

**WRT 105 Searching for Whales: Myth, Science, and Ecological Sustainability**

**TR 12:30-13:45 (Rush Rhees G108) CRN 71670**

**TR 15:25-16:40 (Rush Rhees304) CRN 71571**

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**TEXTS AND REFERENCES:**

- Wincer, Simon, dir. *Free Willy*. Perf. Jason James Richter (as Jesse), August Schellenberg (as Randolph Johnson), Lori Petty (as Rae Lindley), Michael Madsen (as Glen Greenwood), Jayne Atkinson (as Annie Greenwood), Mykelti Williamson (as Dwight Mercer). DVD. Warner Brothers, 1993.
- Kirby, David. "20 Years After 'Free Willy': Was It Right to Free Keiko the Killer Whale?" *TakePart*, Sept. 24, 2013. Web.
- Waples, Kelly A. and Clifford S. Stagoll. "Ethical Issues in the Release of Animals from Captivity." *BioScience* 47.2 (1997): 115-21.
- Huston, John, dir. *Moby Dick*. Herman Melville. 1851. Perf. Gregory Peck (as Captain Ahab), Richard Basehart (as Ishmael), Leo Genn (as Starbuck), Friedrich von Ledebur (as Queequeg), and Orson Welles (as Father Mapple). Warner Bros, 1956.
- Bradbury, Ray. *Moby Dick: A Screenplay*. Ed. and intro. William F. Touponce. Burton, Mich.: Subterranean P, 2008.
- Touponce, William F. "Introduction: Reading Bradbury's *Moby Dick*." *Moby Dick: A Screenplay*. Ed. and intro. William F. Touponce. Burton, Mich.: Subterranean P, 2008.7-13.
- Melville, Herman. *Moby Dick*. 1851. Norton Critical Editions. 2<sup>nd</sup>ed. New York: Norton, 2002.
- Purrrington, Caleb P. and Benjamin Russell. "Grand Panorama of a Whaling Voyage Round the World." 1948-51. New Bedford Whaling Museum. Online images. Flickr.
- Psihoyos, Louie, dir. *The Cove*. With Richard O'Barry. DVD. Diamond Doc, 2009.
- Parker, Trey and Matt Stone. "Whale Whores." *South Park*. Comedy Central. Oct 28, 2009.
- Cowperthwaite, Gabriela. *Blackfish*. DVD. Magnolia, 2013.
- Kareiva, Peter, Christopher Yuan-Farrell, and Casey O'Conner. "Whales Are Big and It Matters." *Whales, Whaling, and Ocean Ecosystems*. Ed. Estes, James A, Douglas P. DeMaster, and Daniel F. Doak. Berkeley: U of California P, 2006. Electronic reproduction. Palo Alto, CA: ebrary, 2009. 379-87.
- Arthus-Bertrand, Yann, dir. *Home*. With Luc Besson of Europacorp and François-Henri Pinault of PPR. Paris: Europacorp, 2009.

[IUCN Red List of Threatened Species \[\*Orcinus orca\*, Killer Whale\]](#)

[IWC: International Whaling Commission](#)

[The Forum on Religion and Ecology at Yale](#)

[WRI: World Resources Institute](#)

[WBCSD: World Business Council for Sustainable Development](#)

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 3rd ed. Chicago: U of Chicago P, 2008. Print. RRL eBook

Graff, Gerald and Cathy Birkenstein. "*They Say/I Say*," *The Moves That Matter in Academic Writing*. 2<sup>nd</sup>ed. New York: Norton, 2010.

Sommers, Nancy. "Revision Strategies of Student Writers and Experienced Adult Writers." *College Composition and Communication* 31.4 (Dec. 1980): 378-88.

Extended readings and audio-visual materials on reserve at the [Rush Rhees Library](#) (circulation desk) and [Art/Music library](#) (G-134 RRL)

For cross-disciplinary documentation and style manuals, see

- Sample biology, history, and psychology papers at the course page > Assignments > Sample Papers in MLA, APA, Chicago, and CSE styles
- [Research and Documentation Online \(Diana Hacker\)](#)

### Schedule

Wk	Date	Readings, Assignments, and Workshops	Topics
1	Th 1/16	Introduction David Kirby, "20 Years After 'Free Willy': Was It Right to Free Keiko the Killer Whale?"  <b>In-class writing</b> (Submission on Blackboard)	Syllabus overview  The writing folder/portfolio Course page on <a href="#">Blackboard</a>
2	Tue 1/21	Waples and Stagoll, "Ethical Issues in the Release of Animals from Captivity." <b>RAQ 1</b>  "'Her Point is': The Art of Summering," <i>They Say / I Say</i> , Chapter 2, 30-41  <b>Citation Workshop, Part I: summary, paraphrase, quotation, documentation, their conventions and use across different genres and disciplinary writings</b>	Team & contact info/4 teams of 3-4 members each
	Thu 1/23	Waples and Stagoll, "Ethical Issues in the Release of Animals from Captivity": continued  <b>Citation Workshop, Part II: patchwriting, imprecise documentation, and other pitfalls of improper or uncritical use of sources</b>	
3	Tue 1/28	<i>Free Willy</i> : my must-ask questions <b>RAQ 2</b>  "'Yes / No / Okay, But': Three Ways to Respond," <i>They Say / I Say</i> , Chapter 4, 55-67  <b>Workshop on developing analytical</b>	

		<b>essayquestions:</b> the question-driven approach to (academic) writing	
	Thu 1/30	<i>Free Willy</i> : continued  <b>Workshop on writing an effective introduction:</b> the argumentative context, guiding question, and working thesis statement	Writing, Speaking & Argument Program (RRL G-121) and <a href="#">Writing &amp; Speaking Center</a>
4	Tue 2/4	<b>Paper 1 (Summary-Response Paper): first draft due</b>  <b>Workshop on giving and receiving feedback during the writing process</b>	<b>Peer Review:</b> center of gravity
	Thu 2/6	William F. Touponce, "Introduction: Reading Bradbury's <i>Moby Dick</i> ." <b>RAQ 3 [in-class writing]</b>  "'Skeptics May Object': Planting a Naysayer in Your Text," <i>They Say / I Say</i> , Chapter 6, 78-91  <b>Workshop on presenting and engaging counterarguments</b>	
5	Tue 2/11	<i>Moby-Dick</i> (the film): similarities, differences, significance, and relevant examples  <b>Paper 1 (Summary-Response Paper) final draft due</b> <b>Individual writing conference with instructor</b>	"That inscrutable thing is chiefly what I hate; and be the white whale agent, or be the white whale principal, I will wreak that hate upon him."': Ahab, the madman, the everyman, the human
	Thu 2/13	<a href="#">New Bedford Whaling Museum: Purrington-Russell Grand Panorama of a Whaling Voyage 'Round the World</a>  <a href="#">Purrington-Russell Grand Panorama of a Whaling Voyage 'Round the World</a> on Flickr [Display 1] [Display 2]  <b>Individual writing conference with instructor</b>	Whales and whaling in art
6	Tue 2/18	<b>Paper 2 (Expository Synthesis Paper): first draft due</b>  <b>Writing Workshop on the use of lexical complexes and frequently used academic</b>	<b>Peer Review:</b> writer's voice and the "almost said" questions

		<b>phrases</b>	
	Thu 2/20	<a href="#">Whaling shanties in <i>Moby Dick</i> (the film)</a> <a href="#">Alan Hovhanes: And God Created Great Whales, Op. 229, No. 1 (1970)</a> <b>Revision workshop 1: reverse outline</b>	Whales and whaling in music
7	Tue 2/25	<a href="#">Peter Kareiva, Christopher Yuan-Farrell, and Casey O'Conner, "Whales Are Big and It Matters" (James A. Estes et al, 379-87) <i>RAQ</i> 4</a> <b>[in-class writing]</b> <b>Revision workshop 2: Readers' expectation, the given-new principle, end focus, and cohesion at the sentence and paragraphical levels</b> <b>Paper 2 (Expository Synthesis Paper): final draft due</b>	"The symbolism and mysticism surrounding whales can be a useful motivator of good will, but can be an obstacle to fact-based discussions and science-based policy." (Kareiva et al 380): ecological roles of whales
	Thu 2/27	<a href="#">Peter Kareiva, Christopher Yuan-Farrell, and Casey O'Conner, "Whales Are Big and It Matters" (James A. Estes et al, 379-87): continued</a> <b>Paper 3 (Research Proposal): In-class preliminary writing</b>	
8	Tue 3/4	Library orientation with Course Librarian Kathy Wu	Rethinking whales and whaling from cross-disciplinary, cross-media perspectives: print and electronic research tools
	Thu 3/6	<a href="#">"Whale Whores" South Park.</a>	
9	Tue 3/12; Thu 3/14	<b>Spring Break (no classes)</b>	
10	<b>Tue 3/18</b>	<i>The Cove</i> (2009) <b>(Instructor at a conference)</b>	Conservation and cultural/economical/political agency
	<b>Thu 3/20</b>	<i>Blackfish</i> (2013) <b>(Instructor at a conference)</b>	Cetaceans in captivity
11	Tue 3/25	<b>Research Unit:</b> elements of a research paper	Controversy and contribution to current scholarship, primary vs.

		<b>My first annotated bibliographical entry [in-class writing]</b>	secondary sources, popular vs. scholarly criticism, documentation  Annotated Bibliography: key steps and some samples
	Thu 3/27	Library research session with Course Librarian Kathy Wu	
12	Tue 4/1	<a href="#">Home</a> (2009): 00:00 – 0:47 <b>Paper 3 (Research Proposal) rough draft due</b>	Our Planet, an interconnected and finite ecosystem
	Thu 4/3	<a href="#">Home</a> (2009): 0:47 – 1:33:18	
13	Tue 4/8	<b>Paper 3 (Research Proposal) full draft due</b>	<b>Peer Review:</b> Claims and counterclaims, evidence, counterarguments, citations, graphs, in-text and end-of-text documentation
	Thu 4/10	<b>Presentation Workshop</b>  <b>Paper 3 Research proposal with annotated bibliography and opening paragraph due</b>	
14	Tue 4/15	<b>Individual research conferences and team meetings with instructor</b> (No regular class meeting)	
	Thu 4/17	<b>First draft of the research paper due</b>  <b>Team PPT Preview</b>	<b>The Ultimate Peer Review</b>
15	Tue 4/22	<b>Rethinking Whales and Whaling: Multi-Modal Presentation (NO ABSENCE)</b>  <b>Team PPT Preview</b>	
	Thu 4/24	<b>Rethinking Whales and Whaling: Multi-Modal Presentation (NO ABSENCE)</b>  <b>Team PPT Preview</b>	
16	Tue 4/29	<b>Rethinking Whales and Whaling: Team Multi-Modal Presentation (NO ABSENCE)</b>  <b>Final portfolio with portfolio report/cover memo due</b>	

*Please know that this classroom respects and welcomes students of all backgrounds and abilities, and that I invite you to talk with me about any concern or situation that affects your ability to complete your academic work successfully.*

#### GRADING AND REQUIREMENTS:

- Grades will be determined as follows:
  - 10% for class participation, RAQs, peer review workshops, etc.
  - 15% for each of the first 2 short formal papers
  - 15% for the research proposal with annotated bibliography and opening paragraph
  - 25% for the research paper
  - 10% for Team Multi-Modal Presentation
  - 10% for the final portfolio report/cover memo
- SFW Hall of Justice (and jury duty!): With the exception of the grade RW (rewrite), the instructor's grading of the short formal papers and research proposal can be challenged by writers who appeal to the SFW Hall of Justice within one week of receiving the grade. Upon notice, the instructor will then duly serve as a facilitator of the appeal process. The paper, without the writer's name being attached, will be re-read and re-graded anonymously by two randomly appointed peer reviewers. The average of the resulting two grades will be the final grade for the assignment and there shall be no further appeal of this grade.
- Students must receive C or higher to satisfy the College's Primary Writing Requirements. The numerical grade translation established by the Writing, Speaking, & Argument Program will be adopted:
  - 95-100 = A
  - 90 up to 94 = A-
  - 87 up to 89 = B+
  - 83 up to 86 = B
  - 80 up to 82 = B-
  - 77 up to 79 = C+
  - 73 up to 76 = C
  - 70 up to 73 = C-
  - 67 up to 70 = D+
  - 63 up to 67 = D
  - 60 up to 63 = D-
  - Below 60 = E
- The first two short formal papers should each be 3-4 and 4-5 pages long; the research proposal, usually 5 pages or more; and the research paper per se, 8-10 pages. Follow MLA or the style manual of your discipline for documentation specifics.
- All written assignments must be original critical pieces, word-processed, double-spaced, properly margined at top, bottom and sides (1"), and are indeed due on the dates assigned, at the beginning of class. Intentional academic dishonesty will result in a grade of "0" on the assignments (see below and Course Page > Student Resources > Academic Policies for more information on plagiarism as defined by the College).
- Late papers will be marked down 2 points per class day late. You can always arrange to turn in the assignments early.
- Use a writing folder to keep and turn in assignments. You must complete *all* assignments to receive course credit.
- If you wish to substitute any topic for any assignment, you must discuss your plan with the instructor *in advance*.

- Yes, attendance is essential.

**PLAGIARISM:** The representation of another person's work as one's own, or the attempt "to blur the line between one's own ideas or words and those borrowed from another source." (Council of Writing Program Administrators, January 2003, <http://wpacouncil.org/node/9>.) More specifically, the use of an idea, phrase, or other materials from a written or spoken source without acknowledgment in a work for which the student claims authorship.

Examples include: the misrepresentation of sources used in a work for which the student claims authorship; the improper use of course materials in a work for which the student claims authorship; the use of papers purchased online and turned in as one's own work; submission of written work such as laboratory reports, computer programs, or papers, which have been copied from the work of other students, with or without their knowledge and consent.

A student can avoid the risk of plagiarism in written work or oral presentations by clearly indicating, either in footnotes or in the paper or presentation itself, the source of any idea or wording that he or she did not produce. Sources must be given regardless of whether the idea, phrase or other material is quoted directly, paraphrased or summarized in the student-writer's own words.

#### **Directions to the Computer Writing Room (RRL 304)**

1. Enter Library through the Main Quad Doors and continue to the Reference Desk (this is the 1st floor of the Library). Or, if coming through the Tunnel, go up the stairs (by the soda pop machine) to the first floor and continue back towards the Reference Desk.
2. Enter the open doorway directly behind the Reference Desk. This doorway leads to BOOK STACKS and Elevator to College Writing Program.
3. Once you enter the stacks, please proceed to the back and turn RIGHT and continue towards the elevators.
4. Take the elevator to the 3rd floor -- The Computer Writing room is to your immediate left.