

ENGLISH 110: SEMINAR IN COMPOSITION

"Writing About Place"

Fall 2018

Dr. Andy Ross

Sections 110 and 142

MWF, 1:25-2:15 and 2:30-3:20

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Memorial 049

Office Hours: MW 12:00-1:00 pm (and gladly by appointment)

UD Office: Memorial 055 (and on the Internet)

Course Description

"Our place is part of what we are....Each place is its own place, forever (eventually) wild. A place on earth is a mosaic within larger mosaics—the land is all small places, all precise tiny realms replicated larger and smaller patterns."

—Gary Snyder

"That thing we call a place is the intersection of many changing forces passing through, whirling around, mixing, dissolving, and exploding in a fixed location. To write about a place is to acknowledge that phenomena often treated separately—ecology, democracy, culture, storytelling, urban design, individual life histories and collective endeavors—coexist. They coexist geographically, spatially, in place, and to understand a place is to engage with braided narratives and sue generous explorations."

—Rebecca Solnit

The word "seminar" comes from the Latin *seminarium* meaning "a place for seeds." As a seminar in writing, English 110 provides students the opportunity to collectively and individually tend to a plot of knowledge, a little secluded space where ideas are planted, projects are cultivated, and texts are harvested. All of that work comes through the practice of writing, which we will do a lot of in the next few weeks—in this course we will write, write about writing, write about the way that we talk about writing, and reflect on the way writing shapes the world. My particular hope for this section of ENG 110 is that our time together exceeds abstraction and theory, and that you will do the "real work" of writing of writing in the "real world"—that your efforts in this class will take you beyond the constraints of our classroom.

My teaching is guided by the belief that writing doesn't happen in a vacuum—it happens in real places. In other words, there's always a context for writing, a situation in which the author is working or in which the audience is a part of. In this class, we will attend not only to the contexts of belief or ideology, but also the literal, material, ecological context we all write in and from. In other

words, this section of ENG 110 is built upon what is often called a “place-based” curriculum. We will be exploring, researching, and writing about (and with) places that we relate to. Where do you come from? Where are you now? Where do you want to go? Thinking through these commitments to various locations will be a way of reading and writing about community—both in social and ecological terms. We will think critically about urban, rural, and suburban spaces and the way that ecological issues are communicated (typically in writing) to various audiences. We’ll also research and write about issues impacting specific places and communities, particularly places to which you feel connected or drawn. I am thrilled to be able to take this kind of approach to the course, and am looking forward to seeing what insights you offer into this common ground we inhabit! I hope that you will come away from this class with a deeper interest in and concern for your local built and natural landscapes.

To be clear: Even though I am enthusiastic about our place-based theme as a focus for our work, and even though at times we will incorporate readings from fields as diverse as geography, sociology, anthropology, urban studies, and political science, this is a writing course first and foremost. Your success in this course will depend upon your hard work as a writer, and your willingness to devote energy to improving your craft.

Required Course Materials

Ballenger, Bruce. *The Curious Researcher: A Guide to Writing Research Papers*. 9th Edition. Pearson, 2017. This book is available at the UD Bookstore, and at any of your favorite online book sellers.

Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves that Matter in Academic Writing*. 3rd Edition. Norton, 2016.

Ball, Cheryl E. and Drew M. Loewe, eds. *Bad Ideas About Writing*. Open Access Textbooks. This book is a free .pdf that you can access and download here.

Consistent internet access. Many supplemental (but required) reading materials will be posted to our course Canvas site.

Course Goals

English 110 will help you:

- *Write clearly about complex texts and ideas.* Academic essays are almost always composed in response to other texts. You will learn to engage with] the work of others clearly, accurately, and with attention to nuance and detail.
- *Consider issues of audience and context in your writing.* No matter what you write, you always write to a particular group of readers in a particular situation. You will learn how to shape and support your ideas to address the needs of particular readers and contexts.
- *Respond thoughtfully and constructively to the work of other writers.* As part of a classroom community, you will read and offer advice on your classmates’ work in progress. Doing so will help you hone, clarify, and communicate your own ideas in writing.
- *Research the various perspectives on a question or topic and contribute to the scholarly conversation about it.* Good academic writing exhibits not only your own perspective on a topic, but also a



thorough understanding of what others have said about it. You will learn to find credible sources and use them to position yourself within a community of writers that extends beyond E110.

- *Compose both print and digital texts.* The composition process is more than just putting words on the page. In addition to writing printed texts, you will also practice composing online and making use of visual and audio forms.

Course Practices

As a student in English 110, you will:

- *Write frequently, write for different audiences, and write pieces of varying length and complexity.* You will compose both print and digital texts for various purposes and readers. In addition to a formal research paper, you will develop your skills in regular, shorter writing assignments, composed both in and out of class.
- *Participate as a member of a community of writers.* English 110 is designed as a seminar—a course in which the writing of students is regularly brought to the table for discussion. You will often be asked to participate in a writer's workshop, sharing your work in progress with several of your classmates and reading and responding to theirs.
- *Read as a writer, and write as a reader.* You will read texts not simply for what they say but for how they say it. That is, you will consider texts not only as sources of ideas but also as models of rhetorical and compositional strategies you can use in your own writing.
- *Take several pieces through a process of drafting, workshopping with peers, revising in response to feedback, and editing.* Good writing doesn't usually happen all at once. Instead it usually involves

an ongoing process of composing, sharing, and reworking a piece over several drafts. You will use feedback from your classmates and teacher to develop and refine the pieces you write for this course.

- *Reflect on your aims and strategies as a writer.* You will reflect on both your processes of writing and the actual texts you compose. In doing so, you will cultivate habits of mind and work that will help you develop as a writer beyond E110.

Course Policies

Attendance and Participation. Reasons for *excused absences* include serious illness or death in the family, athletic and military commitments, and other categories as outlined in the UD Faculty Handbook. If you are truly sick, especially if you may be contagious, please email me in advance of class and stay home and rest. As long as I don't feel such a policy is being taken advantage of, I will count such sick days as excused absences and the above policy regarding submitting work will apply.

Unexcused absences are days when for a reason other than physical illness you don't make it to class. College can be stressful, and I understand the occasional necessity of taking a day off. I am allowing you **three unexcused absences** without penalty (note: you are still responsible, however, for assignments due that day). After those absences are used, your final grade in the course will be dropped by **twenty points for each subsequent absence**.

Because this is a seminar, I ask my students to commit their focus and energy to our discussions. I may call on you spontaneously to add to our conversation. You will often work in groups, and at times will be asked to respond directly to the written and verbally-expressed ideas of other class members. Please be respectful: of yourself, of the authors/artists/ideas we'll encounter, and of your classmates. Racist, xenophobic, misogynistic, homophobic, or otherwise aggressive behavior/language



have no place in my classroom. Texting, arriving late or leaving early, chit-chatting (or snapchatting), clipping toenails, etc. will result in a loss of participation points.

Some final notes:

- Do be in touch with me as soon as possible should extenuating circumstances arise—it is better for me to know in advance if you're going to miss class than to find out after the fact.
- I encourage you to get the contact info of a friend or neighbor in class, who you can check in with about work or announcements you may have missed in the case of an absence. Please don't email me asking if "you missed anything important" (The answer is always: "YES!")

Technology in Class. There is a growing body of fascinating research about the role of phones and laptops in the college classroom. If you want to see a professor squirm, ask them about whether or not they are going to "ban" laptops in their class. Here's my take, and the policy in this course: Laptops can very easily become a distraction (to you, to your neighbors in class, and to me). They are also incredibly powerful and can be the means of collaborating and creatively engaging with course materials, not to mention a vital tool for individuals with disabilities. If you have one, I encourage you to bring a laptop to class but to please use it discriminately—appropriate uses include looking at an assigned reading or doing a writing or workshopping activity. At other times, I will ask you to put "lids down" so that we can focus our attention without any distractions. If at any time I see that you are being distracted by a device (messaging, doing work for another class, etc.), I will ask you to put it away. If I need to ask a second time in a class period you will be marked absent and lose that day's participation points.

Submitting Work. "Smaller" assignments (meaning homework, in-class writing, or workshopping materials) will not be accepted late. Larger assignments (such as papers) will be marked down 1/3 of a grade for each day they are late. Likewise, submitting a final draft of a paper without completing the required initial drafts will result in failure for the assignment. "Lost" papers (say, in the event of a tech issue) will still be considered late.

In an effort to save paper and the energy required to avoid spilling on it, I am going to an on-line submission policy. This means all of your major assignments will be submitted and graded via Canvas. If this process is intimidating, or if you run into technical problems, please be in touch ASAP—I am more than happy to try to help. But please note that "late is late," even in the case of IT issues.

All papers should be typed and formatted following the guidelines of the recently-updated 8th edition of the MLA Handbook (Purdue OWL and the MLA Style Center are great online resource for this information, or you can go to the source itself and purchase a copy of the handbook). I am of the view that proper formatting is a crucial part of polishing an assignment and preparing it to successfully meet the expectations of its audience—please take it seriously. To help, below is a quick version of the header to a sample paper, following MLA guidelines.

Contact/Availability. I do my absolute best to be available to help my students. I've found over the years teaching these kinds of courses that the students who do best are those who ask for help. Please do not hesitate to reach out to me when you have questions, or if concerns arise. I enjoy meeting with students during office hours (or at other times that work for your schedule) and encourage you to make appointments to discuss your work. I am happy to discuss challenges getting started, look at an outline

or a draft, discuss particular readings or concepts that are unclear, or simply discuss your goals and hopes for your education. Meeting with students is one of the highlights of my job.

I will also do my best to provide a quick and clear response to course-related email, though I will be slower to respond to emails on the weekend (particularly Sunday). In general, it's unwise to email with a last-minute question right before an assignment is due and expect me to answer in time for you to make changes to your assignment.

Reading. There's quite a bit of reading on the calendar, but I've tried to be realistic, and not go beyond what I think is a justifiable amount for a university course at this level. Some of it is scholarly and technical, and may prove a bit challenging to follow. This is totally understandable, and a sign that you are joining an academic community that has a specific (and sometimes challenging) way of communicating. I am confident that if you give yourself time to read, working through the material carefully and actively (underlining, annotating, writing notes), you will see yourself improve as critical and creative readers. It might take practice, but I am sure that if you put in the effort by the end of this semester you will see yourself as a more confident reader of academic work!

Extra Help (Writing Center). Sharing your writing with someone else can be hard. But the more readers you receive feedback from, the stronger your writing will be—that is one of the basic principles this course is built upon. For this reason, the UD Writing Center can be an excellent resource. I encourage you to go call, stop by, or go online to make appointments: 016 Memorial Hall and 017 Morris Library, (302) 831-1168, www.english.udel.edu/wc/

Students with Disabilities. Students with disabilities or diverse abilities are welcome in my classroom. If you need accommodation in order to succeed in ENG 110, I strongly encourage you to contact the UD Office of Disability Support Services (DSS) in Alison Hall, Suite 130, (302) 831-4643, dssoffice@udel.edu or www.sites.udel.edu/dss/

Other Sources of Support at UD. Your success at the University of Delaware is important to me and I am always happy to help you! UD provides a number of resources for helping students thrive academically and personally that focus on my aspects of life. These include support regarding health and wellness, counseling, study tips, and career guidance. In this class, you should always feel supported. If you need any assistance, please do not hesitate to speak with me before or after class or during office hours. At UD, there is always someone ready and willing to listen—a 24-hour helpline is available at (302) 831-1001. Below are some other campus resources available to students. I encourage you to learn as much as you can about them.

- Center for Counseling and Student Development <http://sites.udel.edu/counseling/>
- Student Wellness and Health Promotion <http://sites.udel.edu/studentwellness/>
- Center for Black Culture <http://www1.udel.edu/CBC/>
- LGBTQ+ Advocacy, Support & Resources <http://sites.udel.edu/lgbtq-support/>
- The Office for Academic Enrichment (OAE) <http://ae.udel.edu/>

Course Evaluation. At the end of the term students will be given the opportunity to evaluate the course. Your feedback helps me to improve my teaching, and I take it seriously. I am also planning various mid-semester “check ins” in which students can provide feedback anonymously. At any point in the semester, you are welcome to come and discuss concerns or challenges. Again, I am here to help!

Disclosure of Sexual Misconduct. If, at any time during this course, I happen to be made aware that a student may have been the victim of sexual misconduct (including sexual harassment, sexual violence, domestic/dating violence, or stalking), I am obligated by federal law to inform the university's Title IX Coordinator. The university needs to know information about such incidents to, not only offer resources, but to ensure a safe campus environment. The Title IX Coordinator will decide if the incident should be examined further. If such a situation is disclosed to me in class, in a paper assignment, or in office hours, I promise to protect your privacy—I will not disclose the incident to anyone but the Title IX Coordinator. For more information on Sexual Misconduct policies, where to get help, and reporting information please refer to www.udel.edu/sexualmisconduct. At UD, we provide 24 hour crisis assistance and victim advocacy and counseling. Contact 302-831-2226, Student Health Services, to get in touch with a sexual offense support advocate.

Academic Integrity. No matter the assignment, the work you submit needs to be yours—this means that the language and ideas you use in assignments needs to be your own. Or, if you are drawing upon the work of others (either through quote or paraphrase), you need to attribute it carefully, so as to avoid plagiarism. To be clear, for the purposes of this course I am following the MLA's definition of plagiarism as “presenting another person's ideas, information, expressions, or entire work as one's own.” The UD Faculty Handbook includes the following policy regarding academic integrity (which I will comply with): “It is the official policy of the University of Delaware that all acts or attempted acts of alleged student academic dishonesty be reported to the Office of Judicial Affairs.” The University of Delaware protects the rights of all students by insisting that individual students act with integrity. Accordingly, the University severely penalizes plagiarism and other forms of academic dishonesty. The most likely outcome in a case of academic dishonesty is failure for the assignment.

Secret Policy. Shh! Don't tell the others I'm here! Write me a quick email (andyross@udel.edu) letting me know that you've read the syllabus, found this “easter egg” and I'll gladly give you 5 points extra credit. Oh—and be sure to include a place you'd like to visit in the next 10 years. This opportunity expires at midnight, Wednesday, September 5.

Assignment Descriptions

Dialectical Journals. A rigorous body of research indicates that students benefit from the types of “active” reading that taking notes in a journal provides. This assignment is designed to help you get the most out of reading assignments by asking you to keep a “dialectical” (sometimes called a “double-entry”) journal, in which you record passages that interest, confuse, or otherwise provoke you and then commentary on those passages—responses, questions, applications, etc. You can see this as early and frequent practice for the type of critical thinking and writing that will make for a strong, engaging, research paper. You'll submit these using a shared Google Doc that I can access and comment upon.

Homework and In-Class Writing. At various points in the semester I will ask you to complete a brief exercise, sometimes outside of class and sometimes during our course meeting time. I will always do my best to give clear directions, and to indicate how these kinds of assignments will inform your later, larger projects.



Participation. I'd like to take a few minutes to discuss this element of the course with you now, and collectively decide on what we will consider "good" participation and how it should be assessed.

Quizzes. Occasional reading quizzes consisting of a few short answer questions will help us get our class periods started. I see these as a way of motivating your reading, helping you solidify course concepts in your mind by articulating them on the page, and offer a framework or starting point for class discussions. I am not trying to trick anyone with these assessments; if you have read the assigned work thoroughly, you will do well on the quizzes.

"Bad" (And Sometimes Good) Ideas About Writing Presentation/Discussion Lead. Once this semester each of you will have the opportunity to start class by making a brief (5 minute) presentation inspired by the free online book *Bad Ideas About Writing*, edited by Cheryl E. Ball and Drew M. Loewe. I'll offer more details about the purpose and structure of this presentation, but in general the goal is to use this time to review and solidify course concepts by discussing (and debunking) ideas about writing that might persist around the academy but can in fact limit student success.

Rhetorical Places/Places of Rhetoric Paper. This assignment asks you to think critically about local places and the way that they are inhabited, traversed, ignored, misused, etc. In other words, I'm asking you to become a careful observer of the ways that spaces either connect or fail to connect with particular community values. The complex text that you will be writing about will be a public space of your own choosing, ideally one that you think offers an interesting insight into a particular group of people. 3-5 double-spaced pages.

Source Conversation Paper. This paper works toward the kind of research-based "conversation" that the research paper will fully-engage. Here your objective is to demonstrate that you can understand, summarize, and synthesize the perspectives of various researchers participating in the on-going conversation that your Research Paper engages.

Place-Based Research Paper. The summation of all of your work this term and (hopefully!) the best piece of writing you have ever produced. A research project related to a question or issue originating in a particular place (but spinning out to make global considerations). 6+ pages.

Speculative Monument Project. Inviting creative thinking about how to communicate using different media, this assignment will build upon analysis and research units but invite you to use images, sounds, video, or other modes as means of communicating a specific place-based argument.

Peer Review Work. A key component of E110 is learning to become a part of a “community of writers.” Some of this work will come through participating in peer review groups. Four times throughout the semester, you will partner with other students to read and review each other’s writing, providing feedback in the form of a written memo.

Reflection Memos. One of my pedagogical goals for this semester is to improve the level of reflection in my writing courses. Reflection is a key process for practicing “metacognition” or an awareness of your own thought-process. This type of work helps make writers more confident in their abilities going forward. More details to come on the structure/design of these memos.

Grade Breakdown

Dialectical Journals	100 pts
Homework and In-Class Writing	50 pts
Quizzes	40 pts
Presentation/Discussion Lead	30 pts
Participation	60 pts
Rhetorical Analysis	100 pts
Research Paper	
Proposal	20 pts
Source Conversation Paper	120 pts
Draft 1	20 pts
Draft 2	20 pts
Final Draft	200 pts
Research Paper Total	380 pts
Speculative Memorial Project	120 pts
Peer Review Work	100 pts
Conference	20 pts
TOTAL	1000 pts

Grading Rubric for Longer Papers/Projects

An A paper excels in all of the areas of strong academic writing. Beyond simply knowing its purpose, it reaches that objective in such a way so as to convincingly entertain and instruct the paper's intended audience. The A paper is organized in a way that is intentional, argumentatively compelling, and cohesive (both globally and within paragraphs), using metadiscourse and signposting to direct the reader to the relationship between various concepts or rhetorical parts. It presents compelling evidence in support of interesting claims; uses both rhetoric and reason with flair. Such a paper is clear—complex ideas are grappled with in concise, and highly specific ways. Similarly, this level of writing will be free from mechanical errors or formatting issues that distract from the overall quality of the ideas represented by the work. An A paper demonstrates a level of creativity and attention to detail that goes beyond commonplace writing.

A B paper is a successful piece of academic writing, meeting many of the standards of critique, organization, and style expected of strong writing. It has a sense of purpose and demonstrates an awareness of an intended audience. The paper demonstrates a logical organization, and uses some transitions and other signposting techniques to move the reader through the paper's main points. It likewise uses evidence to support its claims, though more analysis of such evidence could be offered. Ideas are expressed clearly, and the paper is free of all but a few issues of grammar, syntax, or formatting. The B paper represents a work with much potential, even if some of it is unmet.

A C paper lacks a strong sense of its purpose—it makes central points, but fails to fully understand the expectations of the paper's audience. While there is an organization, there lacks a strong sense of connection or rationale for moves from one point to another. A C paper offers critique or makes a claim, but presents ideas in a way that is sometimes hampered by mechanical issues. A C paper is adequate—it understands the prompt and fulfills the assignment, but often settles for the level of generalizations and lack of critical engagement, including analysis of evidence in support of claims.

A D paper comes off as “rushed”; it fails to demonstrate attention to both purpose and audience. The organization of a D paper is random, and shows inattention to detail in the form of style, grammar, punctuation, formatting, etc. It perhaps takes a stand, but presents little or no backing, evidence, or support for such a position; generally, this type of paper lacks analysis. A D paper falls short of meeting the requirements of the assignment/prompt.

An F paper shows no attention whatsoever to the assignment/prompt. There are words on the page, but nothing more—no broader purpose or audience. Likewise, a failing paper is often plagiarized or somehow otherwise academically dishonest.

Course Calendar

I have scheduled readings into “modules” for each class meeting (see the “Modules” tab in Canvas). These modules will be updated as we go, and I'll be sure to post readings well in advance. If you'd like to know the “big picture” of the course, a full calendar is available below. Please keep in mind that this calendar is a “living” document, and may change throughout the course of the semester.

Week 1

Wednesday, August 29—

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In class: Introductions; orientation; journals; Where are you from?
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Friday, August 31—

Write: Dialectical journal 1 (submit via Google Docs by the start of class time)
Read: Nancy Sommers and Laura Saltz, "The Novice as Expert: Writing the Freshman Year" (25 pp.)
Read: *They Say/I Say*, pp. 163-166 (3 pp.)
Read: Wallace Stegner, "The Sense of Place" (5 pp.)
Read: John Stilgoe, "Beginnings" (19 pp.)
Read: Drew Lanham, "The Home Place" (23 pp.)
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In class: space and place; the place of writing in the university; exploration
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Week 2

Monday, September 3—

LABOR DAY (NO CLASS)

Wednesday, September 5—

Write: Dialectical journal 2 (submit via Google Docs by the start of class time)
Read: Jenny Odell, "How to Do Nothing" (30 min read with lots! of pictures)
Read: Zadie Smith, "Northwest London Blues" (11 pp.)
Read: Richard Toye, "Ch. 3: Approaches to Rhetoric," from *Rhetoric: A Very Short Introduction* (25 pp.)

Bad Idea About Writing: Paul G. Cook, "First Year Composition Should be Skipped"
.....

In class: rhetoric; the rhetorical situation; beginning to analyze place
.....

Friday, September 7—

Write: Dialectical journal 3 (submit via Google Docs by the start of class time)
Read: Laura Bollin Carroll, "Backpacks vs. Briefcases: Steps Toward Rhetorical Analysis" (14 pp.)
Read: Danielle Endres and Samantha Senda-Cook, "Location Matters: The Rhetoric of Place in Protest" (25 pp.)

Bad Idea About Writing: Patricia Roberts-Miller, "Rhetoric is Synonymous With Empty Speech"
.....

In class: rhetorical analysis; analysis vs. summary; the value of critical spatial thinking

Week 3

Monday, September 10—

Write: Do some searching online to find a text relating to politics in Delaware that you can analyze rhetorically. The “text” can be visual, film, audio, etc. Write a roughly 300-word analysis of this text, focusing on the rhetorical situation the text participates in. How does this text reflect its context? Bring your to class, ready to share.

Read: Jerry Herron, “Border/Borderama/Detroit: Part 1” (11 pp.)

Read: Jenny Edbauer, “Unframing Models of Public Distribution” (20 pp.)

Read: LaKresha Roberts, “Delaware Needs to Hold Polluters Accountable” (5 minutes)

Read: Christopher Bullock, “We Should Not Accept a Wilmington of Haves and Have-Nots” (5 minutes)

Bad Idea(s) About Writing: Nancy Fox, “Logos is Synonymous With Logic”;
Andrea A. Lunsford, “Writing Addresses, Invokes, and/or Creates Audiences”

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In class: the rhetoric of places; forming claims; using evidence; considering rhetorical context
.....

Wednesday, September 12—

Write: Dialogic journal 4

Read: John Ackerman, excerpt from “The Space of Rhetoric in Everyday Life” (13 pp.)

Read: Jay Walljasper, “Big Plans on Campus” (10 minutes)

Read: Casey Boyle, “The Complete History of Parlin Hall (Abridged Version)” (15 pp.)

Bad Idea(s) About Writing: Ellen C. Carillo, “Reading and Writing Are Not Connected”;
Quentin Vierregge, “The Five-Paragraph Essay is Rhetorically Sound”

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In class: using “spatial” evidence; “rhetorical places” (on campus); clarity; organization
.....

Friday, September 14—

Write: Dialogic journal 5

Write: Rhetorical Analysis of a Place Rough Draft (submit via Canvas by midnight)

Read: Tom Boellstorff, “Ch. 4: Place and Time” from *Coming of Age in Second Life* (29 pp.)

Read: Will Wiles, “Minecraft and Me” (30 mins.)

Bad Idea About Writing: Rodrigo Joseph Rodríguez, “Leave Yourself Out of Your Writing”;

.....
In class: digital rhetorical places; clarity; audience awareness
.....

Week 4

Monday, September 17—

Read: Student papers: “An Outsider Building Finds its Place on Campus” and “The Circle of Bright Red Chairs that No One Wants”

Bad Idea About Writing: Geoffrey V. Carter, “Writers Block Just Happens to People”;

.....
In class: peer review; reflection and metacognition
.....

Wednesday, September 19—

Write: Rhetorical Analysis of a Place Final Draft Due (submit via Canvas by midnight)

Read: *The Curious Researcher*, pp. 1-24; (24 pp.)

Read: Alayne Brown, “The Effects of Fast Food Restaurants on the Caribbean People”

Bad Idea About Writing: Laura Giovanelli, “Strong Writing and Writers Don’t Need Revision”

Good Idea About Writing: Kara Taczak, “Reflection is Critical for Writers’ Development”

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In class: what is research? how does it function in and outside of the academy?
.....

Friday, September 21—

Write: Dialogic journal 6

Read: *The Curious Researcher*, pp. 25-36 (11 pp.)

Read: Jasmine Edwards, “Recognizing our Failures: Repairing the Rape Kit Backlog in Delaware”
(15 minutes)

Bad Idea About Writing: Alison C. Witte, “Research Begins with Answers”

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In class: narrowing a topic; moving from a topic to a research question; developing key terms
.....

Week 5

Monday, September 24—

Write: Your list of “key terms”

In class: This is one of the most important class meetings of the semester. We will gather inside the entrance to Morris Library before meeting with a reference librarian for an important presentation and discussion related to finding and evaluating library resources. I strongly encourage you to come prepared to learn and benefit from this session!

Wednesday, September 26—

Write: Research Paper Proposal (submit via Canvas by midnight)

Read: Tony Hiss, “Simultaneous Perception” (24 pp.)

Read: Student Paper—“A Localist City in the 21st Century” (8 pp.)

Bad Idea About Writing: Emily A. Wierszewski, “Research Begins With a Thesis Statement”;
Alexandria Lockett, “The Traditional Research Paper is Best”;

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In class: refining your research question; identifying an audience
.....

Friday, September 28—

Read: CR, pp. 41-55 (14 pp.)

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In class: information literacy; evaluating authority of source types
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Week 6

Monday, October 1—

Write: Dialogic journal 7

Read: CR, pp. 37-40; (3 pp.)

Read: Mike Bunn, “How to Read Like a Writer” (16 pp.)

Bad Idea About Writing: Phill Michael Alexander, “Digital Natives and Digital Immigrants”;

.....
In class: using abstracts to evaluate sources
.....

Wednesday, October 3—

Read: Karen Rosenberg, “Reading Games: Strategies for Reading Scholarly Sources” (11 pp.)

Bad Idea About Writing: Michael Theune, “Excellent Academic Writing Must be Serious”

.....
In class: critical reading; the parts and function of a scholarly article; synthesis and summary
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Friday, October 5—

Read: CR, pp. 55-64; (9 pp.)

Read: Sample student Source Conversation Paper

Good Idea About Writing: Heidi Estrem, “Writing is a Knowledge-Making Activity”;

.....
In class: synthesis and summary, cont.
.....

Week 7

Monday, October 8—

Write: Bring to class a roughly 200-word summary of a source you are considering using in your research paper.

Read: CR, pp. 79-109 (30 pp.)

Read: excerpt from Joe Harris, *Rewriting*

Good Idea About Writing: Kevin Roozen, “Texts Get Their Meaning From Other Texts”

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In class: summarizing a writer’s “project”; using sources responsibly
.....

Wednesday, October 10—

.....
In class: This class session marks the beginning of student consultations. We won’t meet at our regular time/place, but instead you’ll sign up for a time to meet individually in my office to discuss your Source Conversation Paper.
.....

Friday, October 12—

.....
In class: No regular class. Individual student consultations continue.
.....

Week 8

Monday, October 15—

.....
In class: No regular class. Final day of individual student consultations.
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Wednesday, October 17—

Bad Idea About Writing: Christopher R. Friend, “Student Writing Must Be Graded by the Teacher”;

.....
In class: Peer Review
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Friday, October 19—

Write: Source Conversation Paper (due via Canvas by midnight)

Read: TBA

.....
In class: what to do when you're stuck or feeling "blocked"; ensuring that you are contributing to the research conversation in a way that is clear and incisive.
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Week 9

Monday, October 22—

Write: Dialogic journal 8

Read: Eric Hayot, Ch. 11 "Introductions," from *The Elements of Style: Writing for the Humanities* (8 pp.)

Read: "Because I Said So: Effective Use of the First-Person Perspective and the Personal Voice in Academic Writing" (4 pp.)

Read: *CR*, pp. 111-130 (19 pp.)

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In class: opening moves for research papers; roadmaps
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Wednesday, October 24—

Write: Dialogic journal 9

Read: *TS/IS*, pp. 19-29 (10 pp.)

Read: *CR*, pp. 131-135 (4 pp.)

Read: Samantha DiUbaldo, "Copyright Laws Through the Lens of the Digital Age" (20 mins)

Read: Cynthia R. Haller, "Walk, Talk, Cook, Eat: A Guide to Using Sources" (17 pp.)

Bad Idea About Writing: Kimberly N. Parker, "Response: Never Use 'I'"

.....
In class: beginning with "they say"; sharpening your point
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Friday, October 26—

Read: *TS/IS*, 68-77 (9 pp.)

Good Idea About Writing: John Duffy, "Writing Involves Making Ethical Choices"

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In class: balancing "they say" and "I say"; peer review
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Week 10

Monday, October 29—using sources

Write: Research Paper Draft 1 (submit via Canvas by midnight)

Read: *TS/IS*, pp. 42-52 (10 pp.)

Read: Kyle D. Stedman, “Annoying Ways People Use Sources” (15 pp.)

In class: slow driving, dating Spiderman, being in “the right movie,” etc.; avoiding the “hit-and-run quotation

Wednesday, October 31—

Read: *CR*, pp. 135-144 (9 pp.)

Read: *TS/IS*, pp. 55-67 (12 pp.)

Bad Idea About Writing: Susanmarie Harrington, “Citing Sources is a Basic Skill Learned Early On”

In class: “billboarding” and responding to quotations; paraphrasing with confidence and clarity

Friday, November 2—

In class: peer review

Week 11

Monday, November 5—

Write: Research Paper Draft 2 (submit via Canvas by midnight)

Read: *TS/IS*, pp. 105-120 (15 pp.)

In class: paragraph cohesion; the role of repetition and “signposting” for clarity

Wednesday, November 7—

Read: *TS/IS*, pp. 129-138 (9 pp.)

In class: developing strong transitions between paragraphs; organizing evidence in a logical way

Friday, November 9—

Read: *TS/IS*, pp. 139-159 (20 pp.)

Read: *CR*, pp. 146-157 (11 pp.)

In class: revising for cohesion, clarity, and organization; emphasizing your role in the scholarly conversation

Week 12

Monday, November 12—

Read: *CR* pp. 158-173 (15 pp.)

Wednesday, November 14—

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In class: peer review
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Friday, November 16—citation

Write: Research Paper Final Draft (due via Canvas by midnight)

Read: *CR*, pp. 174-184; 191-194 (13 pp.)

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In class: understanding the rhetorical nature of citation; developing a clear Works Cited page
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Week 13

Monday, November 19—

THANKSGIVING BREAK (NO CLASS)

Wednesday, November 21—

THANKSGIVING BREAK (NO CLASS)

Friday, November 23—

THANKSGIVING BREAK (NO CLASS)

Week 14

Monday, November 26—monument genres

Write: Dialogic journal 10

Read: Maya Lin, “Making the Memorial” (20 minutes)

Read: Maya Lin, Original Submission for Vietnam Veterans Memorial

Watch: CBS News, “The History and Future of Confederate Monuments”

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In class: monuments as visual/material rhetoric; memorial genres; the politics of commemoration
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Wednesday, November 28—multimodal writing and audience/context

Read: “WTC Memorial Jury Statement for Winning Design”

Read: “Philadelphia’s Monument Lab Asks, ‘What’s Right for Public Space?’”

Good Idea About Writing: Cheryl E. Ball and Colin Charlton, “All Writing Is Multimodal”

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In class: multimodal writing; design writing and its function in supporting visual arguments
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Friday, November 30—visual rhetoric and design

Read: Fall 2017 issue of MonumentLab’s “newspaper”

Read: Memorial to Enslaved Laborers at the University of Virginia

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In class: the roles of text and image in visual rhetoric
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Week 15

Monday, December 3—

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In class: trip to the Multimedia Lab
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Wednesday, December 5—

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In class: peer review
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Friday, December 7—

Submit: Speculative Monument Project

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In class: Speculative Monument “unveiling”
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