

Writing 101-13, Fall 2013

Introduction to College Composition

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Office Hours: Friday, 1:15-2:15 p.m.

Classroom and Location: MWF, 2:30-3:45 p.m., Walker 527

Required Texts

- *A Short Course in Writing*, Custom Edition, Kenneth A. Bruffee
- *Reading Culture: Contexts for Critical Reading and Writing*, 6th ed., Diana George and John Trimbur
- *Rewriting: How to Do Things with Texts*, Joe Harris

Additional readings will be made available online, either through email or as PDFs via Canvas.

First-Year Writing Program

The mission of the First-Year Writing Program (FYWP) is to provide the foundation of an education in writing for Emerson undergraduates through the two-course sequence, WR 101: Introduction to College Writing and WR 121: Research Writing.

As General Education requirements, WR 101 and WR 121 have the goals of helping students develop an awareness of situation, purpose, audience, and genre so that they can approach writing tasks with confidence, a flexible repertoire of rhetorical strategies, and an understanding of how forms of writing are produced and take on consequence.

WR 101 Course Description

Whatever your academic or professional goals, the ability to express yourself clearly is crucial. This course is a chance to improve your skills at critical interpretation, and to learn to work with texts—including image, film, music, and other media—to formulate and support your own opinions. Through four main writing projects that concentrate on drafting, peer review, and revision, you will learn to be constructive readers of each other's writing and to understand the rhetoric of intellectual inquiry. By the end of the class, you will be equipped with the tools and techniques to approach increasingly different rhetorical situations with confidence.

WR 101 Learning Objectives

The goal of this course is to enable students to

- Work with a range of texts, media, and cultural practices to develop writing projects that identify and come to terms with significant issues through analysis and interpretation.
- Understand how academic and intellectual discourse operates as a conversation in which writers forward and counter what others have written in order to articulate their own approach to significant issues. Use this understanding to locate your own rhetorical stance in relation to what others have said and the way issues have been framed.
- Identify and work in your own writing with rhetorical strategies that are typical of the reasoning in academic and intellectual writing, such as putting issues in context, stating propositions, giving reasons, evaluating evidence, justifying assumptions, negotiating differences, and pointing out implications.
- Recognize that writing is a process by learning to write peer.

Course Requirements/Grade Distribution

Unit 1: Coming to Terms and <i>Short Course</i> (WA 1-4)	Four short essays with peer reviews. WA 1-3 completion count into your “other coursework” grade. WA4 is a revision and expansion of one of the first three.	15%
Unit 2: Forwarding (WA 5)	5 page essay with peer review	20%
Unit 3: Countering (WA 6)	5 page essay with peer review	20%
Unit 4: Taking an Approach (WA 7)	5-7 page essay or visual essay with 3-4 page written accompaniment	25%
Other Coursework	Peer review completion, WA 1-3, in-class exploratory writing	15%

Participation in classroom activities, such as discussions, group work, exploratory writing, etc., is crucial to your success. Failure to partake in any of these activities will lead to a 30% reduction of the final course grade, per First Year Writing Program policy.

Classroom Policies

Attendance

Regular attendance and participation are crucial to success in this course. Per First Year Writing Program policy, more than three unexcused absences in a thrice-weekly class will result in your grade being lowered by one half letter grade (e.g., B+ becomes B), and more than five absences will result in further reduction of your grade and possible failure of the course. It is your responsibility to be familiar with college policies regarding what is and isn't counted as an excused absence (as explained in your handbook). If you know you will miss an upcoming meeting, it is your responsibility to notify me in advance (though notification does not necessarily mean the absence is excused). Please note that being tardy twice will count as an absence.

Participation

Writing workshops, peer review, in-class writing, and discussion are the main components for your success in this course, and you will benefit from regular and enthusiastic participation in and out of the classroom. I will alert you if I feel as though you are not adequately participating. Inadequate participation could include failure to bring appropriate texts to class, insufficient or incomplete preparation for participation in peer review, failure to participate in in-class writing exercises, or inappropriate behavior during class discussion. As affirmed by WLP Department policy, failure to participate actively in these activities could lead to a significant reduction of the final course grade.

Late Work

Passing work in on time is crucial in this course. Turning in late work hinders my and your peers' abilities to give you feedback and it compromises your ability to complete the next assignment. A late working draft will exclude you from participating in workshops or peer review.

On the day an essay or assignment is due, it should be submitted to Canvas. Essays will lose one half-letter grade (5 points) each day they are late, starting at the end of the day on which they are due. Other assignments will not be accepted late.

Cell Phones and Computers

Cell phones must be turned off prior to entering the class and should remain off until dismissal. This also applies to laptop computers and tablets. There will be occasions where I will permit computers in class, and I will make these days clear to you ahead of time. Also note, that on those days, laptops should only be used for class-related work.

Comfortable with Being Uncomfortable

There will be subjects and themes in our course materials that are so at the nerve of particular issues we are likely to feel uncomfortable talking about them, let alone writing about them. One way to think about this and help build a classroom space where we can critically and sensitively discuss such subjects is to recognize that we are uncomfortable with certain issues (such as racism for example), and then accept that it makes sense we would be uncomfortable talking about it. We might start with developing the ability, as individuals and as a class, to be comfortable with being uncomfortable.

Diversity and Inclusion

Every student in this class will be honored and respected as an individual with distinct experiences, talents, and backgrounds. Students will be treated fairly regardless of race, religion, sexual orientation, gender identification, disability, socio-economic status, or national identity. Issues of diversity may be a part of class discussion, assigned material, and projects. The instructor will make every effort to ensure that an inclusive environment exists for all students. If you have any concerns or suggestions for improving the classroom climate, please do not hesitate to speak with the course instructor or to contact the Office of Diversity and Inclusion at 617-824-8528 or by email at diversity_inclusion@emerson.edu.

Academic Misconduct

Academic misconduct will not be tolerated, and includes traditional textual plagiarism and its manifestations, including self-plagiarism, falsifying work or academic records, cheating, substitution of work or the work of another, actively participating in or condoning these activities with others, appropriating creative works of art in whole or part (images, sounds, lighting designs, audio tracks, scripts, etc). Please refer to the Student Handbook, Rules and Regulations section, and the Emerson College Policy on Plagiarism.

It is important to understand how plagiarism takes different forms:

1. **Fraud.** Borrowing, purchasing, downloading or otherwise obtaining work composed by someone else and submitting it under one's own name.
2. **Insufficient citation.** Writing one's own paper but including passages copied from the work of another (regardless of whether that work is published or unpublished or whether it comes from a printed or electronic source) without providing (a) footnotes, endnotes, or parenthetical notes that cite the source *and* (b) quotation marks or block indentation to indicate precisely what has been copied from the source.
3. **Patchwriting.** Writing passages that are not copied exactly but that have nevertheless been borrowed from another source, with some changes, by paraphrasing another writer too closely, whether or not the source is cited properly.

Fraud is academic misconduct and will be dealt with according to the procedures established at Emerson. Insufficient citation and patchwriting may be an intentional attempt to deceive but they may also be unintentional – and will be dealt with according to the circumstances.

Resources and Services

Academic Assistance

The Writing and Academic Resource Center (WARC) provides a tutoring service for all students who are seeking extra help and feedback on their work. The WARC is a great resource and offers

free individual tutorial sessions. Please call them in advance to schedule an appointment at (617) 824-7874. They are located on the 5th floor of 216 Tremont Street.

Disabilities

If you believe you have a disability that may warrant accommodations in this class, please register with Emerson College's Associate Director of Disability Services, Diane Paxton. She can be reached by phone at (617) 824-8592. Together you can develop methods that will support your work in this class.

Emerson College, Iwasaki Library

We have a great staff of librarians who can help you with research. You should take time to become familiar with the resources and organization of the library. You can access library services online at www.emerson.edu/library as well as in person the the 3rd floor of the Walker building.

Counseling Center

Beginning your first year of collage can be a turbulent time, and it is important to have a safe and separate venue to air any emotional concerns you have. The Emerson Counseling Center is located at 216 Tremont, 6th floor, x8595.

Office of Service Learning and Community Action

This office is dedicated to working with students, faculty and staff with service learning, civic engagement, and community based research opportunities. These opportunities are local and national. They are working on increasing their international work. They are located on the 2nd floor of Walker.

The Cultural Center

The Cultural Center was established to enhance the educational, cultural, and social needs of the campus community. It is the site of a variety of formal and informal events for students, faculty, and staff. The Center is located at 150 Boylston Street and houses the office's for several multicultural organizations—EBONI (Emerson's Black Organization with Natural Interests); Amigos (the Latino Student Organization) and ASIA (Emerson's Asian Students for Intercultural Awareness)— are housed here. The Cultural Center is available for use by student organizations recognized by Emerson College and academic and administrative departments.

Course Calendar and Due Dates

Unit 1: Coming to Terms and *Short Course* (Weeks 1-5)

Writing Assignment 1	Monday, September 16
Writing Assignment 2	Monday, September 23
Writing Assignment 3	Monday, September 30
Writing Assignment 4 (Revision Paper)	Monday, October 7

Unit 2: Forwarding (Weeks 6-8)

Writing Assignment 5	Monday, October 28
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Unit 3: Countering (Weeks 9-11)

Writing Assignment 6	Monday, November 18
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Unit 4: Taking an Approach (Weeks 12-15)

Writing Assignment 7

Friday, December 13

Final Exam: December 13, 4:00-6:00 p.m.

More guidelines on how you will be graded/deadlines:

- Each paper will go through a process of drafting, review, and revision.
- Peer reviews on all writing projects are graded on the basis that they can raise but not lower your grade for the unit; however, their completion is mandatory and counts toward the “other coursework” grade.
- All writing projects must be completed by the class meeting when they are due. All projects will be submitted on our Canvas website by a time specified for each project. More details on how to submit via Canvas can be found online and we will go over this in class in detail. Papers should be emailed to instructor only if Canvas is unavailable.
- Exploratory writing will be assigned regularly as homework or as in-class writing. These assignments are to help you think about issues in the course and to experiment with your own writing. They are not meant to be evaluated in a formal way. They do count, however and are graded pass/fail. There are no late exploratory writings, they are either on-time or missing and if missing, will be counted as fail and will not count toward your grade.

A note on formatting your work:

We will follow standard practice for academic writing; therefore, all papers should be submitted utilizing the following guidelines (unless otherwise stated):

- Typed, using 12pt font, double-spaced with 1” margins. Font must be legible to instructor & peer critics.
- Submitted to Canvas. I will give you typed critiques of your writing and send to you by your Emerson email or on Canvas.
- Work-in-progress and final papers should use citation format appropriate to the assignment. Most assignments will be formatted according to MLA guidelines.
- Instructions for some citation formats can be found here:
 - owl.english.purdue.edu
 - Noodlebib at www.noodletools.com
 - Emerson’s knowledgeable librarians
- Work-in-progress and final papers must meet the minimum page requirement. Those that do not will be marked down or returned for completion.
- Final revision of Writing Assignments should be proofread carefully.

Writing Assignment 1

In “I Tweet, Therefore I Am,” Andrew Lam says that “as humans, we are beginning to believe that we do not fully exist without some sort of electronic imprint in the virtual world, a digital projection of ourselves” (25). Later, he claims that “the most troubling consequence of devoting so much attention to the virtual world is the death of empathy” (25).

Write a three paragraph essay (500-750 words) positioning your personal experiences with new media in relation to Lam's—either extending one of his ideas or distinguishing your view from his. Consider the guiding question in Chapter 1 of Reading Culture: “Are New Media Rewiring Us?” (10). Your task as a writer is to apply a cultural trend (rise of social media) to a case based on personal experience or knowledge. Accordingly, you will need to do more than simply recount your personal experience. The objective of the assignment is to raise experience to critical consciousness by analyzing and interpreting how and why this experience affects your perspective on the issue.

In your essay, use Short Course tools to state a proposition at the end of paragraph 1 and then support/explain/defend the proposition with a reason in paragraph 2 and a second reason in paragraph 3. No conclusion paragraph. Include a descriptive outline (see Short Course p. 152-154 and continue for examples).

Step 1: Upload three possible topics/experiences for WA 1 to the Canvas discussion board “WA 1 Brainstorm” by 10 p.m. Sunday, September 8.

Step 2: Submit a first draft and descriptive outline to the Canvas discussion board “WA 1 First Draft” by 10:00 a.m. Wednesday, September 11 and bring a hard copy to class.

Step 3: Post peer reviews and descriptive outlines as a response to the original essay on the Canvas discussion board by 2:30 p.m. Friday, September 13.

Step 4: Submit a final draft (including your first draft, descriptive outline, peer review, and response) to Canvas by 2:30 p.m. Monday, September 16.

Writing Assignment 2

In one way, you can see “Against Exercise” as Marc Greif’s attempt to understand or “come to terms” with the American gym culture, obsession with “fitness,” and preoccupation with physical appearance. Now, it is your turn to make sense of his essay.

Greif’s piece is complicated and contains many voices and ideas. Your task is to pick one of the sections in “Against Exercise” you find particularly interesting and articulate your own reading of Greif’s essay. This short essay (500-750 words) should explain your understanding of the section, how it fits into the essay as a whole, and what its uses and limits are in understanding the phenomenon of fitness in American culture--in other words, “come to terms” with a piece of the text.

Keep in mind this is not simply a summary of Greif’s main idea, but instead an argument that shows how you read the text and why your position is important to readers. You should use Greif’s text in your essay to show how you arrived at your position. Draw on your own experience exercising and what you’ve observed others doing to makes sense of the section you’re writing about.

In your essay, use Short Course tools to state a proposition at the end of paragraph 1 and then support/explain/defend the proposition with a reason in paragraph 2 and a second reason in paragraph 3. No conclusion paragraph. Include a descriptive outline (see Short Course p. 152-154 and continue for examples), title, and word count.

Step 1: Submit a first draft and descriptive outline to the Canvas discussion board “WA 2 First Draft” by 2:30 p.m. Wednesday, September 18.

Step 2: Post peer reviews and descriptive outlines as a response to the original essay on the Canvas discussion board by 2:30 p.m. Friday, September 20.

Step 3: Submit a final draft (including your first draft, descriptive outline, peer review, and response) to Canvas by 2:30 p.m. Monday, September 23.

Writing Assignment 3

Marc Fisher and Kathryn Baer express differing views on homeless access to public libraries. This discussion raises questions about how to deal with the homeless population, whose responsibility it is to house the homeless during the day, who should be granted access to libraries, and the very definitions of “free” and “public.” This assignment calls on you to come to terms with Fisher and Baer's differing views on homeless in D.C. public libraries by developing your perspective on the issues raised (or ignored, for that matter). Given the length of the paper, you can't be expected to do a comprehensive treatment of everything that is at stake in the debate. But you can use the articles as a space to position yourself in relation to Fisher and Baer on one theme or issue that you find to be particularly significant.

Write a 750-1,000 word, four paragraph essay that comes to terms with a point, issue, or problem you consider to be essentially important to the question of public access to public spaces. State your proposition or main idea at the end of paragraph one. Use paragraphs two and three to explain and/or defend the proposition. Add a meaningful ending. Include a descriptive outline, title, and word count.

Step 1: Submit a first draft and descriptive outline to the Canvas discussion board “WA 2 First Draft” by 10 a.m. Wednesday, September 25.

Step 2: Post peer reviews and descriptive outlines as a response to the original essay on the Canvas discussion board by 2:30 p.m. Friday, September 27.

Step 3: Submit a final draft (including your first draft, descriptive outline, peer review, and response) to Canvas by 2:30 p.m. Monday, September 30.

Writing Assignment 4

WA 4 is a four paragraph, 1,000 word essay that culminates the opening sequence of writing assignments based on Short Course. Your task here is to revise WA 1, 2, or 3 by stating and explaining a proposition. Use whichever of the rhetorical strategies in SC that is best suited for your revision. These appear in SC Exercises 5-9 in three paragraphs but you will add a meaningful ending as a fourth paragraph, as in WA 3 and Exercise 11 in SC. Please take revision to mean broad and deep reconceptualization and clarification of previous work (See Harris on revising, p. 98-123). It may also operate synthetically by drawing on elements from more than one of the previous papers and/or from material in your class log.

Requirements:

You must include a quote for the work that you are responding to.

Do not use any outside resources for this assignment.

Make sure you have a title

Use 12 pt, Times New Roman or Times. Double space. Number pages. Include a word count.

Use MLA documentation form for in-text citations and include a Works Cited sheet. (See owl.english.purdue.edu or any other current guide to MLA format)

At the end of the essay, before the Works Cited, include a brief paragraph of Acknowledgements to those who have helped you on the essay.

You don't need to include earlier drafts, peer reviews, or a descriptive outline. WA 4 is graded and counts for 15% of the final grade.

Due by 2:30 p.m. Monday, October 7.

Unit 2, Forwarding Writing Assignment 5

From one perspective, we can read June Jordan's essay "Nobody Mean More to Me Than You and the Future Life of Willie Jordan" as an illustration of what Joe Harris means by "coming to terms" (when the class comes to terms with their own writing, to the police, in their discussion of whether to write a preamble in Black or Standard English) and "rewriting" (when the class writes their translations between Black and Standard English). Jordan also "forwards" by intertwining the voices of her students, specifically Willie Jordan, into her essay as well as other texts by Alice Walker and Zora Neale Hurston.

Now, it is your turn to forward June Jordan's work. Write a 5-page essay describing and analyzing your experience reading "Nobody Mean More to Me Than You and the Future Life of Willie Jordan." Your task in this assignment is to work with the text to position your own ideas about language, power, and learning in relation to Jordan's.

Although you are not restricted in the number of paragraphs, continue to use Short Course tools. Include a proposition at the conclusion of your first paragraph and reasons at the beginning of each body paragraph. Continue to use transitions between paragraphs and coherence and unity throughout the paper.

Ms. Preparation:

Make sure you have a title

Use 12 pt, Times New Roman or Times. Double space. Number pages.

Use MLA documentation form for in-text citations and include a Works Cited sheet.

Unit 3, Writing Assignment 6 Staging a Conversation

What is a counter-culture? How do they define and identify themselves, does it come from within the group or is it a label given to them? Can a counter-culture be successful? Or are they doomed to become consumer products, mainstream fads, or die out quietly? In today's melting-pot of subcultures, can a counter-movement truly form? What is there to rebel against when everything is becoming commonplace?

These are some of the questions we've raised this unit. Ariel Levy commented on the mainstreaming of raunchiness, Dick Hebdige recounted the revolt of the British punk movement, Douglas Haddow questioned the importance and commodification of hipsters, and Jeff Chang reviewed M.I.A.'s album and a new culture of "everywhere." Now it's your turn to critically examine a specific counter-culture or the phenomenon of counter-cultures in general. First, come to terms with the pieces individually, then forward or counter at least two of these readings. Feel free to use other sources as well, as long as your voice and opinions are central.

This is a 5-page essay responding to the questions posed in this prompt or implicitly by the readings and class discussion. While you are not restricted in the number of paragraphs, follow Short Course tools for propositions and reasons.

Mss. Preparation:

Make sure you have a title

Use 12 pt, Times New Roman or Times. Double space. Number pages.

Use MLA documentation form for in-text citations and include a Works Cited sheet.

Rough Draft: Wednesday, November 13

Final Draft: Monday, November 18

Unit 4

Writing Assignment 7: Tracing Influences

In *Rewriting*, Joseph Harris states that “in thinking through your stance toward those writers who matter the most... you will begin to form your own voices as an intellectual.” While Harris focuses on academic and intellectual writing, the same can be said for all the arts.

Choose a piece of art that has in some way descended from another. This can be anything: a song, a photo, a painting, a play, a story, (even a novel, though I would recommend something shorter--you shouldn't have to read *Moby Dick* to complete this assignment) and analyze the artist's reinterpretation of the original/earlier work. How do they forward or counter themes? How do they make the new work their own? Do they acknowledge the influence in any way? Can you find a moment of reflexivity? You should absolutely use outside sources, if not to qualify your views, then to at least give yourself a little perspective.

This assignment is a 7-page essay in which you take an approach that critically examines both texts, and stages a conversation between the artists. Use the Short Course tools we developed over the semester.

You will also give a 5-10 minute presentation on your chosen topic. Tell us what you learned from your research, how you traced the influence, and how this has influenced you. This does not have to be high-pressure, and you don't need any presentation aids (unless you want to show a painting/photo/etc. or play a clip from a film/song/etc).

Mss. Preparation:

Make sure you have a title

Use 12 pt, Times New Roman or Times. Double space. Number pages.

Use MLA documentation form for in-text citations and include a Works Cited sheet.

Include an acknowledgement thanking those who contributed to your work.

Monday, December 2: Rough draft due

Friday, December 10: Presentations and final draft due