

ENGL 131, section S

Composition/Exposition: “Mad World”

Winter 2012

Tuesday MGH 076/Thursday MGH 074, 12:30-2:20 PM

Instructor: Shane McCoy

Email: smccoy3@uw.edu (not checked on the weekends,
between Friday 5PM and Monday 9 AM)

Office: Savery 417, desk 15

Office Hours: Tuesday/Thursday 11 AM-12 PM

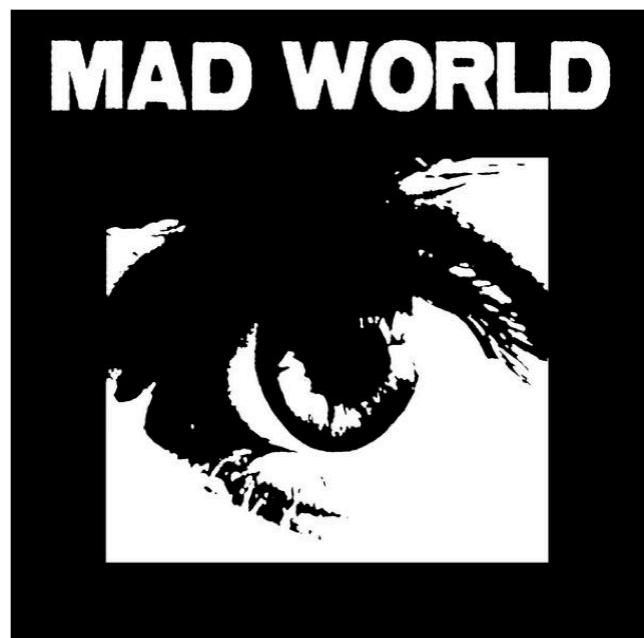
Class URL:

<https://catalyst.uw.edu/workspace/smccoy3/26727/172140>

Course Description

Welcome to English 131! As an offering within the Expository Writing Program (EWP), this class is intended to provide a sound basis for the elements of writing in multiple (and across) disciplines. We will spend much of our time on learning how to write and how to engage with complex texts in order to produce complex claims in written assignments. We will also develop an awareness of multiple strategies writers’ use in various contexts, and we will learn how to discern between ineffective arguments and arguments that matter in academic contexts. The overall approach to this class places an emphasis on the writing process, which is the ability to produce, revise, edit, and proofread one’s own writing. I want you to have a personal investment in this class; your interests will largely determine the route you want to take with the given assignments, and ultimately, you will hone your skills in developing “good” writing habits. The goal of the class will be to focus on **how to write** academic arguments and present lines of inquiry into the materials brought to bear, and by the end of the quarter, you will be able to transfer the “good” writing habits developed in this course and effectively demonstrate them in future courses. You will learn that surface level questions are not enough and that oppositions buttressed by effective arguments are appreciated in academic contexts. Finally, this class is specifically a **Computer-Integrated Classroom (CIC)**. Thus, specific rules are discussed at length (see page 3).

We will begin with the first sequence, “The Making of Ideology,” by looking at the ways in which Anandi Ramamurthy, in her essay “Constructions of Illusion: Photography and Commodity Culture,” interrogates print advertisements as instruments of ideological production. We will look at visual representations (namely, cinema, print advertisement, and commercials) in order to apply her theoretical framework to various short assignments (2-3 pages in length), daily in-class writing activities, and a major paper on a film of one's choosing (5-7 pages in length, excluding bibliography). Sequence 2 centers on “Gender, Race, and Science,” making use of Richard Feynman's *The Meaning of it All* as well as additional readings.



Key Words

Revision	Metacognition
Holistic	Argument
Ideology	Ideological Production
Synthesis	Race
Gender	Hegemony
Critical Thinking	Social Construction

Required Materials (in other words, you MUST BUY these texts)

Acts of Inquiry: A Guide to Reading, Research, and Writing at the University of Washington. Eds. Allison Gross, Annie Dwyer, David Holmberg, and Anis Bawarshi. Boston: Bedford, 2011.

Kitalong, Karla Saari and Marcia F. Muth. *Getting the Picture: A Brief Guide to Understanding and Creating Visual Texts.* Boston: Bedford, 2011.

MLA Handbook

Notebook (free writes, note taking, journal entries, etc.)

***A valid UW Net ID and password (and remember to check your e-mail on a daily basis or have a forwarding e-mail set up).

Course Readings

From *Acts of Inquiry*:

Martin, Emily. "The Egg and the Sperm: How Science Has Constructed a Romance Based on Stereotypical Male-Female Roles," pg: 570-585

Ramamurthy, Anandi. "Constructions of Illusion: Photography and Commodity Culture," pg: 602-631

**Other readings will be made available as a Course Reader available at Ave Copy

Coursework and Grading

Because this course is designed to reflect a student's success in the writing process, grades will not be given throughout the course of the quarter. Your grade is contingent upon your ability to demonstrate the outcomes outlined by the Expository Writing Program in your final portfolio. I will provide you with written feedback on short assignments and other writing activities throughout the quarter. 70% of your grade is based on your final portfolio and the other 30% is based upon your participation in class.

*****Late Paper Policy**

Failure to turn in a paper on time will result in the deduction of participation points from your final grade. If you have an unforeseen circumstance that arises, please contact me via e-mail no later than 24 hours before an assignment is due.

Automatic Resubmits

In the unlikely event that your paper fails to conform to the prompt requirements (i.e., under paper length, inadequate use of sources, complete disregard for the requirements of the prompt, etc), you must automatically resubmit the paper within 7 days of the due date. The paper will be penalized as a late paper, which results in automatic deduction of class participation.

******Extra Credit******

The Odegaard Writing and Research Center and the CLUE (Center for Learning and Undergraduate Enrichment) writing center are both available to assist you whenever you need extra help or tutoring for writing. When visiting (or planning to visit) the writing center, please obtain your tutor's signature on the assignment(s) to show proof. OWRC is available by appointment only and the CLUE writing center is on a first-come, first-serve basis. I strongly encourage you to use the tutors at these writings center and please remember that they are not there to proofread your essays and correct grammatical mistakes. They are interested in the "higher order" concerns of your writing rather than your ability to demonstrate correct grammar.

- Odegaard Writing and Research Center: <http://depts.washington.edu/owrc>
- CLUE Writing Center: http://depts.washington.edu/clue/dropintutor_writing.php

Submission Guidelines

All short assignments and major papers will be submitted via Catalyst Tools. Submission guidelines for short assignments and major papers:

- Times New Roman 12 pt. Font,
- 1" margins
- correct MLA citations (Outcome 2)
- correct MLA formatting (Outcome 2)

For short assignments, required page lengths are 2-3 pages excluding bibliography; for major assignments, 5-7 pages, excluding bibliography. ***All assignments (unless otherwise noted) are double-spaced.***

Class Attendance

This class will move fairly quickly over the course of the quarter. Attendance is necessary in order to participate. I will use class activities (i.e., quizzes, free-writing exercises) to determine attendance. In the event that you must miss class, you are responsible for obtaining the notes for that class and delivering any assignment due that day to me. ******Please do not arrive late to class or leave early. Both are considered distractions and will negatively impact your participation grade.***

Student Conferences

You are **required** to visit me during my office hours at least twice this quarter. In the event that you cannot attend office hours, I will make myself available when possible to discuss class-related questions. If you are unsure where you stand in the class in terms of your grade, please do not wait until the end of the semester to come see me. Also, do not wait until the portfolio is due to speak with me (as it will be too late to save your grade). I *highly* encourage you to use my office hours to come speak with me about any concerns you might have about the course.

Civility in the Classroom

We will be discussing social, cultural, and political topics that may be uncomfortable for some. The goal of these discussions is not to make everyone think alike; in fact, criticism and dissent are highly encouraged. However, with that said, it is important that respect is exercised in the classroom. Therefore, if you disagree with what someone is saying or a position that is being articulated in discussion, please do so respectfully. Discussing controversial topics in a respectful manner is an important skill to acquire in the university classroom and only civil opinions will matter. I reserve the right to dismiss any student who behaves in an inappropriate or threatening manner. Acts of violence (both physical and verbal) will not be tolerated.

Computer-Integrated Classroom Rules (CIC)

- **DO NOT SURF THE NET DURING CLASS!** You will have time to research and brainstorm during lab days – Facebooking, skyping, twittering, myspacing, etc... do not count as research.
- No typing while another student is talking.
- No eating by computers. Water in resealable bottles is fine.
- No online chat programs.
 - If you are caught doing any of the above, you will lose participation points. The 2nd time you are caught, I will dismiss you from class that day.

Portfolio

In this course, you will complete two major assignment sequences, each of which is designed to help you fulfill the course outcomes. Each assignment sequence requires you to complete a variety of shorter assignments leading up to a major paper. These shorter assignments will each target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward a major paper at the end of each sequence. You will have a chance to revise significantly each of the major 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 a portfolio of your work along with a critical reflection. The portfolio will include the following: one of the two major papers, three to five 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.

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.

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:

- Director Anis Bawarshi, (206) 543-2190 or bawarshi@uw.edu
- Assistant Director Lillian Campbell, lcampb@uw.edu
- Assistant Director Chelsea Jennings, helsi@uw.edu
- Assistant Director Kirin Wachter-Grene, kkwg@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 Gary Handwerk, (206) 543-2690.

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 notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert

For more information visit the SafeCampus website at www.washington.edu/safecampus.

Counseling Services

The Counseling Center is staffed by psychologists and mental health counselors who provide developmentally-based counseling, assessment, and crisis intervention services to currently-enrolled UW students. The center is open all year, 8 a.m. to 5 p.m., Monday, Wednesday, Thursday and Friday; 9:30 a.m. to 5 p.m. on Tuesdays. To schedule an initial appointment, please call the Counseling Center **(206) 543-1240** or stop by the Center at 401 Schmitz Hall. Or visit their URL:<http://counseling.uw.edu/>

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.

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. The critical reflection clearly indicates which items in the portfolio demonstrate the course outcomes, and makes a compelling argument for how they do so. In so doing, it displays thorough and thoughtful awareness of the writer's own writing, using evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses by quoting or paraphrasing from these materials in support of its argument. The selected major paper and shorter texts offer an outstanding demonstration of all the course outcomes through a very highly proficient and skillful handling of the traits associated with them. The outstanding portfolio will likely demonstrate some appropriate risk-taking, originality, variety, and/or creativity.

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. The critical reflection clearly indicates which items in the portfolio demonstrate the course outcomes, and makes an effective argument for how they do so. It also displays thoughtful awareness of the writer's own writing, using evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses by quoting or paraphrasing from these materials in support of its argument, but may not present as clear an argument for the choices as the outstanding portfolio. The selected major paper and shorter texts, although slightly less consistent in demonstrating the course outcomes, nonetheless offer a strong demonstration of effectiveness in many traits associated with the outcomes, handling a variety of tasks successfully. This portfolio engages the material and follows the assignments given, but may risk less than the outstanding portfolio.

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. The critical reflection indicates which items in the portfolio demonstrate the course outcomes, and makes an argument for how they do so, although the argument may display less thoughtful awareness of the writer's own writing by using less evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses in support of its argument. The selected major paper and shorter texts effectively demonstrate the course outcomes, but with less proficiency and control. The portfolio usually will not display the appropriate risk-taking and creativity of the strong and outstanding portfolios.

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. The strengths and weaknesses are about evenly balanced, but should be slightly stronger on academic argument and purposeful use of texts, as these represent key facets of academic writing. Some parts of the selected texts may be underdeveloped, too general, or predictable, or leave parts of the outcomes unconsidered. While demonstrating knowledge of conventions, this portfolio typically will not display rhetorical awareness or control over revision, editing, and proofreading. The critical reflection indicates which items in the portfolio demonstrate the course outcomes, but may not make as effective an argument for how they do so, one based in evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher 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.) Alternatively, this portfolio may be error free, yet does not adequately demonstrate the other outcomes. The critical reflection will be brief and may not indicate which items in the portfolio demonstrate the course outcomes or make an effective argument for how they do so. The portfolio indicates that the student may need more time to be able to handle the demands of both academic reading and writing as characterized in the course outcomes and associated traits.

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.

ENGL 131S, WINTER QUARTER 2012

(COURSE SCHEDULE IS SUBJECT TO CHANGE WITH SUFFICIENT NOTICE)

WEEK 1	IN-CLASS ACTIVITIES	HOMEWORK
Tue 1/3	Introduction to the Class Powerpoint Presentation Disseminate SA 1.1-“And the Oscar goes to...” Introductions	Read: <i>Acts of Inquiry</i> — (briefly skim) Chapter 1: pgs 1-16; Chapter 3- Rhetorical Analysis - pg: 33-45 Read: <i>Acts of Inquiry</i> Ch: 7, 116-127- Identifying Claims and Analyzing arguments Write: Summary on readings (1-2 pages, double-spaced)
Thu 1/5	Identifying the “Habits of Mind” Rhetorical Analysis (1)situation (2)audience (3)purpose (4) claims Identifying Types of Claims and Analyzing Arguments Practice Sequence: Pg: 122	Read: <i>Getting the Picture, Strategies for Understanding Visual Representations</i> Read: <i>Acts of Inquiry</i> Read: Summarizing <i>AI</i> , pgs: 172- 185 (skip essay on pgs: 178-179) Write: 1-2 paragraph summary for each reading selection (2-3 pages total; double-spaced) Write: SA 1.1- Scene Analysis- Draft Due Tuesday for in Class Peer Review
WEEK 2		
Tue 1/10	SA 1.1- Scene Analysis Draft Due Discuss Peer Review Techniques Peer Review in Class Identifying Claims and Counterclaims How to Develop a Claim/Line of Inquiry Line of Inquiry Guideline Stakes Begin <i>Budrus/Pariah</i>	Read: Anandi Ramamurthy, “Constructions of Illusion”- pg: 603-633 Write: Revise SA 1.1 Check course website for SA 1.2- bring 1 question to class
Thu 1/12	SA 1.1- Scene Analysis- Final Due- 9 am in DropBox Rhetorical Analysis Discuss Ramamurthy text Strategies for Annotation View commercial for SA 1.2 in class Continue with <i>Budrus</i>	Read: Documenting Sources, AI, pg: 172-176 Read: Synthesis Vs. Summary, pgs: 185-198 Write: SA 1.2
WEEK 3		
Tue 1/17	SA 1.2- Connored and Denoted- Applying Theory; Draft Due for Peer Review Library Day/Discussion of Sources	Read: <i>AI</i> , Chapter 8- Identifying Issues and Forming Questions pgs: 137-153; Ch: 10 172-176 on documenting sources Write: Revise SA 1.2
Thu 1/19	SA 1.2 Final Due- 9 AM in DropBox Affect/Efect Advertisement Analysis- Worksheet Preparation for Conference- Discuss line of inquiry worksheet	Write: SA 1.3 Prepare for conference: come with questions Read: <i>AI</i> , Chapter 9: “Formulating and Developing a Claim”- pgs

		155-171 (briefly skim sample essay pgs 161-164) Read: <i>AI</i> , Ch. 12, pg: 241-247
WEEK 4		
Tue 1/24	**No Class** Conferences in my office for 1 st major Paper Due- SA 1.3- Annotated Bibliography and Line of Inquiry	Read: Chapter 10- "Integrating Quotations"- pgs: 199-204 Read: Read: Ch. 12, pg: 248-256 on "Developing Paragraphs" Write: Introduction and complex claim/line of inquiry Articulate the stakes in your paper Write: Write 1-2 pages of body paragraphs putting two or more of your sources in conversation on a particular point you want to make in your paper
Thu 1/26	Using Quotations Effectively Rhetorical Analysis- situation, audience, purpose, and claims Claims Workshop- Discuss introduction, discuss complex claims and lines of inquiry	Read: Chapter 11, "Appealing to Your Readers," pgs- 207-225; close-read Loewen's essay Write: MP #1; draft due Tuesday for in-class Peer Review
WEEK 5		
Tue 1/31	Due MP #1- Draft for Peer Review Discuss Problems with MP #1 Discuss MP #1 and Outcomes	Read: <i>AI</i> , Chapter 11, "Appealing to Your Readers," pgs- 207-225; close-read Loewen's essay
Thu 2/2	Final MP #1 Due by 9 am in CollectIt Dropbox Strategies for Appealing to your Readers Introduce Sequence 2 SA 2.1- Letter to the Editor Review Letters to the Editor in-class Rhetorical Analysis of Letters to the Editor (1) situation (2)audience (3)purpose (4)claims	Read: from <i>The Atlantic</i> , in Course Reader article on UC-Davis protest Read: <i>AI</i> ?? Write: SA 2.1- Draft due Tuesday for Peer Review
WEEK 6		
Tue 2/7	SA 2.1- Draft Due for Peer Review In-class viewing <i>Budrus</i>	Read: <i>AI</i> , "Letter from a Birmingham County Jail" GoPost discussion board for film Write: SA 2.1
Thu 2/9	Final SA 2.1 Due- CollectIt Drop Box by 9 am Discuss <i>Budrus</i> Discuss MLK Jr's "Letter from a Birmingham County Jail"	Read: article from <i>Time Magazine</i> in Course Reader Write: SA 2.2- put into conversation article from <i>Time magazine</i> and <i>The Atlantic</i>
WEEK 7		
Tue 2/14	SA 2.2- Draft Due for Peer Review	Read: Fanon's "On Violence" in Course Reader
Thu 2/16	Final SA 2.2- Draft Due for Peer Review	Read: Fanon's "On Violence" in Course Reader
WEEK 8		
Tue 2/21	Discuss Fanon's "On Violence"	Prepare for Conference on

		2 nd MP
Thu 2/23	Conferences for 2 nd MP No Class	
WEEK 9		
Tue 2/28	Final Due for MP #2 Portfolio Sequence- Basics of the Portfolio How to Build Your E-Portfolio	Revise Drafts for Outcomes 1 and 2
Thu 3/1	Revised Drafts for Outcome 1 and 2	Revise Drafts for Outcome 3 and 4
WEEK 10	Don't forget to do evals!	
Tue 3/6	Revised Drafts for Outcome 3 and 4	Compose Cover Letter for E-Portfolio
Thu 3/8	Cover Letter Workshop Final Questions	Work on E-Portfolios! Due 3/12 at 9 am in CollectIt

Holidays: Martin Luther King Day – Mon, 1/16

President's Day – Mon, 2/20

Last Day of Instruction: Fri, 3/9

Finals Week: Mon 3/12 – Fri 3/16

Grades Due: Tues 3/20, 5 pm

Portfolio Due Date: March 12 at 9 AM—put hyperlink in CollectIt Dropbox