

<b>english</b> <b>composition: social issues</b> section b winter 2008 t/th 9:30-11:20	<b>121</b>	<b>Jentery Sayers</b>  <b>jentery@u</b>  <b>art 347</b>  <b>th: 12-2 p.m.</b>
<b>service learning, sonic culture &amp; media activism</b>		

Welcome to English 121, Composition: Social Issues!

Course Theme: "Service-Learning, Sonic Culture, and Media Activism"

This course begins in 1906, when Reginald A. Fessenden conducted the first two-way transatlantic radio transmission. From there, we will eavesdrop on a few theoretical conversations about voices and speaking for others, toward a playlist of music, mixes, and mash-ups, and into contemporary film, iPod practices and user-generated media. However, no matter where and when we land in this class, we will attend to acoustics. Our assumption here will be that current approaches to art and culture tend to privilege visual paradigms. While we will not be in the business of discrediting such approaches, our primary aim will be to develop what **Michelle Comstock and Mary E. Hocks refer to as “sonic literacy,”** which is the "the ability to identify, define, situate, construct, manipulate, and communicate our personal and cultural soundscapes." Since English 121 is a composition course, we will think through sound to explore questions such as:

- How might musical terminology inform the flow and layering of written argumentation?
- How do compositions resonate with their audience?
- How do we listen critically?
- How does auditory filtering intersect with rhetorical awareness?
- And how does voice—in all of its valences—influence writing?

Yet these questions cannot be separated from the socio-cultural and political implications of thinking through sound. Consequently, another set of questions arises:

- How is voice naturalized and mapped onto gender, race, ethnicity, class, and sexuality?
- Who is silenced and when?
- Through what positions do people speak?
- How do we responsibly speak for others?
- How do the voice-overs of popular media shape the information we receive?
- And how might we **actively feed back into our communities** ?

True, in a class with so many questions about sonic culture, we risk getting moody. After all, sound affects us at multiple levels. Nevertheless, through consistent collaboration in and outside of the classroom, we will engage the course material through ways that will not only be creative and productive, but should also give us a sense of compositional balance by the quarter's end.

### How does service-learning function in the course?

In English 121, the above bulleted questions, be they rhetorical, socio-cultural, or political, will not be unpacked in the abstract. Instead, community-based **service-learning** will allow you to write about, with, and for local Boys and Girls Clubs. Perhaps more importantly, experiences at the Boys and Girls Clubs will be the focus of writing and conversation in the class. Service-learning offers you the concrete opportunities to enrich your critical listening skills, repeatedly examine your own assumptions, and analyze the resonations of your own choices in specific situations. It also provides you with the chance to produce, circulate, and respond to texts that emerge from both practice and theory and to consider the actual implications of your studies in the public sphere. This course will thus stress how public work can be integrated with academic discovery and how academic contexts can support and enrich volunteering at Boys and Girls Clubs. My hope, then, is that sonic literacy will lead to community literacy as well.

### How does composition function in the course?

English 121 is not a grammar or literature course. It is about writing as a process through which you engage and interact with the world. You already have writing skills. In English 121, you will develop them and even learn a few more. Designed to prepare you for making, examining, and refining arguments at the university level, English 121 makes your writing matter in various contexts and gives you confidence as a writer.

English 121 is not geared specifically toward the English major. Rather, English 121 helps you establish a voice in academic discourse. Together, we will investigate the subtle differences between disciplines; why genre, audience, and context are integral to writing; and, perhaps most importantly, how you can transfer the writing skills and habits you learn in English 121 to the major that you ultimately choose or have already chosen.

We will explore a **variety of media** – from popular culture to theory, fiction to film, social spaces to everyday objects, blogs to music – through exciting, diverse, and creative ways. Yet you will not be asked to “master” the course material. Instead, you will be asked to **write and revise often**, at least three pages per week. Through your writing you will be actively involved in a quarter-long inquiry that might include some nervousness and frustration, but also some really good questions, some convincing and sophisticated analyses, and some fun times.

"Writing" in this class will not consist of academic papers only. You will be genre-switching - from composing for the web to drafting letters to your peers, from writing sustained, academic arguments to conducting group presentations. Plus, you will be using a variety of technologies and platforms to compose. These technologies and platforms include **blogging**, podcasting, and software such as PowerPoint and Google Docs.

By the end of the quarter, you should be able to:

- Demonstrate an awareness of the strategies that writers use in different writing contexts.
- Read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.

- Produce complex, analytic, persuasive arguments that matter in academic contexts.
- Develop flexible strategies for revising, editing, and proofreading writing.

The four bullets above are otherwise known as the “**course outcomes**,” and we will be referring to them throughout the quarter. No worries, though. You are not expected to immediately understand or perfect them. Again, English 121 is a process, and at the same time, it is a course about why writing as a process is important.

### What are the required course materials?

There is no textbook for this course. All **reading, viewing and listening materials** (aside from the one album listed below) will be distributed to you via the **course blog** and the **course e-reserves**. However, please note that because we are podcasting in this course, you will need access to a digital voice recorder, computer microphone, or the like. To help you decide, below I've listed some handy possibilities (some of which are free to you).

The course materials:

- Paper and pen for in-class writing assignments and note-taking,
- An active UW e-mail account,
- Access to the Internet and a computer (with sound/speakers), and
- A digital voice recorder, computer microphone or the like. Here are some possibilities:
  - **Classroom Support Services** in Kane Hall loans students digital voice recorders. **Reserve one now**.
  - Sites such as **Gabcast** allow you to record .mp3 files using your phone or VoIP client for free.
  - Mobile phones are often able to record and e-mail .wav or .mp3 files
  - iPod extras like **MicroMemo** can turn your iPod into a digital voice recorder.
  - Many laptops already have built-in sound and microphones.
  - Computer microphones are rather inexpensive these days. Search for one over at **Frys.com**.

### Any suggested stuff?

Aside from the items mentioned below, you can check the **service-learning**, **sonic culture**, and **media activism** pages for more.

- ***The Everyday Writer*, ed. Andrea Lunsford** (extremely handy and available at **UW Bookstore**) – English 121 will not directly address issues of grammar and syntax, though you will be held accountable for the guidelines addressed in *The Everyday Writer*.
- Access to **Audacity** (freeware), **Mixpad** (freeware), **GarageBand**, or **Adobe Audition** software.
- Access to a good English dictionary. The UW Library website allows access to several online versions including *The Oxford English Dictionary*. If you do not have internet access at home, then you will need to be able to look up words you do not know.

- I recommend that you obtain a copy of **the UW Internet Connectivity Kit** for this course. The file transfer will not only allow you to transfer larger files than e-mail allows, but it will also save you the money and time involved in copying data to CDs, DVDs or RTF memory.

### **What are the readings, listenings, and viewings for the course?**

There is no text book for this course. All readings are provided via the **course e-reserves**, including .pdf versions of webtexts.

I will ask you to read, listen to, or watch the following outside of class time:

#### **English 121 E-Portfolio** by Megan Nordstrom

>>> Megan was a student in the Autumn 2007 version of this course. Her portfolio should not only give you a thorough introduction into this course, but should also give you a complex understanding of how sonic culture, media activism, and service-learning might be mobilized in smart ways through the four course outcomes.

#### **"Acoustic Cyberspace"** by Erik Davis

>>> Davis's talk is great material for conversations on the distinctions between visual and auditory paradigms of thinking and acting. Through this talk, we consider how sound might lead to a "sonic analytic," as well as new forms of subjectivity.

#### ***The Voice in Cinema*** by Michel Chion

>>> You'll be reading a selection from this monograph by Chion in order to become better acquainted with the role of sound and voice in film composition, how to listen analytically to sound and voice-over, and how to unpack the ways in which sound is "mapped" onto visuals and the vice versa.

#### ***Invisible Storytellers: Voice-Over Narration in American Fiction Film*** by Sarah Kozloff

>>> By reading selections from Kozloff's monography, you'll gather a quick, yet productive, set of terms for reading and writing about voice-over narration in film. For one, Kozloff's definition of "voice-over" should be especially helpful.

#### **"A Defense—and History—of Voice-Over Narration"** by Sarah Kozloff

>>> This brief article will give you a historical sketch (with plenty of examples) of how voice-over narration has functioned, objections to it, and a defense of it.

**"To Hell with Good Intentions" [↗](#) by Ivan Illich**

>>> A quote from this one is perhaps best: "I am here to entreat you to use your money, your status, and your education to travel in Latin America. Come to look, come to climb our mountains, to enjoy our flowers. Come to study. But do not come to help" (320).

**"A Challenge to the Notion of Service" [↗](#) by Nadinne Cruz**

>>> How might the notion of service be problematic? After reading this brief talk, we'll explore how service-learning, regardless of intention, may have sexist and/or racist consequences (322).

**"The Problem of Speaking for Others" [↗](#) by Linda Martín Alcoff (from *Cultural Critique*)**

>>> This article, which is widely anthologized, is both complex and rife with important philosophical and practical questions about subjectivity and representation. When you read it, keep your service-learning in mind. As we progress through the quarter, the question of how we speak for others will arise in your podcasting, blogging, writing, and use of evidence, as well as our in-class conversations.

**"Democratic Media Activism through the Lens of Social Movement Theory" [↗](#) by William K. Carroll and Robert A. Hackett (from *Media, Culture & Society*) (optional)**

>>> This scholarly article by Carroll and Hackett is a more theoretically-based approach to user-generated media than the MIT Convergence Culture blog entries. As with Alcoff, this article is rather complex and dense. Read through it with service-learning and podcasting in mind.

The media below will be discussed in class. That is, you do not need to read, listen to, or watch them ahead of time, unless you prefer to.

**The Boys and Girls Clubs of America [↗](#) website**

>>> We'll give this website a gander in class in order to converse about the mission, history, and practices of the Boys and Girls Clubs of America.

**"Voice in the Cultural Soundscape: Sonic Literacy in Composition Studies" [↗](#) by Michelle Comstock and Mary E. Hocks (from *Computers and Composition* online)**

>>> This scholarly webtext is a thorough and engaging look at how "sonic literacy" can function in composition courses. It also argues for why sonic literacy is important, using examples of student work as evidence. We'll go through this text in class; however, I highly recommend reading it on your own, too.

Finally, the media below may not be referred to in class; however, they will inform your writing and research in 121:

**"Introduction: Into Sound" ↗** by Michael Bull & Les Back (from *The Auditory Culture Reader* ↗)

>>> This introduction to *The Auditory Culture Reader* ↗ should give you a brief and concise idea of why studies of sound matter in relation to culture and composition. Plus, this introduction gives you a feeling of how different disciplines approach the study of sound. By attending to these different approaches, perhaps you'll start thinking of how your own interests (academic and otherwise) might intersect with the course material and writing in 121.

**"The Grain of the Voice" ↗** by Roland Barthes

>>> Barthes's notion of the "grain of the voice" will be central to our thinking about embodiment, service-learning, and speaking for others in this course. I've provided the full text, but I'll go through the stress points in class.

***Sonic Outlaws* ↗** (Craig Baldwin, director)

>>> From this film on "sonic poaching," copyright, and pastiche, we'll watch a clip on the Barbie Liberation Front, which might help us unpack how we think and write about voice and its relation to embodiment and politics.

***Night Ripper* ↗** by Girl Talk (a/k/a Gregg Gillis) ↗

>>> Is this legal? How might this "mash-up" record of other people's work be an interesting way of unpacking the ethical, political, and aesthetic implications of "acoustic space," speaking for others, and documenting public work?

**"User-Generated Content Expected to Continue Growing While Corporate Revenue Surrounding It Questionable," ↗ "2006: The Year of User-Generated Content, According to Parelesand," ↗ and "A Weird Comic Dialogue: Conan O'Brien, Horny Manatees, and User-Generated Content" ↗** from the MIT Convergence Culture blog

>>> These blog entries are mainly intended for you to gather a quick understanding of how "user-generated media" functions in contemporary culture and composition (for the web). Note how such media manifests in different contexts and situations. As you read, you might ask yourself how user-generated media intersects with "feedback," representation, and politics.

**So how do I get an "A" in English 121?**

First of all, let's not think of grades first and foremost. I hope you walk away from English 121 with more than a grade.

Please also note that I will not be issuing any grades on your written work until your e-portfolio is submitted at the end of the quarter.

Your final grade consists of two parts:

### >>> **E-Portfolio: 70%**

In English 121, you will complete **two major assignment sequences** ✎, each of which is designed to help you fulfill the **course outcomes** ✎. Each assignment sequence requires you to complete a variety of response papers leading up to a major paper. These response papers will each target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward a major paper at the end of each sequence. You will have a chance to significantly revise each of the major papers using feedback generated by me, your peers, and individual and group conferences. Toward the end of the course, having completed the two sequences, you will be asked to compile and submit an **e-portfolio** ✎ of your work. The e-portfolio includes the following:

- One of the two major papers
- Three to five of the response papers
- Several web pages (including a portfolio introduction and conclusion) that explain how the selected e-portfolio - as a whole - demonstrates the four outcomes for the course.

The e-portfolio is, in a sense, an argument. It will need to include all of the sequence-related work you were assigned in the course. Keep all of your work saved somewhere safe. Any portfolio that does not contain all of the above will be considered incomplete and graded accordingly.

### >>> **Participation: 30%**

Writing cannot be effectively taught entirely through lecture, so our class will include large portions of time devoted to group exercises, workshops, and peer review. Thirty percent is a big chunk of your grade. Accordingly, your participation in class discussion, peer reviews, and the **three mandatory conferences** ✎ will be greatly appreciated.

Each of the following questions will be considered when I calculate your participation grade:

- Do you arrive at class on time, having done the reading, ready to discuss?
- Do you complete your assignments on time?
- Do you contribute to class discussion? Do you collaborate well with others?
- Are you a responsible, respectful, and supportive peer reviewer?
- Do you participate on **the class blog** ✎ in a constructive and timely fashion?
- Did you complete your service-learning requirement (twenty to forty hours for the quarter)?

I also understand that some people are more comfortable speaking in front of the class than others. You can also improve your participation grade by making time to see me during my office hours or by appointment. Also, participation in **virtual office hours** ✎ will also improve your participation grade.

Participation in English 121 is about a network of ideas – sharing your thoughts, conversing with and listening to others, safety, support, and interaction. Class time will often be spent



conducting group exercises, workshops, and peer review. Collaborative learning and collaborative teaching add interest, excitement, and investment to the classroom experience. Each helps you brainstorm; learn and explain concepts; analyze arguments; and develop the ability to constructively critique other people's work.

Since discussion is essential to the quality of this class, I expect that we shall work together to create an atmosphere of respect. College level discourse does not shy away from sensitive issues, including questions of race, gender, class, sexuality, politics, and religion, and neither will we. There are going to be differences in opinions, beliefs, and interpretations when we question texts and socio-cultural issues. You need not agree with the arguments in what we read or with what others have to say – in fact, it is important to think critically and question texts. Still, you must do so intelligently and with respect. Respect for difference is instrumental to creating a comfortable, safe classroom in which a variety of ideas can be exchanged and points of view can be explored.

What is crucial to English 121 is that you are enjoying and are comfortable in the course. If, for whatever reason, you are not, then please visit me during my office hours or by appointment.

For more on participation, see the **participation page** [↗](#).

### **>>>Grade of "2.0"**

A grade of "2.0" or better must be received in all Expository Writing Courses (to include English 121) for those courses to count toward the University's "C" (composition) credit.

### **>>>Overloads and Auditors**

Because of the importance of maintaining writing courses as small communities of writers, there are no overloads or auditors in 100-level Expository Writing Program courses.

Instructors cannot issue add-codes for 100-level Expository Writing Program courses; all students must register on-line. Any student not officially registered by the end of the first week of classes will not be allowed into a class even if other students drop the course during week two.

### **>>>Drops**

You can withdraw from courses during the first two weeks without an entry being made on the transcript. After that time, fees ensue. See the University's **withdrawal policy** [↗](#) for more information and dates.

### **>>>Incompletes**

Receiving a grade of "I" for Incomplete is extremely rare in the Expository Writing Program as instructors are discouraged from issuing Incompletes. To receive an incomplete, a special request must be made to me and approved by the department.



- All student work must be complete through the eighth week of the quarter
- There must be a documented illness or extraordinary situation
- The advance permission of the Director of Expository Writing must be granted
- A written contract, stipulating when course work will be completed must be arrived at between instructor and student
- Failure to complete the course by the end of the following quarter (summer term excepted) will result in a failing grade of 0.0

If a student leaves a class at any time during the quarter without explanation, an incomplete grade will not be considered. In such cases, grades are determined based on work submitted.

### **How much writing is required?**

Students are expected to write frequently, both in and out of class. The minimum writing requirement for "C" (composition) classes is 7,500 words submitted, of which at least 3600 must be graded. You should thus expect to be turning in an average of 3-4 pages each week.

### **Is there an evaluation rubric?**

But of course! Again, grading in English 121 is reserved until the end of the quarter, after your **e-portfolio** is submitted. The focus of assessment will be on commenting, evaluating rhetorical success, consistent progress and improvement over time, and, most significantly, revision. I understand that it might be disconcerting not to get letter or number grades on each assignment; however, the methodology and pedagogy of 121 is to your advantage:

- Withholding grades encourages revisions.
- The e-portfolio gives you options over what you think best represents your work.
- You will be graded on revised, polished work.
- Practice in writing improves your writing.

Over the course of the quarter, your response and major papers will receive feedback that will identify what you are doing well and what you need to improve. Consider the following evaluation rubric as signposts or a type of legend for your writing progress:

- Outstanding: Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course outcome(s), including some appropriate risk-taking and/or creativity.
- Strong: Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.
- Good: Effectively demonstrates the trait(s) associated with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).
- Acceptable: Minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.

- Inadequate: Does not meet the outcome(s) requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.

### **Should the papers follow a format?**

The standard formatting requirements for any paper are (unless otherwise indicated):

- Times New Roman Font, 12 pt.
- Double-spaced
- One-inch margins
- In-text citations and a works cited page (as necessary)
- **MLA standards of documentation** ↗
- Your name and the date in the upper left corner of the first page
- Page number on all pages except for the first page
- No title page, and
- Spell-checked.

### **What's class participation, exactly?**

Class participation consists 30% of your final grade and is composed of the following elements:

- Three conferences (10% of your participation)
- One group presentation (10% of your participation)
- Class discussion, to include in-class contributions, **the blog** ↗, timeliness of assignments, peer review, and extra participation credit opportunities, such as (virtual) office hour visits and additional writing assignments (totals 30% of your participation)
- Completion of service-learning (twenty to forty hours for the quarter) (totals 50% of your participation)

### **There are three conferences? What are conferences?**

During the quarter, you are required to individually meet with me twice – once during each sequence and once at the end of the quarter – to discuss your papers and your progress. The first two conferences will require that you write a conference thought piece, which will be about your final paper for the sequence and submitted to me prior to the conference. The final conference is a group conference and is intended to address any questions or concerns you have regarding the e-portfolio. Conferences give you the opportunity to get and give individual feedback. Conferences are evaluated and mandatory and, if missed, will negatively affect your class participation.

Visit **the grading page** ↗ for more on how participation fits into the final grade for the course.

### **And a group presentation?**

For the second sequence, you will be asked to conduct a group presentation, which should give you the opportunity to better understand the course material. Too, you'll get to know your peers a

bit better, work collaboratively, and respond to particular contexts and situations. If nothing else, the group presentations should be creative.

### **What if I miss class?**

Attendance is strongly recommended. If you miss class, you miss quite a bit – the explanation of an assignment, the clarification of a writing strategy, in-class group exercises, a chance to have your draft critiqued, and the class as an overall learning experience.

Communication is key. Get in touch with me before you miss class (if possible), but most certainly after. I will not hunt you down to tell you what you missed.

Chronic or conspicuous attendance problems will subtract from your participation grade. If you know you are going to miss class, please **e-mail me** [✉](#) ahead of time, and we will make the necessary arrangements. And if you do miss class, always see me in order to make up missed work in a timely fashion.

### **What about late work?**

The best policy is to never turn anything in late. But things happen. The things to remember are:

- Late work negatively impacts your participation grade. The later the work, the greater the damage to that thirty percent of **your final grade** [↗](#).
- If you miss class on the due date of a paper, you must notify me and make arrangements to get the paper to me as soon as possible.
- Papers that are not turned in by the beginning of class on the due date are considered late and will subtract from your participation grade. However, you still need to complete late work, turn it in to me, and include it in your e-portfolio, as your portfolio must include all of your work from the quarter in order for you to pass English 121.

### **What's service-learning?**

Service-learning provides students a unique opportunity to connect coursework with life experience through public service. Offered as an integral part of many University of Washington courses, service-learning provides students an opportunity to experience theories traditionally studied within classrooms come to life, through serving with community-based organizations. Choosing to engage in service-learning is a way to demonstrate your commitment to your community and your ability to link your academic studies to practical, real-world experiences.

**The Carlson Leadership and Public Service Center** [↗](#), located in **120 Mary Gates Hall** [↗](#), facilitates contacts with community-based organizations and will help you coordinate your service-learning opportunities at local **Boys and Girls Clubs** [↗](#).

### **How do I sign up?**

A list of organizations and service-learning positions matched with this course will be presented during the first week of classes. These listings are also available on **the Carlson Center website** under Winter 2007 by clicking on the course title. You will register for your service-learning opportunity through this website. Registration opens at 8:00 am on Thursday, January 10th and closes at 12:00 noon on Monday, January 14th. All students are expected to complete an orientation with their registered service-learning organization the week of January 14th (unless otherwise noted in the description). After you have registered for service-learning, please be proactive in contacting your organization by phone or e-mail to either 1) schedule an orientation or 2) confirm your attendance at an already scheduled orientation session.

### **Who can I talk to at the Carlson Center?**

Carlson Center staff will be available in MGH 120 between the hours of 9:00 a.m. and 5:00 p.m., Monday through Friday, during the first and second week of the quarter. If you are unable to visit the Carlson Center in MGH 120, then feel free to e-mail (**serve at u.washington.edu** ✉) or phone ((206) 616-2885) them with your questions about service-learning.

Of course, I'm also available to speak with you about how service-learning intersects with the course material, composition, and English here at the UW.

### **What's plagiarism?**

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing -- as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

Many students do not have a clear understanding of what constitutes plagiarism. It includes:

- A student failing to cite the source of an idea
- A student failing to cite sources of paraphrased material
- A student failing to cite courses of specific language and/or passages, and
- A student submitting someone else's work as her or his own.

If you have doubts about whether to cite or acknowledge another person's writing, just let me know. Better safe than sorry. And think about it – Google, databases galore, and the fact that I am a student, too, make it really, really easy for me to spot plagiarized work. So don't do it. For more information, you might also refer to **UW's Student Conduct Code** ✉.

## Where can I find help?

### >>> Office Hours and Appointments

My office is located in **ART 347** ↗, and my winter office hours are Thursday: 12-2 p.m. If my office hours are not amenable to your schedule, then please don't hesitate to ask for an appointment. I'm around.

I may ask you to meet with me when I think a conference would be useful. I am happy to meet with you whenever you have questions, concerns, or suggestions.

### >>> Virtual Office Hours

I will also be holding virtual office hours - at **english3000 at gmail.com** ✉- on Wednesday, 5-7 p.m. At that time, if you wish, you can communicate with me via **Google talk** ↗. I will also log into english3000@gmail.com at other times outside of my virtual office hours. If you see that I am logged on, feel free to send me a message. The sole purpose of english3000@gmail.com is for English 121. I log on with the intent to speak with students. However, please do not send e-mail to english3000@gmail.com. The function of the address is for Google talk only. I will not necessarily – in fact, I generally will not – be in my office during virtual office hours.

### >>> E-mail and the Like

You can also e-mail me at **jentery at u.washington.edu** ✉. I will respond to e-mail within twenty-four hours.

The course listserv is: **engl121b\_wi08 at u.washington.edu** ✉. When you send an e-mail to it, all English 121b students and me will receive your message. Remember: if I send a message via the listserv (which I will do about twice per week), reply to me (**jentery at u.washington.edu** ✉) and not the listserv, unless you want everyone on the list to read your e-mail.

### >>> The Writing Center

You can find additional writing help at the **English Department Writing Center** ↗ located in B-12 Padelford Hall. E-mail: **wcenter at u.washington.edu** ✉ with questions or to make an appointment. If you make an appointment to see a writing center tutor, then you will receive extra participation credit.

### >>> The DSO

Please let me know if you need accommodation of any sort. I can work with the **UW Disability Service Office (DSO)** ↗ to provide what you require. I am very willing to take suggestions specific to this class to meet your needs. The course syllabus and policies are available in large print, as are other class materials.

### >>> The Expository Writing Program

If you have any concerns about the course or about me, please see me as soon as possible. If you are not comfortable talking with me or not satisfied with the response that you receive, you may contact the following Expository Writing staff in Padelford, Room A-11:

- Elizabeth Simmons-O'Neill, Director of 121: 685-3804 or **esoneill at u.washington.edu**
- Anis Bawarshi, Director: 543-2190 or **bawarshi at u.washington.edu**
- Lee Einhorn, Asst. Director: 543-9126 or **leinhorn at u.washington.edu**
- Megan Kelly, Asst. Director: 543-9126 or **kellymeg at u.washington.edu**
- Angela Rounsaville, Asst. Director: 543-9126 or **arounsa at u.washington.edu**

The **EWP website** [↗](#) also has more on policies for students.

### How do I contact you?

UW Department: **English** [↗](#) ~ UW Office: **ART 347** [↗](#)

Winter Office Hours (in Art 347): Thursday, 12-2 p.m.

Virtual Office Hours: Wednesday, 5-7 p.m. via **Google Talk** [↗](#) (english3000 at gmail.com)

E-mail: **jentery at u.washington.edu** [✉](#)

Class Listserv: **engl121b\_wi08 at u.washington.edu** [✉](#)

Website: **<http://students.washington.edu/jentery/>** [↗](#)

Mail: Department of English \* Box 354330 \* **University of Washington** [↗](#) \* Seattle, WA 98195-4330

Office phone: (206) 616-6156

## **Outcomes for English 121**

### **1. To demonstrate an awareness of the strategies that writers use in different writing contexts.**

- The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
- The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
- The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
- The writer articulates and assesses the effects of his or her writing choices.

### **2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.**

- The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
- Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
- The writing is intertextual, meaning that a "conversation" between texts and ideas is created in support of the writer's goals.
- The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary - for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
- The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.

### **3. To produce complex, analytic, persuasive arguments that matter in academic contexts.**

- The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
- The stakes of the argument, why what is being argued matters, are articulated and persuasive.
- The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
- The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
- The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.

### **4. To develop flexible strategies for revising, editing, and proofreading writing.**

- The writing demonstrates substantial and successful revision.
- The writing responds to substantive issues raised by the instructor and peers.
- Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.