

English 185 10A

Mondays,
Wednesdays, &
Fridays, 10:45 -
11:50 a.m.

Fall 2017

Oxford College of
Emory University

Murdy Hall Seminar

Critical Reading & Writing



As technologies go, writing has arguably been one of the most transformative for human societies. According to archeologists like Denise Schmandt-Besserat, writing originated in ancient systems of accounting, helping farmers keep track of goods, such as sheep and grain. These early systems of accounting were eventually repurposed for other contexts, such as the legal, religious, medical, and magical, evolving into the complex symbolic systems we recognize as writing. Most of today's social systems would not be possible without writing, which is used in many ways and for many purposes. Today's digital technologies, in fact, run on layers of code and mark-up—all predicated on writing—often for the purpose of conveying and displaying written communication. For most of us, imagining a world without writing is next-to-impossible, since we ourselves are products of the cultures that have developed with and through writing.

In this section of Critical Reading and Writing, our theme will be writing itself, with a primary focus on its role in academic work. Disciplines—like biology, psychology, and literature—are important categories for understanding writing in academic contexts, and so we will engage with how writing works in disciplines, though we will also put this in conversation with other contexts, like the personal and public. Writing is fascinating and complex, in large part because it is and does so many things. It is tool, activity, artifact, and action.

It is inquiry, expression, and persuasion. It is process and product. It has complex relationships with other modes and activities, such as talking and reading. And it has complex relationships with people and situations. Finally, writers can learn to write more effectively, but never actually finish learning, since we can always deepen our understanding and mastery of written language and since we can always learn to better interact with other human beings.

Because most writing is social—it seeks to produce change in other human beings, whether that change is simply a changed understanding of something or a changed course of action—we will ground our inquiry on writing in the study of rhetoric, an art and discipline with roots in ancient Greece and Rome. Modern rhetorician and literary theorist Kenneth Burke defined rhetoric as “the symbolic means of inducing cooperation in beings that by nature respond to symbols,” going on to specify that “wherever there is meaning, there is persuasion, and wherever there is persuasion, there is rhetoric.” The discipline of rhetorical studies will provide us with a vocabulary and conceptual framework for thinking about written communication and academic literacies more precisely and for setting up the continued growth as a reader and writer in your other courses at Oxford College, particularly your three Continuing Writing requirements.

Dr. Gwendolynne Reid

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Office Hours: Wed. 9:30-10:30 a.m. & by appt.

Note: Bear in mind that I check my Emory email on weekdays between 9 a.m. and 5 p.m.—in general, you can expect a response from me within 24 hours.

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Learning Goals, or Why We're Here...

A liberal arts education is preparation for full participation in public life, participation that includes being an informed citizen and voter, but also communicating and leading. Cicero and Quintilian, in fact, emphasized the importance of a liberal education for developing a flexible, "copious" style that would allow citizens to respond to diverse rhetorical situations throughout their lives. Oxford College recognizes this, providing you with both a liberal arts education and attention to your development as a communicator, including written communication. English 185 is Oxford's gateway writing course, providing you with preparation for writing in college and beyond, but also preparing you to maximize your ongoing growth as a writer in your three Continuing Writing courses.

Toward these ends, English 185 is designed around the following Student Learning Outcomes:

Critical Reading	Students will develop their ability to read texts closely and critically, focusing first on understanding before moving to evaluation.
Critical Writing	<u>Argument</u> : Students will develop their abilities to compose, organize, and support academic arguments in order to engage in ongoing intellectual conversations.
	<u>Revision Process</u> : Students will understand that good writing is the result of a process of planning, drafting, receiving and giving feedback, and revision.
Research	Students will develop the abilities to find evidence using library and other resources, to incorporate their findings into academic arguments, and to document their sources.
Oral Expression	Students will develop, through informed conversation, the ability to speak clearly and persuasively about the texts they study.

In addition to these shared outcomes, I have added the following learning outcomes for our section of 185:

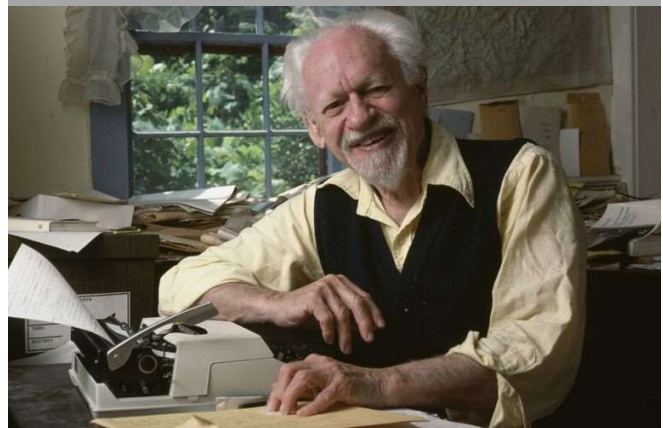
Rhetorical Awareness: Students will develop an awareness of how communication varies according to rhetorical situation and will develop a rhetorical vocabulary to better analyze and adapt to new reading and writing situations.

Disciplinary Awareness: Students will develop an awareness of disciplines as important elements of academic rhetorical situations and of the roles reading and writing play in disciplinary inquiry.

Words are things; and a small drop of ink, falling like dew upon a thought, produces that which makes thousands, perhaps millions, think.

—Byron

Kenneth Burke was an American literary theorist and rhetorician. How is his parlor metaphor useful for thinking about academic writing?



Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion had already begun long before any of them got there, so that no one present is qualified to retrace for you all the steps that had gone before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you, to either the embarrassment or gratification of your opponent, depending upon the quality of your ally's assistance. However, the discussion is interminable. The hour grows late, you must depart. And you do depart, with the discussion still vigorously in progress.

—Kenneth Burke, *The Philosophy of Literary Form*, pp. 110-111

Course Organization & Assignments

Unit 1: Reading & Writing Rhetorically (Weeks 1-3)

Unit 2: Reading & Writing in the Humanities (Weeks 4-6)

Project 1: Rhetorical Analysis, 15%

Unit 3: Reading & Writing in the Natural Sciences (Weeks 7-10)

Project 2: Analysis of Scientific Accommodation, 20%

Unit 4: Reading & Writing in the Social Sciences (Weeks 11-15)

Project 3: Autoethnography, 20%

Project 4: Remediation Showcase (collaborative), 15%

Major Project Course Total: 70%

Other Course Assignments

Writer's Log, 10% (average of 1 grade for each of our 4 units)

Class Contributions, 20%

Interview with a Scholar (collaborative), 25%

Theory of Writing Poster, 25%

Reading Discussion Leader, 25%

Random Participation Grades, 25%

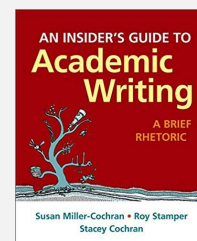
Other Course Assignments Total: 30%

Required Texts & Materials

(Texts at Oxford's bookstore or online)

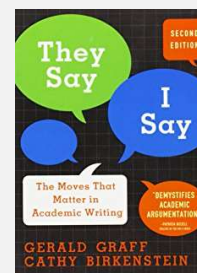
An Insider's Guide to Academic Writing: A Brief Rhetoric & LaunchPad

ISBN: 1319053556



They Say I Say: The Moves That Matter in Academic Writing, 2nd edition (2009)

ISBN: 039393361X



At least \$15 of Eagle Dollars for printing (perhaps more if you find paper works well for you)

Projected Course Schedule

Unless hyperlinked, readings other than our textbooks are available through our library course reserves. If I revise our schedule, I will give you enough advance warning to adjust your reading/writing schedule.

Week	Date	Title	Read/Watch/Listen	Do
Unit 1: Reading & Writing Rhetorically				
Week 1	W 8/23	Introductions		
	F 8/25	Literacy in academic work	The syllabus. <i>Insider's Guide (IG)</i> Ch. 1.	Log the texts you produce & encounter in twenty-four hours. What did you learn from the experience (writer's log)?
Week 2	M 8/28	Reading practices	<i>They Say/I Say (TS)</i> Ch. 11 & 12. Adler's "How to Mark a Book." Jackson's "What Was Mr. Bennet Doing in His Library?" (reserves)	Reflect on your reading practices and how they developed. What was your family's reading culture? How has that shaped you as a reader? How does your reading vary by text (writer's log)?
	W 8/30	Interviewing a scholar	Zinsser's "Writing About People: The Interview." <i>IG</i> Ch. 5	Brainstorm potential interviewees and potential questions to ask them. Reflect on what you're most eager to find out (writer's log).
	F 9/1	Reading rhetorically	Haas & Flower's "Rhetorical Reading Strategies and the Construction of Meaning"	What prior knowledge helped you make sense of the article? Did you read rhetorically? Reflect on the last time you read rhetorically (writer's log).
Week 3	M 9/4	Labor day holiday		

	W 9/6	Rhetorical situations and genres	Dirk's "Navigating Genres." <i>IG</i> Ch. 2.	List the genres you produce & encounter in twenty-four hours. What actions do they perform? How did you learn them? How do genres help us read and write effectively (writer's log)?
	F 9/8	Of critical thinking, metaphors, and games	Tannen's "Agonism in the Academy" (<i>TS</i> pp. 214-220). <i>TS</i> "Introduction." Theory of Writing assignment sheet.	Summarize and respond to Tannen's argument, thinking about how it might apply in this class and other contexts (writer's log).
Unit 2: Reading and Writing in the Humanities				
Week 4	M 9/11	Reading and writing in the humanities	<i>IG</i> Ch. 6. Hult's "The Inquiry Process in the Humanities." Rhetorical analysis assignment sheet (P1).	Reflect on your prior experiences reading and writing texts in the humanities (writer's log).
	W 9/13	What is rhetoric?	<i>IG</i> Ch. 2. Covino & Joliffe's "What is Rhetoric?" Explore the Silva Rhetoricae for more rhetorical terms (focus on the left-hand side).	List texts that might be interesting to analyze through a rhetorical lens. Reflect on why (writer's log).
	F 9/15	Rhetorical analysis	<i>IG</i> Ch. 3. <i>TS</i> Ch. 1.	What conversation is Timothy Holtzhauser joining? Which claims do you find most/least convincing? What types of evidence does he use (writer's log)?
Week 5	M 9/18	Connecting to conversations and evidence [Library session]	Skim <i>IG</i> pp. 60-71.	Rhetorical analysis matrix + list of information that could help your analysis (writer's log).
	W 9/20	Developing ideas	Lamott's "Shitty First Drafts." Potential sources for your analysis (4+).	Summarize 4+ potential sources (a mix of scholarly, popular, and primary) and reflect on how they might deepen your analysis (writer's log).
	F 9/22	Shaping your analysis	Hjortshøj's "Footstools and Furniture"	"Down draft" of rhetorical analysis (2+ pages – bring 2 paper copies).
Week 6	M 9/25	Peer response workshop	<i>TS</i> Ch. 2 & 3	"Up draft" of rhetorical analysis, complete with beginning, middle, and end (bring 2 paper copies).
	W 9/27	Theory and practice day	Post's " Obama's Speech at Howard: Becoming King ." Read about anaphora in the Silva Rhetoricae .	Create a PowerPoint slide that reflects your current theory of writing (embed in writer's log).
	F 9/29	Style & correctness workshop	Williams & Colomb's "Actions." Skim <i>IG</i> pp. 307-312 and use Purdue OWL: MLA as needed.	"Dental draft" rhetorical analysis (submit as Google Doc & bring laptop to class).
Unit 3: Reading and Writing in the Natural Sciences				
Week 7	M 10/2	Reading and writing in the natural sciences	<i>IG</i> Ch. 8. Hult's "The Inquiry Process in Science and Technology."	Submit final draft of rhetorical analysis to Canvas (P1).
	W 10/4	Scientific language and inquiry	Bacon's "Idols of the Mind" from <i>Novum Organon</i> . Poupart's letter	Explain Bacon's idols in your own words. Are any of his idols evident in Poupart's letter? What do you

			"concerning the Insect Called <i>Libella</i> ."	gather about the context and purpose for Poupart's letter (writer's log)?
	F 10/6	Science across contexts	Analysis of scientific accommodation assignment sheet (P2). Read St. Fleur's " City Bees Stick to a Flower Diet Rather Than Slurp Up Soda " Skim Penick et al's "The contribution of human foods to honey bee diets in a mid-sized metropolis."	What similarities and differences do you notice between St. Fleur's and Penick et al's articles (writer's log)?
Week 8	M 10/9	Fall break		
	W 10/11	Accommodating public audiences	Read Fahnestock's "Accommodating Science: The Rhetorical Life of Scientific Facts"	Locate 3+ popular science texts that could be interesting to analyze (articles, podcasts, videos, etc.). Reflect on their rhetorical goals/strategies and what makes them interesting (writer's log).
	F 10/13	Locating scientific sources	Watch " Use discoverE to find a journal article from a citation. "	Select the popular science piece you would like to focus on for P2 and list all the clues you have about the original scientific article(s) the piece is based on (e.g. authors, dates, journals, etc.). (writer's log).
Week 9	M 10/16	Invention workshop	Your sources.	Comparison table + reflection on what you learned from completing it (writer's log).
	W 10/18	Science and intertextuality	Berkenkotter & Huckin's "You are What You Cite: Novelty and Intertextuality in a Biologist's Experimental Article"	"Down draft" of analysis (2+ pages – bring 2 paper copies).
	F 10/20	Science and intertextuality, continued	TS Ch. 14	Examine how your scientific source(s) situate themselves within scientific conversations. How does this compare to your popular science source (writer's log)?
Week 10	M 10/23	Peer response workshop	Any additional sources you decide you need.	"Up draft" of analysis, complete with beginning, middle, and end (bring 2 paper copies).
	W 10/25	Theory and practice day	Trench's "Internet: Turning science communication inside-out?"	Draw a new version of your theory of writing in another (embed in your writer's log)
	F 10/27	Style and correctness workshop	TS Ch. 8 & 10.	"Dental draft" of analysis (submit as Google Doc & bring laptop to class).
Unit 4: Reading and Writing in the Social Sciences				
Week 11	M 10/30	Reading and writing in the social sciences	IG Ch. 7. Hult's "The Inquiry Process in the Social Sciences."	Submit final draft of analysis of scientific accommodation (P2)
	W 11/1	Writing about culture through self	Autoethnography assignment sheet (P3). Hall's "Introduction to	Use a concrete example from your life to reflect on the challenges associated with social science

			Autoethnography.” Ellis’s “Introduction to Autoethnography.”	research and how that might translate to writing (writer’s log).
	F 11/3	Writing as research, research as writing [library session]	Watch “ Picking Your Topic IS Research ”; “ Using Zotero with the DiscoverE Library .” Skim Zotero’s website .	List, map, or freewrite on your cultural groups and identities. Try to be exhaustive (i.e. I’d include things like firstborns, bilinguals, and nerds) (writer’s log).
Week 12	M 11/6	Developing interview questions	3+ potential sources.	Summarize and respond to 3+ potential sources, considering how they connect to your experience of your cultural group and what new questions they raise for you (writer’s log)
	W 11/8	Writing narratively about experience	Franklin’s “Structure.” Review Ellis’s “Introduction to Autoethnography”	Rewrite Ellis’s introduction in a way that is passive and that tells rather than shows; then write about a personal experience relevant to P3 by creating “active images” (writer log – also bring 2 paper copies of your personal experience).
	F 11/10	Relating narrative and analysis	Castrodale & Zingaro’s “ You’re such a good friend’: A woven autoethnographic narrative discussion of disability and friendship in Higher Education ”	Summarize and respond to Castrodale & Zingaro’s article, considering how their writing choices fit their inquiry and rhetorical situation. What did you learn from reading it (writer’s log)?
Week 13	M 11/13	Mode and media as part of communication	Read the first four sections of “ Remediation ” and the Remediation assignment sheet (P4). Watch “ What is a Mode? ”	Create a written version of a text that is primarily NOT alphabetic text and reflect on what is gained and lost in the process. What are the implications for communicators and communication (writer’s log)?
	W 11/15	Reading autoethnographies	Read (1) Burrell’s “From Victim to Advocate: Finding Opportunity in My Identity as a Victim of Social Injustice” and (2) Wood’s “I’m Just Doing My Homework: My Experiences as a Nerd.”	(1) “Down draft” of analysis (bring 2 paper copies). (2) Use SLR to compare these two student examples of autoethnography and consider the options they raise for your own (writer’s log).
	F 11/17	Considering remediations [Library session]	Read/watch “ Reflecting on Vegetarianism ” and “ Looking Back on Social Media’s Impact on Generation Z ”	Compare these two student examples of remediated autoethnographies (with writer’s statements) and consider the options they raise for your own. What genre are you considering (writer’s log)?
Week 14	M 11/20	Planning remediations	Samples of your target remediation genre.	Collect a handful of samples of your target remediation genre and reflect on what you’re learning about the genre’s action, rhetorical situation, form, substance, etc. (writer’s log)
	W 11/22 – 11/24	Thanksgiving holiday		

Week 15	M 11/27	Peer response workshop		"Up draft" of autoethnography complete with beginning, middle, and end (bring 2 paper copies).
	W 11/29	Work session + peer response		Bring a "rough cut" of your remediation for peer response.
	F 12/1	Style and correctness workshop	Olson's " Punctuation Made Simple ." Skim /G pp. 313-316 and use Purdue OWL: APA as needed.	"Dental draft" of analysis (submit as Google Doc & bring laptop to class).
Week 16	M 12/4	Reflecting on the course		(1) Submit final draft of autoethnography (P3); (2) Submit final version of your Theory of Writing (Canvas).
Final Exam	W 12/13, 9 – 12.			Remediation Showcase. Submit final version of Remediation (P4)

Grading Contracts

Grades can be a helpful form of classroom communication, providing concise feedback that students can then use to adjust their learning goals and strategies. Grades are less helpful, however, when they shift from a tool *for* learning to the focus *of* learning. Part of that shift includes a shift from an innate desire to learn and grow to a desire to gain a reward or avoid a loss. With that can also come an unhealthy degree of anxiety that can make it harder to process and integrate new information and experiences. Grade-related performance anxiety can also make it harder to take the risks necessary to stretch ourselves in new ways.

In an attempt to keep the positive aspects of grades, while minimizing their deleterious effects, **I will be employing grading contracts for each of the major projects**. This means that for each assignment, I will outline the criteria necessary to achieve an A, B, or C and **you will choose your grade ahead of time**. I will reserve Ds and Fs for egregious cases, such as non-completion, cheating, or plagiarism.

When you submit a project, I will first verify that you have met the criteria for the grade you contracted for. If you have not, I will return the ungraded project for you to rectify within a certain timeframe. If you have, I will assign a +/- grade within your chosen grade based on the quality of your work. For example, a student who contracted for a B and met that criteria in an outstanding way would receive a B+. Assignment sheets will include grade options that resemble the following (with details specific to the assignment):

C-Level Work

Meets the learning goals and criteria for the assignment, but with minimal development and research.

B-Level Work

Meets the learning goals and criteria for the assignment, with moderate development and research and perhaps one or more accompanying project components (e.g. annotated bibliography, writer's statement). Includes criteria for higher-order cognitive tasks (e.g. application, analysis).

A-Level Work

Meets the learning goals and criteria for the assignment, with extensive development and research and several accompanying project components (e.g. annotated bibliography, writer's statement, appendices). May require specific additional project sections/components to deepen the writing and inquiry. Includes criteria for higher-order cognitive tasks (e.g. synthesis, evaluation, creation, metacognition).

Where to Get Help

Our Course Website & Syllabus: I've tried hard to think of the questions that might nag you in the wee hours of the night when I'm not available. If a question arises, take a look around our [Canvas site](#) and our syllabus—chances are, I've written out an answer already.

Oxford's Writing Center: The [Oxford Writing Center](#) is another place to grow as a writer. Talking through your writing with an experienced writer can be a helpful way to grow your ideas, plan your writing, or focus your revision. I recommend making full use of this free resource and scheduling visits early and often. Do not think of it as remedial help—many of the strongest student writers are so strong precisely because they are proactive in visiting the center.

Oxford's Library: Oxford's librarians offer [one-on-one research consultations with students](#). These can be early or late in your process (though I recommend early). Because research, reading, and writing are such interrelated processes, research consultations can yield many, many rewards for writers.

Counseling & Career Services: Oxford's [Counseling & Career Services \(CCS\)](#) provides a range of free services related to your personal and professional development. This can include helping you work through a difficult time, guiding your career/life planning, or even developing résumés and professional letters. These are great people to reach out to for help.

Canvas Help: For technical issues with [Canvas](#), click on the "Help" tab. You'll find many resources, including a 24/7 hotline: 844 765-2516.

AskIT: Many technological problems can be resolved by submitting questions to [Oxford's AskIT](#).

Me! If you cannot find an answer to your question, ask me! I have weekly office hours and can also make appointments at other times to discuss your writing and progress.

Course Policies

Accessibility: Accessibility is important to me. My goal is to create an accessible, inclusive learning environment in which all students feel they can learn effectively and in which we all learn from each other's diverse perspectives. If you have concerns about your ability to participate in this class, please see me as soon as possible. If you have a disability that may require accommodation, contact the [Office of Accessibility Services \(OAS\)](#). It is your responsibility to notify me and the OAS of your accommodation needs, but we'll find solutions together (adsroxford@emory.edu).

Attendance & Course Contributions: I've designed this course to be a cooperative learning experience, which means that absences reduce what everyone could potentially learn. Plan to attend each class and have something to contribute every day. Reading actively and completing your writer's log entries will help you contribute meaningfully. Creating a positive learning environment is a collective responsibility. To do so, plan on:

- Coming to class prepared and with something positive to contribute.
- Attending all class sessions (except in the case of unavoidable emergency/obligation).
- Being respectful of all class members (i.e. communicating interest, listening, using names, turn-taking, etc.).
- Minimizing disruptions to the class (i.e. leaving in the middle of class, your phone ringing).
- Staying actively focused on the class (i.e. minimizing distractions).

If you must be absent, I will accept no more than three absences, after which your final grade will be penalized by a quarter-letter grade per absence (.25). Students with no more than one absence will earn an extra quarter-letter grade on their class contributions grade (.25).

Grading Scales: I use the [GPA scale](#) to convert letter grades for calculation. I also have two additional scales I use for homework and course contributions that I convert to the GPA scale: (1) the completion scale (credit = 4, partial credit = 2, no credit = 0); (2) the contribution scale (outstanding = 4, active = 3, passive = 2, unengaged = 1, unacceptable = 0).

Honor Code & Plagiarism: Plagiarism and cheating undermine our work as learners and scholars. We cannot build new knowledge together if our contributions are not our own. As a writing course, we will actively learn about the conventions for attribution and source handling. That said, you are expected to abide by our [Honor Code](#) from the very beginning and should be proactive in seeking help if you are unsure of how to integrate source material. Bear in mind that the honor code states that submitting work to me declares that work to be your own without unauthorized help.

Homework: Unless otherwise noted, homework should be submitted as writer's log entries. These should be available for use in class activities (i.e. printed or electronic). Homework will be graded using the completion scale or contributions scale—this is the place to take risks and be creative. Fully engaged, thoughtful responses matter more than correctness.

Course Policies, continued

Late Work: Late projects will be deducted one +/- per calendar day late (i.e. a third of a letter grade). Late writing log entries will affect your participation grade (lack of preparation). A pattern of late entries will be reflected in your writing log's final grade as evidence of a low level of engagement with the course.

Major Projects: Major projects will be submitted through Canvas as .doc or .docx files. We will practice adapting to different academic style guides (e.g. MLA and APA); please follow the document formatting conventions of the style we are practicing for a given project.

Note on Student Work: Student work submitted as part of this course may be reviewed by Oxford and Emory faculty/staff for the purposes of improving instruction and enhancing Emory education.

Technology: I see learning to use writing technologies effectively as part of learning to write, and so we will make regular use of your laptop. Please bring your laptop to every class, but only pull it out when I ask you to. Phones should stay in your bag during class so that we can be fully present with each other. Technology should be used in ways that enhance our collective learning and minimize distraction and disrespect. Let's be mindful of our valuable time together.