

# English 131: Composition/Exposition<sup>i</sup>

## Section A7—Spring 2016

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Instructor: Sumyat Thu  
Class Time: MTWTh 9:30-10:20  
Classroom: Dempsey Hall 124

Office Hours: TTh 10:30-11:30  
Office Location: Savery 417, Desk 19  
Email: [smthu@uw.edu](mailto:smthu@uw.edu)

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### Course Description:



In this course, we will learn how to be effective writers in various occasions—in your intended majors, daily writing situations or workplace situations such as an internship. So, adaptation is the key to be a good writer for different situations. To that end, we will learn writing from the approach of “genre” as the anchor for the course. As we know generally, genres are text types or categories that we encounter everyday in literature, entertainment world, and professional world. But we will learn in this course that this is only one way to understand genres. Through examining why genre is important for learning writing and the experience of writing in multiple genres, we will deepen our understanding about how writing can be realized as social action through participating in genres.

### Course Materials (Required):

- Contexts for Inquiry (with black covers): referred to as “CI” in the course calendar
- Supplementary readings and materials are provided on our Canvas course website.

## COURSE OUTCOMES

### 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.

## **Course Structure and Assessment**

### **PORTFOLIO (70% of final grade)**

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 two short assignments (2-3 pages) leading up to a major paper (5-7 pages). The idea isn’t that you execute each of these sequences perfectly, but that you take risks, try new things, and improve as you proceed through these two sequences. The shorter assignments will each target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward a major paper at the end of each sequence. You will have a chance to revise significantly each of the major papers using feedback given by your instructor, peer review sessions, and writing conferences. Toward the end of the course, having completed the two sequences, you will be asked to compile and submit a portfolio of your work along with a critical reflection. The portfolio will include the following:

- 3-5 showcase pieces that you will select from your work, including at least one major paper
- A compendium that includes all of your papers, both short assignments and major projects
- A critical reflection for each section of the portfolio that explains how the selected paper(s) demonstrate your mastery of the respective course outcome

A portfolio that does not include all the above will be considered "Incomplete" and will earn a grade of 0.0-0.9. The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes. This portfolio will be worth 70% of your final grade and it will be something that you are developing from day one of this class. That being said: because you will not be turning in your portfolio until the end of the quarter, you will not be graded on any of your assignments until that time. I know that is a bit anxiety-inducing, but the great benefit of the 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 throughout the course.

### **PARTICIPATION (30% of final grade)**

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

- Attendance, in-class group work and class discussions, participating in peer-reviews: 10%
- Doing readings and homework before class and coming prepared to class; turning in assignments on time: 10%
- Meeting with me for an individual conference (see the course calendar for when it's scheduled, and I'll provide more info when they get closer)

### **ATTENDANCE**

You are allowed two absences for any unforeseeable reasons (emergency, sickness, life's obligations, etc). However, if you have a third absence or more, your participation grade will be affected negatively because so much of our work in this class depends on consistent and multi-faceted participation as described above. If you miss a class, it is your responsibility to catch up on class with a classmate and make up missed work such as readings and homework in a timely manner.

### **LATE WORK**

Late work will not be given any written feedback. Students submitting late work are welcome to come to office hours to receive oral feedback, but those assignments will receive a "0" and will affect participation grades. Be sure to manage your time wisely and anticipate upcoming deadlines, which are all listed on the course schedule. If you find yourself having serious difficulty to complete an assignment on time, you should let me know as soon as possible (it shouldn't be the day the assignment is due). Depending on how legitimate your reasons are, I may be able to give you an extension.

### **EXTRA CREDIT**

There will be opportunities to make up for work that you missed occasionally. Extra credit is worth one missed homework assignment or missed class session. Extra credit assignments are also a great way to get more practice and feedback. One of the ways you can earn extra credit is by taking your work to the Odegaard Writing & Research Center or CLUE.

In order to receive extra credit for meeting with a writing tutor, you will want to get the tutor's signature, along with the date and time of your visit. You should also turn in a reflection that answers the following questions in at least 250 words: 1. What did you ask the tutor to look for in

your paper? 2. What feedback did you receive? 3. How will you incorporate this feedback into this (and future) work?

### **ACADEMIC INTEGRITY**

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. We will practice in class how to cite sources. 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 Resources for Students Office (DRS) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at <http://www.washington.edu/students/drs/>.

## **CAMPUS RESOURCES**

### **WRITING RESOURCES**

There are two great writing resources for you here on campus at UW. Both are free of charge, and I would very strongly encourage you to take advantage of these resources. The Odegaard Writing and Research Center (OWRC) allows you to schedule 45-minute tutoring sessions in which to talk about your writing or specific writing assignments for any class. You may book these online at: <http://depts.washington.edu/owrc/> (and I would suggest booking early, as they tend to fill up quickly!) The CLUE Writing Center is located in Mary Gates Hall, and offers late-night drop-in tutoring. You can get all the details here: [http://depts.washington.edu/clue/dropintutor\\_writing.php](http://depts.washington.edu/clue/dropintutor_writing.php).

### **COUNSELING CENTER**

UW Counseling Center workshops include a wide range of issues including study skills, thinking about coming out, international students and culture shock, and much more. Check out available resources and workshops at: <http://www.washington.edu/counseling/>

### **CAMPUS SAFETY**

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

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

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

## COMPLAINTS

If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing Program staff in Padelford A-11: Director Candice Rai, (206) 543-2190 or [crai@uw.edu](mailto:crai@uw.edu) or Assistant Directors AJ Burgin, [aburgin@uw.edu](mailto:aburgin@uw.edu); Jacki Fiscus, [jfiscus@uw.edu](mailto:jfiscus@uw.edu); Denise Grollmus, [grolld@uw.edu](mailto:grolld@uw.edu). If, after speaking with the Director or Assistant Directors of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair Brian Reed, (206) 543-2690.

## Course Calendar

(subject to change; I'll let you know the changes with enough time notice.)

WEEK 1	Topics/Readings	Assignments
M 3/28	Introductions Syllabus & Canvas review Introduction to Genre	
T 3/29	<b>Readings: (to be done before class)</b> CI: "Shitty First Drafts," Anne Lamott: pp. 15-18 CI: Outcome 1, Analyzing Rhetorical Situations: pp. 19-28 CI: Aristotle's Three Appeals: pp. 33-34	
W 3/30	CI: Steps for genre analysis and sample student essay: pp. 102-108	Warm-up Essay due before midnight
Th 3/31	CI: Observing a professional writer at work, Deborah Tannen's three article excerpts: pp. 40-50	
WEEK 2	Genre Awareness	
M 4/4	CI: Genre Awareness and Perri Klass' Learning the Language essay: pp. 94-100 Canvas: Teaching New Worlds/New Words by bell hooks CI: Cathryn Cabral's 131 Course Syllabus: pp. 550	Short Assignment 1 (SA 1) due before midnight
T 4/5	CI: Determining Whether a Claim Can Be Argued; Developing a Working Thesis: pp. 328-331 CI: Identify Concessions and Identify Counterarguments: pp. 201-203 Canvas: Sample student essay	
W 4/6	CI: Gloria Anzaldua, How to Tame a Wild Tongue: pp. 497	

Th 4/7	CI: The Onion, Gap Between Rich and Poor Named 8 <sup>th</sup> Wonder of the World: pp. 804 CI: Marjane Satrapi, The Veil, from <i>Persepolis: The Story of a Childhood</i> : pp. 876	
<b>WEEK 3</b>	<b>Genre Translation</b>	
M 4/11	CI: Turning genre analysis into genre production: pp. 112-120	Short Assignment 2 (SA 2) due before midnight
T 4/12	Canvas: Sample student essays for genre translation Canvas: How to Talk to Real People, NY Times article	
W 4/13	CI: Genre awareness and metacognition: pp. 121-123	
Th 4/14	Herbert Kohl, I Won't Learn from You	
<b>WEEK 4</b>	<b>Revision</b>	
M 4/18	CI: Outcome 4, revision: pp. 447-463	Major Paper 1 (MP1) due before midnight
T 4/19	Canvas: Writing with style	
W 4/20	Individual Conferences (No Class)	
Th 4/21	Individual Conferences (No Class)	
<b>WEEK 5</b>	<b>Academic Writing Genres</b>	
M 4/25	CI: Academic writing: pp. 1-10 CI: Initiating a line of inquiry: pp. 301-309 CI: Walter Benn Michaels, The Trouble with Diversity: pp. 783	Revised MP 1 due before midnight
T 4/26	Library Day	
W 4/27	CI: Distinguish between popular and scholarly sources: pp. 258-259; Evaluating library sources: pp. 265-267; Evaluating internet sources: pp. 268-270 Canvas: The Case for Affirmative Action (popular source) Canvas: The Case Against Affirmative Action (popular source)	
Th 4/28	Canvas: Beliefs about Affirmative Action (scholarly article) Canvas: Higher Education Reform as a Social Movement	

	Canvas: Against “Diversity”	
<b>WEEK 6</b>	<b>Engaging with Counterarguments</b>	
M 5/2	Canvas: The Art of Being Persuaded: Wayne Booth’s Mutual Inquiry and the Trust to Listen	Short Assignment 3 (SA 3) due before midnight
T 5/3	Canvas: Intertextuality: How Texts Rely on Other Texts, Charles Bazerman	
W 5/4	CI: Reading intertextually (summary & paraphrasing): pp. 214-219 CI: Integrating quotations into your writing: pp. 246-250	
Th 5/5	CI: Making persuasive arguments (Appealing to ethos, pathos, logos): pp. 372-391 Canvas: “Too Many Asians”: The Challenge of Fighting Discrimination against Asian-Americans and Preserving Affirmative Action	
<b>WEEK 7</b>	<b>Line of Inquiry and Organizing an Argument</b>	
M 5/9	CI: Formulating issue-based questions: pp. 314-320 CI: Arts of the Contact Zone, Mary Louise Pratt	Short Assignment 4 (SA 4) due before midnight
T 5/10	CI: Mastering the essential moves in academic writing: pp. 328-337 Canvas: What is “Academic” Writing?, L. Lennie Irvin	
W 5/11	Canvas: Sample MP 2 on Affirmative Action Canvas: Writing in Academic Style	
Th 5/12	Canvas: Basics of MLA handout Canvas: Sample MLA paper	
<b>WEEK 8</b>	<b>Revision</b>	
M 5/16	CI: Constructing effective organization: pp. 411-416 CI: Sample basic sentence outline: pp. 424-425; Revised sample sentence outline: pp. 427-428; Sample essay for organization: pp. 429-433	Major Paper 2 (MP 2) due before midnight
T 5/17	Canvas: Rhetorical grammar	
W 5/18	Canvas: Active Listening and Peer-reviews	

Th 5/19	Syllabus: Course Outcomes	
<b>WEEK 9</b>	<b>Portfolios</b>	
M 5/23	CI: Guide to EWP Portfolios: pp. 891-910	Revised MP 2 due before midnight
T 5/24	<b>In-class portfolio planning workshop:</b> Fill out the Portfolio Planning Worksheet (posted on Canvas) and bring it to class.	
W 5/25	Canvas: Sample portfolios	
Th 5/26	No readings. Peer-reviews for Outcome 1 and Outcome 2 showcase pieces	
<b>WEEK 10</b>	<b>Portfolios</b>	
M 5/30	No Class—Memorial Day	
T 5/31	Peer-reviews for Outcome 3 and Outcome 4 showcase pieces	
W 6/1	Peer-reviews for 2 critical reflections of your choice	
Th 6/2	<i>Last Day of Class:</i> Peer-reviews for 1 critical reflection of your choice Course Evaluations Final wrap-up	
	<b>PORTFOLIOS due on Monday, JUNE 6th BEFORE MIDNIGHT</b>	

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<sup>i</sup> My teaching philosophy for first-year comp (131) is to use the Rhetorical Genre Theory. I think that this spring 2016, the last quarter of my first year teaching 131, has (finally!) achieved a good balance in introducing students the concept of genre and how they can use it for all kinds of writing as well as getting students to experiment with a wide variety of academic and non-academic genres. Students mentioned that they were very pleased with the experience of writing in many different genres. As the foundations of the course, I used *Scenes of Writing* book and a sample set of assignments based on genre in the TA instructors' manual book.