

English 185-08
Critical Reading & Writing

Tuesdays and Thursdays
2:30–3:45

Spring 2019

**Oxford College of
Emory University**

Language Hall 102

Reading & Writing the Intersections

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Office Hours: Wednesdays (Virtual, Zoom appointments) and Thursdays 11:45–12:45

*Please see email section under Policies.



In “Why I Write,” essayist Joan Didion states, “I write entirely to find out what I’m thinking, what I’m looking at, what I see and what it means. What I want and what I fear” (2). As Didion importantly declares, writing is a way of *thinking*, a way of *knowing*, and a way of *growing*. This course prepares you for effective written and oral communication at the college level through critical and popular readings on intersectional topics with the linked goals of finding out *why* and *how* you write, how you *think*, how you *engage* with your discourse communities, and how you can be a *curious*, *desiring*, and *informed* liberal subject. In this course, we will develop skillsets and toolkits within the English and cultural studies discourse communities and survey other interdisciplinary methods and sources for academic writing. We will read essays that narrate, describe, inform, illustrate, define, and contain arguments concerning the various social, cultural, and political intersections in modern life. We will write, revise, and rewrite, attentive equally to the writing process and finished product. In reading and writing the intersections, we will develop the ability to understand the mechanics of argument and produce oral and written counterarguments.

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Course Learning Objectives

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. Oxford College recognizes the importance of the intersection of critical thought with the writing process, effective communication (written and oral), and future leadership, providing you with both a liberal arts education and attention to your development as a communicator. 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.

“Good writing takes place at intersections, at what you might call knots, at places where the society is snarled or knotted up.”

- Margaret Atwood



**Kimberlé Crenshaw, Legal Scholar,
Feminist and Critical-Race Theorist:
How is this framework useful for thinking
about identity and the practice of writing?**



Intersectionality is “a framework … to trace the impact of racism, of sexism, other modes of discrimination, where they come together and create sometimes unique circumstances, obstacles, barriers for people who are subject to all of those things.”

- Crenshaw, “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics.”

Grade Distribution

I follow Emory's [grading system](#) on a ten-point scale.

Essay Grades (General Rubric):

A/A-: 90-100

"A/A-” assignments have an original compelling thesis that is clearly articulated and supported effectively with relevant evidence. The structure is logical and engaging, and the paper is free from grammatical and mechanical errors.

B/B-: 80-89

"B/B-” assignments meet the requirements of "A" papers, but fall short in one or two respects.

C/C-: 70-79

"C/C-” assignments have a thesis of average quality, an argument that is fully presented to the reader, but obscured by problems with grammar, mechanics, and/or organization.

D/D-: 60-69

"D/D-” papers have a poor thesis or do not have a thesis at all, lack organization and clarity, and/or contain many stylistic, grammatical, or proofreading errors.

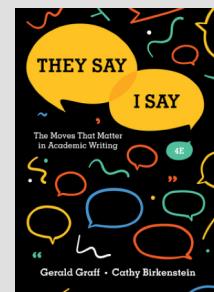
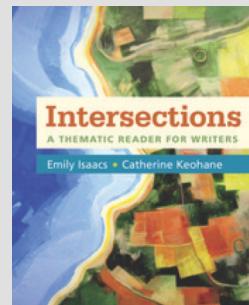
F: < 59

"F” assignments have no thesis, poor organization, and many grammatical, stylistic, and proofreading errors.

*Note: assignment specific rubrics discussed in class during assignment introduction.

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.

Required Texts*



Emily Isaacs and Catherine Keohane, *Intersections: A Thematic Reader for Writers*, 1st Edition (2017), Macmillan (ISBN: 978-1-319-00496-5)

Cathy Birkenstein and Gerald Graff, *They Say, I Say: The Moves that Matter in Academic Writing*, 4th Edition, W.W. Norton (ISBN: 978-0-393-63167-8)

*All other readings available via Canvas.

*No student should be unable to purchase the required texts for this course because of financial difficulty. If you have issues purchasing the texts, please do not hesitate to see me within the first week of the semester.

* Available in Campus bookstore or online.

*Note:

Your Overall Grade will be based on the following assignments & percentages:

Reading Roadmaps (15%)

Personal Narrative (Journey Essay) (10%)

Essay 1: YouTube/U-Turn 180° (15%)

YouTube First Draft (Summary and Definition) (5%)

U-Turn Second Draft (5%)

Process Blog (5%)

Essay 2: Intersection 360° (30%)

First Draft (Visual Rhetoric Analysis) (5%)

Revised Second Draft (5%)

Poster Development and Presentation (10%)

Final Draft and Reflective Essay (10%)

Essay 3: Exit Ramp: Final Frame Reflection and Portfolio (15%)

Class Participation, Workshops, and In-Class Activities and Writings (15%)

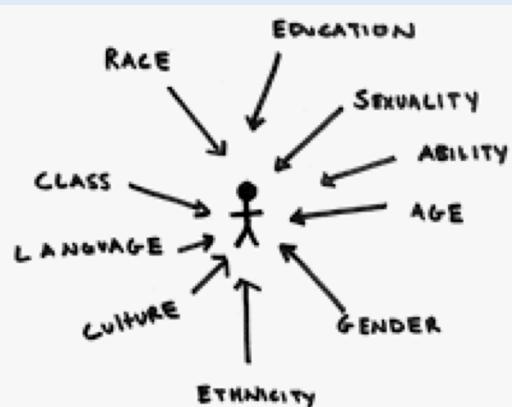
Our Personal Learning Goals:

Sustained Thematic Engagement:

Critically engage the framework of identitarian intersectionality through composition, course readings, evaluation and analysis, and class discussion.

Reflective Thematic Awareness:

Develop values for personal and cultural intersectionality.



Semester Roadmap:

Picture yourself occupying the middle of a four-way traffic intersection. You look around you; you have four directions to choose from. Each major essay in this course functions as one of those four directions. In taking each path, you will enact skills important for effective critical thinking and writing at the college level. You will 1) **Narrate and Reflect**, 2) **Inform, Summarize, Describe** 3) **Analyze and Argue**, 4) **Interpret, Define, Reflect**. By the end of the course, you will come back to the middle of the intersection prepared to journey down new roads in your future coursework, discourse communities, and beyond.

To these ends, the schedule reflects the following flexible organizational logic:

Route 1: Merging: Reading and Writing in College

Route 2: Yielding: Navigating the Intersections

Route 3: Changing Lanes: Revision's Highways

Route 4: Journey > Destination (Portfolio = Process > Product)

"

EDUCATION IS NOT THE LEARNING OF FACTS, BUT TRAINING THE MIND TO THINK."

- ALBERT EINSTEIN

* R-E-S-P-E-C-T & Safe Space Policy *

All students are expected to be respectful of others and their opinions and to act with decorum.

Furthermore, our classroom provides an open space for the critical and civil exchange of ideas. Some readings and other content in this course will include topics that some students may find offensive and/or traumatizing. I'll aim to forewarn students about potentially disturbing content, and I ask all students to help create a safe-space atmosphere of mutual respect and critical sensitivity. No student will be penalized academically for failing to engage with material that is offensive and/or traumatizing by leaving the classroom. I strongly encourage each student to meet with me one-on-one to discuss any material he or she feels may be emotionally challenging either before or after the material is discussed.



Assignment Overview:

Reading Roadmap Journal (8 blogs, ~500 words each):

For chapters 4–11 from our reader *Intersections*, I will ask that you consider the “Before You Read,” “As You Read,” and “After You Read” sections for each included micro-essay. For at least one of the chapter’s included readings, select one question from the “After You Read” section to answer and post a 500-word blog post response to the Canvas discussion board. With this journal, you have the flexibility of choosing topics that matter to you and elicit critical thought and idea generation.

*Completion Credit.

*Less formal writing than official essays but counts toward the final reflection.

"The Road Not Taken": Personal Narrative Journey Essay (3 pages)

In this introductory essay, you will reflect upon and narrate a personal journey.

Guidelines will be discussed during our first week. Upon completion, you will meet one-on-one with me to assess your writing and develop a personal roadmap for semester success.

Essay 1: “YouTube,” U-Turn 180°

Part One: YouTube (Summary and Description)

How many of you have gone down the YouTube rabbit hole and followed suggested video after suggested video for hours on end? In this essay, you will select a series of YouTube videos (or a similar platform) totaling no more than 5 minutes in length. (In consultation with the professor, you may consider podcasts or other aural media as well). In draft one, you will summarize and describe the videos in an informative essay (**5 pages**). *Note: With this first draft, I ask that you schedule a one-on-one meeting with the Writing Center to discuss your first descriptive draft. The response of your WC tutor will help determine the success of your initial description.

Part Two: U-Turn (Revision)

Following WC visit and peer workshop, you will revise and resubmit your essay.

Part Three: 500-word reflective process blog.

Essay 2: Intersection 360°

Image-Analysis-Argument-Visualization-Presentation-Reflection

Part One: First Draft, Visual Rhetorical Analysis (5 written pages + images).

Many chapters in our reader *Intersections* begin with an image (photograph, map, etc.) with “Image Response” questions. In this essay, you will occupy a thematic intersection, curating a series of personal or open-access images (more on this in class) to which you will generate analytical critical questions and interpretive responses. Essentially, you will craft a photo essay. You will develop skills in analyzing visual rhetoric and forming connections between visual cues and motifs around a theme selected in consultation with the professor. Additionally, you will attempt to think critically about the multidirectional responses you might receive from the questions you pose. In so doing, you will develop skills in predicting criticism of your methods of thinking and writing inquiry.

Assignment Overview Continued:

Intersection 360° Part Two:

In Part Two, you will begin to develop a research poster to present at the end of the course. We will have a class visit from our digital/tech resource team to discuss pathways for success. Next, we will work with research methods to develop an argument from your VR analysis completed in draft one. This **second draft** will be an **argumentative thesis revision with a brief annotated bibliography (~1 page)**. We will have a class visit from our Librarian to discuss research sources and methods and a peer review workshop.

Part Three:

Poster Presentation with interactive Q&A (11/29, 12/4, and 12/6). I will not make it a requirement that you print a physical copy of your poster. Rather, a digital file to be displayed in class via the projector/smart board will suffice.

Part Four:

Final Argumentative Essay Draft (**5 revised pages**) and Reflective Essay (**1 page addendum**). In this essay you will be asked to integrate 2 sources. More in class.

Essay 3: Exit Ramp: Final Frame Reflection and Portfolio (3 pages)

In this final essay, you will curate what you consider to be your strongest writing of the semester across all major and minor assignments (including in-class workshops) and reflect upon your writing and revision process.



Projected Course Calendar*

*All items in the calendar are subject to change at the professor's discretion pending student needs.

* They Say, I Say = TSIS

Generally, the bulk of your week's reading will be completed over the weekend for Tuesday's class discussion.
Most Thursdays, time will be set aside for in-class writing, group-work, and workshops.

Date	Before Class	In Class	Due before Next Class
Tuesday 1/15 Route 1: Merging; Reading and Writing in College		Course Introduction and Writing Activity	REVIEW SYLLABUS
Thursday 1/17	Read: "Why I Write," Joan Didion (PDF). Barnet & Bedau, "Writing as a Way of Thinking," 1–11; 13–20 (PDF online). <i>Intersections</i> Chapter 1, "Getting Active: An Approach to Successful College Reading" and Chapter 2, "Breaking it Down: An Approach to Successful College Writing"	Lecture: Writing as Thinking. Or Developing Academic Habits of Mind. Discuss in class with workshop: "Making Sense of College-Level Writing Assignments" (Glenn) Read, " The Road Not Taken ," Robert Frost. Personal Narrative Journey Essay Introduced. Class Writing time.	Begin First Draft of Personal Narrative Journey Essay.
Tuesday 1/22	Read: TSIS, Part 1, "They Say" and Chapter 14, "What's Motivating this Writer?" <i>Intersections</i> (Chapter 3, "Toolkits for Reading and	In Class Writing Exercise. Small Group Sharing.	Complete Journey Essay First Draft. Submit to Professor via email. In email to Professor, set-up one-on-one meeting to discuss Journey Essay. (Some of these 10-15 minute meetings will occur during class time; others will occur during a mutually

	Writing")		agreed upon time and location).
Thursday 1/24	Prepare for One-On-One Consults.	One-on-One Consults.	
Tuesday 1/29 Route 2: Yielding: Navigating the Intersections	Read: <i>TSIS</i> , Part 2, "I Say"	In Class Writing Exercise. Consult Follow-Ups. Small Group Sharing. Introduce Essay 1: YouTube, U-Turn 180°	
Thursday 1/31	Read: <i>Intersections</i> , Chapter 4, "Language and Identity: Are We Made with Words?"	Lyrical Intersections Activity TBD. WRITING CENTER VISIT.	Reading Roadmap Journal 1.
Tuesday 2/5	<i>TSIS</i> , Part 3, "Tying It All Together" <i>Keywords</i> reading, "Intersectionality" (PDF online) David Sedaris, "Us Versus Them," 849–856 (PDF online).	In Class Writing Exercise. Small Group Sharing. YouTube, U-Turn 180° Draft 1 Due.	
Thursday 2/7	Read: <i>Intersections</i> , Chapter 6, "Immigration: America's Great Story" Jeremy Adam Smith, "Our Fear of	YouTube, U-Turn 180° Peer Review Workshop.	Reading Roadmap Journal 2. Triangle and the Tree Activity.

	Immigrants,” 750–758 (PDF Online)		
Tuesday 2/12	Barnet and Bedau, “Visual Rhetoric: Images as Arguments,” 96–125 (PDF online).	<p>Essay 2: Intersection 360° Introduced.</p> <p>In Class Writing Exercise.</p> <p>Small Group Sharing.</p> <p>YouTube, U-Turn 180° Draft 2 Due.</p>	
Thursday 2/14	Read: <i>Intersections</i> , Chapter 7, “Abilities and Disabilities: Are They Linked?”	“Damages” Activity.	Reading Roadmap Journal 3.
Tuesday 2/19 Route 3: Changing Lanes: Revision’s Highways	Read: The Little Seagull, “Research”	<p>In Class Writing Exercise.</p> <p>Small Group Sharing.</p> <p>YouTube, U-Turn 180° Blog Due.</p>	
Thursday 2/21	Read: Donald M. Murray, “Rewrite with Focus” (PDF online).	<p>In Class Writing Exercise: <i>The Handmaid’s Tale</i> and the Art of Focusing</p> <p>Small Group Sharing.</p>	
Tuesday 2/26	Read: <i>Intersections</i> , Chapter 8, “Twenty-First-Century Gender”	Interview Micro-assignment introduced.	Reading Roadmap Journal 4.

Thursday 2/28	Share results of Interview Assignment.	Essay 2: Intersection 360° First Draft Due. In Class Writing Exercise. Small Group Sharing.	
Tuesday 3/5	Read: <i>Intersections</i> , Chapter 10, “The Digital Age: Risks and Rewards”	Essay 2: Intersection 360° Poster Workshop. IT/Digital Resource Visit TBD.	Reading Roadmap Journal 5.
Thursday 3/7	NO CLASS, Professor Traveling: Research Fieldwork Day.	NO CLASS, Professor Traveling: Research Fieldwork Day.	
Week of 3/11–3/15	NO CLASS SPRING BREAK	NO CLASS SPRING BREAK	
Tuesday 3/19	Read: <i>TSIS</i> , Chapter 13, “Don’t Assume They’ll Scroll Up: Entering Online Conversations”	Librarian Visit. (Courtney Baron) In Class Writing Exercise. Small Group Sharing.	
Thursday 3/21	<i>TSIS</i> , “On Closer Examination”: Entering Conversations About Literature” <i>TSIS</i> , Flannery O’Connor, <i>Everything</i>	Lecture: Writing about Literature Essay 2: Intersection 360° Second Draft Due CANVAS.	

	<i>that Rises Must Converge</i>		
Tuesday 3/26	Read: <i>Intersections</i> , Chapter 11, "Words: Sticks and Stones?"	Poster Overview (Dr. Lisa Ward).	Reading Roadmap Journal 6.
Thursday 3/28	Read: <i>TSIS</i> , from "Readings," Michelle Alexander, "The New Jim Crow"	In Class Writing Exercise. Small Group Sharing.	
Tuesday 4/2	Read: <i>Intersections</i> , Chapter 5, "Appearance: Who should Decide What We Look Like?"		Reading Roadmap Journal 7.
Thursday 4/4	<i>TSIS</i> , Chapter 16, "'The Data Suggest': Writing in the Sciences" and Chapter 17, "Analyze This: Writing in the Social Sciences"	Lecture: Writing within Disciplines. Citation Style Workshop. In Class Writing Exercise. Small Group Sharing.	
Tuesday 4/9	<i>Intersections</i> , Chapter 9, "More than Just a Game: What Sports Say about American Society"	Gaming Exercise. Essay 2: Intersection 360° Final Draft Due.	Reading Roadmap Journal 8.
Thursday 4/11	Prepare for peer-review workshops	Essay 2: Intersection 360° Peer Review Workshop.	

Tuesday 4/16 Route 4: Journey > Destination (Portfolio = Process > Product)	Prepare and Practice Presentations.	Poster Presentation and Q&A. Introduce “Exit Ramp”: Portfolio Assignment	
Thursday 4/18	Prepare and Practice Presentations.	Poster Presentation and Q&A.	
Tuesday 4/23	Prepare and Practice Presentations.	Poster Presentation and Q&A.	
Thursday 4/25 Last Day of Class		Poster Presentation and Q&A. Reflection Day. Final Essay and Writing Portfolio Discussion	

*Exam Period: 5/1–3 and 5/6–8: Exit Ramp due via Canvas during Exam week.

Policies & Resources

LATE WORK AND REVISION

All late work must be pre-approved by the professor except in extenuating circumstances, i.e. a medical emergency. Extensions will not be granted the day an assignment is due. All late work is due the next class meeting after the original date posted in the syllabus unless otherwise stipulated by the professor. Late work will be deducted 5 grade points for every day it is late unless otherwise specified by the professor.

Unapproved late work will not be accepted. However, during the semester, you are allowed to revise one assignment, with no guarantee for a higher grade, per the professor's approval. The lectures, class discussions, group work, or other daily class work or homework exercises in a writing class cannot be reconstructed for a student who has been absent; therefore, daily work missed due to tardiness or absence (for any reason) cannot be made up. Students may arrange to turn in major-grade work in advance or online only if allowed.

ATTENDANCE

Students are expected to attend class with thoughtful and active classroom participation. In a writing heavy course, in which we will often engage in numerous in-class writing workshops, it is imperative that you come to class. More than 5 unexcused absences results in class failure, and I recommend no more than 3 course absences. However, if you must miss class, please email the professor in advance. (For more on Emory Oxford's regulations, visit [here](#)).

TARDINESS

Students are expected to come to class prepared with tasks completed, texts, homework, and pen/laptop in hand, ready to go on time and awake. If you arrive to class after roll has been taken (and I strongly advise you do not), it is your responsibility to approach me and make sure your presence is recorded. Otherwise, you may automatically be counted absent. Late arrivals disrupt class and prevent both the late student and his/her classmates from benefiting from the entire period of instruction, discussion, and workshop activities.

EMAIL

I will attempt to respond to each email within 24 hours of receipt during normal business hours. Weekend and late night email inquiries are not encouraged.

Emory Oxford Honor Code and Academic Misconduct

Emory Oxford takes plagiarism cases and all academic misconduct very seriously. The Emory Oxford College Honor Code can be read here: <http://oxford.emory.edu/catalog/regulations/honor-code.html>.

Canvas

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

Policies & Resources

Emory Oxford Title IX Coordinator

Emory Oxford's policy on sexual misconduct can be read [here](#). For questions or concerns, please contact Rhiannon Hubert, Oxford Assistant Dean for Campus Life/Director for Student Involvement and Leadership, (770) 784-8445.

Office of Accessibility Services (OAS)

Oxford's Office of Accessibility Services (OAS), part of Emory's Office of Equity and Inclusion, assists qualified students, faculty, and staff with obtaining a variety of services. We ensure that all matters of equal access, reasonable accommodation, and compliance are properly addressed. OAS is located in Murdy Hall, 134 Project Room.

(770) 784-4690, <https://inside.oxford.emory.edu/life-at-oxford/accessibility-services/student-resources/>

Emory Oxford Counseling and Career Services (CCS)

Free and confidential counseling services are available at the Emory Oxford Counseling and Career Services located in Murdy Residence Hall, First Floor.

(770) 784-8394, <https://oxford.emory.edu/life/thriving-at-oxford/counseling-and-career.html>

Oxford Writing Center

The Emory Oxford Writing Center is located in 117 Pierce Hall. The Oxford Writing Center (OWC) of Emory University serves as an important site of learning for Oxford students, offering a supportive space for students to grow as flexible, thoughtful communicators. We do this through a combination of individual writing conferences, college-wide workshops, and writing-related resources. Because our focus is on supporting students' own learning as communicators, we welcome all forms of writing students may be working on, whether it is for classroom, professional, public, or personal purposes. Because writing often makes meaning across languages, cultures, and modes, we also welcome writing that is multilingual or multimodal. Writers grow each time they write, and we are here to support that growth, whatever the writing situation. In addition to our workshops and writing resources, the OWC offers Oxford students 45-minute individual writing conferences with peer writing consultants. Our consultants are recommended by faculty and are specially trained to work with student writers through an independent study course on the theoretical and practical aspects of writing center work. <https://inside.oxford.emory.edu/academics/centers-institutes-programs/writing-center/>

Ask IT

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