

# ENGLISH 131 A37: COMPOSITION, EXPOSITION Fall '17



**LOCATION/TIME:** Fisheries Teaching and Research Building, Room 106

**INSTRUCTOR:** TJ Walker

**OFFICE:** Padelford A-11

**OFFICE HOURS:** Tuesday and Thursday 1:30-2:30pm (subject to change)

**EMAIL:** [tjwalker@uw.edu](mailto:tjwalker@uw.edu)

**Course Website:** <https://canvas.uw.edu/courses/1040145>

## COURSE DESCRIPTION

Welcome to English 131! In this course we are going to focus on developing and refining academic writing skills that will be useful in many situations (not just in English classes!) When this class is over, you will, for example, be better able to critically read a text, analyze an argument, develop a line of inquiry in support of a complex claim, and revise your writing for greater clarity and impact. You will face many different writing situations during and after college, and this class will help you to decide what writing styles and strategies will best help you in each situation.

Writing, like all language use, is situated historically, socially, and politically, and those who fail to understand these contexts are left vulnerable to those who do. The theme of the course is “Seeing through language,” and we will, through a variety of texts (essays, political propaganda, comics, advertisements, etc.), reveal, examine, compare, and challenge some of the perspectives that we have about language and the way that language mediates the world around us. Just as a photographer needs to improve his or her camera lens to better see and capture the world through photos, a writer needs to improve his or her language “lens” in order to better see what needs to be written. Likewise, if a photographer uses different lenses to respond to different situations, so must a writer use different writing techniques to respond to different situations. In this course, *how* we see will be as important as *what* we see and *how* we write will be as important as *what* we are writing about.

## COURSE TEXTS AND MATERIALS

### REQUIRED

- *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research for the University of WA*

- Regular Internet Access to submit assignments and stay connected through e-mail and the class webpage

- A USB drive to back up your work - be sure to have access to your work at all times in more than one way!

- UW Email Account

\*Please check your university email accounts regularly as I will send out e-mail announcements and updates. Outside of office hours, email is the best way to get in touch with me. I usually respond fairly quickly to e-mails, but it can sometimes take a day (or even occasionally two on the weekends) for me to respond. So please keep this in mind and don't put yourself in the position of needing an immediate response.



## 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 several 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. Unless otherwise specified, all assignments should be formatted as follows: 12 pt. Times New Roman font, 1.25" Margins, Double-Spaced, Page Numbers with Last Name in header, MLA style citation/Works Cited page. As always, feel free to ask me as well.

NOTE: If an assignment is at minimum 2 pages, this means 2 COMPLETE pages, not 1 page and the first four lines of the next.

## ASSESSMENT

### PORTFOLIO (70% of Course Grade)

After working through the two main assignment sequences, you will have the chance to revise significantly one (or both) of the major papers using feedback generated from my comments, peer review sessions, and writing conferences. Toward the end of the course, you will be asked to compile and submit a portfolio of your work along with a critical reflection. The portfolio will include the following: 1-2 major papers, 2-3 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 in a "compendium" 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.

### PARTICIPATION (30% of Course Grade)

The rest of your grade will be determined by your participation in and out of class. Your participation grade consists of three components:

- **Attendance: (4% total of course grade)** If you are not present in class, you cannot participate, therefore regular attendance is key to your participation grade.

- **"Day to Day" and "In-Class" Work: (26% total of course grade)** This portion of your grade will come from contributions to class in the form of responding to questions, engaging in group work, and providing feedback in peer review. I expect you to be consistently prepared with readings, to have finished all writer's memos and "day to day" homework on time, and to be active in all discussions -->Peer review 8%; Reading and Day-to-Day Homework 3%; Note Summaries 3%; Writer's Memos 5%; Group Presentations 7%)

**Note:** 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. Disrespectful language or behavior will not be tolerated in our classroom.

## GROUP PRESENTATIONS:

Near the end of the quarter, you will work together in groups of three to present a "low-order" concern to the rest of the class. "Low-order" concerns are generally problems with things like grammar and punctuation. These presentations will be short (less than ten minutes) and their goal will be to inform the

class about one specific way to improve writing at the sentence level. The presentations will be worth 7% of the course grade.

## **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 are absent, come to my office hours to see what you missed and/or ask another class member for notes. Make up all missed work in a timely manner. If you come in after class has started, even by only a few minutes, you will be considered late, and this will hurt your participation grade.

## **CONFERENCES:**

You are required to meet with me two times 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 before class (before 9:30am) on the due date unless otherwise specified. If you have a good reason for not being able to turn in a paper on time, I can usually allow a little flexibility if you contact me ahead of time! Unless you have made prior arrangements with me, I will not give written feedback on any assignments that are turned in late, and late assignments will negatively affect your participation grade. However, I am always available during office hours to discuss late assignments. You will still need to complete late work, as your portfolio must include all assignments in order for it to receive a passing grade. Consistently turning in late work will make successful completion of the portfolio nearly impossible and will be disastrous for your participation grade.

## **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 (141 suite, CUADSS lobby) 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 in Odegaard Library Monday - Thursday 9am to 9pm, Friday 9am to 4:30pm, and Sunday 12pm to 9pm. This writing center provides a research-integrated approach to writing instruction. Find more information and/or make an appointment on the website: [www.depts.washington.edu/owrc](http://www.depts.washington.edu/owrc).

## **ACADEMIC INTEGRITY**

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

## COMPLAINTS

If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing Program staff in Padelford A-11: Director Candice Rai, (206) 543-2190 or [crai@uw.edu](mailto:crai@uw.edu); or Assistant Directors Belle Kim, [bbkim@uw.edu](mailto:bbkim@uw.edu); Sumyat Thu, [smthu@uw.edu](mailto:smthu@uw.edu); or TJ Walker, [tjwalker@uw.edu](mailto:tjwalker@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.

## ACCOMODATIONS

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 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)

## Counseling Center

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

## Q Center clause

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

# OUTCOMES FOR EXPOSITORY WRITING PROGRAM COURSES

## University of Washington

### Outcome 1

To compose strategically for a variety of audiences and contexts, both within and outside the university, by

- recognizing how different elements of a rhetorical situation matter for the task at hand and affect the options for composing and distributing texts;
- coordinating, negotiating, and experimenting with various aspects of composing—such as genre, content, conventions, style, language, organization, appeals, media, timing, and design—for diverse rhetorical effects tailored to the given audience, purpose, and situation; and
- assessing and articulating the rationale for and effects of composing choices.

### Outcome 2

To work strategically with complex information in order to generate and support inquiry by

- reading, analyzing, and synthesizing a diverse range of texts and understanding the situations in which those texts are participating;
- using reading and writing strategies to craft research questions that explore and respond to complex ideas and situations;
- gathering, evaluating, and making purposeful use of primary and secondary materials appropriate for the writing goals, audience, genre, and context;
- creating a ‘conversation’—identifying and engaging with meaningful patterns across ideas, texts, experiences, and situations; and
- using citation styles appropriate for the genre and context.

### Outcome 3

To craft persuasive, complex, inquiry-driven arguments that matter by

- considering, incorporating, and responding to different points of view while developing one’s own position;
- engaging in analysis—the close scrutiny and examination of evidence, claims, and assumptions—to explore and support a line of inquiry;
- understanding and accounting for the stakes and consequences of various arguments for diverse audiences and within ongoing conversations and contexts; and
- designing/organizing with respect to the demands of the genre, situation, audience, and purpose.

### Outcome 4

To practice composing as a recursive, collaborative process and to develop flexible strategies for revising throughout the composition process by

- engaging in a variety of (re)visioning techniques, including (re)brainstorming, (re)drafting, (re)reading, (re)writing, (re)thinking, and editing;
- giving, receiving, interpreting, and incorporating constructive feedback; and
- refining and nuancing composition choices for delivery to intended audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.

# OUTCOMES FOR EXPOSITORY WRITING PROGRAM COURSES

(In your own words)

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2)

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3)

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4)

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## TENTATIVE COURSE CALENDAR

This is a rough outline of the quarter which contains some of the key dates to remember (holidays, major assignments, etc.) This calendar is, of course, subject to change, but you should consider it to be accurate unless I inform you otherwise. **Note that additional homework will be assigned in class** that is not detailed on the syllabus. Remember, it is your responsibility to ask me or another member of the class about missed assignments if you are absent.

WEEK 0	ACTIVITIES / ASSIGNMENTS	DAY TO DAY HOMEWORK
Wed 9/27	First Day of Instruction!	
Thurs 9/28		Read "I has a dream" WTM p. 708-9; "If Black English..." WTM p. 440-42; "A New Ghetto" and "Standard English" WTM p 467-8
Fri 9/29	Preliminary Writing Assignment Due on Canvas Read "Writer/Thinker/Maker" (WTM) Week 1 Readings	
<b>WEEK 1</b>	<b>Read (WTM) Week 2 Readings</b>	
Mon 10/2	Group Feedback on SA1 Selected Texts	Read "Genre" (on Canvas).
Wed 10/4	SA 1 Due	
Fri 10/6		Read Gloria Anzaldua "How to Tame a Wild Tongue" page 430 in WTM SA1 Writer's Memo
<b>WEEK 2</b>	<b>Read (WTM) Week 3 Readings</b>	
Mon 10/9		
Wed 10/11	SA 2 Due	SA2 Writer's Memo
<b>WEEK 3</b>	<b>Read (WTM) Week 4 Readings</b>	
Mon 10/16		Read "Language Experience" Reading (on Canvas).
Wed 10/18	SA 3 Due	SA3 Writer's Memo
Fri 10/20		"Example Argument Essays"
<b>WEEK 4</b>	<b>Read (WTM) Week 5 Readings</b>	
Mon 10/23	Conferences	
Tues 10/24	Conferences	
Wed 10/25	Conferences Discuss Portfolios Mid-Term Review	Read "Conversation 1" (on Canvas). MA 1 Writer's Memo
Fri 10/27	MA 1 Due	Read "Conversation 2" (on Canvas).
<b>WEEK 5</b>	<b>Read (WTM) Week 6 Readings</b>	
Mon 10/30		Read "Changing Perspectives 1" (On Canvas)
Wed 11/1		Library Research
Fri 11/3	SA 4 Due	SA4 Writer's Memo Read "Changing Perspectives 2" (On

		Canvas)
<b>WEEK 6</b>	<b>Read (WTM) Week 7 Readings</b>	
Mon 11/6	Presentation 1	
Wed 11/8	SA 5 Due Presentation 2	SA5 Writer's Memo
<b>WEEK 7</b>	<b>Read (WTM) Week 8 Readings</b>	
Mon 11/13	Presentation 3 Presentation 4	
Wed 11/5	MA2 Due Presentation 5	MA2 Writer's Memo
<b>WEEK 8</b>		
Mon 11/20	Presentation 6	
Wed 11/22	Revision of MA1 or MA2 Due Portfolios	
<b>WEEK 9</b>	Select your Portfolio Papers	Begin revising to better meet the course outcomes
Mon 11/27	Portfolios	
Wed 11/29	Portfolios	
<b>Week 10</b>		
Mon 12/4	Portfolios Course Evaluations	
Wed 12/6	Class Canceled for Conferences W-F	

**Portfolios Due On Canvas:  
Monday, December 11<sup>th</sup>, 5pm.**

**Last Day of Our Class:** Monday, December 4<sup>th</sup>  
**Finals Week Begins:** Saturday, December 9<sup>th</sup>

## FIUTS

The Foundation for International Understanding through Students: FIUTS is an example of a campus organization that can bring together your social and academic learning. "FIUTS is an independent non-profit organization which provides cross-cultural leadership and social programming for UW's international and globally minded domestic students. FIUTS is local connections and global community!" FIUTS also offers a free international lunch on the last Wednesday of every month. Consult FIUTS' web site for a detailed calendar of events and links to many resources <http://www.fiuts.org/>