in Critical Instruction seeks to prepare instructors for working in diverse institutional settings and classrooms by building their capacities to address power dynamics and respond to imbalances that arise in their classrooms. We understand issues of power as being central to everyone's teaching and learning experiences; these may not be visible in the same way for everyone but they operate nonetheless. Ultimately, we see the Endorsement in Critical Instruction as an opportunity to extend and deepen the instructor training that the English Department already does very well.

The Endorsement in Critical Instruction goals are to:

- Create a sustainable space for instructors to talk about power in the classroom
- Build critical awareness and capacities in instructors to recognize power in the classroom and subsequently be responsive to it in their pedagogy
- Provide support for critical pedagogy and concrete classroom content
- Incorporate critical awareness of power into ongoing professional development

The Endorsement in Critical Instruction will be an **unofficial** department Endorsement, administered by the Critical Classrooms Committee, a standing committee within the Expository Writing Program. The Critical Classrooms Committee is chaired by an Assistant Director of the EWP and supervised by the Director of the EWP, Anis Bawarshi. The Critical Classrooms Committee will perform the required work for organizing, managing, and facilitating the Endorsement requirements.

The Endorsement may be completed in **two years**, but participation in the program is meant to continue for the duration of an Endorsement-holder's time at the University of Washington. To complete the Endorsement, participants will need to attend an information and planning session, complete English 567 (required of all English dept TAs), maintain and update a teaching philosophy statement and portfolio (begun in 567), work with a Endorsement mentor, observe peer classes, attend a teaching practicum and annual symposium, annually attend a related workshop, and contribute materials to the Endorsement resources website. TAs who complete the Endorsement will be able to list the Endorsement on the CVs.

Information available: <https://sites.google.com/a/uw.edu/critical-classrooms/home>

To apply: please send an email stating interest to Alice Pedersen ([alicelp@uw.edu](mailto:alicelp@uw.edu)) or Ashley Bashaw ([aea4@uw.edu](mailto:aea4@uw.edu)), and attend an informational meeting on October 7, 2011, at 2pm, in the English grad lounge.



**ENGL 111 T—WRITING ABOUT LITERATURE  
THE CASE OF THE DETECTIVE**

Instructor: Jessica Campbell  
Office: Padelford B-417  
Office Hours: Thursdays 2:00-4:00  
                  or by appointment  
E-mail: jcampb33@uw.edu

Spring 2011  
Class Meetings:  
MW 2:30-4:20  
RAI 107

**COURSE DESCRIPTION**

Welcome to English 111! Our central purpose in this course is to study and practice writing. You have to write *about* something, though, and what we'll be writing about is literature. We'll read several literary texts, as well as several essays that other people have written about those texts. As we examine and discuss not only WHAT these writers say but exactly HOW they say it convincingly, you'll write essays in which you practice using language effectively yourself.

In the official words of the Expository Writing Program (EWP), "this writing course focuses on the production of complex academic arguments that matter based on both literary texts and scholarship about literature." We'll talk about what "arguments" look like in the context of a college-level English class. The EWP has also outlined the Course Outcomes we're aiming for (see the end of this syllabus). You will ultimately be graded on your proficiency in these Outcomes.

Our literary texts in this class are mystery and detective stories. While we will primarily use our texts by analyzing them as pieces of writing, we will also talk about the content of the stories in order to discuss this question: in what ways is compiling evidence to solve or write a mystery similar to (and different from) compiling evidence to write a well-supported essay?

**COURSE MATERIALS**

**Texts Available at the University Bookstore:**

- *Acts of Inquiry: Brief Edition*
- *The Curious Incident of the Dog in the Night-Time* by Mark Haddon
- *Sherlock Holmes: The Major Stories with Contemporary Critical Essays* by Sir Arthur Conan Doyle
- *The Turn of the Screw* by Henry James (Norton Critical Edition)

**Other Supplies:**

- A notebook for in-class writing
- A folder to keep handouts and paper drafts together
- \$5-\$10 for copies/printing
- Internet access and an active UWNet ID and e-mail account

## ASSESSMENT

### Participation (30%)

This portion of your grade has three components:

Classroom Involvement (15%)

Paper formatting (10%)

In-Class Writing and Quizzes (5%)

**Classroom Involvement** means more than showing up. I expect you to come on time, to have completed the assigned work, and to participate actively and respectfully in class discussions and activities. You can get up to four points each class day:

1—You're absent but get in touch with me promptly and make an effort to catch up.

2—You're physically present, awake, and listening (passive participation).

3—...and you speak up at least once in class (minimal participation).

4—...and you speak up often in class (active participation).

Note that you can be absent and still get a point; don't skip class just because you feel like it, but if you have an appointment, an illness, or personal issues to deal with, your best bet is to **get in touch with me** by e-mail and make up the work as soon as possible.

**Paper Formatting** involves making sure that **all** of your written assignments comply with **all** of the following formatting guidelines (as a general rule, follow MLA format):

- 1-inch margins (be sure to check—the default is often 1.25 inches)
- 12-point Times New Roman font
- Double-spaced
- A double-spaced heading in the top left-hand corner with your name, instructor name, class (ENGL 111), and the date
- After the heading, include a centered title, NOT bold or underlined
- Include page numbers in the upper right hand corner of each page
- Proper MLA in-text citation (we'll talk about how to do this)
- Works Cited page
- Electronic file name is all capitalized, consisting of your first initial, last name, and the assignment number (as in "JDOE1.3" or "JDOE2")
- Length must be within half a page of the minimum or of the maximum

**In-Class Writing and Quizzes:** Most days, I will ask you to take out your notebooks and write something—a brief response to a question, your reflections on a text, etc. I'll check notebook entries for completion, not a polished writing style. I give quizzes occasionally (and without warning) as an incentive to complete reading assignments.

### Portfolio (70%)

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 the papers significantly, using feedback from me and from peer review sessions. Toward the end of the course, you will compile and submit a portfolio of your work along with a portfolio cover letter. The portfolio will include the following: *one* of the two major papers revised, *three* of the shorter assignments revised, and a cover letter that explains how the selected portfolio demonstrates the four outcomes for the course. In addition, the portfolio must include **all of the papers (with feedback)** you were assigned in the course, even those you do not revise. A portfolio that does not include all of the above will be considered incomplete.

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

### Evaluation Rubric

Throughout the quarter, your papers will receive feedback to help you identify what you are doing well and what you need to improve. I will use the following evaluation rubric as part of my feedback:

- **Outstanding:** Offers a very highly proficient demonstration of the trait(s) associated with the course outcome(s), including some appropriate risk-taking and/or creativity.
- **Strong:** Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.
- **Good:** Effectively demonstrates the trait(s) associated with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful command of trait(s).
- **Acceptable:** Minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.
- **Inadequate:** Does not meet the outcome(s) requirement; the traits are not adequately demonstrated and require substantial revision on multiple levels.

### WRITING CENTER AND CLUE

Writing tutors are available to help you one-on-one with your writing at the Odegaard Writing Center. Check out <http://depts.washington.edu/owrc> and make appointments in advance. For drop-in help, try CLUE; their website is <http://depts.washington.edu/clue/>. Keep in mind that this tutoring isn't "for bad writers;" everybody can use an extra pair of eyes on a paper.

### LATE POLICY

Assignments should be submitted to the Catalyst dropbox by 2:15 PM on the day that they are due. If you turn in a paper late, I will not give you feedback on it. Since a complete portfolio requires feedback on every paper, you will need to take all late papers to one of the writing centers and then show me the hard copy. If an emergency situation arises, e-mail me or come talk to me and we will work something out.

### OFFICE HOURS AND E-MAIL

I'm available to help you or chat with you, and I want you to feel comfortable communicating with me about any concerns. Office hours are set periods during which I will be in my office,

twiddling my thumbs until a student comes to talk to me. I also tend to respond to e-mails promptly. (I often send e-mails too—be sure to keep an eye on your inbox). So send me an e-mail, come to office hours, or set up office appointments with me at other times. You might even get some extra participation points.

### **PLAGIARISM—JUST DON'T DO IT!**

Plagiarism, also known as academic dishonesty, is presenting someone else's ideas or writing as your own. I encourage you to refer to other people's thoughts in your writing for this class—just be sure to **cite** them properly. Remember, **improper citation counts as plagiarism**. We'll go over proper citation in class, and if you have any question about how to cite or about whether you need to cite something, play it safe and cite it, or ask me. 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.

### **ACCOMMODATIONS**

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Services Office (DSO) 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/admin/dso/>.

### **UW SAFECAMPUS**

Preventing violence is everyone's responsibility. If you're concerned, tell someone.

- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
- Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notifications of campus emergencies via text and voice messaging. Sign up online at [www.washington.edu/alert](http://www.washington.edu/alert)

For more information visit the SafeCampus website at [www.washington.edu/safecampus](http://www.washington.edu/safecampus).

### **COMPLAINTS**

If you have any concerns about the course or about me, please see me about them as soon as possible. If you are not comfortable talking with me about your concerns or are not satisfied with the response that you receive, you may contact the following Expository Writing staff in Padelford A-11:

Anis Bawarshi, Director: (206) 543-2190 or [bawarshi@uw.edu](mailto:bawarshi@uw.edu)

Alice Pederson, Asst. Director: (206) 543-9126 or [alicelp@uw.edu](mailto:alicelp@uw.edu)

If, after speaking with the Director of Expository Writing or the Assistant Director, you are still not satisfied with the response you receive, you may contact Gary Handwerk, English Department Chair, in Padelford A-101, at (206) 543-2690.

## COURSE CALENDAR

SP=Short Paper, MP=Major Paper, *AI=Acts of Inquiry*

	PAPER DUE	IN-CLASS ACTIVITIES	HOMEWORK
<b>WEEK 1</b>			
Mon 3/28		Introductions, Syllabus, Sample reading; Preliminary Assignment assigned	Read <i>Curious Incident</i> pp. 1-48; read <i>AI</i> Ch. 1 and 3; Preliminary Assignment
Wed 3/30	Preliminary Assignment	<i>Curious Incident</i> , <i>AI</i> , go over Preliminary Assignment; rhetorical analysis; SP 1.1 assigned	Read <i>Curious Incident</i> pp. 48-155; read <i>AI</i> Ch. 2; SP 1.1
<b>WEEK 2</b>			
Mon 4/4	SP 1.1	<i>Curious Incident</i> ; rhetorical analysis	Finish <i>Curious Incident</i> ; Read Holmes story "A Scandal in Bohemia"; Read <i>AI</i> Ch. 10
Wed 4/6		Discuss <i>Curious Incident</i> , "Scandal in Bohemia," and <i>AI</i> Ch. 10; SP 1.2 assigned	Read Holmes stories "The Dancing Men," and "Charles Augustus Milverton"; SP 1.2
<b>WEEK 3</b>			
Mon 4/11	SP 1.2	Discuss Holmes stories; SP 1.3 assigned	Read Holmes essays by Knight and Belsey; skim reviews of <i>Curious Incident</i> ; read <i>AI</i> Ch. 7 and 8
Wed 4/13		Discuss secondary readings and <i>AI</i> Ch. 7 and 8; MP 1 assigned	SP 1.3; <i>AI</i> Ch. 9
<b>WEEK 4</b>			
Mon 4/18	SP 1.3	Discuss secondary readings and SP 1.3; <i>AI</i> Ch. 9	MP 1 Idea Draft
Wed 4/20	MP 1 Idea Draft (due in conference)	<b>No Class: Conferences</b>	MP 1 Full Draft
<b>WEEK 5</b>			
Mon 4/25	MP 1 Full Draft	Peer Review modeling and Peer Review	MP 1 Final Draft
Wed 4/27	MP 1 Final Draft	Movie	Read about the first half of <i>Turn of the Screw</i>
<b>WEEK 6</b>			
Mon 5/2		<i>Turn of the Screw</i>	Finish <i>Turn of the Screw</i> ; write short initial interpretation/reaction in notebook
Wed 5/4		<i>Turn of the Screw</i> Sequence 2 papers assigned	Read/skim critical essays (TBA); SP 2.1
<b>WEEK 7</b>			
Mon 5/9	SP 2.1	Critical essays	Begin SP 2.2
Wed 5/11		Critical Essays and debate	SP 2.2; <i>AI</i> Ch. 12 Begin MP 2

<b>WEEK 8</b>			
Mon 5/16	SP 2.2	Trade SP 2.2, Prep for MP 2	MP 2 Full Draft
Wed 5/18	MP 2 Full Draft	Peer Review	MP 2 Final Draft
<b>PORTFOLIO SEQUENCE</b> <i>Specific assignments TBA</i>			
<b>WEEK 9</b>			
Mon 5/23	MP 2 Final Draft	Portfolio sequence introduced	
Wed 5/25		<b>No class: Conferences</b>	
<b>WEEK 10</b>			
Mon 5/30		<b>No class: Memorial Day Holiday</b>	
Wed 6/1		Portfolio work	

**FINAL PORTFOLIOS DUE TO CATALYST TUESDAY, JUNE 7, AT NOON.**

## Preliminary Assignment Close Reading

We are talking in this class about reading—particularly “close reading”—as the first step in writing about literature. In this informal paper, you will record your observations about a section of Mark Haddon's *The Curious Incident of the Dog in the Night-Time*. Focus on one of these passages: sections 2-7 (pp. 1-6) or sections 13-29 (pp. 8-16). Reread the passage (at least a couple of times), underlining and/or making notes in the book when something strikes you as interesting or noteworthy.

For the paper that you will turn in to me, first record this contextual information about the book as a whole: the **title**, the **genre**, the **publication date**, and the **author's name**.

For the rest of this assignment, writing in full sentences but not necessarily in perfectly ordered paragraphs, make other observations about your passage. Here are some questions to get you started, but don't feel limited to these issues:

- Who is the narrator? How would you describe the length and structure (the *syntax*) of his sentences? What does this use of language tell you about the narrator?
- What kind of words (*diction*) does the narrator use? When he describes things, does he use *figurative language* (metaphors or similes) very often? Write down any metaphors or similes you find in your passage. How else does he describe things?
- How would you describe the visual format of the passage? What is interesting or unusual about it? How is the format related to what you know about the narrator and/or his assumptions about the audience?
- Is the passage funny? If so, what parts are funny, and what is the source of the humor?
- What is your initial emotional response to the passage, or to a specific part of it? How does the writer create that emotional response?

The purpose of this assignment is for you to practice reading *carefully*, especially paying close attention to things that are unusual, interesting, or potentially problematic about a piece of writing. Instead of writing a book report (in which you would be answering the question "WHAT does the writer say?"), you're exploring the questions "HOW does he say it?" and "WHY does he choose to say it that way?" I don't expect polished writing or any introduction/conclusion—you will use your observations in this paper for a more formal rhetorical analysis paper later—but do proofread and make sure your sentences are grammatically logical.

**Length: 2 pages**

**Due Date: Wednesday, March 30 (to Catalyst and in hard copy to class)**

**NOTE: Don't worry about proper MLA citation or a Works Cited page for this paper, but do follow all other formatting guidelines listed in the syllabus.**

## Short Paper 1.1 Rhetorical Analysis of Literature

In your first short assignment, you used a close-reading exercise to start investigating Mark Haddon's *The Curious Incident of the Dog in the Night-Time* as a piece of writing. Now, you will extend and organize your observations from the preliminary assignment to answer this question: **what writing choices does Haddon make to convey a meaning to his audience through this text?**

This paper is different from the first paper in two ways: (1) you're writing about the whole book, not just a passage, and (2) your paper should follow the traditional format of an academic essay, complete with an introduction, body paragraphs, and a conclusion.

As we've discussed, the questions that were of interest to you in close-reading are the same questions to consider in a rhetorical analysis—often, questions that begin with "how," "why," or "to what extent."

### Successful papers will:

- Make a **claim of fact** about the way the text is written (see *Acts of Inquiry* p. 120).
- Support that claim with specific and relevant **examples** from the text. Each strategy or choice you mention should contribute to your overall argument.
- **Comment** on each quotation. Don't assume your reader automatically sees the significance of a quotation. Be explicit: "This strategy is significant because\_\_\_."
- Include short introductions and conclusions of about two or three sentences each. I'm more interested in the body paragraphs, since this is a short assignment.
- Be written for an academic audience unfamiliar with the text.
- Adhere to ALL of the formatting rules in the syllabus.

**Finally**, keep in mind our overarching interest in our readings for this class: the relationship among WHAT the writer says, HOW he or she says it, and WHY he or she chooses to say it that way.

**Criteria:** "Claim," "Quotation/evidence selection," "Commentary on evidence"

**Length:** 2-3 pages

**Due Date:** Monday, April 4



## Short Paper 1.2 Blurb

“Blurbs” are short, enticing partial summaries of works of literature that give potential readers a glimpse of aspects of the story such as character, plot, setting, tone, and style. Their goal is both to tell the reader what the book will be like and to encourage the reader to buy the book, so they are informative and enthusiastic (sometimes to the point of being ridiculous!).

Your **first task** is to write a **blurb** for the back cover of either *The Curious Incident of the Dog in the Night-Time*, a collection containing Sherlock Holmes stories in general, or a (hypothetical) edition of just one of the Sherlock Holmes stories we have read.

On the back of this sheet are samples of blurbs that should serve as a good introduction to what a typical blurb sounds like. You can also consult novels from your own bookshelf for more examples.

The primary concerns of the assignment are thus (1) selecting which events/characteristics/characters of the story to include in your summary, (2) being concise, and (3) adapting your writing to the genre of the blurb.

Your **second task** is to write a one-paragraph **analysis** of the blurb. In analyzing your writing, here are some examples of questions to consider: why did you decide to include some things in your summary and omit other things? How did you attempt to “sell” the book/story to readers? What was your tone, and how did you create it? What kinds of words did you use? If this sounds like rhetorical analysis, you’re on the right track.

**Criteria:** “Summary,” “Genre awareness,” “Analysis”

**Follow all of the usual formatting guidelines, except that there is no need for a title or a Works Cited page.**

**Length: 90-110 words** for the blurb (these are fixed limits; one word over or under, and the paper is late), **one paragraph** for the analysis

**Due Date: Monday, April 11 to Catalyst and in hard copy to class**

## Sample Blurbs

### ***The Inheritance of Loss* by Kiran Desai:**

In a crumbling, isolated house at the foot of Mount Kanchenjunga in the Himalayas lives an embittered judge who wants only to retire in peace from the world he has found too messy for justice, when his orphaned granddaughter, Sai, arrives on his doorstep. The judge's cook watches over her distractedly, for his thoughts are claimed by his son, Biju, who is hopscotching from one gritty New York restaurant to another, trying to stay a step ahead of the INS on an elusive search for a green card that "was not even green." When an Indian-Nepali insurgency in the mountains interrupts Sai's exploration of the many incarnations and facets of a romance with her Nepali tutor, and causes their lives to descend into chaos, they are forced to consider their colliding interests. The cook witnesses the hierarchy being overturned and discarded. The judge must revisit his past, his own journey and role in their intertwining histories. This majestic novel of a busy, grasping time—every moment holding out the possibility of hope or betrayal—illuminates the consequences of colonialism and global conflicts of religion, race, and nationalism.

### ***Disgrace* by J. M. Coetzee:**

At fifty-two, Professor David Lurie is divorced, filled with desire, but lacking in passion. When an affair with a student leaves him jobless, shunned by friends, and ridiculed by his ex-wife, he retreats to his daughter's smallholding. David's visit becomes an extended stay as he attempts to find meaning in his one remaining relationship. Instead, an incident of unimaginable terror and violence forces father and daughter to confront their strained relationship—and the equally complicated racial complexities of the new South Africa.

### ***The Moonstone* by Wilkie Collins:**

A fabulous yellow diamond becomes the dangerous inheritance of Rachel Verinder. Outside her Yorkshire country house watch the Hindu priests who have waited for centuries to reclaim their ancient talisman, looted from the holy city of Somnauth. When the Moonstone disappears the case looks simple, but in mid-Victorian England no one is what they seem, and nothing can be taken for granted.

Witnesses, suspects, and detectives take up the story in turn. The bemused butler, the love-stricken housemaid, the enigmatic detective Sergeant Cuff, the drug-addicted scientist, each speculates on the mystery as Collins weaves their narratives into a masterpiece of construction and suspense.

Experiments with drugs and the power of the unconscious; bourgeois fears of police intrusion; imperialist looting and the occult revenge it invokes; all interest towards the novel's breathtaking solution.

### **Short Paper 1.3** **Summary of a Critical Essay**

How do people write about literature? In our Sherlock Holmes collection, the essays of Stephen Knight (“The Case of the Great Detective”) and Catherine Belsey (“Deconstructing the Text: Sherlock Holmes”) provide two examples. A major part of writing about literature is recognizing what other scholars have already said, so that you can enter the academic conversation.

**In 2-3 pages, summarize one of these critical essays.**

**Successful papers will:**

- Identify the central claim (the “gist”) of the text.
- Summarize the argument of the text. Whether you privately agree or disagree with the argument, represent it fairly in your summary. Explain what the writer argues, how he or she builds that argument, and how he or she situates his or her position in the larger conversation.
- Effectively select, integrate, and analyze quotations from the text.
- Frame the essay with an introduction that efficiently orients the reader and a conclusion that ties up the main points.
- Be written for an academic audience unfamiliar with your text.
- Adhere to all of the formatting rules in the syllabus.

**Criteria:** “Identification of claim,” “Representation of argument,” “Use of and commentary on evidence”

Note that your interest for this assignment is in the **content** of the critical essay. You’ll answer the “how” questions in the next assignment; for this one, focus on “WHAT” the writer says. Note also that you should NOT give your own opinion or use first person in this paper.

**DUE: Monday, April 18**

**ALSO DUE: In the “Comments” box on Catalyst, pick one of the Course Outcomes and explain how you have met that outcome in this paper. Give examples from the outcome (heading sentence and/or bullet points) AND from your own paper.**

This is to practice for writing the portfolio cover letter at the end of the quarter. It is PART of the assignment—if you don’t do it, the paper is late and I won’t give feedback.

## Major Paper 1 Critical Response

In the last paper, you summarized the content of a critical essay on the Sherlock Holmes stories. Now, you will join the academic conversation by writing a critical response to the same essay.

**Your task is threefold: summarize, rhetorically analyze, and respond to your chosen text.** You've already practiced summary (SP 1.3) and rhetorical analysis (SP 1.1). In "responding to" the text, position yourself as the next speaker in the academic conversation. You might agree, disagree, or partially agree with the essay's content; you might discuss the merits or limitations of the essay's form. In any case, provide evidence for your opinion.

Your **claim** in this paper should incorporate all three of those tasks. It might be longer than a single sentence, but it must be easily identifiable as the claim! (Don't leave me in suspense.)

### Successful papers will:

- Make a specific, arguable **claim of value**. You are *evaluating* the merits of the text in terms of both content (the points of the argument) and form (the way it is written/presented). Remember, though, that all the elements of a claim of fact are also present in a claim of value—you're identifying facts and *then* going further to evaluate them, not just judging the text and then trying to throw in some evidence. Be a good detective: get your evidence before you make your conclusion.
- Identify the central argument of the text and briefly **summarize** the progress of the argument. Your summary will differ from that of SP 1.3 because the purpose of this summary is both to fairly present the argument and to support your own assessment of that argument.
- Conduct a **rhetorical analysis** of the text. Identify and analyze striking writing choices as you did in SP 1.2, but make sure they all contribute to your claim.
- Demonstrate effective selection, integration, and analysis of **quotations** from the text. You may want to quote the Sherlock Holmes story or stories under discussion in that text.
- **Frame** the essay with an introduction that efficiently orients the reader and a conclusion that ties up the main points.
- Be written for an **academic audience** unfamiliar with your text.
- Adhere to all of the **formatting** rules in the syllabus.

**Criteria:** "Claim," "Summary," "Rhetorical analysis," "Coherence of argument"

**Length:** 5-7 pages

**Idea Draft Due:** April 19, 20, or 21 (hard copy in your conference with me)

**Full Rough Draft Due:** Monday, April 25 (hard copy to class for peer review)

**Final Draft Due:** Wednesday, April 27 (to Catalyst)

**ALSO DUE:** In the "Comments" box on Catalyst, pick one of the Course Outcomes and explain how you have met that outcome in this paper. Give examples from the outcome (heading sentence and/or bullet points) AND from your own paper. As with SP 1.3, this is part of the assignment, so don't forget to do it on time!

## **ENGLISH 111(D): Border Narratives**

Winter 2011, M-TH 9:30- 10:20

Smith 307

Instructor: Amal Egeiq

Email: [aegeiq@uw.edu](mailto:aegeiq@uw.edu)

Office: Padelford B -36

Office hours: T/Th 10:30-11:30 and by appointment

### **Course Overview: Writing the Border**

In this composition class we will read, write, watch and think together about narratives that deal with the notion of border. What constitutes a border? Is it a geographical barrier? Or perhaps a different kind of line that divides people across colors, ethnicities, classes, sexualities nationalities and worlds? Who are the border dwellers? What does it mean for them to cross? And what obstacles stand in their way? These are some of the questions that underline the selected readings for this class.

But first and foremost, this is a composition class. Thus, the border narrative theme of the course is essentially the medium through which we will practice and develop a number of key writing strategies and skills. These skills will facilitate your production of short papers and longer essays aimed for an academic audience. In this course, we will work collectively as a class to develop your ability to closely read and interpret poems, short stories and critical essays. We will also learn more about the different stages of research, analysis and synthesis of various texts and resources involved in generating persuasive arguments. Our main focus will be on developing effective communication skills by paying attention to the details of the writing process. As attentive readers we will pay attention to the following: effectively taking notes about texts and drawing upon them for writing, structuring individual paragraphs and essays step by step, writing an analytical essay about one or several work of literature, and editing others and one's own writing and working with improving drafts. When you successfully complete ENG 111, you will be able to understand the structure of complex ideas that deal with the theme of the border, critique them, and express your own ideas in a coherent and grammatically correct manner.

### **TEXTBOOKS AND OTHER RESOURCES**

#### **REQUIRED**

- *Acts of Inquiry: A Guide to Readings, Research and Writing at the University of Washington* (Available at UW Bookstore)
- The ENG 111(P) Course Pack available at Professional Copy 'N' Print, at the corner of University Way and 42<sup>nd</sup> Ave. 206-634-2689.
- Two-Pocket Folder for Portfolio (to keep track of **all assignments**)
- An active UW Email Account

#### **RECOMMENDED**

- Lunsford, Andrea. *The Everyday Writer*. 4<sup>rd</sup> ed. Boston, MA: Bedford/St. Martin's, 2010

## ***COURSE ASSIGNMENTS***

In this course, you will complete **two assignment sequences**, each of which is designed to help you fulfill the course outcomes. **Each assignment sequence requires you to complete a variety of shorter papers leading up to a major paper (3 in the first sequence & 4 in the second sequence).** These shorter papers will target one or more of the course outcomes at a time (SEE attached list of outcomes on page 6), 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 papers, using feedback from my written comments, peer review sessions, and our writing conferences.

## ***ASSESSMENT***

### **PORTFOLIO (70%)**

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 portfolio cover letter. The portfolio will include the following:

- **One of the major papers revised**
- **Four to five of the short papers revised**
- **A cover letter explaining how the portfolio demonstrates the course outcomes**

**In addition, the portfolio will include all of the papers you do not revise, as well as sequence-related work you were assigned in the course (such as first drafts and peer review handouts).** A portfolio that does not include all the above will be considered "Incomplete" and will earn a grade of 0.0-0.9. (so make sure you save the drafts of all your papers!) The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes. The portfolio will be worth 70% of your final grade.

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

**PORTFOLIOS are due Monday March 14, 2011 at 5:00 pm!**

### **EVALUATION RUBRIC**

Throughout the quarter, your papers will receive feedback to help you identify what you are doing well and what you need to improve. The following evaluation rubric will be used as part of my feedback:

- **Outstanding:** Offers a very highly proficient demonstration of the trait(s) associated with the course outcome(s), including some appropriate risk-taking and/or creativity.
- **Strong:** Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.
- **Good:** Effectively demonstrates the trait(s) associated with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful command of trait(s).

- **Acceptable:** Minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.
- **Inadequate:** Does not meet the outcome(s) requirement; the traits are not adequately demonstrated and require substantial revision on multiple levels.

### **PARTICIPATION (30%)**

A number of criteria will determine your participation grade, including in-class and outside-of-class activities and assignments. The breakdown is:

1% office visit

2% conferencing (2 well-prepared conference sessions total)

2% peer review (4 well-prepared peer reviews sessions total)

15% classroom contribution (holistically graded)

10% timely and complete journal entries (5 thoughtful journal entries total)

During the quarter, I ask that you visit me at least once during my office hours. You are also required to not only be present, but also to be prepared for 2 conferences and 4 peer review sessions. Each missed or unprepared peer review session or conference will result in a 1% docking of your grade.

You will be graded in a holistic manner and the following elements will be considered when assessing your grade at the end of the quarter: your willingness to contribute to class discussions by making comments and asking questions, your engagement in group work and peer workshops, your overall preparedness in completing all reading and writing assignments on time, and your conferences with me.

Finally, you are required to post 5 journal entries, each worth 2% of your grade, and each of which responds to a particular question or prompt that I provide. The prompt will be sent to you through the class email list at least 48 hours before the deadline due. It will ask you to address a question or comment on a discussion we had in class. It could also be a free-write task. Each journal entry should be roughly 500 words. You should not worry about producing polished writing in your journal entries, you should strive towards deep critical thinking. Journals will be evaluated only upon the level of intellectual investment demonstrated. A strong journal entry will receive the full value of 2% points; a satisfactory journal entry will receive 1%; an unsatisfactory (late, incomplete, and/or plain I-don't care shoddy) journal entry will receive 0%.

## ***COURSE POLICIES***

### **CONFERENCES**

You are required to meet with me twice during the quarter in conferences to discuss your work. These conferences give you the opportunity to get feedback about your papers/projects and to express any concerns, questions, or suggestions you might have about the course or the assignments. **Conferences are mandatory** and, if missed, will affect your participation grade. I will provide you with a sign-up sheet for these conferences and detailed instructions about how to prepare for them.

## **LATE WORK**

All assignments are due on the date specified during **the first ten minutes of class**, and **I will not accept any assignments submitted via email**. I will also not give feedback on any assignments that are turned in late (making it nearly impossible for the assignment to be selected to fulfill Outcome 4 in your portfolio). However, you will still need to complete late work, as your portfolio must include all assignments in order for it to receive a passing grade. As with attendance, turning in late work will affect your participation grade. If you are having trouble and may be unable to turn things in on time, please speak with me **before the assignment is due**.

### **In-Class DOs and DON'Ts:**

1. Do come to class with your reading completed.
2. Do be prepared to begin class at 9:30. I will take attendance promptly at 9:30.  
Don't start packing up early.
3. Do come to class prepared to be actively involved in any course-related interactions.
4. Do engage respectfully in the discussions, regardless of how hot/challenging the debate is!
5. Don't sleep in class, read the newspaper, chat online or use cell phones.

### **Out-of-Class DOs and DON'Ts:**

1. Do think about the course material and come to class with questions/comments.
2. Do start writing early so you don't have to write your paper after midnight the day it is due!
3. Do form informal study groups to work on course material and exchange peer review.
4. Do come to my office hours if you have questions or concerns about the class.
5. Do keep an electronic journal! I want to read your reflections and thoughts about how you learn in class.

## ***ACCOMMODATIONS***

Please let me know if you need accommodation of any sort so that I can work with the UW **Disability Services Office (DSO)** to provide what you require. I am very willing to take suggestions specific to this class to meet your needs. This syllabus is available in large print, as are other class materials. More information is available at:

<http://www.washington.edu/admin/dso/>

## ***WRITING RESOURCES***

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

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



- **The Odegaard Writing Center** is another excellent resource for writers. Tutors in this center can assist writers with their papers from any subject area. Set up an appointment on <http://depts.washington.edu/owrc/>.

-**Expository Writing Program Website**—The program’s website provides information about the course, student policies, and links to online writing resources. <http://depts.washington.edu/engl/ewp/>

### ***PLAGIARISM***

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 plagiarizing any piece of writing in this class will be reported to the College of Arts and Sciences for review.

### ***CONCERNS***

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 staff in Padelford, Room A-11:

Anis Bawarshi, Director: 543-2190 or [bawarshi@uw.edu](mailto:bawarshi@uw.edu)  
Alice Pedersen, Asst. Director: 543-9126 or [alicelp@uw.edu](mailto:alicelp@uw.edu)

If, after speaking with the Director of Expository Writing or one of the Assistant Directors, you are still not satisfied with the response you receive, you may contact Gary Handwerk, English Department Chair, in Padelford, Room A -101, at (206) 543-2690.

***GOOD LUCK & HAPPY WRITING***

## COURSE CALENDAR

The weekly calendar you receive with this syllabus lists preparatory homework required for each class period, written assignments to be handed in, and dates for papers. You SHOULD follow the calendar and be PREPARED for any changes. If you are not able to make it to class for any reason, *please contact your classmates to see what you have missed*. Also, please remember that the schedule is subject to last minute changes that might be announced in class or by emails, affecting HW assignments, etc.

### ENG 111 (D) WINTER 2011 – CALENDAR

WEEK 1	IN-CLASS ACTIVITIES	HOMEWORK
	<b>Rhetorical Analysis</b>	
Mon 1/3	<b>Welcome and introduction to class</b>	<i>Acts of Inquiry</i> Read Chapter 1 “Habits of Mind of Academic Writers”(pp. 3-16)  Bring <u>5 questions</u> to class about the text.
Tue 1/4	<b>What kind of writer you are?</b> <b>Chapter 1-</b> “Habits of Mind of Academic Writers” (pp. 3-16)	<b>Journal Entry 1-</b> <b>Prompt sent to class email list</b> Read “Viana Enedina Torrens’ “There Ain’t No Starbucks in the East Side” (course packet)
Wed 1/5	<b>Close Reading</b> - “Viana Enedina Torrens’ “There Ain’t No Starbucks in the East Side” (course packet)	<i>Acts of Inquiry</i> Read Chapter 3: “Reading as a Writer, Writing as a Reader” ( 33- 54) -Define 2 terms <b>Finish SP 1.1</b>
Thu 1/6	<b>Chapter 3:</b> “ Reading as a Writer, Writing as a Reader” (33-54) <b>SP 1.1 Due</b>	Read Lynn Freed’s” Embracing the Alien” (course packet)
	<b>WEEK 2</b>	
	<b>Texts as Evidence</b>	
Mon 1/10	<b>Locating Evidence-</b> Lynn Freed’s “Embracing the Alien” (course packet)	Read Lynn Freed’s” Embracing the Alien” (course packet) <b>Finish SP 1.2</b>
Tue 1/11	<b>Personal Experience as Evidence-</b> Lynn Freed’s “Embracing the Alien” (course packet) <b>SP 1.2 Due</b>	Read Sherman Alexie’s “This is What It Means to Say Phoneix, Arizona” (course packet)
Wed 1/12	<b>Text as evidence: Quote Integration</b> Sherman Alexie’s “This is What It Means to Say Phoneix, Arizona” (course packet)	<b>Journal Entry 2-</b> <b>Prompt sent to class email list</b>  Read Sherman Alexie’s “This is What It Means to

		Say Phoneix, Arizona” (course packet)
Thu 1/13	<b>Text as evidence: Quote Integration</b> Sherman Alexie’s “This is What It Means to Say Phoneix, Arizona” (course packet)	<i>Acts of Inquiry</i> Read Chapter 11: “Appealing to Your Reader” 207- 240 <b>Finish SP 1.3</b>
<b>WEEK 3</b>	<b>Making Claims that Matter!</b>	
Mon 1/17	<b>No Class: Martin Luther King, Jr. Day</b>	<i>Acts of Inquiry</i> Read Chapter 11: Appealing to Your Reader” 207- 240- “Come up with 3 examples of logical fallacies”
Tue 1/18	<b>Chapter 11- “Appealing to Your Reader” 207- 240</b> <b>SP 1.3 Due</b>	<b>Bring 2 copies of MP 1 final draft to class</b>
Wed 1/ 19	<b>Peer Review of MP 1 Draft-</b> complex claims and evidence	Read Harlon Dalton’s” White Skin Privilege” <b>Finish MP 1</b>
Thu 1/20	<b>No class- Conferences</b>	
<b>WEEK 4</b>	<b>Making Claims that Matter!</b>	
Mon 1/ 24	<b>“I Say” and establishing stakes-</b> Discussion of Harlon Dalton’s” White Skin Privilege” (Course Packet) <b>MP 1 Due</b>	Read Harlon Dalton’s” White Skin Privilege”
Tue 1/25	<b>“I Say” and establishing stakes-</b> Discussion of Harlon Dalton’s” White Skin Privilege” (Course Packet)	Read Harlon Dalton’s” White Skin Privilege”
Wed 1/26	<b>Personal Experience as Evidence – class presentation</b>	<b>Journal Entry 3- Prompt sent to class email list</b> <b>Finish SP 2.1</b>
Thu 1/27	<b>Personal Experience as Evidence – class presentation</b> <b>SP 2.1 Due</b>	
<b>WEEK 5</b>	<b>Intertextuality</b>	
Mon 1/ 31	<b>Major Paper 1 Feedback</b>	Read Jacqueline Bobo’s “Black Women as Interpretive Community” (pp.33-45) (Course Packet)
Tue 2/1	<b>Situating a Text w/n Literary and Social History</b> Jacqueline Bobo’s “Black Women as Interpretive Community” (pp.33-45) (Course Packet)	Jacqueline Bobo’s “Black Women as Interpretive Community” (46-60) Course Packet)
Wed 2/2	<b>Summary, paraphrase, quotation</b> Jacqueline Bobo’s “Black Women as Interpretive Community” (46-60) Course Packet)	Read Jacqueline Bobo’s “Black Women as Interpretive Community” (46-60) Course Packet) <b>Finish SP 2.2</b>
Thu 2/3	<b>Summary, paraphrase, quotation</b> Jacqueline Bobo’s “Black Women as Interpretive Community” (46-60) Course Packet) <b>Sp 2.2 Due</b>	Read Heidi W. Durrow’s “Light-Skinned-Ed Girl” (Course Packet)

<b>WEEK 6</b>		
Mon 2/7	<b>Intertextuality</b> <b>Making arguments about literature:</b> Heidi W. Durrow's "Light-Skinned-Ed Girl" (Course Packet)	Read Heidi W. Durrow's "Light-Skinned-Ed Girl" (Course Packet)
Tue 2/8	<b>Making arguments about literature:</b> Heidi W. Durrow's "Light-Skinned-Ed Girl" (Course Packet)	<b>Finish SP 2.3</b>
Wed 2/9	<b>Structuring Arguments</b> <b>Sp. 2.3 Due</b>	<b>Journal Entry 4- Prompt sent to class email list</b>
Thu 2/10	<b>Organization and MLA</b>	Read Mahmoud Darwish's "Rita & the Gun" (Course Packet) <b>Outline the poem!</b>
<b>WEEK 7</b>		
Mon 2/14	<b>Making arguments about literature:</b> Mahmoud Darwish's "Rita & the Gun" (Course Packet)	Read Mahmoud Darwish's "Rita & the Gun" (Course Packet)
Tue 2/15	<b>Making argument about literature:</b> Mahmoud Darwish's "Rita & the Gun" (Course Packet)	
Wed 2/16	<b>Film about Darwish</b>	<b>Finish SP 2.4</b>
Thu 2/17	<b>Constructing Complex claims</b> <b>SP 2.4 Due</b>	<b>Bring 2 copies of MP 2 final draft for Peer Review</b>
<b>WEEK 8</b>		
Mon 2/21	<b>No Class: President's Day</b>	
Tue 2/22	<b>Peer Review MP 2 Drafts – Complex claims and evidence</b>	<b>Finish MP 2</b>
Wed 2/23	<b>Revisiting the Outcomes</b> <b>MP 2 Due</b>	<b>Journal Entry 5- Prompt sent to class email list</b>
Thu 2/24	<b>Library Visit</b>	
<b>WEEK 9</b>		
Mon 2/28	<b>Introduction to the Portfolio</b>	
Tue 3/1	<b>Cover Letters Samples and Evaluations</b>	
Wed 3/2	<b>Major Paper 2 Feedback</b>	<b>Bring 4SPs and 1 MP for peer review</b>
Thu 3/3	<b>SHORT PAPERS PEER REVIEW AND REVISIONS</b>	
<b>WEEK 10</b>		
Mon 3/7	<b>Don't forget to do evals!</b> <b>No class- Conferences</b>	
Tue 3/8	<b>Major papers peer review and revision</b>	<b>Bring cover letter for peer review</b>
Wed 3/9	<b>Cover Letter Peer Review</b>	
Thu 3/10	<b>Cover Letter Assessment</b> <b>End of class considerations</b> <b>Course Evaluations</b>	

**Portfolios are due Monday March 14 by 5.00 pm in my office in Padelford B-36!**

***Short Paper 1.2 –Close Reading for Rhetorical Analysis***

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**Assignment Overview**

In our recent class discussions of Lynn Freed’s “Embracing the Alien,” we talked about the author’s struggle to create a home for herself away from her home of origin in South Africa. In this paper, I ask you to reflect on the challenges that Lynn describes and to answer the following: What challenges of identity does Lynn face in South-Africa versus the US? What advice would you give to Lynn that you think would help her feel less like an alien in the US?

***Here are the steps that I suggest you take in working through this assignment:***

- Read the text carefully, take notes and annotate the sections where Lynn describes the different challenges.
  - Create a list of the challenges. Look carefully at the language Lynn uses. Ask yourself the “how” question. How does Lynn describe each challenge? What mood/tone she uses? What key figures of speech she employs in describing each challenge? What is she hoping to gain by addressing each particular challenge?
  - Underline all the words, phrases, quotes that you are going to use as textual evidence to prove your point. Make sure that you explain your quotes in detail.
  - Think about what being American means for you and end your paper with a paragraph advising Lynn on ways to resolve her challenges and become an American.
- 

Length: 2-3 typed double-space pages, 1 inch margins.  
Due date: Wednesday, January 12, 2011

***Short Paper 1.3 –Close Reading, Rhetorical Analysis & Narration***

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**Assignment Overview**

In Sherman Alexie’s “This is What It Means to Say Phoneix, Arizona” Thomas Builds-the-Fire is described as the crazy storyteller in the reservation. However, his stories and dreams appear as an integral part of the story’s plot. What role do his stories play? How do they contribute to the development of the plot? Answer these questions through a close reading of two stories.

***Here are the steps that I suggest you take in working through this assignment:***

- Read the text carefully, take notes and annotate the sections where the stories appear.
- Think about the location of each story in the entire narrative. Why does Thomas-Build-the-Fire tell this particular story at this point? What happens after he tells each story?
- Underline all the words, phrases, quotes that you are going to use as textual evidence to prove your point. Make sure that you explain your quotes in detail.
- Begin writing the paper with an introduction that includes a clear claim about the role of the stories.

Length: 2-3 typed double-space pages, 1 inch margins.

Due date: January 20, 2011

***Major Paper 1 –Joining the conversation/ inter-textual analysis***

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**Assignment Overview**

In our class discussions of Viana Enedina Torres “There Ain’t No Starbucks in the East Side,” Lynn Freed’s “Embracing the Alien,” and Sherman Alexie’s “This is What It Means to Say Phoenix, Arizona,” the theme of border as a barrier that separates people in the US across racial and ethnic lines, classes, nations and cultures came up. In this paper, I ask you to make an argument about the border. What is the border? How does each text reflect on, argue about, or define the border? Can you find what is in common between all these examples and say “THIS is the border?”

In order to be able to make an argument about the border, you must think about the arguments being made about it in a greater context, including the border narratives of a Chicana from East LA, a Jewish woman immigrant from South Africa and a Native-American man living in reservation in Eastern Washington. Therefore, in order to substantiate your claims, conduct a close reading of the border in the **three** texts we have been working with and use them as **evidence**.

**This paper should have:**

- an introduction that serves as a “road map” for your argument
- a clear claim stated in the first or second paragraph
- ample use of textual evidence from the texts to back up your claim
- a synthesis (**NOT** a comparison and contrast) of the three texts that serves the purpose of backing up your major claims about the border
- an articulation of the stakes, (why your argument matters) stated either implicitly or explicitly within the paper
- a unique title

**Requirements:**

- 12 pts Times New Roman font
- 5-7 double-spaced pages (numbered)
- 1 in margins
- Heading: single-spaced, upper-right hand corner; with name, date , assignment number
- Follow correct conventions for quoting textual evidence
- Works cited page
- An additional page (about 500 words) reflecting on the outcomes practiced

**Due Date:**

Rough draft: Bring three clean copies of introduction to class for peer review on Tuesday January 25<sup>th</sup>.

Final draft: Due in class on **Thursday January 27<sup>th</sup>** .

## **English 111 F: Composition: Literature (Medicine: Atrocious or Altruistic?)**

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Location/Time:	Tues.: 10:30-12:20 MGH 076 (Lab) and Thurs.: 10:30-12:20 MGH 082A (Seminar)
Instructor:	Ashley Bashaw (Call me Ashley!)
Office:	Art 353
Office Hours:	Tuesday: 8:00-10:00am AND by Appointment
Email:	aea4@u.washington.edu
Course Website:	<a href="https://catalysttools.washington.edu/workspace/aea4/11607/">https://catalysttools.washington.edu/workspace/aea4/11607/</a>

### **Course Description:**

Welcome to English 111: Composition: Literature! This course is designed to familiarize students with writing in an academic and professional context. During the course of this quarter we will work collectively to understand writing as a process of inquiry, taking as the starting point of our inquiry pieces of literature. The main goal of English 111 is to make each of you masters of the process of *critically* reading and writing. Importantly, while we will analyze literature, this class focuses on academic writing. To that end, we will be learning, practicing, and discussing skills that you can utilize not only in this and other English classes, but more importantly, in your other academic, professional, and even personal pursuits. Each of you already possesses an arsenal of writing knowledge that will be expanded during this course via supplementary tools and writing practices. In order to hone your writing skills and generate successful claims that are relevant to your life and interests, you will familiarize yourselves with the outcomes highlighted by the Expository Writing Program.

For the purpose of “owning” these outcomes and honing our writing skills, we will read and consider literature that makes arguments about the medical sciences. More specifically, we will generate arguments about how the medical sciences are represented in pieces of literature as atrocious, altruistic, or both. These representations will span roughly from the early nineteenth century to the present moment and focus mainly in the United States. To begin our conversation, we will analyze course readings to discover not just *what* claims are being articulated about our topic and to what effect, but also *how* the claims are articulated (specifically, within what genre and toward what audience). This classroom conversation will serve as a starting point for your own writing.

With the help of in-class responses and shorter writing assignments, you will generate two major papers that convey your position(s) on some aspect(s) of our course topics. These strategies are just that—strategic. Think of them as methods by which you hope to win something—the understanding and even agreement of your audience. To this end, you must determine what genre will best convey your argument, and how you can best reach and convince your specific audience. To “prove” to them that your claim has merit and significant stakes, you will become adept at analyzing course and outside evidence for the purpose of advancing your own argument. So that the objectives of the course do not become overwhelming, we will engage in a great deal of self, peer, and instructor review. After all, writing is a skill, not merely a talent, so this class should be understood as a quarter-long workshop with improvement, not perfection, as the main goal.

### **Materials:**

- 1) Required Text: Course Packet---Pick up at the Ave Copy Center: Ask for “English 111 F”  
Address: 4141 University Way NE, Suite 103; Seattle, WA 98105
- 2) Internet access and UW email account\* as well as UW Net ID



\*Please check your university email accounts AND our course webpage frequently as I will send out individual announcements, updates, etc. via email and group information via the webpage. Outside of office hours, email is the best way to get in touch with me. If you email me between the hours of 9am and 5pm, I will respond to you by midnight that day. Any emails sent after 5pm may not be answered until the next business day.

- 3) *CIC Student Guide* (access online, or have a hard copy printed at Communications (CMU) Copy Ctr.)
- 4) Reliable method of file transfer (such as a memory stick)

### **Computer Integrated Classroom (CIC):**

This class meets once a week (Thursday) in a *Computer Integrated Classroom* (CIC) where you will each have access to a computer connected to a common Local Area Network (LAN). As part of the English Department's Computer Integrated Classroom (CIC) program, we will have access to technologies not available in the traditional classroom. Half of our class periods will be held in Mary Gates 082A, a networked computer lab. You will be using the computers to conduct research, participate in online discussions, complete group exercises, draft and share work, comment on your peers' essays, and keep a record (in your individual folder) of your written work. With these opportunities come a few additional requirements. You will need to provide some of your work in electronic form, and this may require you to convert your files into Word format. You will also need to put in effort early in the quarter to become comfortable with the computer skills needed for success in this class.

### **CIC LAN Use policies include:**

1. The computer classrooms are available only to students currently enrolled in computer-integrated courses and instructor/CIC staff member must be present for student access to lab.
2. Absolutely no food or drink is allowed in the LAN classrooms. Please keep your work area tidy. Recycling containers and trash cans are located at the front of both computer classrooms.
3. Printing is restricted to CIC course essays, peer reviews, homework and handouts. Students may not print work for other courses, online readings, or other lengthy documents. **ABSOLUTELY NO PDF PRINTING!!!**
4. Do not sit on the desktops that connect pod workstations. While sturdy, they are not designed to support human weight.
5. Accessible stations are located in the front center pod. Disabled students have priority for these stations. The desktops on the accessible stations should only be adjusted to accommodate wheelchairs or other equipment.
6. Use of both LAN classrooms is limited to currently installed software. You may not install or use any of your own software on the network, nor may you download software or games from the Web.
7. The network cannot be accessed via modem.
8. Do not manipulate any of the hardware. Unplugging cables can cause the system to crash and people to lose files. If you are having a problem with your station, consult your teacher or the technical support staff.

9. Do not turn off the computers or screens unless told to do so by your instructor or by a technical support person. Do not touch the monitor screen directly with your hands or fingers.
10. Under no condition should any person alter the icons on the desktop. This includes creating additional shortcuts.
11. As a matter of courtesy, always log off after you have finished working.
12. Copyright law prohibits you from duplicating software in the English Department LAN for your own use.

Some of our **course requirements unique to CIC include:**

- 1) In-class collaborative participation in seminar AND lab
- 2) Class discussion via Go-Post
- 3) Electronic Peer Review via Word
- 4) Electronic Assignment Submission via CollectIt (Located on Course Webpage) **\*ONLY .doc and .docx formats are accepted**

### **Grading:**

30% Participation/Preparation

70% Portfolio

### **Participation/Preparation:**

Your participation/Preparation grade depends on several criteria. Firstly, timeliness of papers is important, not only so that you receive prompt feedback from your peers and instructor, but also because each late paper results in a half-point deduction to your participation grade PER DAY. Throughout the quarter we will have discussion posts, group work, peer-review, conferences, and quizzes (if necessary). Your thoughtful participation and contribution are required for each of these activities. In order to create a community of readers and writers who respect and learn from one another both inside the lab and inside our seminar room, please abide by the classroom etiquette listed below:

- Do not come to class late or leave early. This causes major disruptions and could cause you to miss important information or activities.
- Please turn off all cell phones and any other electronic gadgets that make noise before coming to class. **If your cell phone rings during class, I will answer it.**
- Do not type when others are speaking to the group
- Please help each other—some of us are more tech-savvy than others and can contribute these skills to our academic community.
- You may check your e-mail before class begins and during the break but **not** during class time.
- You may **not** surf the web during class time, unless our class activity involves web-based research.
- Please log off the computer when instructed to do so or at the end of class.
- **Treat everyone in class respectfully.** We will be discussing issues that will inevitably generate controversy and disagreement among students. Trust among students, and among students and myself, is necessary to foster interesting and helpful discussions. It is absolutely necessary that each of you feels comfortable sharing thoughts and ideas, and while of course you are entitled, indeed, welcome, to disagree with your classmates and myself, please do

so respectfully. While I don't expect all of us to agree, personal attacks and sexist, racist, and homophobic language will not be tolerated. If you sense that the classroom environment has become disrespectful, come see me immediately.

### **Extra Credit:**

Periodically I will offer extra credit opportunities that will be counted toward your participation grade. To begin, extra credit will be given for visits to on-campus writing centers, such as the Odegaard Writing and Research Center (OWRC) and CLUE. The OWRC provides a research-integrated approach to writing instruction. CLUE is a late night writing resource (and like OWRC, is free) at which graduate students provide advice on writing. They are a drop-in resource. Think of it as therapy for your writing. Find these centers at:

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

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

### **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 significantly revise each of your papers 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 an electronic portfolio of your work along with a portfolio cover letter. The e-portfolio will include the following in revised form: *one* of the two major papers, *four* of the shorter assignments, and a cover letter 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). As such, **DO NOT "throw away" (i.e. delete) any of your writing for this class.** I advise you to back it up continually over the course of the quarter, as 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. The portfolio will be worth 70% of your final grade.

Numerical grades (grades based on a 4.0 scale) will only be given at the end of the quarter and will assess the portfolio as a whole rather than address individual assignments.

### **PORTFOLIO GRADING RUBRIC:**

#### **Outstanding Portfolio 3.7-4.0**

This portfolio exhibits outstanding proficiency in all outcomes categories-academic argumentation, purposeful use of texts, rhetorical awareness, and revision, editing, and proofreading-outweighing its few weaknesses.

#### **Strong Portfolio 3.1-3.6**

The strong portfolio exhibits strengths clearly outweighing weaknesses, but may show somewhat less proficiency in one or two of the outcomes categories, perhaps strong in academic argumentation, purposeful use of texts, and rhetorical awareness, but slightly less in revision, editing, and proofreading.

### **Good Portfolio 2.5-3.0**

The good portfolio also exhibits strengths outweighing weaknesses, but may show less strength in two of the outcomes categories, perhaps strong in academic argumentation and purposeful use of texts, but less so in revision, editing, and proofreading and rhetorical awareness.

### **Acceptable Portfolio 2.0-2.4**

The acceptable portfolio is competent, demonstrating that the course outcomes are basically met, but the traits associated with them are not as fully realized or controlled. The writing can succeed in the academic environment. responses. There may be moments of excellence, but in general the portfolio simply meets successfully the demands of the course outcomes.

### **Inadequate Portfolio 1.0-1.9**

A portfolio will be inadequate when it shows serious deficiencies in three of the four course outcomes, especially in academic argument, purposeful use of texts, and revision, editing, and proofreading (for example, revision is limited to correcting grammar or to adding or deleting sentence and phrase level changes.)

### **Incomplete Portfolio 0.0-0.9**

The incomplete portfolio covers the range, from no portfolio turned in (0.0), to the portfolio that includes only part of the required work for the class, a portfolio missing significant portions of the work of the course.

### **In-class Assignments and Homework:**

We will be writing constantly, both in the classroom and outside of it. The assignments are designed to comfortably increase your familiarity with rhetorical strategies as well as pushing you outside of your current, “comfortable” writing zone into more developed territory. Please take these assignments seriously as they will not only be part of your participation grade, but they will afford you the practice necessary to improve upon your composition technique.

### **Late Assignment Policy:**

Late work is not in your best interest. However, if there is an emergency or dire situation, please email me immediately and either chat with me during office hours or after class and we will work something out. If your late work is not the result of an emergency, please remember that it will reflect negatively on your participation grade (See “Participation”). Moreover, late work will not receive comments from me, but **you are required to take the late essay to a writing center for feedback.**\* Let’s put it this way: if you start your papers/revisions early, you can mitigate any possible difficulties you may encounter along the way!

\*Note: You are always welcome to utilize my office hours to receive feedback on any assignment, late or otherwise.

### **Plagiarism:**

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.

**Accommodations:**

Please let me know if you need accommodation of any sort. I can work with the UW Disability Service Office (DSO) to provide what you require. I am very willing to take suggestions specific to this class to meet your needs. This syllabus is available in large print, as are other class materials. More information may be found at their web site: [www.washington.edu/admin/dso](http://www.washington.edu/admin/dso)

**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 staff in Padelford, Room A-11:

- Anis Bawarshi, Director: 543-2190 or [bawarshi@u.washington.edu](mailto:bawarshi@u.washington.edu)
- Angela Rounsaville, Asst. Director: 543-6998 or [arounsa@u.washington.edu](mailto:arounsa@u.washington.edu)
- Lee Einhorn, Asst. Director: 543-9126 or [leinhorn@u.washington.edu](mailto:leinhorn@u.washington.edu)
- Megan Kelly, Asst. Director: 543-9126 or [kellymeg@u.washington.edu](mailto:kellymeg@u.washington.edu)

If, after speaking with the Director of Expository Writing or one of the Assistant Directors, you are still not satisfied with the response you receive, you may contact Gary Handwerk, English Department Chair, in Padelford Room A101, at 543-2690.

**SPRING QUARTER 2010**

	<b>IN-CLASS ACTIVITIES</b>	<b>HOMEWORK</b>	<b>DUE</b>
TR 4/29	*Intro to Tuskegee & Class Discussion: Representation	*Tuskegee Readings and Go-Post	*MP 1 Final Draft
<b>WEEK 1</b>			
<b>WEEK 6</b>			
T 5/4	*Research Day *Close Reading, Annotating, Summarizing	*Foucault Close Read (& Definitions), Go-Post, SP 4	*Tuskegee Readings/Go-Post
TR 5/6	*Tuskegee Discussion	*SP 5 Post, SP 1	*SP 4
TR 4/1	*Writing Workshop (from MP 1)	*Foucault Reading, Definitions, and SP 1	*Go Post Entry
<b>WEEK 2</b>			
T 4/6	*Recap Outcome 2 *Peer Review Assign. 1 (Outcome 4) *Outcome 3 and Rhetorical Analysis	*CPG's "The Yellow Wallpaper" and 2 critical pieces	*Foucault Reading and Definitions and SP 1
TR 4/8	*Rhetorical Analysis *CPG Discussion	*SP 2	*CPG's "The Yellow Wallpaper" and 2 critical pieces
<b>WEEK 3</b>			
T 4/13	*Peer Review SP 2 *Quoting and MLA *Quoting Activity	*Hawthorne's "The Birthmark," 2 critical pieces plus Go-Post	*SP 2
TR 4/15	*Hawthorne Discussion (start from Go-Post) *Reading/Writing Workshop & Conference Sign-Up	*SP 3	*Hawthorne's "The Birthmark" and 2 critical pieces
<b>WEEK 4</b>			
T 4/20	*Recap on Quoting via Hawthorne *SP 3 Recap/Workshop & MP 1 Discussion	*MP 1 Claim and Rough Draft	*SP 3
TR 4/22	<b>*No Class—Conferences</b>	*MP 1 Rough Draft	*MP 1 Claim
<b>WEEK 5</b>			
T 4/27	*Peer Review MP 1 & Work on MP 1	*Final Draft MP 1	*MP 1 Rough Draft
TR 4/29	*Intro to Tuskegee & Class Discussion: Representation	*Tuskegee Readings	*MP 1 Final Draft

<b>WEEK 7</b>			
T 5/13	*Tuskegee Discussion *Individual Research/Writing Con't	*Presentation Items	*SP 5
TR 5/15	<b>* Presentation of Topics, Critical Questions, and Claims (Peer Review)</b>	*MP 2 Rough Draft	*Presentation Items
<b>WEEK 8</b>			
T 5/18	*Workshop Day: Rough Draft MP 2	*Rough Draft MP 2	*N/A
TR 5/20	<b>*No Class—Conferences</b>	*Final Draft MP 2	*Rough Draft MP 2
<b>WEEK 9</b>			
T 5/25	*Portfolios!!!	*SP Choices w/ Go-Post	*Final Draft MP 2
TR 5/27	*MP 2 Discussion & Go-Post Recap	*MP Choice	*SP Choices w/Go-Post
<b>WEEK 10</b>			
T 6/1	*Peer Review: SPs and MPs	*Cover Letter Draft	*MP Choice
TR 6/3	*Cover Letter Review; Evals	*Portfolio!!!	*Cover Letter Draft
T 6/8	*PORTFOLIOS DUE by 10:30am!	Art 353	*Final Portfolio!!

Short Paper One  
Close Reading / Summary  
**Due:** Tues., 4/6

Ashley Bashaw  
English 111F  
Spring 2010

The Long Version...

Let's talk about sex, people.

Our first text this quarter, an excerpt from Michel Foucault's *The History of Sexuality*, presents us with a unique argument about a specific shift in social and cultural views of sex. Understanding Foucault's main claim(s) in this piece is key to our "getting at" the underbelly of the history of American medicine.

To help you along in the understanding department, you will each paraphrase Foucault's argument, including his main claim(s) and moments of key supporting evidence. In other words, you must identify *what* Foucault is asserting and *how* he supports these assertions.

As with any good paraphrasing activity, remember to consider the known-new contract, utilize active verbs, and above all, remain concise. As a friendly reminder, there is no room for personal opinion when paraphrasing. Since you **MUST** demonstrate an ability to put Foucault's main points into your own words to appropriately paraphrase, I hereby outlaw all quoting!

Finally, in this class, we will always support our own claims and discussions of another's work with citations / page numbers. Please include in-text citations with the appropriate page #s throughout.

The Short Version...

In other words, you will be **paraphrasing** Foucault's **main claim(s)** with some mention of his **supporting evidence**. Use **in-text citations**. Be **concise** and **no personal opinion**.

Essay Format:

Maximum of 1.5 double-spaced, typed pages

MLA format (give it your best shot!)

Electronic Copy to CollectIt AND save in 2 other spots (Your LAN folder, Email, USB)

Outcomes:

2 and the beginnings of 3

Short Paper Two  
Rhetorical Analysis  
**Due:** Tues., 4/13

Ashley Bashaw  
English 111F  
Spring 2010

The Long Version...

In class this week, we performed a rhetorical analysis, and discussed rhetorical strategies and their potential uses. Even in short stories, which may not always *seem* to make arguments, arguments are in fact advanced. For this assignment, you will need to perform a rhetorical analysis of Charlotte Perkins-Gilman's "The Yellow Wallpaper." To that end, you will need to consider *how* Gilman goes about making her argument (which of course necessitates a recognition of what her argument is, something you should have gleaned from our class discussions). Note that discerning how an argument is constructed and proffered is a different task from identifying the argument itself. Rather than focus only on the claims and stakes within Gilman's short story, this assignment asks you to pay close attention to the writing itself.

Re-read Gilman's story, paying close attention to the construction and presentation of her argument. Then, consider and respond to the following questions, citing page numbers throughout:

- What seems to be the structure of Gilman's argument? Try to map this out—oftentimes actually drawing a map helps with this!
- What seems to be the purpose of Gilman's argument? How might the genre form advance her purpose (or detract from it?)
- Given this purpose and the genre form, what might we infer about her potential audience?
- Given this/these audience(s), consider how Gilman establishes credibility or rapport with her audience (or does she?)
- What sorts of rhetorical strategies (including ethos, pathos, logos) does Gilman employ to make and advance her claim? What are the effects of these?
- Are any underlying assumptions, beliefs, or objectives brought to light by considering Gilman's above rhetorical choices?

The Short Version...

Respond to the above questions in order to generate a careful consideration of Gilman's **rhetorical choices** so as to read literature with an eye toward **argumentation**.

Paper Format:

3 double-spaced, typed pages

MLA format

Electronic Copy to CollectIt AND save in 2 other spots (Your LAN folder, Email, USB)

Outcomes:

2 and 3(ish)



Short Paper Three  
Critical Dialogue  
**Due:** Tues., 4/20

Ashley Bashaw  
English 111F:  
Spring 2010

The Long Version...

At this point in the quarter, we have read two nonfiction pieces: Cohen's "Monster Culture (Seven Theses)" and a more theoretical work, Freud's "The Uncanny." Additionally, we have read and discussed Gilman's "The Yellow Wallpaper" and considered what sort(s) of monster(s) are presented by the author, and to what effect. To prepare you for your first longer assignment, we are returning to summaries, but with a twist. Rather than write a simple summary without any argumentation of your own, this assignment asks you to write two *critical* summaries

A critical summary balances what the original author is saying with your own focus. For our purposes, these summaries will have two parts. First, you will write a summary of any one of the critical pieces on "The Yellow Wallpaper" AND any one of the critical pieces on "The Birthmark" (for a total of two critical summaries). Ensure that you successfully play the "believing game" in your summarizing paragraphs.

Second, in the next paragraph, you should construct the beginnings of your *own* focus. Please note that I do not expect you to construct a cogent and complex claim in this paragraph, but you should use these as a place to begin working *toward* a claim. Think of this as an opportunity to "try out" a rough draft of a claim before encountering your first longer assignment. Feel free to use the "agree," "disagree," or "both agree and disagree" templates from *They Say/I Say*.

In your critical summaries, please carefully choose one quote for each summary, and demonstrate your ability to fully integrate this quote. Again, working with quotes in this assignment will benefit you as you begin your first longer paper.

The Short Version...

**Two critical summaries**, each with the beginnings of your own "I Say" moment. Each summary should be **roughly two paragraphs**, with the **first sticking to the original text** and the **second containing your own focus**. **One fully integrated quote in each summary**.

Paper Format:

1.5-2 double-spaced pages (x2)  
MLA format

Outcomes:

2 and 3

## Major Paper One

Argumentation

Claims Journal Due: In our conference

Rough Draft Due: Tues., 4/27

Final Draft Due: Thurs., 4/29

Ashley Bashaw

English 111F:

Spring 2009

### The Long Version...

In our previous short paper, you each began taking up the role of critic yourselves and constructed a response to the work of a literary critic. In this assignment, you will construct an argument that utilizes the “Okay, but...” model from *They Say/I Say*.

After choosing one of the two short stories we have read and its corresponding critical pieces, you will use the “Okay, but...” model to demonstrate how your reading of the short story **both** takes up and expands some of the critics’ claims, and diverges from others. In so doing, you will construct an argument of your own that discusses the themes of women’s bodies and science as either altruism or atrocity as they are presented in your chosen short story. **You must use textual evidence from the short story to support your argument!**

Since you will be responding to a specific critic, you should *use* that critic to your advantage! Remember that “they say” moments act as frames and springboards for your own “I says.” The ability to agree with a critic’s overall argument, but refine a specific aspect, or conversely, to agree with only a small portion and offer a distinct reading of the remainder of the short story, are critical skills that will not only make your argument, but make your argument interesting to your audience.

It is essential that, although you will be relying a great deal on the critic’s work to make your own argument, your work and the critic’s work remain obviously distinct. To that end, be sure to properly introduce all quotes and paraphrases and cite these (just as you will when you use quotes from the short story itself). Utilize the critical summary from Short Paper Three in your introduction so as to introduce the critic’s argument to your audience before inserting your own argument (this is also key to the known-new contract—what if your audience has never even *heard* of these texts??)

### The Short Version...

Using the “Okay, but...” model from *They Say, I Say*, choose a short story and its corresponding critical piece and construct your own argument that overlaps with and distinguishes itself from the critic’s reading of your chosen short story.

### Paper Format:

5-6 pages

MLA format

### Outcomes:

1, 2, 3, and 4

The Memory of History  
English 111 G (CIC) - Syllabus  
Christopher Martin  
Cjm27@u.washington.edu

Office: Lewis-Annex 202

Monday – LAB! 10:30-12:20 MGH 082  
Tuesday - 10:30-12:20 SIG 226  
Wednesday - 10:30-12:20 SIG 226  
Thursday – LAB! 10:30-12:20 MGH 082

Course Website:  
<https://catalysttools.washington.edu/workspace/cjm27/7348/>



**Elphaba: So you lied to them?**

**Wizard of Oz: Only verbally.  
Besides, they were the lies they  
wanted to hear. Elphaba, where  
I come from we believe in all  
sorts of things that aren't  
true...we call it history!**

**- from "Wicked"**

**All history becomes subjective;  
in other words there is properly no history, only biography.**

**-Ralph Waldo Emerson**

This class is built to emphasize literature is a tool for understanding ourselves and the world around us, for discerning the problems with memory, and unraveling the knots of history. A major question we will consider throughout the course is: "Why do these exile or émigré authors utilize fiction instead of non-fiction to tell or retell history, and why is their doing so significant?" We'll advance our writing through the exploration of these ideas and wrestle difficult questions about the nature of fiction, the validity of recorded history, and the nature of the self amid these concepts. Although this pursuit sounds very metaphysical and grandiose, I hope that we'll place a very real

destination for this class: the understanding of the ways in which authors have come to discuss, interpret, and question the interpretation of memory and history.

## **COURSE MATERIALS – STUFF YOU’LL NEED!**

### **REQUIRED**

- ✓ *Situating Inquiry: An Introduction to Reading, Research, and Writing at the University of Washington*. (short, gold version)
- ✓ A reliable method of file transfer (FTP or flash drive)
- ✓ UW Email Account, Internet access.
- ✓ Class reader, which you can pick up from “Ave Copy Center” on 42<sup>nd</sup> and University Way.

### **RECOMMENDED**

- Lunsford, Andrea. *The Everyday Writer*. 4th ed. Boston, MA: Bedford/St. Martin’s, 2009.

### **OPTIONAL**

A Notebook for journal writing – since we’ll be half in the lab, you’ll be able to take notes on the computer as well.

## **RULES FOR COMPUTER USE**

Because we’re a CIC (Computer Integrated Classroom), we have special access to information and technology that other classrooms don’t. But that means that we also need to maintain special restraint within the computer lab. Abuse of the computer lab can lose you participation points, or be cause for dismissal from the lab.

- No sitting on desks.
- No food or drinks (put them by the printer).
- No downloading of software (games, instant messengers, etc.).
- No surfing, typing, chatting, while others are talking.

- It's loud in the lab. Please speak up in the lab so that others can hear!

## **COURSE ASSIGNMENTS – *STUFF YOU'LL DO!***

In this course, you will complete **two assignment sequences**, each of which is designed to help you fulfill the course outcomes. **Each assignment sequence requires you to complete a variety of shorter papers leading up to a major paper.** These shorter papers will target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward a major paper at the end of each sequence. You will have a chance to revise each of the major papers using feedback from my written comments, peer review sessions, and writing conferences with me.

## **ASSESSMENT – *HOW YOU'LL BE EVALUATED***

### **PORTFOLIO (70%)**

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 portfolio cover letter. The portfolio will include the following:

- \* **One of the major papers revised**
- \* **Four of the short papers revised (you'll write about six or seven total)**
- \* **A cover letter explaining how the portfolio demonstrates the course outcomes. (As we get closer to the portfolio sequence, we'll discuss the forms that the cover letter may be submitted in.)**

Because you will be submitting your portfolio electronically, you will *not* have to include all of the papers you do not revise. Keep in mind that you still have to *do* those assignments, and the submitted work that you do not submit for portfolio is still required to pass the class. A portfolio that is incomplete will not receive a passing grade. The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes, and the portfolio will be worth 70% of your final grade. (This part is really easy, you'll be submitting papers via Collect It, so I'll have all of your original work digitally from the first time you submit them!)

Because you will not be turning in your portfolio until the end of the quarter, you will not be graded on any of your assignments until that time. The great benefit of this portfolio system is that you are able to develop new skills and techniques *before* being

assessed. Therefore, your grade will be based on how well you address the course outcomes at the end of the quarter rather than the beginning.

## Evaluation Rubric

Throughout the quarter, your papers will receive feedback to help you identify what you are doing well and what you need to improve. The following evaluation rubric will be used:

\* **Outstanding:** Offers a very highly proficient demonstration of the trait(s) associated with the course outcome(s), including some appropriate risk-taking and/or creativity.

\* **Strong:** Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.

\* **Good:** Effectively demonstrates the trait(s) associated with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful command of trait(s).

\* **Acceptable:** Minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.

\* **Inadequate:** Does not meet the outcome(s) requirement; the traits are not adequately demonstrated and require substantial revision on multiple levels.

## Participation (30%)

Because reading and commenting on the work of your peers, discussing ideas, and engaging with the classroom community are all important parts of this course, the rest of your grade will be determined by your level of participation in class activities. Your questions and comments are as integral to the course as the required readings and assignments are.

Your participation grade will be determined by your respectful presence in class, your willingness to contribute to class discussion by making comments and asking questions, your engagement in group work and peer workshops, your overall preparedness by completing all reading and writing assignments on time, and your conferences with me. Keep in mind that class discussion, peer-review sessions, and conferences cannot be made up if you miss class.

Also, please turn off all cell phones and any other electronic gadgets that make noise before coming to class. We already have enough noise in the lab, and phones would only exacerbate the issue. If you feel the need to answer a call or send a text, you will be asked to leave class for the day.

## **COURSE POLICIES – *THE FINE PRINT!***

### **ATTENDANCE**

You are expected to be an active participant in class, so come prepared to contribute to the discussion and participate in activities. When you miss a class, you miss the opportunity to be a member of the class community. If you know you are going to miss class, please let me know in advance. Also, find another student to get class notes from and propose to me how you plan to make up missed work in a timely manner. Remember as well that it is particularly important for you to arrive on time. If you come in after class has started, even by only a few minutes, you will be considered late. Although I do not usually take attendance, I do, however, have a knack for remembering if people consistently come late or are not attending class. Attendance problems will negatively affect your participation grade.

### **CONFERENCES**

You are required to meet with me during the quarter in conferences to discuss your work. These conferences give you the opportunity to get feedback about your papers/projects and to express any concerns, questions, or suggestions you might have about the course or the assignments. Conferences are mandatory and, if missed, will affect your participation grade. I will provide you with a sign-up sheet for these conferences and detailed instructions about how to prepare for them.

### **ELECTRONIC PEER REVIEW**

You will be required to participate in two (2) electronic peer review sessions during the quarter. These sessions are important not only for your peers' writing, but for your own. Those that miss peer review days will have to make it up in order to get credit. These count toward your participation grade.

### **LATE WORK**

Unless you have worked out a prior arrangement with me, all assignments are due on the date specified. **I will not give feedback on any assignments that are turned in late. However, you will still need to complete and turn in all late work, as your portfolio must include all assignments in order to receive a passing**

**grade.** In the case of extreme emergency, you may talk to me in person and we can work out a policy appropriate to your situation.

## **ACCOMMODATIONS**

Please let me know if you need accommodation of any sort so that I can work with the UW **Disability Services Office** (DSO) to provide what you require. I am very willing to take suggestions specific to this class to meet your needs. This syllabus is available in large print, as are other class materials. You can contact the DSO at 543.6450 or [dso@u.washington.edu](mailto:dso@u.washington.edu).

## **WRITING RESOURCES**

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

\* **The English Department Writing Center** in the basement of Padelford (B12) is an incredible resource for you. You can meet one-on-one with an experienced peer tutor to discuss your paper at any point in the writing process. You will need to set up an

appointment in advance: <http://depts.washington.edu/wcenter/base.html>.

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

\* **The Odegaard Writing and Research Center** is open Sunday to Thursday from 1:30 pm to 4:30 pm and 6:00 pm to 9:00 pm. This writing center provides a research-integrated approach to writing instruction. Make an appointment on the website: [www.depts.washington.edu/owrc](http://www.depts.washington.edu/owrc).

## **PLAGIARISM – *THINGS YOU DON'T WANT TO DO!***

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 plagiarizing any piece of writing in this class will be reported to the College of Arts and Sciences for review. For more information, refer to UW's Student Conduct Code at [www.washington.edu/students/handbook/conduct.html](http://www.washington.edu/students/handbook/conduct.html).



## CONCERNS

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 staff in Padelford, Room A-11:

Anis Bawarshi, Director EWP: A-11E; 543-2190; bawarshi@u.washington.edu

-Christian Ravela, Assistant Director, English 111: A-11G; (206) 543-9126; cravela@u.washington.edu

-Sarah Read, Assistant Director, Computer Integrated Classrooms (CIC): A-11A; 206-543-9124

-Laruen Summers, Assistant Director, Computer Integrated Classrooms (CIC): A-11A; 206-543-9124

If, after speaking with the Director of Expository Writing or one of the Assistant Directors, you are still not satisfied with the response you receive, you may contact Gary Handwerk, English Department Chair, in Padelford Room A101, at 543-2690.

## CLASSROOM RESPECT

Because the exchange of ideas is so important to this class, it is necessary for everyone to be respectful of one another. It is normal and even expected that, in our class discussions, we will disagree, but derogatory or discourteous language/behavior will not be tolerated in our classroom.

## MY PLEDGE TO YOU

My pledge to you: *I will do everything I can to make our class as valuable to you as possible.* I won't waste your time. In return, I ask that you don't waste mine, either.

My goal for this class is that we create a community of readers and writers who learn from one another. It is vital that you attend, participate, and generally do your best to make your time here productive. If however, you do feel that our time together is not being used effectively, please talk to me. I'm a reasonable person and I am willing to be flexible. Keep in mind that this is **your** class. If something doesn't seem to be working, we can work together to come up with a solution.

English 111 G – Classroom Schedule Spring 2010

Week 1 – Welcome to My Class, Introductions, and Bachelder

**Mon - Mar 29: Introductions and Salutations**

Tues – Mar 30: Introductions/ Syllabus

Wed – Mar 31: Goals for Class/ Turn in 'Agreement' (hand out sp1.1)

**Thurs – Apr 1: Bachelder's “Doctorow's Brain” - In-class Paraphrastic Exercise**

Week 2 – Hemon – Intertextuality, and Context

**Mon – Apr 5: Short Paper 1.1 Due. Aleksandar Hemon's “The Accordion”/ *Liebestod***

Tues – Apr 6: Aleksandar Hemon's “Exchange of Pleasant Words”/ Discuss

Wed – Apr 7: Close Reading Hemon/ Quoting

**Thurs – Apr 8: Quote Sandwich**

Week 3 - “Memoryman”

**Mon – Apr 12: Short Paper 1.2 Due. Watch *Memento***

Tues – Apr 13: Watch *Memento*

Wed – Apr 14: Watch *Memento*/ Understanding Audience

**Thurs – Apr 15: The Genre of Writing Reviews**

Week 4 – “What Did History Record?”

**Mon – Apr 19: Short Paper 1.3 Due.**

Tues – Apr 20: Danilo Kis' “A Tomb For Boris Davidovich”

Wed – Apr 21: Discuss Kis

**Thurs – Apr 22: Discuss Kis**

Week 5 – “What Did History Record?” (Continued)

**Mon – Apr 26: Short (short) Paper 1.4 Due – Claims**

Tues – Apr 27: Claims

Wed – Apr 28: Claims

**Thurs – Apr 29: Claims**

Week 6 - Peer Reviews/Conferences

**Mon – May 3: Peer Reviews**

Tues – May 4: Peer Reviews

Wed – May 5: Conferences

**Thurs – May 6: Conferences**

Week 7 – How Do We Read?

**Mon – May 10: Major Paper 1 Due**

Tues – May 11: Stanley Fish's “How To Recognize a Poem”

Wed – May 12: Genre/Reader Response

**Thurs – May 13: Genre/Reader Response**

Week 8 - Fiction or Non-fiction?

**Mon – May 17:** Short Paper 2.1 Due

Tues – May 18: Lorrie Moore's "People Like That"

Wed – May 19: Interview with Lorrie Moore

**Thurs – May 20:**

Week 9 - Meta-fiction

**Mon – May 24:** Short Paper 2.2 Due

Tues – May 25: Coover's "The Hat Act"

Wed – May 26:

**Thurs – May 27:**

Week 10 – Begin Portfolios!

**Mon – May 31:** Portfolio Sequence Initiated/ Major Paper 2 Due

Tues – June 1: Portfolios

Wed – June 2: Portfolios

**Thurs – June 3: Portfolios/ In-class Peer Review (Short Paper)**

Week 11 – End Portfolios

**Mon – June 7:** Portfolios/In-Class Peer Review (Major Paper)

Tues – June 8: Portfolios/ Major Paper self-revisions

Wed – June 9: Portfolios/Cover Letter

**Thurs – June 10: Portfolios/Cover Letter**

**Portfolios Due June 16<sup>th</sup> By 11:59pm.**

## English 111Q American Short Stories

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Location/Time: T 12:30-2:20 MGH 074; Th 12:30-2:20 MGH 076  
Instructor: Christopher Patterson  
Office: Art 353  
Office Hours: M & W 11:30am – 12:30pm  
Email: [patter@u.washington.edu](mailto:patter@u.washington.edu)  
Course Website: <http://depts.washington.edu/engl/ewp/>

### **Course Description:**

Our focus in this course will be on American Short Stories, from Hawthorne to Jhumpa Lahiri. Rather than read short stories in a type of survey environment, hoping to capture some gestalt image of what the short story is and come to some ultimate understanding of it, we will read stories through their shared themes of war, work, romance, nostalgia and dystopia. I construct the course this way not to ignore the historical situations that produced these stories, but to show how American history works with and through these texts to produce something useful for our present.

In this comparative mode, we will read two short stories for every day of this course, alongside one chapter on writing method. To better understand our inquiry, I propose the following research questions that should be relevant to all our readings:

- 1) Why is the short story, as a mode of address, being used by the author, either artistically, politically, etc.?
- 2) What type of social environment is the writer here responding to, and what type of new social environment does this work attempt to produce?
- 3) What formal techniques can we identify in this story, and why does the author use them? How are form and content used by the author?
- 4) How might this short story be influential now, and what other ways are there to interpret it? What is it "about," or what is the "message"?
- 5) How do these two short stories speak to each other? How do the historical moments when they were written change the way we compare them?

Because this course fulfills a core writing credit, our research questions will be pursued in the form of academic essays, in two sequences, each sequence containing three short papers (2-3 pages) and one major paper (5-6 pages), in MLA style. You will also be expected to write a one page reading response every week, to be given on whichever day is assigned to you. For days when you are not assigned to provide an RR, you will send a one-page response to someone else's response. You will also be expected to perform in-class freewriting.

We will use the readings in the book Acts of Inquiry and Elements of Style to learn how to form arguments and to utilize investigative skills for a major college essay. The course will be broken up in order to move at a challenging but manageable pace. The reading for the course will not be substantial, however, short stories are written with a

great deal of purpose, nuance and subtlety. I suggest either reading every story at least two times, or just reading them very closely the first time. You will be expected to keep up with the syllabus and to be in class every meeting prepared to discuss the issues raised by the required reading.

**Required Materials:**

- 1) *Acts of Inquiry Brief Edition*
- 2) *The Elements of Style* – Shrunck and White, Fourth Edition
- 4) *Course Packet (if I say so!)*
- 5) Internet access and UW email account\*
- 6) A folder or binder to collect your materials from class and a notebook for class writing.

**Grading:**

30% Participation  
70% Portfolio

**Participation:**

**15% In-Class Activities / Conduct.** Throughout the quarter we will have in-class writing, group work, peer-review and class discussions. Your thoughtful participation in these activities will count positively toward your participation grade. Raising your hand and speaking will help, not paying attention in class or not speaking during a class discussion will reduce your participation grade. I ask that we create a community of readers and writers who respect and learn from one another.

**5% Timeliness of Written Assignments.** If you are unable to turn in your papers on time I will provide no feedback for your paper, and you will be expected to go to a writing center for feedback.

**5% Conferences** – You will be expected to come to two conferences fully prepared with questions.

**5% Group Presentations** – After the first major paper is completed, you will be assigned to a group of no more than four people on a subject concerning short story topics, and will be trusted to conduct group meetings and organizational practices. The presentations will be due in the last two weeks of the course, will take at least twenty minutes per group, and be in an academically encouraging format. You will be graded on your subject knowledge, your interaction with the class and your organization.

**Extra Credit:**

Extra credit will be given for *one visit* to The English Writing Center, CLUE, or the Odegaard Writing and Research Center (OWRC). The English Writing Center is a free peer tutoring service offered by the English Department specifically to help students with writing assignments. Students visiting the writing center can expect to conference with a writing assistant (one-on-one) for up to an hour at a time—but you must make an appointment, which you can do online at the websites below.

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

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

### Portfolio

The portfolio will include the following: one of the two major papers, four to six of the shorter assignments, and a critical reflection that explains how the selected portfolio demonstrates the four outcomes for the course. In addition to the materials you select as the basis for your portfolio grade, your portfolio must include all of the sequence-related writing you were assigned in the course (both major papers and all the shorter assignments from both sequences). 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. The portfolio will be worth **70%** of your final grade, and will not be graded on a curve.

### Evaluation Rubric

- *Outstanding*: Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course outcome(s), including some appropriate risk-taking and/or creativity.
- *Strong*: Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.
- *Good*: Effectively demonstrates the trait(s) associated with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).
- *Acceptable*: Minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.
- *Inadequate*: Does not meet the outcome(s) requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.

### Respect:

Because the exchange of ideas is so important to this class, it is necessary for everyone to be respectful of one another. It is normal and even expected that, in our class discussions, we will disagree. Differences can and should be discussed, but these discussions should maintain the academic spirit of respect—just as a good essay takes into account possible counterarguments, we, too, should remember that our positions are not sacrosanct. Derogatory or discourteous language/behavior will not be tolerated in our classroom.

### Plagiarism:

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.

### Accommodations:

Please let me know if you need accommodation of any sort. I can work with the UW Disability Service Office (DSO) to provide what you require. More information may be found at their web site: [www.washington.edu/admin/dso](http://www.washington.edu/admin/dso)

**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 staff in Padelford A-11:

- Anis Bawarshi, Director: (206) 543-2190 or [bawarshi@u.washington.edu](mailto:bawarshi@u.washington.edu)
- Raj Chetty, Asst. Director: (206) 543-9126 or [rchetty@u.washington.edu](mailto:rchetty@u.washington.edu)
- Allison Gross, Asst. Director: (206) 543-9126 or [agross29@u.washington.edu](mailto:agross29@u.washington.edu)
- Megan Kelly, Asst. Director: (206) 543-6998 or [kellymeg@u.washington.edu](mailto:kellymeg@u.washington.edu)

If, after speaking with the Director of Expository Writing or one of the Assistant Directors, you are still not satisfied with the response you receive, you may contact Gary Handwerk, English Department Chair, in Padelford A-101, at (206) 543-2690.

## English 111 Q Course Calendar

Week 0!	Assignments Due	Reading Due
Thursday, September 30		Syllabus, Intro Carver's "Cathedral" (1983)
<b>Week 1 – Introduction</b>	<b>Assignments Due</b>	<b>Reading Due</b>
Tuesday, October 5	Reading Responses (every day from here on)	Acts of Inquiry: Chapter 1 A: Hawthorne "Young Goodman Brown" (1835) B: Poe's "Cask of Amontillado" (1846)
<b>1.2 – WORK!</b>	<b>Assignments Due</b>	<b>Reading Due</b>
Thursday, October 7	Short Paper 1.1 (Saturday)	AoI: Chapter 2 A: Melville "Bartleby the Scrivener" (1853) B: Updike "A&P" (1961)
<b>Week 2 – Feminism</b>	<b>Assignments Due</b>	<b>Reading Due</b>
Tuesday, October 12		AoI: Chapter 3 and 4 Gilman, "The Yellow Wall-Paper" (1892) Chopin, "Désirée's Baby" (1893)
<b>2.2 – Af-Am</b>	<b>Assignments Due</b>	<b>Reading Due</b>
Thursday, October 14	Short Paper 1.2 (Friday)	AoI: Chapter 11, Appeals Chestnut, "The Passing of Grandison" (1899) Wright, "Big Boy Leaves Home" (1936)
<b>Week 3 – Freedom?</b>	<b>Assignments Due</b>	<b>Reading Due</b>
Tuesday, October 19		AoI: Chapter 7 Shirley Jackson "The Lottery" (1948), Kurt Vonnegut's "Harrison Bergeron" (1961)

<b>3.2 Freedom? II</b>	<b>Assignments Due</b>	<b>Reading Due</b>
<b>Thursday, October 21</b>	Short Paper 1.3 (Friday)	AoI: Chapter 8 and 9 Faulkner, "A Rose for Emily" (1930) Cheever, "The Enormous Radio" (1953)
<b>Week 4 – Reality and Representation</b>	<b>Assignments Due</b>	<b>Reading Due</b>
<b>Tuesday, October 26</b>		They Say/ I Say excerpts James, "The Real Thing" (1892) Gibson, "Gernsback Continuum" (1981)
<b>4.2</b>	<b>Assignments Due</b>	<b>Reading Due</b>
<b>Thursday, October 28</b>	Major Paper 1 (Fri)	<b>CONFERENCES (NO CLASS)</b>
<b>Week 5 – Lost Gen</b>	<b>Assignments Due</b>	<b>Reading Due</b>
<b>Tuesday, November 2</b>		AoI Chapter 5 Hemingway "A Clean, Well Lit Place" (1926) F. Scott Fitzgerald "Babylon Revisited" (1931)
<b>5.2 – Harlem, Jazz</b>	<b>Assignments Due</b>	<b>Reading Due</b>
<b>Thursday, November 4</b>	Short Paper 2.1 (Fri)	AoI Chapter 10; Presentations Hand-out Baldwin, "Sonny's Blues" (1957) Walker, "Nineteen Fifty-Five" (1981)
<b>Week 6 – War</b>	<b>Assignments Due</b>	<b>Reading Due</b>
<b>Tuesday, November 9</b>		AoI Chapter 12 Salinger, "For Esme" (1950) O'Brien, "The Things They Carried" (199)
<b>6.2</b>	<b>Assignments Due</b>	<b>Reading Due</b>
<b>Thursday, November 11</b>	Short Paper 2.2 (Sat)	<b>VETERAN'S DAY (NO CLASS)</b>
<b>Week 7 – O'Connor</b>	<b>Assignments Due</b>	<b>Reading Due</b>
<b>Tuesday, November 16</b>		AoI Chapter 13: Sentences O'Connor, "A Good Man Is Hard..." (1953) "Everything that Rises Must Converge" (1965)
<b>7.2 Dystopia/Utopia</b>	<b>Assignments Due</b>	<b>Reading Due</b>
<b>Thursday, November 18</b>	Short Paper 2.3 (Fri)	AoI Chapter 14: Balance Ellison "I Have No Mouth..." (1966) Le Guin, "The Ones Who Walk..." (1974)
<b>Week 8</b>	<b>Assignments Due</b>	<b>Reading Due</b>
<b>Tuesday, November 23</b>		<b>CONFERENCES</b>
<b>8.2</b>	<b>Assignments Due</b>	<b>Reading Due</b>
<b>Thursday, November 25</b>	Major Paper 2 (Sun)	<b>THANKSGIVING BREAK (NO CLASS)</b>
<b>9.1 – Immigration</b>	<b>Assignments Due</b>	<b>Reading Due</b>
<b>Tuesday, November 30</b>		Portfolio Handout AoI: 15 Malamud, "The Jewbird" (1963) Kingston, "No Name Woman" (1975)
<b>9.2</b>	<b>Assignments Due</b>	<b>Reading Due</b>



Thursday, December 2	Presentations 1-2 Cover Letter	AoI: 16 Meena Alexander “Manhattan Music” (1993) Lahiri, “Mrs. Sen’s” (1999)
10 – Wrap-up	<b>Assignments Due</b>	<b>Reading Due</b>
Tuesday, December 7	Presentations 2-3 Critical Reflection	Elements of Style, Sections 1 and 2
10.2	<b>Assignments Due</b>	<b>Reading Due</b>
Thursday, December 9	Presentation 5 Final Reflection	Elements of Style, Sections 3, 4 and 5

**Portfolios Due at 11:59pm, Sat. December 18<sup>th</sup>**



In-Class Activities, Small Groups, and Discussion Board.

Introductions: Family History

In the first week, students will come to class with prepared family histories that go back at least three generations, and are preferably supplemented with one interview from an aged relative. Students will share their histories, and look at them within the diasporic framework proposed in Tololyan’s essay. This early exercise is meant to show the cultural, social and shared impact of migrancy, trauma, violence and imperialism through the student’s own personal histories. We will also test the boundaries of this framework, by encouraging students who may see themselves as sedentary, to question migrancy *within* the nation, and forms of psychological migrancy.

Small Groups: Image-dissection and Orientalism

In small groups, students will discuss images and stereotypes that are commonly associated with particular migrant groups. This will supplement our readings of Orientalist texts, and will allow understandings of how migrants themselves use performance and strategy to shift orientalist assumptions by selecting visual texts that “play.” Because students are more familiar with orientalism through images, this exercise will provide a more personal understanding of how performance and stereotype operate.

Discussion Board: The Flute

Students will interact on the online discussion board by answering the below question, and then writing responses to each other’s answers. I have used this philosophical

problem in many classes, and I have found it productive in showing that there are different forms of logic and rationality, how values and assumptions are integral to any rational argument; and how, from a position of power, certain groups are valued higher than others according to particular views of productive output. This exercise will complement our readings on multiculturalism, diaspora and state power by putting the students in positions of power that require them to question their own methods of choosing.

Question (from Amartya Sen's Idea of Justice): Take three kids and a flute. Anne says the flute should be given to her because she is the only one who knows how to play it. Bob says the flute should be handed to him as he is so poor he has no toys to play with. Carla says the flute is hers because it is the fruit of her own labor. Who gets the flute?

## Lesson plans from Maya Smorodinsky's English 111 course

### Close Reading vs. Interpretation

Paraphrase: What a text says

Close reading: What a text does

Interpretation: What a text means

\*A strong close reading provides fodder for multiple possible interpretative claims\*

#### In class exercise

Goals: To become familiar with the features of a text and how they interact; to generate strong close readings and demonstrate the work close readings do for making interpretive claims

Instructions: Read the passage silently a couple of times and jot down any observations ("annotate the text"). Then as a group, write down your observations about the text. What features (words, phrases, images, punctuation, tone, patterns, etc.) do you notice? Which features seem particularly salient? (salient means: standing out from the rest; prominent). How do the features of the text interact with each other? What does the text do?

As a group, compose a detailed account of your observations (a detailed bulleted list is fine). The emphasis of the exercise is on close reading, though you may find yourself "interpreting" rather than "close reading" - try to catch the difference, and make a note of the interpretations you find on your way.

#### **The Mother**

By Lydia Davis

The girl wrote a story. "But how much better it would be if you wrote a novel," said her mother. The girl built a dollhouse. "But how much better if it were a real house," her mother said. The girl made a small pillow for her father. "But wouldn't a quilt be more practical," said her mother. The girl dug a small hole in the garden. "But how much better if you dug a large hole," said her mother. The girl dug a large hole and went to sleep in it. "But how much better if you slept forever," said her mother.

## HW#2: Close Reading Althusser

Pick one of the following three passages and type it into a Word document. Then follow these steps for the passage you've chosen:

1. Read the passage aloud.
2. Note what stands out to you in the passage: particular words, images, concepts, etc. Use Word's Comment function<sup>2</sup> to record your observations, embedding them in the text of the passage. Try to imagine and explain *how* Althusser discusses his ideas. What kind of language is used? What cues are given to indicate a change in direction, a disagreement, a point of extreme importance, etc.? How does his argument "flow"? What kind of transitions does he use? What are the effects of these rhetorical choices?
3. Notice your thought processes as well; in your observations, include what kind of responses accompany your reading of each part of the passage.
4. Decide what you find particularly *salient* in the passage (the word "salient" is often used for things that jump out at us, because they are vivid, but also because they are puzzling, muddled, or frustrate expectations). In the space below the passage, write a 300 - 400 word paragraph explaining what you've noticed. Describe what you have observed in as much detail and exactitude as possible.

**Upload this document onto our Share Space by 8am on Thursday. Bring a hard copy to class as well.**

Passage 1: from "The State Ideological Apparatuses" (pgs. 96 - 98)

I have said that the ISAs must not be confused with the (Repressive) State Apparatus. What constitutes the difference?

As a first moment, it is clear that while there is one (Repressive) State Apparatus, there is a *plurality* of Ideological State Apparatuses. Even presupposing that it exists, the unity that constitutes this plurality of ISAs as a body is not immediately visible.

As a second moment, it is clear that whereas the unified - (Repressive) State Apparatus belongs entirely to the *public* domain, much the larger part of the Ideological State Apparatuses (in their apparent dispersion) are part, on the contrary, of the *private* domain. Churches, Parties, Trade Unions, families, some schools, most newspapers, cultural ventures, etc., etc., are private.

We can ignore the first observation for the moment. But someone is bound to question the second, asking me by what right I regard as Ideological *State* Apparatuses, institutions which for the most part do not possess public status, but are quite simply *private* institutions. As a conscious Marxist, Gramsci already forestalled this objection in one sentence. The distinction between the

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<sup>2</sup> Use the cursor to highlight a word or phrase, and then click **Insert** on the tool bar and select **Comment**. Write your observations and responses in the marginal comment window.

### In Class Exercise: Kate Chopin

Figure out how these introductions provide a “road map” for the rest of the author’s work.

1. What is the genre of the work? Book? Article? Literary? Historical? How does the genre affect the presentation of the introduction and the argument?
2. Based on this introduction, what do you think will be argued in the rest of the work?
3. What kind of evidence and sources will the author use to back up their arguments?
4. What are some keywords and phrases that help you imagine what comes next?
5. Does the introduction give you some sense of the stakes involved in writing this work?

#### From “Charting the Nebula: Gender, Language and Power in Kate Chopin's *The Awakening*” (Gerri Brightwater)

If words shape desires, those who control which registers we use to express ourselves delimit what is "desirable." These registers - what Deborah Cameron defines as languages "appropriate in content, medium . . . style and tone to [their] particular domain of use (189) - have traditionally been controlled by men. By largely confining women to the devalued registers of "home and hearth" (Baron Grammar 1), men established their power over their womenfolk. As Kaplan argues, by denying women access to high registers, men gained and maintained societal control - what really oppresses women, then, is not language but available registers (cited in Cameron 146). With the domestic sphere's emphasis on serving males and children, it is not surprising that the powerless registers traditionally accessible to women are inappropriate for expressing any desires but those of male-dominated society. Saussure asserted that what is unnamed cannot be recognized or defined (112) - if this is indeed the case, then women are caught in the linguistic trap of being unable to define what they want, and thus to obtain it, because they have not register with which to name their desires.

This is the very difficulty faced by Edna Pontellier in Chopin's *The Awakening*. Trapped in the strongly patriarchal society of fin de siecle New Orleans, she is unable to vocalize her dissatisfactions of her desires because the registers available to her are unsuitable for that purpose. While she does cross into male registers in an attempt to express herself, the lack of a suitable vocabulary prevents her from naming what she wants. As King puts it, since men have traditionally been the political leaders, the most acclaimed writers and artist, the grammarians, and dictionary makers, it is their language that is encoded in language. (2) Without the words to label her desires, they exist only as what Saussure described as the "vague, uncharted nebula" of thought without language (112). Only the narrator, who Chopin allows to join words in order to create new ones, breaks out of this trap to begin naming the female experience and to show how female desires might be met.

#### From “Venerable Sonority in Kate Chopin's *The Awakening*” (Nicole Camastra)

Kate Chopin's *The Awakening* is ostensibly a work of realism depicting the moral conflict that faces Edna Pontellier: selfhood in opposition to family. Edna's ultimate surrender to her emotional conviction signals more than the requisite ethical dilemma of a particular literary genre; it also contains strong elements of musical romanticism, which put a “greater stress on human instincts and feelings than on intellect.” The “character piece for piano,” a major contribution of this era, emphasizes spontaneous emotion, as do the Impromptus that Mlle. Reisz plays for Edna. These compositions by Frederic Chopin underline the influence of the Polish pianist on the novel. Although allusions to operatic composers exist in the work, they are ancillary because on “certain evenings during the week she [Edna] and her husband attended the opera.” Essentially, this type of artistic expression is reserved for shared time with Mr. Pontellier whereas the intimate strains of the keyboard pertain to Edna alone. Her evolving perspicacity

throughout the narrative has much to do with the subtle and inescapable harmony of Frederic Chopin, a primary muse for *The Awakening*.

**From “The Bird that Came out of the Cage: A Foucauldian Feminist Approach to Kate Chopin’s *The Awakening*” (Zoila Clark)**

Feminism as a recognized political movement came about when middle-class white women grew dissatisfied with their unfulfilled lives once they had access to progressive ideas through reading and traveling during the period of the Enlightenment, the industrial world, and the French revolution slogan of “liberty, equality and fraternity”. However, feminist dissent has always been present in different times and places. The oppression of upper-class white and Creole women in Louisiana as portrayed in Kate Chopin’s novel *The Awakening* (1899) is an example of how the main goal of Western feminism was to achieve liberty, disregarding equality and fraternity. For Harry Brod (1999, p. 504), the negation of equality and fraternity excluded women from full participation in society. I would argue that the first step of a dependent housewife towards liberation is to be in possession of her body and mind. Edna Pontellier, Chopin’s protagonist, achieves this individually, but it is fraternity which might bring equality and freedom for all. To this end, I examine avian vocabulary and imagery as it has been used in a variety of media until today in order to understand the protagonist’s escape from female stereotypes. Even though many critics have remarked upon the use of Chopin’s bird imagery, this work introduces new theories to combine literary and cultural criticism. Using Marilyn Frye’s theory of oppression, I will discuss the systematic nature of oppression, its internalization according to Sandra Lee Bartky, and the modernization of power, as expounded by Foucault. Finally, I will analyze the drastic feminist resolution taken by the strong wife who belongs only to herself, as the New Woman who is born out of this text.

**From “Adele Ratignolle: Kate Chopin's Feminist at Home in *The Awakening*” (Kathleen M Streater)**

In Kate Chopin's *The Awakening*, the feminism of Adele Ratignolle is often overshadowed by the radical feminism of the heroine, Edna Pontellier. Edna chooses suicide rather than a life confined by societal expectations, and her shocking resolution provokes passionate reactions in readers, as extreme acts will do. But to focus solely on Edna's radical feminism is to limit Chopin's exploration of feminism itself. Today, more than ever, feminism is about choice, and Chopin, through Adele, offers her readers more than one definition of feminist expression. Granted, Adele's subtle rebellion to patriarchal ideology is easy to overlook as she forges her resistance from behind and within masculine parameters, manipulating the male-defined borders of her identity as wife and mother, at once being and contesting the patriarchal ideals. Adele's interior subversion is far less dramatic than Edna's total rejection, yet, as the saying goes, Adele "lives to tell the tale," and thus, through Adele's character, Chopin offers an affirmation of feminist possibility.