

## **English 131O**

### **Writing the World: The Rhetoric of Travel & Tourism**

Stephanie Hankinson

Spring 2015                      M/W 12:30-2:20PM                      MEB 234

Office/Hours:                      SAV 417                      M/W 2:30-3:30PM and by appointment

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Course Website: Canvas

#### **Required Texts:**

- **Contexts For Inquiry: A Guide to Research and Writing**

- Explore and get accustomed to using **Canvas** in order to submit papers electronically, access course readings, course announcements, and discussion board posting

#### **Course Description:**

Plain and simple, English 131 exists to prepare you for your academic career here at UW. Regardless of your discipline and future career goals this course will provide you the tools and skills to think critically about the world, societies, cultures, and landscapes you navigate while preparing you to articulate your thinking through written language. This course will be rigorous. It will challenge you to think critically about a range of complex global issues and require you to thoughtfully craft arguments and articulate original ideas in your writing. Your career at UW and beyond will require you to produce a diverse range of writing that varies in research methods, argument form, organization, tone, complexity, and styles for different audiences. However, in the context of any academic discipline you will be asked to clearly articulate your ideas and provide compelling scholarly evidence to support your claims. As such, this class, and I, will do our best to prepare you with the academic toolkit you need to be successful in UW academics:

- The power to thoughtfully analyze texts, materials, media, and arguments produced by other scholars
- The components of successful research practices and how to include your research into claims and arguments
- Techniques to articulate your own original, complex scholarly claims
- The skills for successful revision in the academic context

This section of 131 will investigate the research fields of travel and tourism using texts, film, television, and photography in order to cultivate your skills and methods of rhetorical analysis and scholarly writing. We will use a diverse range of media to investigate the narrative perspective of how language shapes the way we experience the world through travel and tourism. We will engage in complex discussion topics such as:

- ...How is our experience of the world mediated through and by travel writing and media?
- ...What is tourism? What is a tourist?
- ...What are the responsibilities of traveling?
- ...What is national culture?
- ...Is there such a thing as ethical tourism?
- ...How do authors use language and sensory images to create and shape our understanding of cultures outside of our own?
- ...Why do we travel and engage with foreign culture? How?

...How does the rhetoric of tourism and travel change our perspective of home?  
...What effects does tourism as a practice have on the natural world?

We will continually reengage these larger questions of the rhetoric of travel and tourism in critical analysis while forming our own original, stake-driven claims. Travel and tourism will serve as a lens both for considering the formation of your own world-view as well as for engaging the way writing and rhetoric shape your scholarly understanding of global cultures. This course will ask you to consider many different and politically charged subject positions: tourist, archivist, reporter, native, colonizer, and conversationalist. In considering each position and the way arguments are formed in our course texts and media we will practice the writing strategies listed above while working hard to cultivate ourselves as global citizens and academic writers.

## **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.

### **Assessment**

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 the major paper. For the first sequence there are 2 SAs (short assignments 2-3 pages) and 1 MP (major paper 5-7 pages) with a revision. Similarly the second sequence has 2 SAs and 1 MP with a revision. These SAs 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 the chance to revise significantly each of the major papers using feedback generated by your instructor, peer review sessions, and our writing conferences. Toward the end of the course, having completed the two sequences, you will be asked to submit a **portfolio** of your work along with a **critical reflection** (where you think metacognitively about your work, writing process, and make a detailed argument explaining how you've met all of the course goals). The portfolio will include the following: one of the two major papers, three to four of the shorter assignments, and a critical reflection that explains how the selected portfolio assignments demonstrate the four major 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 of the above will be considered "Incomplete" and will earn a grade of 0.0-0.9. IE: without completing the major assignments and the portfolio there is no way to pass the class. No exceptions will be made. 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.

Because you will not be turning in your portfolio until the end of the quarter, you will not be formally graded on any of your assignments until that time. I will offer a great deal of feedback, and along with feedback from your peers you will be able to get a sense of how your work is meeting the outcomes. A great deal of this relies on your understanding of the course outcomes! We'll be talking about these ad nauseam. The most exciting aspect of the portfolio system is that you are able to develop your new skills and techniques before being assessed. ENGL 131 is designed to work as a process and outcome based class rather than frontloading grades for every writing assignment. Many other colleges, including ones I've taught at myself have these sorts of writing courses which can make the process of learning how to write at the college level extremely frustrating and high-stakes for students. Your grade, which most of you are considering most at this point, will be based on how well you address the course outcomes at the end of the quarter rather than the beginning.

**Portfolio** = 70% of final grade

**Participation** = 30% of grade

**Participation.** You might be wondering what this word means. Participation includes attendance active participation in class discussions and group work, which must adhere to the rules of classroom etiquette (see below), and completion of homework by assigned deadlines, according to the guidelines you are given. I will be taking attendance everyday. **It will also be based on your participation in peer review sessions, which are mandatory.** In short, the best grade you could possibly get without the participation component of the course is a C-, and this assumes your portfolio is graded at a perfect 100%.

**Extra Credit:** You will have the opportunity to earn extra participation credit by either going to the Writing Center or forming your own peer review groups with fellow students. If meeting with a Writing Center tutor, you should get the name and signature of that tutor (along with the date and time of the meeting) and submit a paragraph outlining the experience. What kind of feedback did you work on? What did you ask the tutor to look for in your paper? How do you plan on incorporating this feedback into this (and subsequent) writing? You are also encouraged to form peer review groups, modeled on the peer review workshops we do in class. These groups need not consist of only members of our class, but I would encourage you to try and work with ENGL 131 students (present or past) who understand the course outcomes. You will be asked to submit a paragraph review similar to the one required for Writing Center visits. Feel free to use the same questions.

**Late Policy:** Late work will not be accepted in this course without my permission. If difficult life circumstances arise you must let me know at least **48 hours** before the assignment is due in order to be given an extension. Keep in mind, asking for an extension does not mean you will be given an extension. Late work will not be given any written feedback. Students submitting late work are welcome to come to office hours to receive oral feedback. Assignments submitted late without permission for an extension will be given an “incomplete.” Incompletes will drastically affect participation grades.

**Submission Guidelines:** All papers must be double-spaced and in 12 pt. Times New Roman font with 1 inch margins. Papers will be submitted **electronically to Canvas by the date and time listed on each assignment page.** These dates and times will vary so please pay attention to changes on Canvas as well as to the syllabus as the quarter progresses. I may change the course schedule as the quarter progresses so please pay close attention to our online syllabus – this will be updated regularly.

**Classroom Etiquette:** We will be spending a lot of time together in our classroom and engaging each other in thoughtful discussion. With that in mind, we need to be mindful of how we behave and treat each other.

- No cell phones. No exceptions.
- No laptops or tablets unless I approve their use for classwork
- When working on computers only course related sites and materials may be accessed during class time
- Be respectful of each other’s ideas, beliefs, and questions
- No disrespectful behavior. This includes, but is not limited to, sexist, racist, and homophobic comments.
- Be open-minded, flexible, and always ready to listen to your classmates.

## University Policies

**Academic Integrity Clause:** 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 Clause:** 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); Ann Shivers-McNair [asmcnair@uw.edu](mailto:asmcnair@uw.edu); Yasmine Romero, [yromer@uw.edu](mailto:yromer@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 or [bmreed@uw.edu](mailto:bmreed@uw.edu).

## University of Washington Resources

**Odegaard Writing Center:** This is the place to come and chat with peer tutors and librarians, to grow as a writer in the context of whatever project is foremost in your mind. We can't magically "fix" papers for you (it wouldn't help you long-term if we could), but we can ask all kinds of smart questions and talk with you in order to help you with:

Understanding your assignment — What's expected of you? What's going on in this writing situation?

Researching — Where can you find appropriate academic resources for your paper? How can you identify useful and credible sources?

Brainstorming — What directions might your writing take?

Outlining — How might you shape or organize your ideas?

Drafting — How can you develop your ideas and connect your thoughts coherently?

Revising — How can you re-see and reconsider your large and small scale writing choices to make the writing more effective?

The Odegaard Writing Center is open to all members of the UW community -- students, staff, and faculty -- and feature exceptional tutors and convenient hours. Sign-up for an appointment today.

For more information or to set up an appointment, visit: <http://depts.washington.edu/owrc/>

## ELL/MLL English Language Learning Resources:

English Language Learner students to participate in the Odegaard Writing and Research Center "Targeted Learning Communities" (TLC). The OWRC tutors work with small groups of students who share a reading- or writing- intensive course. Students work together with the tutor to troubleshoot some of the difficulties they encounter as ELL/MLL writers.

You can team up with other English language learners from your class and be partnered with an OWRC tutor, who will meet with your group once a week for an hour at a time you choose together. The goals of these weekly meetings are to help you take control of your learning, connect with classmates, practice good study habits, and get the most out of your class. We can help you with things like:

\*reading difficult course texts

- \*participating in class discussions and activities
- \*understanding assignments
  - \*brainstorming and developing ideas that fit each new writing situation
- \*writing successful rough drafts
  - \*seeking out feedback and revising your papers
- \*working collaboratively with the teacher and your classmates
  - \*knowing what other resources and support services are available to you

*CONTACT YOUR INSTRUCTOR FOR MORE INFORMATION ON HOW TO SIGN UP*  
<https://catalyst.uw.edu/workspace/owrc/47680/349500>

**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 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).

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

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

<b>WEEK 1</b>	<b>in-class activities</b>	<b>homework</b>
Mon 3/30	Course Introduction Ice Breaker Introduce SA1 CFI 174; 180 Rhetorical Analysis CFI 21-23; 174 Rhetorical Analysis	Purchase CFI  Finish reading CFI pages from Monday 3/30

	CFI 55-56 Audience CFI 94-96; 102-104 Genre Analysis Genre/Audience Analysis Group Work	250 words on travel guide genre – post to Canvas
Weds 4/1	Key course language <online Canvas work> Preliminary Essay	250 words on audience and genre of “Scratched”; ID claim; Finish preliminary Essay
Fri 4/3	<b>Preliminary Essay DUE by 5pm on Canvas</b>	
<b>WEEK 2</b>		
Mon 4/6	“Scratched” Analysis CFI 195-197 Identifying Claims CFI 178-180 steps for Rhetorical Analysis “The Big 5” – Complex Claims Articulating Outcomes on our own terms	Summary v. Analysis chart
Weds 4/8	Jamaica Kincaid <i>A Small Place</i> 2-19; 52-54 [Canvas] Analyzing Visual Texts Introduce SA2	Video Ant Analyzing Visual Text
Fri 4/10	<b>SA1 DUE by 5pm on Canvas (plus finished Kincaid complex claim)</b>	
<b>WEEK 3</b>		
Mon 4/13	Anthony Bourdain <i>Parts Unknown</i> “Myanmar” Understanding Course Outcomes and applying them to assignments CFI 212-213; CFI 121-123 Analyzing Visual Rhetoric	finish Bourdain discussion problems by 11am Weds 4/15  [Post on Canvas]  Bring 1 finished Critical Review to class tomorrow
Weds 4/15	<i>An Idiot Abroad</i> “Mexico” CFI 246-251; 449-453 Peer Review Critical Review CFI 474-475 Introduce MP1 Conference Sign Up	500 word Critical Reflection on Incorporating Peer Feedback into revision process [Post on Canvas]
Sun 4/19	<b>SA2 DUE by 5pm on Canvas (with Incorporating Peer Feedback into revision H/W)</b>	

<b>WEEK 4</b>		
Mon 4/20	<p>Responding to Revision Feedback + quickwrite  CFI 421-426 Outlining Argument  CFI 350-351 Critical Reading Groupwork  <i>NYT 9/11 Memorial Article [Link on Canvas - Modules]</i>  Developing an outline as a writing tool cont.</p>	<p>MP1 outline  [post to Canvas by 11am Weds &amp; bring copy to class]</p> <p>Bring MP1 draft to class Wednesday (at least 3.5 full double spaced pages in .doc file)  3 specific questions you want addressed</p>
Weds 4/22	<p>Organizational structures of academic arguments  MP 1 Workshop  CFI 201-203 Concessions / Counterarguments</p>	<p>Finish MP1 draft (at least 5 full double spaced pages)</p>
Sun 4/26	<p><b>MP1 Draft DUE by 5pm on Canvas</b></p>	
<b>WEEK 5</b>		
Mon 4/27	<p>Conferences – No Class</p>	<p>Revised MP1 final Draft &amp; 300 word Critical Reflection on writing and revision process  [Post on Canvas by 5pm Sun 5/3]  Don't forget to read for Wednesday!</p>
Weds 4/29	<p><i>Dark Tourism</i> 1-12 [Canvas]  <i>Steve Kandell 9/11 Article</i> [Canvas - Modules]  Reverse Outlining for Road Map &amp; Mini-Claims  Critical Reflection on developing your argument  Keeping track of outcomes and assignments for portfolio reflections</p>	
Sun 5/3	<p><b>MP1 Revised &amp; Critical Reflection DUE by 5pm on Canvas</b></p>	<p>Don't forget to have your research questions ready for the library workshop!</p>
<b>WEEK 6</b>		
Mon 5/4	<p>Library Research Presentation  Odegaard Learning Studio, Room 102  Generating a Meaningful Research Question</p> <p>BBC's <i>The Human Planet</i>  "Jungles: People of the Trees"  Practicing Annotation and Synthesis</p>	<p>Paraphrase, summary, synthesis homework [Canvas]</p>
Weds 5/6	<p>Alfred Russel Wallace <i>The Malay Archipelago</i> 22-35 [Canvas]  Developing Synthesis Between Texts</p>	<p>Please bring 1 hard copy of annotated bibliography to class Mon 5/11</p>



	Practicing Annotation and Synthesis	Read for Mon 5/11 and bring notes about the differences in the Preface vs. Introduction genre with our paper proposal in mind
Sun 5/10	<b>SA3 DUE by 5pm on Canvas</b>	
<b>WEEK 7</b>		
Mon 5/11	Synthesizing Sources Revisiting Annotated Bibliography Patrick Holland and Graham Huggan <i>Tourists With Typewriters</i> vii-xiv; 1-25 [Canvas] Prospectus Prep	Finish SA4 outline and post on Canvas  Bring working draft of prospectus to class Weds 5/13 - Be prepared to talk about your project to colleagues
Weds 5/13	Warrants Workshop Prospectus Revision Workshop	
Sun 5/17	<b>SA4 DUE by 5pm on Canvas</b>	Have copy of SA4 available in class Monday!
<b>WEEK 8</b>		
Mon 5/18	Revising Paper Proposals Group Paper Proposal Game	250 words on paper proposal presentations - post on Canvas  MP2 outline and critical questions - post on Canvas
Weds 5/20	Outlining MP2 and Outcomes Portfolio Re-introduction "What makes a successful portfolio"	Write two body paragraphs for MP2 and post on Canvas  Bring in all metacognitive writing for courses on Mon 5/25
<b>WEEK 9</b>		
Mon 5/25	MP2 paragraph workshop Portfolio continued	Finish 2 additional body paragraphs and introduction for MP2 – post on Canvas Submit quick writes on Canvas from class as well as peer revision notes from 5/25
Weds 5/27	MP2 Workshop Portfolio Groupwork	
Fri 5/29	<b>MP2 Draft DUE by 5pm on Canvas (and e-mailed to partner)</b>	

Sun 5/31	<b>MP2 Revision notes DUE by 5pm on Canvas (and e-mailed to partner)</b>	
<b>WEEK 10</b>		
Mon 6/1	No Class: Conferences <b>MP2 Revised &amp; Portfolio Outcome Critical Reflection DUE by 5pm on Canvas</b>	Draft 1 additional Portfolio Critical Reflection for Weds 6/3 class – post on Canvas
Weds 6/3	Portfolios / Evaluations	

**FINAL PORTFOLIO DUE TUESDAY JUNE 9 (6/9) : Submit to Canvas by 10pm**