

# Critical Reading & Writing for Multilingual Students

English 186  
Section 4

Tuesdays &  
Thursdays, 1:00 -  
2:15 p.m.

Fall 2018

Oxford College of  
Emory University

Pierce Hall 227



Writing is a social act. Writing forms an important part of many social contexts and, for the most part, we tend to write to act in those contexts, whether to apply to a school, report an experiment, or share a personal experience. Adapting to new social contexts therefore often means learning new written genres. This learning includes textual rules and conventions, but also includes social knowledge about what the genre does, who can use it, for what purpose, when, and so on. Learning to write in a new language, therefore, is only the beginning of a larger journey of learning to adapt that writing to new purposes, contexts, and genres.

Because writing plays such an important role in academic contexts, both as part of schooling and as part of research communities, our focus this semester will be on learning to analyze and adapt to the many new genres of writing you will encounter on your academic journey. Toward this goal, you will practice writing multiple genres, but you will also develop your own vocabulary and conceptual framework for analyzing and adapting to new writing situations and genres. This will help set up your continued growth as a reader and writer of English in your other courses at Oxford College and Emory University, particularly your three Continuing Writing courses.



**Meet Your Professor.** My family and I moved to Oxford a year ago from Raleigh, North Carolina where I taught writing at N.C. State for over a decade. I attended college at Bard College at Simon's Rock in Massachusetts which, like Oxford, has a liberal arts two-year program culminating in an A.A. I feel fortunate to be teaching at a place so much like Simon's Rock. I am a dual citizen of France and the United States and learned English at the age of five when I moved to the U.S.



**Meet Your Writing Fellow.** I'm Abby Filer and I am your writing fellow! I am majoring in Math and Arabic. My goal is to teach English and Math internationally in Latin American countries and the Middle East. Writing and teaching are passions of mine and I have always enjoyed editing papers or helping build better essays. I look forward to answering any questions and working with you! Email: [abby.filer@emory.edu](mailto:abby.filer@emory.edu).

Dr. Gwendolynne Reid  
Office: Pierce Hall 137  
[gwendolynne.reid@emory.edu](mailto:gwendolynne.reid@emory.edu)

Office Hours: Wednesdays, 10:00-11:00 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.*

## Inside the Syllabus...

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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 185/186 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 Continuing Writing courses.

Toward these ends, English 186 is designed around the following Student Learning Outcomes:

<b>Critical Reading</b>	Students will develop their ability to read texts closely and critically, focusing first on understanding before moving to evaluation.
<b>Critical Writing</b>	<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.
<b>Research</b>	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.
<b>Oral Expression</b>	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 185/186:

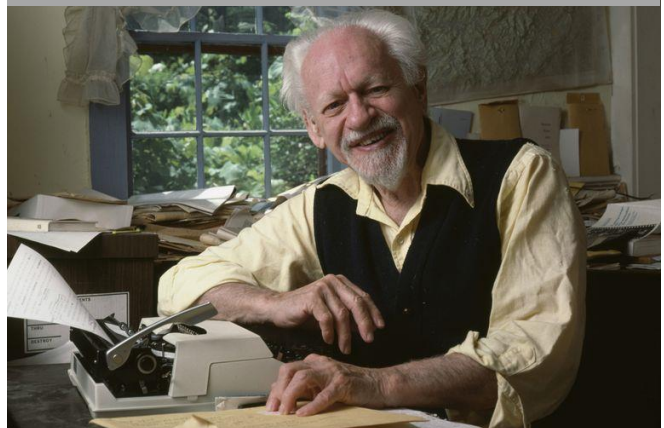
**Rhetorical Awareness:** Students will develop an awareness of how communication varies according to genre and rhetorical situation, and will develop a rhetorical vocabulary to better analyze and adapt to new reading and writing situations.

**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 in College (Weeks 1-3)

### Unit 2: Analyzing Unfamiliar Genres (Weeks 3-7)

Project 1: Analysis of an Unfamiliar Genre, 15%

### Unit 3: Learning Disciplinary Research Genres (Weeks 8–15)

Project 2: Critical Review of Articles, 15%

Project 3: Autoethnography, 20%

Project 4: Remediation (collaborative), 15%

Major Projects Total: 65%

### Communicating-to-Learn Assignments

Writer's Log, 10% (average of 1 grade for each of our 3 units)

Reading Discussion Leader (collaborative), 10%

Writer's Statements (P1, P2, P3), 5%

Communicating-to-Learn Total: 25%

### Class Participation

Writer's statements, drafts, peer response, conferences, random participation grades, other informal assignments.

Participation Total: 10%

### Optional & Extra Credit

P1 or P2 Revision + Revision Statement, average of 2 grades

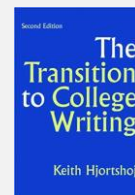
Visit to Oxford Writing Center, extra A participation grade

## Required Texts & Materials

(Texts at Oxford's bookstore or online bookstores)



*The Little Seagull Handbook*, 3<sup>rd</sup> edition (2016), ISBN: 978-0-393-60263-0



*The Transition to College Writing*, 2<sup>nd</sup> edition (2009), ISBN: 978-0-312-44082-4



*BBI Combinatory Dictionary of English*, 3<sup>rd</sup> edition (2010), ISBN: 978-9-027-23261-8

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

### **Recommended, But Not Required**

*An Insider's Guide to Academic Writing: A Brief Rhetoric* (2015)

*They Say I Say: The Moves That Matter in Academic Writing*, 3rd edition (2014)

## Projected Course Schedule

Unless hyperlinked, readings other than our textbooks are available through our library course reserves. If I revise our schedule, I will do so at least twenty-four hours before class and will make a Canvas announcement to let you know.

Week	Date	Title	Read/Watch/Listen	Do
<b>Unit 1: Reading &amp; Writing in College</b>				
Week 1	H 8/30	Introductions		Bring "The Palace Thief" + your DSP essay
Week 2	T 9/4	Writing in college	The syllabus. "Writer's Log" assignment sheet. <i>TCW</i> Ch. 1 (pp. 1-16) & the conclusion (pp. 193-200).	Reflect on your expectations for reading and writing in college. How do you expect these to differ or continue the types of reading and writing you experienced in high school? What role do you think writing plays in a college education? (writer's log)
	H 9/6	Participating in discussions	"Reading Discussion Leader" assignment sheet. Graff & Birkenstein's "I Take Your Point: Entering Class Discussions." Tannen's "Agonism in the Academy."	Reflect on your participation in class discussions at Oxford so far. What seems to be their purpose? What conventions have you noticed for effective participation? What has gone well or been difficult for you so far? What goals do you have for future discussions? (writer's log)
Week 3	T 9/11	Reading in college	<i>TCW</i> Ch. 2 & 3 (pp. 17-55)	List the readings you have had to complete at Oxford so far. What

				purposes have these readings served? What strategies have you employed to read them? Now that you have read Hjortshøj's advice on reading (review p. 55), how would you read some of these differently? (writer's log)
<b>Unit 2: Analyzing Unfamiliar Genres</b>				
	H 9/13	Navigating genres	Dirk's "Navigating Genres." Analysis of an unfamiliar genre (P1) assignment sheet.	List the genres you encounter over 24 hours. Which of these are familiar to you? Which of these are new to you? What strategies are you using to learn new genres? (writer's log)
Week 4	T 9/18	Collecting samples (librarian session)	Devitt et al's "From Reading to Analyzing Genres" + "Guidelines for Analyzing Genres" (pp. 63-73 & 93-94). <i>Little Seagull</i> W-14 "Annotated Bibliographies" (pp. 74-78).	Do some preliminary searching for 1-2 examples of your group's chosen genre. Reflect on what the genre seems to be used for—its purpose. Who uses it? Where, when, and why? What features stand out to you in the examples you found? (writer's log). <u>Bring a laptop or device for in-class research.</u>
	H 9/20	Describing samples and looking for patterns	<u>Sample rhetorical précis.</u> <i>Little Seagull</i> R4 "Integrating Sources" (pp. 107-118). Miller-Cochran et al.'s "Using Rhetorical Context to Analyze ..." (also available as a physical reserves item in the <i>Insider's Guide to Academic Writing</i> , pp. 94-99).	List and link to the sources your group has selected for P1 (6+ for groups of 3; 8+ for groups of 4+). Now that you have examined more samples, how are you understanding the genre's purpose? Situation? Rules? What patterns are you noticing? What variations? (writer's log)
Week 5	T 9/25	Studying the genre of the genre analysis	Spoel & Derkatch's "Constituting community through food charters: A rhetorical-genre analysis."	Group annotated bibliography of your genre samples (upload + bring a paper copy).
	H 9/27	Developing analytical insights	Devitt et al's "Reading Scenes, Situations, & Genres" (pp. 48-63). Bartlett's " <u>When Writing Cuts Deep: The Rhetoric of Surgical Short Stories</u> "	Reflect on the two sample analyses we read (Bartlett; Spoel & Derkatch). How are you understanding this genre now? What seem to be its purpose? Conventions? What type of role does the author take? What will you try to emulate from these in Project 1? (writer's log)
Week 6	T 10/2	Structuring your analysis	<i>TCW</i> Ch. 6. Miller-Cochran et al.'s "Conventions of Writing in the Humanities"	Discovery draft of your genre analysis (P1)—upload + bring 2 paper copies. Aim for 2+ pages.
	H 10/4	Peer response	Straub's "Responding—Really Responding—to Other Students' Writing"	Rough draft of your genre analysis (P1)—upload + bring 2 paper copies. Aim for a full draft.
Week 7	T 10/9	Fall break		



	H 10/11	Attending to local matters	TCW Ch. 4 & 5. Skim the <i>Little Seagull</i> MLA chapter & the “If English is Not Your Only Language” sections.	Shaped draft of your genre analysis—upload + bring 1 paper copy. Aim for a fairly polished draft. Bring your <i>BBI</i> & <i>Little Seagull</i> . <a href="#">Recommended milestone: completed your first of three required draft conferences.</a>
<b>Unit 3: Learning Disciplinary Research Genres</b>				
Week 8	T 10/16	Reading and writing in the social sciences	Critical Review of Articles (P2) and Autoethnography (P3) assignment sheets. Miller-Cochran et al.’s “Reading and Writing in the Social Sciences” (pp. 152-186).	Submit <b>final draft</b> of your <b>analysis of an unfamiliar genre</b> (P1)
	H 10/18	Connecting experience with research (librarian session)	Hall’s “Introduction to autoethnography.” Woods’s “I’m just doing my homework: My experiences as a nerd.” Watch <a href="#">“Picking Your Topic IS Research”</a>	List, map, or freewrite on your cultural groups and identities as exhaustively as possible (i.e. I’d include things like firstborn, bilingual, nerd, teacher). Reflect on which you are you most interested in learning more about and why. (writer’s log). <u>Bring a laptop/device.</u>
Week 9	T 10/23	Evaluating and synthesizing sources	TCW Ch. 7 (pp. 138-163). Graff & Birkenstein’s “The Art of Summarizing.”	Draft <a href="#">rhetorical précis</a> for your 3+ chosen scholarly sources + create a <a href="#">synthesis matrix</a> for them. Reflect on how they connect to your personal experience and what you learned from them. (writer’s log).
	H 10/25	Developing your review	TCW “Theft, Fraud, and the Loss of Voice” (pp. 183-191). Graff & Birkenstein’s “The Art of Quoting” & “Connecting the Parts.”	Discovery draft of your critical review (P2)—upload + bring 2 paper copies. Aim for 2+ pages.
Week 10	T 10/30	Peer review		Rough draft of your critical review (P2)—upload + bring 2 paper copies. Aim for a full draft.
	H 11/1	Attending to local matters	Williams & Colomb’s “Actions.” Skim <i>Little Seagull</i> APA chapter. Review your personal editing guide from Project 1.	Shaped draft of your critical review—upload + bring 1 paper copy. Aim for a fairly polished draft. Bring your <i>BBI</i> & <i>Little Seagull</i> . <a href="#">Recommended milestone: completed your second of three required draft conferences.</a>
Week 11	T 11/6	Analyzing the autoethnography genre	Autoethnography (P3) assignment sheet. Burrell’s “From victim to advocate: Finding opportunity in my identity as a victim of social injustice.”	Submit <b>final draft</b> of your <b>critical review of articles</b> (P2)
	H 11/8	Writing narratively about experience	Franklin’s “Structure.” Skim Ellis, Adams, and Bochner’s <a href="#">“Autoethnography: An overview”</a> (read sections 2 & 3 carefully).	List a few memories relevant to your autoethnography, using photos, journals, and memorabilia to help with recall. Choose one and write an “active image” of it that “shows, not tells” (writer’s log + bring 2 paper copies).

Week 12	T 11/13	Mode and media as part of communication (library session)	Remediation assignment sheet (P4). Read the first four sections of " <a href="#">Remediation</a> ." Watch " <a href="#">What is a Mode?</a> " <a href="#">Reflecting on Vegetarianism</a> ." " <a href="#">Looking Back on Social Media's Impact on Generation Z</a> "	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? Which of your projects would gain the most from being remediated? (writer's log)
	H 11/15	Planning our autoethnographies	Castrodale & Zingaro's " <a href="#">You're such a good friend': A woven autoethnographic narrative discussion of disability and friendship in higher education</a> ."	Reflect on Castrodale & Zingaro's article: What insights did you gain from their autoethnography? How are you understanding this genre now? What seem to be its purpose? Conventions? What type of role does the author take? What will you try to emulate in Project 3? (writer's log)
Week 13	T 11/20	Planning remediations		Collect a handful of samples of your target remediation genre and do a mini-analysis of its audience, purpose, conventions, etc. How will this apply to your remediation? (writer's log)
	H 11/22	Thanksgiving holiday		
Week 14	T 11.27	Peer response	MacGregor's " <a href="#">How to format dialogue</a> ."	Rough draft of your autoethnography (P3)—upload + bring 2 paper copies. Aim for a full draft.
	H 11/29	Work session + peer response		As a group, develop a detailed plan of your remediation for peer response (e.g. 2-column script or storyboard, if a video)—upload + bring 2 paper copies. <b>**Optional P1/P2 revision due.**</b> Recommended milestone: completed your third of three required draft conferences.
Week 15	T 12/4	Attending to local matters	Olson's " <a href="#">Punctuation Made Simple</a> ." Review your personal editing guide from Projects 1 & 2.	Shaped draft of your critical review—upload + bring 1 paper copy. Aim for a fairly polished draft. Bring your <i>BBJ</i> & <i>Little Seagull</i> .
	H 12/6	Reflecting on the course		Submit <b>final draft</b> of your <b>autoethnography</b> (P3)
Final Exam	W 12/19, 9:00 – 12:00	Final presentations		Remediation presentations. Submit <b>final version of remediation</b> (P4) + collaboration report.

## 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 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](#).

**Your Writing Fellow or Me!** If you cannot find an answer to your question, ask your writing fellow or ask me! We have weekly office hours and can also make appointments at other times.

## 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](mailto:adsroxford@emory.edu)).

**Attendance & Tardies:** I've designed this course to be a cooperative learning experience, which means that absences reduce everyone's potential learning. Plan to attend each class, arrive on time, and have something to contribute every day. If you must be absent, I will treat **up to three absences as automatically excused**, after which your participation 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 participation grade (.25). Arriving to class late is disruptive and erodes the valuable time we have together. Arrive *before* the official start of class so that we can start on time. **I will treat three tardies or early departures as the equivalent of one absence.**

**Class Participation:** Creating a positive learning environment is a collective responsibility that requires us all to contribute actively to the course. Reading actively, completing your writer's log entries, coming to class with assignments prepared, and committing to being fully present in mind and body will help you contribute meaningfully. 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 (i.e. leaving during class, your phone ringing).
- Staying actively focused on the class (i.e. minimizing distractions).

Your participation grade will include your three individual writer's statements, draft deadlines, peer response, conferences, random participation grades, and other informal assignments.

**Conferences:** Part of your participation grade will include three required conferences. These can be with me, our writing fellow, or a writing consultant from the Oxford Writing Center. If you follow the recommended milestones on the syllabus, you will have a conference for each of the first three major projects. These are a minimum and not a maximum. Additional guidelines will be posted on Canvas.

**Grading Scales:** I use the [GPA scale](#) to convert letter grades for calculation. I have two additional scales I use for homework and participation 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). Because Canvas can only grade on the 100-point scale, I have disabled the automatically-calculated course grade. You will see assignment grades, but no course grade.

## Course Policies, continued

**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. The [Purdue OWL](#) is a useful resource on plagiarism.

**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 on homework.

**Late Work:** Late projects will be deducted one +/- per calendar day late (i.e. a third of a letter grade). Late writer's log entries will affect your participation grade (lack of preparation). A pattern of late entries will be reflected in your writer's 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.

**Optional Revision:** Because writing and learning are processes and adapting to a new course, college, and language take time, I allow revision of either Project 1 or Project 2 any time before November 29<sup>th</sup>. **To be eligible to revise, you need to have earned a grade below an A- on the original project.** When you submit, you will need to include (1) a revised draft that includes tracked changes and (2) a 2-3-page revision statement directly before it (same document). Your revision statement should describe your revision goals and the changes you made to accomplish them. Your statement should be specific, potentially integrating textual evidence. This might include targeted quotes from your original draft, feedback you received, assignment sheets, writing guides, textbooks, etc. **Your new grade will be an average of your original grade and your revision grade.** Your grade will remain unchanged if your revision would result in a lower grade.

**Technology:** I see learning to use writing technologies effectively as part of learning to write, and so we will make regular use of laptops and devices. That said, we will practice using them mindfully in ways that do not distract you or disrupt the class. For example, please bring your laptop to every class, but only pull it out when I ask you to (e.g., for a research activity). During class discussions, put laptop lids down so that we can make eye contact and communicate active presence with each other. Similarly, phones should be silenced and in your bag so that we can be fully present with each other. Notifications and distracting software/platforms (e.g., social media) should be closed on laptops when in use (consider airplane mode while taking notes). Our goal will be to use technology in ways that enhance our collective learning and minimize distraction and disrespect. Let's be mindful of our valuable time together—our class is a privilege and gift many do not have the opportunity to benefit from. Please let me know if you have ideas for how to improve the integration of technology in our classroom.