



## **WRT 105: Practices of Academic Writing**

### **Fall 2011**

### **Course Credits: 3**

Instructor: Ms. B. D'Amato

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“There is nothing to writing. All you do is sit down at a typewriter and bleed.”  
-Ernest Hemingway

#### **Course Overview**

Welcome to WRT 105: Practices of Academic Writing. Our goal is to create a strong community of writers and thinkers who are dedicated to looking closely at the texts, images, and cultural forces that surround us. If we were to create a mantra for this course it would be “Stop learning and start thinking.” “To do more with less”. This course encourages you to think in new and divergent ways, and to interrogate conventional wisdom to see what is at work underneath it. To that end, our work combines complex reading and writing to initiate in you your ability to see and understand the forces at work in the world you live in, and to develop your ability to act as a force in that world. We will approach the many “conversations” going on in our world and begin to contemplate our places in the process. Through this careful study we will challenge our assumptions, address complicated issues, and constantly ask questions where, previously, we may have not seen the need to do so.

The crucial elements of the course include research and thinking, writing, editing, rethinking and critiquing your own work and the work of others, responding thoughtfully and critically to assigned texts, and engaging actively in research, even when it is not “assigned.” Your final products will be the result of ongoing, constructive writing and revision, not simply sitting at the keyboard once or twice before the paper is due. We will work through a collaborative process to develop ideas, to write, rewrite and scrap papers, and confer throughout the process individually and in small groups. Each major paper will undergo several formal revisions. A successful final product depends on your willingness to accept and give honest critique and make significant revision in your own work.

#### **Course Design**

During the semester you will participate in a number of informal writing assignments that will lead to more fully developed papers. It is through this process of revision and rethinking that your ideas will take shape. You will address the way language does its work in a text and how

meaning is communicated. At times it will be an arduous and time consuming process but it will not be one without rewards and intellectual breakthroughs.

### Course Goals

- Students will compose a variety of texts as a process (inventing, drafting, revising, editing) that takes place over time, that requires thinking and rethinking ideas, and that addresses diverse audiences and rhetorical contexts.
- Students will develop a working knowledge of strategies and genres of critical analysis and argument.
- Students will learn critical techniques of reading through engagement with texts that raise issues of diversity and community and encourage students to make connections across the difference.
- Students will include critical research in their composing processes.

### Course Content

The reading and writing assignments selected for this class are designed to challenge you intellectually and to encourage you to view things in different ways. Should any of these assignments be morally objectionable to you, please let me know and we can work together to design an alternate assignment.

### Course Requirements

Attendance and participation are essential for success in this course. If you must miss a class, you are responsible for any work that is assigned. Realize, however, that class discussions cannot be made up and that missing them will be detrimental to your performance. It is your responsibility to notify me if there are any complications and to make up any work you may have missed. **Because of the detailed course calendar, you have no excuse for being unprepared.**

The expectation is that all students will arrive in class having thoughtfully read and annotated all assigned readings. Often, you will have a written assignment related to the reading. This will serve as your “ticket” to class. You will write a number of short (i.e. 2-4 pages) critical response papers for texts during the semester. Some of these may be thought of as “think papers,” others as exercises in close reading or critical responses to course readings. You might consider them trial runs for the longer formal papers.

All assignments must be submitted on or before the specified due date. **Late work will lose one grade (one full letter for formal papers and one point on five-point think-papers) per day.** If you are unable to give the late work to the instructor directly, you must arrange for another student to turn it in or leave it in his mailbox in the main office. Absence does not exclude students from this policy except in the direst circumstances.

In this course you will be graded on the final essays you write for each unit, the informal writing assignments, on your reflective portfolio and your participation in class activities as a member of a working studio.

### Other Requirements

- Some form of organizer for materials such as a binder
- Writer’s Notebook
- Pens and plenty of loose-leaf paper
- A flash drive

## Computer Use

Most of what you turn in for this class will be word-processed. Please use an easily readable, 12-point font. Save your work frequently and plan projects with extra time allowed for any glitches that may occur.

We will also be using email and a class message board in moodle.com for contact outside of class. Use email to contact me about coursework, to alert me of an upcoming absence, and to ask any questions you may have.

## Miscellaneous Concerns

Students who have not demonstrated proficient reading and writing skills or the necessary work habits to complete the required college course work will be advised to drop the class after the first unit ( in 4 weeks).

Syracuse University maintains a high standard of expectation for academic integrity. Intellectual honesty requires the writer to acknowledge indebtedness for ideas and words. Writers use quotation, direct reference, or documentation to acknowledge this indebtedness. Not to do so represents a violation of the honor code and carries severe penalties.

Syracuse University reserves the right to exercise its policy which allows “work in all media produced by students as part of their course participation at Syracuse University to be used for educational purposes.” In short, students enrolling in the course agree to make all work available for copying and distribution for the class and for the University.

## Grading

The breakdown is as follows:

<b>Unit 1: Jumpstart Essay</b>	<b>10%</b>
<b>Unit 2: Analysis Essay</b>	<b>25%</b>
<b>Unit 3: Argument Essay</b>	<b>30%</b>
<b>Course invention work and other informal writing</b>	<b>15%</b>
<b>Culminating Reflective Portfolio (incl. formal written reflection)</b>	<b>20%</b>

## Attendance and Participation

Writing studios are courses in language learning, and language is learned in communities; therefore, it is essential that you attend class and participate. Absences and lack of preparation for class will affect your classmates' work as well as your own. The work you do in class, the work you do to prepare for each class, is as important as any polished assignment you turn in for a grade. In addition, our syllabus is only a projection and may be subject to occasional changes and revisions as it seems appropriate, necessary, or just interesting. That is another reason why your attendance is vital.

If you must miss a class, you are responsible for work assigned. Please realize, however, that class time cannot be reconstructed or made up, and that your performance, your work, and your final course grade will be affected by absences.

## **Course Policies**

### **Special Needs and Situations**

Students who need special consideration because of any sort of disability or situation should make an appointment to see me right away.

### **Use of Student Writing**

It is understood that registration for and continued enrollment in this course constitutes permission by the student for the instructor to use any student work constructed as a result of said enrollment in the course.

### **Academic Integrity & Plagiarism**

At Syracuse University, academic integrity is expected of every community member in all endeavors. Syracuse University students shall exhibit honesty in all academic endeavors. Cheating in any form is not tolerated, nor is assisting another person to cheat. The submission of any work by a student is taken as a guarantee that the thoughts and expressions in it are the student's own, except when properly credited to another. In cases where academic dishonesty is detected (the fraudulent submission of another's work, in whole or part, as your own), you may be subject to a failing grade for the project or the course, and in the worst case, to academic probation or expulsion. For a more detailed description of the guidelines for adhering to academic integrity in the College of Arts and Sciences, go to: <http://academicintegrity.syr.edu>

### **The Portfolio Review**

As this course progresses, you will keep a portfolio of your work that will serve as a "window" to your development as a writer. Included in your portfolio will be exercises and informal writing that have helped shape your formal texts, drafts of your formal texts, and final copies of your formal papers. Also included in your portfolio will be written reflections on the processes you've used as you've completed writing assignments, and on your growth as a writer. These reflections are important texts that will help you understand and articulate your own learning progress.

### **Essay Due Dates**

- “Jumpstart” essay – October 3
- Analysis essay – November 21
- Documented Argument Unit essay – Jan. 17
- Portfolio – January 23

### **Syracuse University Grading Scale**

A	96-100	C+	76-79
A-	92-95	C	72-75
B+	88-91	C-	68-71
B	84-87	D	60-67
B-	80-83	F	59 and lower

## Required Texts ( selective articles from the following anthologies are provided for your use)

- David Rosenwasser and Jill Stephen *Writing Analytically* – 6<sup>th</sup> Edition
- Blakesly, David & Jeffrey Hoogeveen. *Writing: A Manual for the Digital Age*
- Himley, Margaret & Anne Fitzsimmons *Critical Encounters with Texts: Finding a Place to Stand*, 6<sup>th</sup> ed.9 (CE)
- Lester Faigley, Diana George, Anna Palchik, Cythia Selfe *Picturing Texts*
- John Mauk, John Metz *Inventing Arguments*
- Syracuse University – Student Manual
- Additional essays and articles will be provided throughout the semester.

## Course Calendar

This calendar is subject to change. Unless you are informed otherwise, this is the outline for the course:

## WRT 105: Jumpstart Unit Calendar

Public Space

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### Jumpstart Essay—Reading as Critical Encounter

“At one level, we can think about encounters as face-to-face meetings....More generally, a meeting suggests *a coming together of at least two elements*. For example, we can think of reading as a meeting between reader and text.”<sup>1</sup>

### The Assignment

Reading for college often involves engaging with new types of texts—sometimes longer or denser than what you’re used to; sometimes surprising in their content; sometimes loaded with new concepts and vocabulary; and sometimes just opaque and confusing. Reading for college in many ways is not so different from meeting new people in college. Meeting new people requires that you pay attention to and learn about who’s in front of you, maybe listen in before contributing to the conversation, and perhaps ask questions in order to position yourself more comfortably and confidently. Meeting new people also means that at some point you have to figure out what you know and understand and think. Your new acquaintances will expect to hear your voice and ideas.

In this first essay I’d like you to carefully read and consider the ideas of four of the readings in *Critical Encounters* and compose an essay that demonstrates your engagement with those ideas. The essay will require you to do several things as you read: you’ll need to figure out what the readings say, and in what ways their ideas and arguments differ and in what ways they are alike; you’ll need to determine a point of entry for yourself—that is, decide which ideas in which texts are worth further attention and exploration; and you will eventually need to take stock of your own ideas and offer them up. In other words, you’ll “find a place to stand” in relation to the texts.

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<sup>1</sup> Ahmed, Sara. *Strange Encounters: Embodied Others in Post-Coloniality* (London & New York: Routledge, 2000), 7.

The essay requires first that you *summarize* what you read—that is, identify and articulate the writers’ arguments; and also that you understand the *purpose* of what you read—to ask yourself, for example, what is the text doing in the “real” world? What impact might it have on particular readers and communities?

The essay also asks you to *synthesize*, to create something new out of several different elements. You might find yourself agreeing with one text, and disagreeing with another; you might appreciate one writer’s ideas, but still want to qualify those ideas (yes, such-and-such is true, but...); you might find yourself generating an entirely new perspective as a result of seriously considering what others have said or argued.

Summary and synthesis are two of the primary critical reading and writing strategies required of you in this assignment. You will practice those skills in a variety of ways as you read and annotate the assigned pieces from *Critical Encounters*.

Ultimately you will write an academic essay that draws on three of the shared readings from the unit (the framing reading and two other texts from the collection of shared readings). Your essay should make a claim that demonstrates critical thinking and goes beyond cultural commonplaces and clichés—not, “poverty is a social problem that everyone should take seriously,” but “one of poverty’s impacts is that it makes people’s worlds smaller; it diminishes opportunities and reduces available choices.” First claim could easily arise without a writer doing much, if any, new thinking; in fact, a writer could make that claim without having done any reading, or having participated in discussions, or having grappled with complex issues and ideas. It’s that broad and imprecise. The second claim would likely arise only after a writer had a chance to engage with the ideas of others—other writers, classmates, teachers—and took the time to carefully compose a new idea of her own. The claim is specific and precise: it productively narrows the scope of our thinking about poverty.

So, your essay should reflect the ways in which your thinking has evolved over the course of the unit; and it should engage your readers in a new, more complicated or more thoughtful way of thinking about your topic.

The essay should include:

- an explicit claim;
- close work with the texts, in which you present the claims of the texts and select key passages to explore more deeply or use as evidence for your ideas;
- an examination of how the two other texts elaborate on, complicate, reframe, and/or participate in virtual discussion with the framing text;
- and development of your ideas in relation to the other material. (If I had to quantify how much of the essay should be devoted to *your* ideas, *your* thinking, I would say a minimum of 50%.)

### **The Nitty Gritty**

The essay should be a minimum of four pages, 12-point font, double-spaced. The essay and reflection are due on **Oct. 3rd**. Please use proper MLA citation within the body of your essay and on a Works Cited page, and please compose an appropriate title for your essay.

## UNIT FOCUS:

Writers more readily learn to make claims, clarify, argue, and persuade, when they “approach topics from **multiple perspectives** and recognize the **complexity, history, and entanglement** of information, ideas, and texts” (*CE*). With this in mind, we will explore various geographies of exclusion with a focus on:

- Close, critical reading (annotating, summary, questioning, claim identification, analyzing the rhetorical situation, synthesis)
- Claim-making

## UNIT TEXTS:

- \*David Sibley’s introduction to *Geographies of Exclusion*
- Langston Hughes’s “I, Too, Sing America”
- Michael Martone’s “Country Roads Lined with Running Fences” pa333
- Rachel Middleman’s “History with a Small ‘h’: A Conversation with Glenn Ligon pg339
- Don Mitchell “The End of Public Space? People’s Park, and the Right to the City” pg349
  - Note abbreviations for course texts: *Critical Encounters* = *CE*; *Writing Analytically* = *WA*; *Writing: A Manual for the Digital Age* = *WMDAlic*,

## WEEK ONE

Th 9/8 Welcome Back!

Introduction to the Course Syllabus

Review SUPA student manual

### **Homework:**

1. Read the course syllabus.
2. Read and annotate the Introduction to *CE* (pp 1-6).

F 9/09 Read and discuss the course syllabus, calendar and Jumpstart Unit Essay

How do we effectively annotate? Let’s look at a model. (Use the handout *WMDA* p 62)

Class Discussion: Heuristics and how we can jumpstart our thinking about Public Space

### **Homework:**

- Annotate Langston Hughes’ “I, Too, Sing America,” and David Sibley’s Introduction to *Geographies of Exclusion* (both in *CE*).
- Take a stab at defining “public space” including making a list of all the spaces you consider “public
- read pp 6-16 *Writing Analytically*

M 9/12 Introduction to summary as a critical practice and Focused Description( pg.76 , 77W.A.)

**Summary** : strategies to make summary more analytical ( pg 152-153 *W.A*)

1. Look for underlying structure
2. Select the information that you wish to discuss on some principal rather than general coverage
3. Reduce scope and day more about less
4. Get some detachment: shift your focus from what to how and why

Examine an example of summary(78) : The Artist's Mother by James Abbott McNeill Whistler, 1871

Counterproductive Habits of Mind (pg42-45, W.A)

**Homework:**

- Read pg. 23-45 in *Writing Analytically*
- *Free write on* tensions surrounding public space
- **Write** a one page summary of Sibley, being mindful of the guidelines (your summary needs a point of view, a purpose, and it needs to be rhetorically effective) .
- In a separate word doc write a personal response to Sibley's text in which you identify any counterproductive habits of mind that you encountered while reading and/or summarizing.

T 9/13 Words Matter: Becoming Conversant instead of Reading for the Gist ( Pg.106-108, W.A.)  
Notice and Focus + Ranking ( pg. 24 *Writing Analytically*): *Writing a dialogic journal*  
Introduction to The Method (strands, patterns, binaries, and So What?) pg.26-35 W.A.  
Study sample responses (pg.28 W.A); page 79 (W.A)

**Homework:** Use the Method to analyze a visual ad you see on the bus, in the street or subway. How does the ad extend itself to public space?

W 9/14 Make the implicit explicit- Paraphrase x 3 ( pg. 36-39 *W.A*)  
Make the implicit explicit –making an inference ( pg 62-65 *W.A*)  
“What it Means to Have an Idea” in *Writing Analytically* and pp 70-71  
Opinions versus Ideas page 49 (W.A)  
Introduction to synthesis and rhetorical reading, particularly “the pitch, the complaint, and the moment” (*Writing Analytically* 111-113).  
Study student sample response.

**Homework:**

- Paraphrase three sentences in David Sibley's Introduction to *Geographies of Exclusion* (in *CE*).
- Read Rachel Middleman's “History with a Small ‘h’” and Michael Martone's “Country Roads Lined with Running Fences” in *CE* and **Write** in response to the following
  - compose a one-paragraph summary **each** for Middleman and Martone
  - analyze the pitch, complaint and moment of the Middleman *and* Martone texts, then for the Middleman respond to all the questions under “Who are the intended readers and how does the writer address them?” on p 66 in *Writing: A Manual for the Digital Age* and for the Martone respond to all the questions under “How does the author present the text?” on p 67 of *Writing: A Manual for the Digital Age*
- Develop a new “idea” based on your reading of Sibley, Hughes, Middleman, and Martone about public space and tensions, arguments, issues surrounding public space. Also, provide an example of your own of a debate over public space in culture—an image, for example, a newspaper or magazine article, a reading from



another course you are taking or have taken, a film or a television episode, etc, that illustrates or connects to or even challenges a point raised in one of the shared readings.

## WEEK TWO

Th 9/15 Understanding and Reformulating binaries ( pg 94-99, *W.A*)

Study the passage on page 97 ( *W.A*)

Identify examples of binaries in

- David Sibley's Introduction to *Geographies of Exclusion* (in *CE*).
- Rachel Middleman's "History with a Small 'h'" and
- Michael Martone's Country Roads Lined with Running Fences" in *CE*

### **Homework:**

We will share our new ideas about public space and practice synthesizing the shared readings (synthesis heuristic).

F 9/16 "The Five Analytical Moves", pp 53-67

"How to Integrate Quotations into Your Paper" pp 270-278 in *Writing Analytically*

Study "using source analytically: an example" (page 279-280 in *Writing Analytically*)

**Homework:** Read Joe Harris' s "Coming to Terms" in *CE* . Select a paragraph and write an analysis using "The Five Analytical Moves", pp 53-67 (W. A)

M 9/19 Uncovering Assumptions (page 91-92, in *Writing Analytically*)

*Difference within Similarities* ( page 99-101 in *Writing Analytically*)

*Seems to be about X but could also be about Y* ( page 101-103 280 in *Writing*

*Analytically*)

**Homework:** Uncover one assumption; find one examples of difference within similarities; and indentify in "*Seems to be about X but could also be about Y*"

- David Sibley's Introduction to *Geographies of Exclusion* (in *CE*).
- Rachel Middleman's "History with a Small 'h'" and
- Michael Martone's Country Roads Lined with Running Fences" in *CE*

T 9/20 What do we mean by critical reading? ( page 117 *Writing Analytically* )

- Apply a reading as a lens
- Reading against the grain
- Use reading as a model

**Homework:** 1.Study the student response " Self-Deprecation on Late Night TV" PAGE 119 *Writing Analytically*. Write done your observations as how the student does not React but Analyze the situation.

2. **Pick an article by either Sibley, Middleman or Martone and use it as a lens to look at a certain contested public place**

W 9/21 Making Interpretations plausible

- Moving from descriptions to Interpretation
- Plausible vs implausible: the social context
- What is and isn't "meant" to be analyzed ( page 140 *Writing Analytically*)
- *Making an interpretation : an example ( page 142 Writing Analytically)*

**Homework:** *Use any of the three shared reading and try to arrive at an interpretive conclusion by using the Method to identify patterns of repetition and contrast*

## Week Three

Th 9/22 More work on synthesizing unit texts. Demonstrating rhetorical awareness (establishing critical relationships with sources heuristic).  
In small groups, discuss and complete the Synthesis heuristic

### Homework:

1. **Complete** the "Establishing Critical Relationships with Sources" heuristic. (Heuristic Binder section 12)
2. **Write** one page bringing together Sibley and one of the other three shared readings in a way that transcends mere agreement. Try to make explicit how your interpretation of one text is making you think more deeply about the second text

F 9/23 Together we will take up the reading and writing principles in Harris's "Coming to Terms" and apply them to our understanding of the synthesis assignment. More work synthesizing the shared readings (including rhetorically positioning the shared readings) and making claims.

Practice ( see handout based on Harris' Coming to Terms")-Binder Section 12

**Homework:** **Write** 500 words toward your essay (no intros or conclusions; make sure you are composing body paragraphs) making meaningful connections between three of the shared readings of the unit. Please directly quote from (and properly in-text cite) your material, and *push yourself* to develop your ideas, your thinking about public space. Bring three copies to class.

- Read Peer Review/Revision section (WMDA p. 41-42)in Writing-A Manual for the Digital Age

M 9/26 Claim: making a thesis evolve ( page 227 W.A)

- Arriving at a thesis statement
- Strong vs weak thesis
- Finding the tension in good thesis statements

We'll read and then provide peer feedback on drafts using Jumpstart essay evaluation criteria( Binder section 12, last page) . Deepening and complicating the claims in our essays and strengthening our syntheses.

### Homework:

- **Read** Ed White's "My Five-Paragraph-Theme Theme" (in *CE*),
- Read pp 179-189 ("Introductions and Conclusions") in *Writing Analytically*.

- **Revise** your essay based on the feedback in class.

T 9/27 Strategies for composing effective intros and conclusions and organizing the synthesis essay.

**Homework:** Continue working on your synthesis essay.

W 9/28 Introduction to the essay reflection assignment.( Binder section 12 the last but I page). Complete your essay reflection.

**Homework:** Complete your Jumpstart unit essay and reflection.. Due 10/3. Late essays will not be accepted.

## Unit 2: Analysis

### Prepping for the Unit 2 Assignment—What is Public Space For?

- Observation
- Data Gathering( make notes of details, patterns, anomalies, binaries)
- Claim making ( develop new interpretive ideas)
- Thesis building ( make sense of the subject as a whole)
- Research & rhetorical sourcing ( locate one relevant source and weave it into the analysis strategically and theoretically)
- Composing ( organize the analysis, develop transition)

(Quick Dirty Research- massive info available but you need to be responsible; what sources you'll use for your analysis; where you got the information; critical practice of research; )

Week 1-2

- Introduce the shared inquiry through a small set of a shared reading
- Teach students how to analyze- a lot of class practice

Week 3-4

- Vet students topics-pressure them to go small
- Have students spend time with their subjects and generate data
- Practice claiming

Week 5-6

- Initiate basic research-students find one secondary source
- Introduce the evolving thesis
- Introduce theoretical sourcing

Week 7

- Draft
- Peer review
- revise

## Unit Two Overview

This particular version of Unit 2 builds off of the work done in Unit 1, exploring in depth the intersections of public space and various areas of contestation, such as **sexuality** (Middleman), **class** (Mitchell), **geography** (Martone, Mitchell, Reynolds, Sibley), **race** (Ahmed), **H**istory (Lippard), **h**istory (Middleman), and so on.

In the past, students have had a tendency to fall into two traps: many make these essays too broad, discussing the demographics of an entire town or city; and many others make them too personal or “narrational” instead of analytical—for example, telling stories about people’s interactions in a particular space without asking themselves ‘so what?’—Why does this matter? What’s at stake? What does it mean?

To help you steer away from these types of essays and towards more fruitful topic choices, you may want to:

- When passing through public space, practice noticing by using several of the bulleted prompts on the assignment sheet. We will spend time in class reviewing your collective observations, and practicing interpreting the data.
- You will be required to hand in a proposal to ensure that your topic is specific enough.
- We will review and discuss examples and model analyses of public space through film and tv clips, still images, brief news articles, websites and web stories.
- Our Unit 2 Calendar will provide guidance in selecting spaces and paper topics. We will focus weeks 1 and 2 on selecting appropriate public spaces; week 3 on contextualizing the space within the demographics of the city (using census data, etc.); week 4 on research and selecting outside sources; and week 5 on complicating the claims that you have generated.

### **Suggested Readings from *Critical Encounters with Texts*:**

- Sara Ahmed’s “Recognising Strangers”
- Stuart Cosgrove’s “The Zoot-Suit and Style Warfare”
- Lucy Lippard’s “Marking the Spot”
- Don Mitchell’s “The End of Public Space? People’s Park, the Public, and the Right to the City”
- Geraldine Pratt’s “Abandoned Women and Spaces of the Exception”
- Nedra Reynolds’s “Maps of the Everyday: Habitual Pathways and Contested Places”
- David Sibley’s introduction to *Geographies of Exclusion*

### **Other resources:**

- The website of Project for Public Spaces: <http://www.pps.org/grplacefeat/>
- <www.epodunk.com>
- Graffiti artist Banksy’s website: <www.banksy.co.uk>
- Various youtube videos, keywords “David Belle” or “parkour” or William Whyte
- <www.urbanfreeflow.com>
- *NY Times* article about battles over dogs, poop, and public beaches in the Hamptons: <http://www.nytimes.com/2010/06/13/fashion/13Stydogweb.html>
- "Landscapes of Capitalism" a multimedia book project by Papson, Kersey and Goldman mapping the way corporate advertising represents the world <http://it.stlawu.edu/~global/index.html>

- The ACME International E-Journal for Critical Geographies  
<http://www.acme-journal.org/>
- The link to SU library's page for human geography  
<http://researchguides.library.syr.edu/content.php?pid=37212&sid=675995>
- An interdisciplinary journal founded 23 years ago. Contributions range from scholarly essays to images and other media.  
<http://places.designobserver.com/about.html>
- Bruce Janz's compilation of searchable research on place and space.  
<http://pegasus.cc.ucf.edu/~janzb/place/>
- An interactive mapping program for Syracuse and the surrounding community—gives the reader access to info about everything from bus routes to superfund sites.  
<http://www.mapsonline.net/syracuse/>
- A web resource that introduces the work being done with the Freedom Garden and Prospect Hill:  
<http://www.ournorthside.org/freedomgarden>
- A book about public space in particular the history of front steps of the City Hall  
<http://www.artist.umn.edu/classes/ah3401/democracy/readings/miller.pdf>
- Pedestrian Malls: Back to the Future  
<http://roomfordebate.blogs.nytimes.com/2009/02/27/pedestrian-malls-back-to-the-future/>
- Midtown's Pedestrian Plaza Ripe For Accidents, Group Warns  
Read more: <http://www.dnainfo.com/20110329/midtown/midtowns-pedestrian-plaza-ripe-for-accidents-group-warns#ixzz1QzD7cPD2>
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## WRT 105: Unit 2 Assignment

## What is Public Space For?

### Shared Reading: What does each shared reading claim what public space is for?

“[P]ower is expressed in the monopolization of space and the relegation of weaker groups in society to less desirable environments” (Sibley).

“But whatever the origins of any public space (planned, appropriate, accidental), its status as ‘public’ is created and maintained through the ongoing opposition of visions that have been held, on the one hand, by those who seek order and control and, on the other, by those who seek places for oppositional political activity and unmediated interaction.” (Mitchell).

“The simplest definition of place carries within it the notion of limits, of boundary. Part of what we believe as Americans, indeed what brought many people here in the first place, includes the contradictory idea of a country unbounded, a place of limitless opportunity” (Martone).

Don Mitchell claims that public spaces are “created and maintained through the ongoing opposition of visions” held by various members of the public, some more powerful than others, and some—as Sibley suggests— more capable than others of “monopolizing” how space is used and demarcated. In this unit we will explore, evaluate, and analyze public spaces in much the same way that we have been doing with texts themselves. Just as we practice close reading texts, we will use similar techniques to “close read” particular

spaces in our campus and in the Syracuse community in an attempt to determine the “visions” that dominate the public scene through a close examination of the uses, meanings, and implications of specific geographical locations.

Rosenwasser and Stephen tell us that, “Virtually all forms of description are implicitly analytical. When you choose what you take to be the three most telling details about your subject, you have selected significant parts and used them as a means of getting at what you take to be the character of the whole. This is what analysis does: it goes after an understanding of what something means, its nature, by zeroing in on the function of significant detail” (*WA*, 4<sup>th</sup> ed. 7). So, when Michael Martone [in the quote above] narrows his analysis of the Midwest down to the use and functions of fences, he makes precisely this move. By focusing his analysis—that is, by zeroing in on fences as a specific and significant element of the landscape—Martone is able to make provocative claims about the idea of boundary and its relationship to people and geography.

## Descriptions of Unit Two Assignment: Analysis of Public Space

In the spirit of “zeroing in,” the first step to this assignment will be to choose a public space in the community you are familiar with. You will then attempt to analyze the various ways in which that space is defined and demarcated, maintained, accessed and used, **and** what sorts of tensions or contestations arise in the space, whether visibly/ explicitly, or invisibly/ implicitly. In order to do so, it will be important to consider not only the issues that we have been discussing in the jumpstart unit, but also the following additional questions or prompts (Please don’t think of these as items to be “checked off”; they are heuristics—new ways of looking at and thinking about your space; the idea is to work with the questions that are relevant and generative, and leave the rest):

- Is the space genuinely public? Or is it “pseudo” public (that is, an ambiguous blend of the private and/or commercial and public)?
- What are the physical boundaries of your space? How do you know?
- Who seems to frequent the space (given the moment of your observation)? Perhaps more importantly, who do you *not* see present?
- Is there a division between patron, employee, and employer/owner/proprietor? How would you characterize these groups or people?
- Are there choices of things to do?
- Are people smiling? Do people make eye contact with each other?
- Do people use the place regularly and by choice?
- Can people easily walk to the place? For example, do they have to dart between moving cars to get to the place?
- Do the roads and paths through the space take people where they actually want to go?
- What features of the architecture, layout, design, or décor are unique, interesting, or strange about this space? How do they function within the space itself?
- In what context is this space situated? In other words, how is it related to and how does it function within the rest of the building/street/community/town?
- Does the place make a good first impression?
- Are spaces are clean and free of litter? Who is responsible for maintenance? What do they do? When?
- Does the area feel safe? Is there a security presence? If so, what do these people do? When are they on duty?
- How many different types of activities are occurring – people walking, eating, playing baseball, chess, relaxing, reading?
- Which parts of the space are used and which are not?

- Who has access to this space, and who determines its accessibility? In other words, who has the “right” or the authority to frequent this space, and who has the “right” or the authority to keep others out?
- What laws—whether written or unwritten—govern the use of this space? How are these “laws” publicized? Who determines what they are and whether/how they are changed?
- What ideologies are embedded in the landscape (at the level of billboards, bumper stickers, paintings, plaques, and other icons)?

\*Some of these questions come from <http://www.pps.org/grplacefeat/>, the website of Project for Public Spaces.

In thinking about these questions, you will want to keep in mind the various ways in which space can be contested. Based on our readings, for example, you might talk about space and its relationship to geography, race, gender, sexuality, class, history (with a small OR large “h”), ability, political affiliation, and so on.

This assignment produces certain rhetorical challenges for you: 1. You’ll need to recognize the limits of your knowledge about your space—be careful about inaccurate and unsupportable generalizations. 2. You’ll need to be mindful of your audience as you describe and contextualize your site (imagine, for example, readers *not* familiar with the neighborhood you will describe), and as you introduce and interpret your source (imagine that not everyone recognizes your source, nor that they read and understand it in the same way you do). 3. You’ll also need to *historically* situate your site: account for how long it has been in existence; when tensions erupted; how use, participation and perception have changed over time.

There is no predetermined formula to follow or structure to imitate as you attempt to organize your essay, but your writing and critical thinking are bound to be more successful if you adhere to the following principles:

- Provide readers with a rich, detailed description of your space and its situation within the campus or city, so that they can picture or imagine the space for themselves.
- Make regular, repeated references back to the details of the space. Readers will appreciate being reminded of what you see and why it’s noteworthy.
- Let your discoveries, insights, realizations, claims or theories serve as the driving force behind the essay. In other words, make these things prominent—use them to create **shifts or transitions** as you build paragraphs or make your way from one discussion to another.
- Keep in mind an **academic audience** that is ready to challenge ideas that are unsupportable, over-generalized, obvious, or poorly articulated.

#### The paper ultimately should include...

- One secondary source that makes an argument (not counting census or demographic info); and one interview.
- **Contextual** information about your space: that is, you must be sure to situate your space within the larger contexts of a building, street, and town. Your analysis should be geographically specific.
- Rich description of your space—enough to allow readers to picture it in their minds, but not so much that your essay becomes narrative instead of analytical.
- An evolving thesis that offers an interpretive perspective on your space.
- Analytical claims that are specific to your particular site.
- A conclusion that does more than simply repeat the ideas of the essay, that instead opens up avenues for readers’ further thinking and/or questions about the uses and ideologies of space.

Each of you will draft and revise your essay based on comments and feedback you receive both in class from your peers, as well as from individual conferences with me during the last two weeks of the unit. Final drafts

should be 6-8 pages long and are due in class on **Nov.21, 2011**. Be sure to include a Works Cited page and follow correct MLA citation procedures. As in Unit 1 you will turn in a **reflection** along with your essay.

**Abbreviation Key for Calendar**

**CE=Critical Encounters with Text**

**WMDA= Writing: A Manual for the Digital Age**

**WA=Writing Analytically**

In preparation for Unit 2, please **bring with you the Unit 2 assignment sheet and calendar**.

**WEEK ONE:** - Selecting appropriate public spaces and their plausible representations

M. 10/3 Jumpstart Essay and Jumpstart reflection due in class. **Collect the essay and reflection.**

Introduction to Unit 2: Analysis. **What is Public Space For? What is Analysis?**

In small groups, we will complete the heuristic worksheet: What is analysis?

Based on the shared reading by Mitchell, Middleman and Sibley, free write about your understanding of public space.

Describe the photograph of the “The Beach Beneath the Street ( <http://www.sunypress.edu/p-5152-the-beach-beneath-the-streets.aspx>) using “focus and notice” and “method”. Do a “quick and dirty research” about the artist and the context of the art.

Analyze how the notions of public space is illustrated or rebuked or contradicted in the situation. We’ll also spend time **defining** (as scholars do) terms that are integral to our inquiry [analysis, interpretation, geography, site, contestation, inclusion and exclusion, etc].

**Homework:**

1. *WA* pgs 5-14 Intro and pgs 53-67 Five Analytical Moves. Be prepared to use one of these methods of analysis on images provided to you in class.
2. Use the “moves” to analyze the data we have generated in class based on the **photograph** of the “Wall of Remembrance”. Bring in your observation and analysis for class discussion .

**T 10/4**

**How to use the sources or shared reading for our analysis?**

Read an excerpt from Lucy Lippard’s “Marking the Spot” in *CE* and find a specific quotation to have a conversation with- dialogic journal

Conversing with a source: review examples ( pgs 270, 272, 275, 276, 277 *CE*)

Revisit Lippard’s “Marking the Spot” in *CE* and pick one strategy or a “point of departure” to converse with a quotation or term or idea from the article in the light of public space.

**Homework:**

1. Read pgs. 26-32 “the Method” & pgs 269- 280 “using sources analytically”



2. *Write 300 words putting Lippard into conversation with the Rachel Middleman interview of Glenn Ligon*, and, as you do this, return to the tensions that surround uses of (or appropriations of) public space

3) Find pictures of at least **3 sites (as we defined in class)** from New York City and surrounding communities. Please bring them with you to the class. You may start looking for photos of such contested public space by reflecting inwardly on a specific public space where you feel excluded, watched, not welcome or fit-in. But your search should not be limited to personal experiences only.

W 10/5

### Writing about Reading & Images – collecting data for analysis

1. Become conversant instead of reading for gist (pg 107 WA)
2. Pointing page 109 WA
3. Uncovering assumptions page 114 WA
4. Reforming Binaries page 115 WA
5. Find the Pitch, the Complaint, and the Moment pages 111-113 WA

We will practice the skills by using the contested space pictures in small groups and class.

We'll watch a video clip from TED by James H Kunstler on Public Space. Examine and jot down techniques Kunstler uses to analyze the situation- *“public spaces should be inspired centers of civic life and the physical manifestation of the common good. Instead, what we have in America is a nation of places not worth caring about.”*

([http://www.ted.com/index.php/talks/james\\_howard\\_kunstler\\_dissects\\_suburbia.html](http://www.ted.com/index.php/talks/james_howard_kunstler_dissects_suburbia.html))

**Homework:**

- 1) Continue the writing in which you put Lippard into conversation with the Rachel Middleman interview of Glenn Ligon but this time imagine specifically what each author would say about a specific public space we have discussed in class.
- 2) Read Passage-based focused free writing (BPFF) page 109 WA
- 3) Read “the problems of critique” pages 116-120 WA . Analyze a challenging paragraph from any of the shared reading and apply it as a lens to exam a specific public space ( you can one of the photographs you brought to the class the day before). –see example on page 129 WA

Th. 10/6

### The Problems of Critique

1. Passage-based focused free writing (BPFF) page 109 WA
2. Guideline for writing about reading page 129 WA
3. Study a sample analysis page 120 WA

We will apply Mitchell’s or Lippard’s claims to your “The Beach Beneath the Street” observations.

Small group presentations on Lippard and Middleman/Ligon (groups should be prepared to share one ‘conversation’ btwn Lippard and Middleman and Ligon—a moment when they seem to speak with or against each other

**Homework:** Revisit the articles by Don Mitchell's "The End of Public Space? People's Park, the Public, and the Right to the City" and David Sibley's introduction to *Geographies of Exclusion and* do the following in your writing-

- Use paraphrase to restate two authors' claims
- Locate the dominant binaries in a specific paragraph(s) and articulate what is at stake here.
- Once you've done these tasks, take one of the theories and use it as a lens to examine a contested public space as shown in one of the photographs you have found or taken.

**F 10/7** We will apply the tools we have learned so far from *WA* to analyzing your images. Share and discuss in small groups your findings and analysis. In small groups, complete the Public Space Analysis Heuristic "Noticings and Making Connections".

**HOMEWORK:**

- Do some **quick and dirty research** (I'll provide you with a handout –Binder section 13) on the sites you've chosen from your neighborhood (if you are ready to choose one for the focus of the paper, go ahead and focus on just one).
- **Answer** the questions given on the quick and dirty **worksheet** and be prepared to talk about your site with the class.
- From *CE* **read** Don Mitchell's "The End of Public Space?" (please note, this can be a difficult piece to work through) and create 3- 5 entries of dialogic journals.
- **Read** also pp127-131 in *WA* ("10 on 1" and "Pan, Track, and Zoom").

**WEEK TWO:** Selecting appropriate public spaces-how to analyze: a lot of class practice

**T 10/11** Using "Pan, Track and Zoom-10 on 1" concepts from page 213 *WA* to talk about finding a focus for our topic.

Watch a video clip from <http://www.contestedstreets.org/> and complete the "Applying Analytical Strategies to Images" (Binder section 13)

We'll spend some time **unpacking** Mitchell and going through the discussion questions. We'll share our quick and dirty research and use "Focus & Notice, Ranking and Method" from *WA* to talk about finding a focus for our topic.

In class today you'll decide on the site you want to keep as your focus for the Unit 2 essay. [From this moment on I'll expect you to make a minimum of three visits to your site, to take good observation notes each time, and to interview at least two people somehow connected to the site: a visitor, a participant, an expert, etc.]

**HOMEWORK:** Use the following resources to help you expand your thinking about public space before you focus on a specific site. After reviewing the articles,

respond to the question: How do Immigration, Gentrification, Work, and Conflict are contested in Public Space in New York? Collect evidence.

- Read the article “[Dancing in the Streets: Contested Public Spaces and the History of Queer Life](http://www.dissentmagazine.org/online.php?id=503)” from <http://www.dissentmagazine.org/online.php?id=503>
- ‘Columbia University Reneging on Expansion Promise, Say Harlem Residents’ • Read more: <http://www.dnainfo.com/20110423/harlem/columbia-university-reneging-on-expansion-promise-say-harlem-residents#ixzz1QywCSCl7> (dispute over Columbia University's expansion to West Harlem)
- Is Gentrification Transforming the City's Public Spaces? <http://cityroom.blogs.nytimes.com/2007/08/14/is-gentrification-transforming-the-citys-public-spaces/>
- “I move therefore I am”...The zeppelin-like elliptical bubble served as a pop-up marketplace of manifestoes in which words and images were the sole currency.” <http://urbanchoreography.net/2011/05/13/contested-mobility-future-cities-and-public-light/>
- “But streets are a **contested public space**” [http://en.wikipedia.org/wiki/Union\\_Square\\_\(New\\_York\\_City\)](http://en.wikipedia.org/wiki/Union_Square_(New_York_City))
- Controversy Over Hollywood Farmer's Market Raises Question: Who Owns the Street? (<http://la.streetsblog.org/2011/01/13/controversy-over-hollywood-farmers-market-raises-question-who-owns-the-street/>)

**W 10/12 Pushing Observations to Conclusions: asking “So What?”**  
Description as a form of Analysis page 56 WA

Read and annotate Nedra Reynolds’ “Maps of the Everyday...” in *CE*

Read in *WA* pp 34-35 (“Asking ‘so what?’”) and pp 101-103 (“Seems to be about X, but is really about Y”).

Workshop in small groups to push your observations to “so what?” about your site.

- Homework:**
1. Read “Five Analytical Moves” pages 53-64 WA. Use Moves 2, 3 & 4 to continue working on the 300-word description of your site of public place.
  2. Continue reading Mitchell’s article and start reading Nedra Reynold’s “ Maps of Everyday: Habitual Pathways and Contested Space” in *CE* and find references from the article to depict, illustrate, ask questions, contradict your view not just provide answers. Keep a dialogic journal when necessary.

**Thu 10/13 Revisiting the critical thinking questions on the Unit Two Assignment sheet**

Now that you’ve chosen your site—and we know how important **description** (observation) is to analysis—**write** a rich **300 wd** description based on your observation notes. You should include details such as: where the site is located, borders, boundaries, how it was built/erected, how it’s demarcated from other sites, etc. Consider whether or not the site is truly public or pseudo public. Who uses the space? What is its *intended* use? etc. (The bulleted prompts on the assignment sheet

will help guide you in this work as will attention to the claims Reynolds makes in her essay.)

You will also need to **contextualize** the site, based on any information you have gathered through quick and dirty research or interviews—this might include the history behind the site, any changes to the site, how it is situated in relation to the campus or the community, etc.

**Homework:** 1) Use the critical thinking prompts on the unit 2 assignment sheet to challenge your final decision of a specific public site.

2) Contextualize the description of your site.

**F 10/14** Practicing “10 on 1”

We’ll use the “10 on 1” method to close read Sibley’s article. If our discussion point is “public space exposes the conflictual nature of social relations”, let’s then find 10 different ways Sibley expounds his view in the article

**Homework:** Practice 10 on 1 with Mitchell and Martone and Lippard. Bring this exercise to the class for group discussion.

**M 10/17** **Making Details Speak (page 170-171 WA: A Brief Example page 171)**

Collecting and making meaning out of data: we will share our site descriptions and apply Reynolds to our site data;

We will brainstorm interview questions and interview subjects.

Asking “so what?” of our observations as a way to compose a claim. Noticings and Making Connections heuristic.

**HOMEWORK:**

- **Complete** the “noticings and making connections” heuristic.
- **Conduct** an interview.

**WEEK THREE:**

Contextualizing the space within the demographics of the city (using census data, etc);

Asking “so what?”

Vet students topics- go small; spend time with the subjects and generate data

**Tues, 10/18** **[This will be a tentative Computer Cluster Day]** Mini-lesson on key word searches and library databases (research tip sheet and research heuristic). We’ll work hard to have you leave class today with a potential source.

We’ll use “Introduction to Library Databases” as our guideline for research.

In small groups, we’ll complete the Public Space Research Heuristic.

**HOMEWORK:**

- Complete the heuristic of Distinguishing Scholarly and Non-Scholarly Sources
- **Search** for a relevant scholarly source and a relevant non scholarly source in the library databases.
- ☒ **Start writing your 500-word essay proposal** describing your topic, how you chose it and why it interests you, where and how you intend to find out more about the topic (including key word or subject searches and academic areas), what questions you want to try to answer, and what concerns you have about making the essay work for you and for your readers.

**W 10/19** We'll work on establishing synthesis (connections) between shared readings and our own individual inquiries.

Looking for patterns of repetition and contrast and for Anomalies page 59-60 WA  
 Complete the heuristic sheet on “noticings & making connections”.  
 Share our essay proposals in small groups.  
 Peer-edit the proposal.

**Homework:** Based on the suggestions, revise and continue writing your essay proposal. Bring in the completed proposal for individual conferencing.

**Thurs, 10/20** Reading sources for claims. Linking Evidence and Claims ( pages 166-170 WA)

Practice making tentative claims about our public sites.

**HOMEWORK:**

- **Read and annotate** pp 174-189 WA “ How to use Evidence”
- Continue searching for a source if you have not yet found one.
- **Complete** ☒ 100 wd evaluations/annotations of two sources you have located through research and are considering using.

**F 10/21** Six strategies for analyzing sources” in *Writing Analytically* pp 271-278 WA

Pick two different strategies to analyze the two sources you may use for your essay  
**Homework:** 1)Continue reading Six strategies for analyzing sources” in *Writing Analytically* pp 271-278 WA  
 2) Continue the analysis of your sources. Bring in the writing for discussion in class.

**M. 10/24** “Making a thesis evolve” ( pp 228-231 WA)  
 “Recognizing and Fixing Weak Thesis Statements” pp 225-259  
 In small groups, students work together to share the analysis of their sources and revise thesis statements on page 261 WA

Continue working on individual thesis (“and 193-202  
**Homework:** Read and annotate “Recognizing and Fixing Weak Thesis Statements” pp 225-259  
 Complete your thesis and bring it in to share.

**WEEK FOUR: About Analysis -Read pgs 7-8 CE Analysis;** Research and selecting outside sources;

### Practice claiming

**Tues, 10/25** Rhetorical sourcing workshop: we'll work with strategies for using sources and unpacking quotes( see Heuristic "Rhetorical Sourcing Workshop" in Section 13 Binder). We will share our evaluations of sources.

Students will position and interpret a quote from their own source; and describe the connections between the source and your thinking about public space.

### HOMEWORK:

- **Read and annotate** "Revising Weak Thesis Statement" pp 261-264 in *WA*.
- **Generate** a tentative evolving thesis for your own essay and □ Then **write** 250 words toward your essay making some kind of connections between your ideas about your topic and a source (or sources) you have located. I'll be looking for evidence that you have put your source(s) to work.
- Read Geraldine Pratt's "Abandoned Women and Spaces of the Exception" pages 409-426 in *Critical Encounter with Texts*. Identify the thesis of the essay and its trajectory of evolution.

**W. 10/26**

Introduction to the concept of the evolving thesis.

Work in small groups discussing the Guidelines Finding and Developing a Thesis (Binder Section 13) a

Read "Making Thesis Evolve" pages 227-231 in *W.A.* and use the heuristic for your discussion:

- Draw a diagram or visual representation of what an evolving thesis looks like or does.
- Identify the thesis in Geraldine Pratt's "Abandoned Women and Spaces of the Exception". Map the movement, development, evolution of the thesis throughout the text. Make specific references to lines or sentences. Does the movement of Pratt's thesis reflect anything Rosenwasser and Stephen say about the evolving thesis in *Writing Analytically*?

**Homework:** Continue reading Geraldine Pratt's "Abandoned Women and Spaces of the Exception" and mapping points of evidence to show how Pratt develops her thesis in the essay?

**Thurs, 10/27** "Evolving Thesis" workshop and discussion.

We will continue examining Pratt's essay-

- Are there analytical strategies at work in Pratt's essay that becomes visible to you as you read closely the text ( e.g. collapsing a binary, recognizing a pattern, seems to be about x but could also be about y, 10 on 1, notice & focus, complicating a claim, uncovering an assumption, making implicit explicit etc.)?
- Practice composing a thesis that has the potential to evolve on an essay topic. You may develop several theses.

### HOMEWORK:

- **Annotate** the Unit 2 evaluation criteria, **read and bring** this to class with you. Also **critique** the sample student essay “ Form Public to PRIVATE Property” and bring it to class.

**F 10/28** We'll work on making claims using the source work you've found and your primary research (observations, interviews).  
We'll work on establishing relationships between claims and thesis. We'll return to our “unpacking” quotes conversation.  
We will continue working on generating a strong thesis ( pages 228-234 in W.A.)

**Homework:** 1)Use the diagram of “Making a Thesis Evolve” on page 233 in W.A. to help you revise the thesis. Remember a strong thesis evolves when it confronts and assimilates evidence; it also may expand or restrict the original claim. Bring in the revised thesis to class for discussion.  
2)Read “Coming to Terms” by Joseph Harris ( pages 169-184 in E.C.)

**M 10/31** **Conversing with your sources**  
We'll discuss how to integrate Quotations into your paper (pages 307-309 in W.A.)  
We'll review “Establishing critical relationships with sources” by taking a look at the following passages from David Sibley’s Introduction to *Geographies of Exclusion* and analyze what sorts of relationships *he* is establishing with *his* sources: (Heuristic)

Write one page in which you rhetorically introduce and interpret a source specific to your analysis of your site, and evolve your new thinking from your thesis. In this exercise you'll want to return to the practice of “coming to terms” with a text as practiced in Unit 1. The difference is you only have to devote a small portion of your analytical essay to your reading.

**Homework:** Complete the “rhetorical sourcing” writing.  
Continue reading “Coming to Terms” and apply the reading to your writing.

**WEEK FIVE:** Complicating the claims that you have generated ( pages 233-234 W.A.).  
**“Seems to be about X, but could also be about Y ( pages 101-103 WA)**  
**Initiate basic research-students find one secondary source; analyze the source; converse with the source**

**Tues, 11/01** I'll introduce the unit 2 evaluation criteria and we will read the sample student essay through the lens of the criteria. **Small group conferences on Thurs/Fri/Mon**

**HOMEWORK:**

- Revise your thesis statement
- Create a rubric using the evaluation criteria.

**W 11/02** We'll form small groups to share our sourcing page, and work on strengthening our thesis statements. I'll also assign the “composing” heuristic which you will complete for homework. We'll also assign and schedule groups for conferences this week

**Homework:** Complete the “composing” Heuristic. ( section 13 in the Binder)

**Th 11/03** More work with thesis statements.  
Developing supporting paragraphs pp. 333 in W.A.  
We'll discuss paragraph organization and transition. Pp. 327 in W.A.  
We'll examine "what a paragraph says" pp 333-334 in W.A.  
Linking the Sentences in Paragraphs: Minding the Gaps pp 336-342 in W.A.  
We'll study "paragraph structure: observation to implications to conclusion on page 339 WA  
We'll use "composing" Heuristic for conferencing.

**HOMEWORK:**

- Continue using the references of 'Recognizing and Fixing Weak Thesis Statements' on pages 255-260 in W.A
- Draft at least four pages toward your essay. You are responsible for printing and reading the draft of each of your group members.

**F 11/04 Peer Review**

- Use the Unit 2 criteria to help you provide written feedback on the draft. In a typed response to each of your group members, please focus on numbers 1, 3, 4, and 7 on the evaluation criteria sheet as you read and respond (your responses should be between 150-200wds for each group member).
- We'll use "composing" Heuristic for conferencing
- On Monday, bring all drafts and all responses for workshop (**hardcopies of everything** please, peer drafts and responses). I'll check for these responses and we'll hold small group workshops to discuss the drafts.

Homework: Complete the draft and response for workshop on Monday.

**M 11/07 Small group conferencing**

- We'll use "composing" Heuristic for conferencing
- **We'll use** all drafts and all responses for workshop (**hardcopies of everything** please, peer drafts and responses). I'll check for these responses and we'll hold small group workshops to discuss the drafts. I'll prepare comments for your work as well.

**Homework:** Taking into account of the feedback from your peers and in your conference, write a 4-5 page draft of your essay.

**WEEK SIX:** **Making a thesis evolve (page 236-251 WA);  
Using Evidence to Build a paper "10 on 1" method  
Introduce the evolving thesis & rhetorical sourcing**

**Tues, 11/08** In class workshop, we'll reexamine how to build paper using "10 on 1" method to help you develop your thesis.  
We will talk through the responses of your peers.  
We'll continue to use "rhetorical sourcing" to complicate our thesis development.

**HOMEWORK:**

- Continue working on your essay.

**W 11/09** The rhetoric of the sentence (pp 391-404 in W.A.)  
We'll continue having individual conferencing.



**Homework:** Continue working on the analysis essay with an emphasis on sentence levels.

**Thurs, 11/10** Introduction: what does an introduction do? ( pp. 350-361 in W.A.)  
We'll continue having individual conferencing.

**Homework** **Continue** working on the analysis essay with an emphasis on an effective intro.

**F 11/11** Conclusion : the final "So What?" ( pp 361-364 in W.A.)  
**Homework:** Continue working on the analysis essay with an emphasis on an effective conclusion.

**M 11/14** Discuss "Citing Sources" ( page 299-300 in W.A.)  
We'll talk about MLA style & documentation on page 306 W.A.

**Homework:** Complete the analysis essay with works cited sheet attached. Bring a hard copy to the class on Tuesday for peer review.

### **Week Seven: Draft; Peer review; Revise**

**Tues, 11/15** Peer review of the full essay using "essay evaluation criteria". Each student will need to review at least two of his/her group members' essays. Provide concrete and constructive feedback.

**Homework:** Use your peer review feedback to continue revising your essay.  
Use "Revising for Style" pp. 375-381 in W.A. as reference.  
Use "Revising for Correctness" pp. 417-441 in W.A. as reference.

**W 11/16** Style and Diction workshop: we'll experiment with concrete and abstract diction.(  
page 380 -381 in W.A.)  
We'll then practice with this on a paragraph from your own paper.  
We'll also help each other with choices about 'person', word choice and cohesion.

**Homework:** Continue revising your analysis essay.

**Th 11/17** Unit 2 essay reflection prompt. Start composing your reflection.

**Homework:** Complete the reflection on unit 2 essay.

**F 11/18** Final review of the analysis essay-reexamine the thesis on page 248 in W.A.  
Locate the evolving thesis in the final draft on page 249-250 in W.A.

You'll draw a diagram based on the development of your essay to show how your thesis evolves through evidence. Try to use words such as "show various perspectives", "confirm the thesis", "complicate the thesis", "support the thesis", "make clear the apparent mismatch between the thesis and selected evidence", "choose the claim that seems to account for the most evidence and then reshape that claim to better accommodate evidence that does not fit."

**Homework:** Final draft of the analysis is due on Monday 11/21 together with the unit 2 reflection.

## WRT 105: UNIT 3 ASSIGNMENT— CULTURAL RESISTANCE AND DISSENT

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*Both the culture we enjoy and the culture in which we live provide us with ideas of how things are and how they should be, frameworks through which to interpret reality and possibility. They help us account for the past, make sense of the present and dream of the future. Culture can be, and is, used as a means of social control. More effective than any army is a shared conception that the way things are is the way things should be. The powers-that-be don't remain in power by convincing us that they are the answer, but rather that there is no other solution. But culture can be, and is, used as a means of resistance, a place to formulate other solutions. In order to strive for change, you have to first imagine it, and culture is the repository of imagination.*

~Stephen Duncombe

*It is the common failing of totalitarian regimes that they cannot really understand the nature of our democracy. They mistake dissent for disloyalty. They mistake restlessness for a rejection of policy. They mistake a few committees for a country. They misjudge individual speeches for public policy.*

~[Lyndon Baines Johnson](#)

In his introduction to the *Cultural Resistance Reader*, Stephen Duncombe reluctantly defines “cultural resistance” as “culture that is used, consciously or unconsciously, effectively or not, to resist and /or change the dominant political, economic, and/or social structure.” He goes on to raise questions about how cultural resistance works, whether or not it can also be thought of as *political* resistance, and eventually whether or not cultural resistance is even possible. We’ll spend the next six weeks entertaining Duncombe’s ideas; exploring, analyzing, questioning, critiquing and arguing about how and why (and if) culture is being used to resist or challenge the dominant ideologies, policies, and practices of the contemporary American landscape. During that time we’ll grapple with difficult questions: How is culture being used to demonstrate dissatisfaction with the status quo, with the dominant American culture? What are the cultural ephemera and artifacts associated with resistance and dissent? What are various countercultures, subcultures, or cultures of resistance identifying as the social, economic and political problems of the day? What are their goals (to raise awareness, to change the way we think, to affect “real” social or political change, etc.)? Are they effective? How do the critiques offered by these groups connect with larger issues being debated by the greater public? And where do you stand on the issues, on the means of resistance or dissent?

Unlike your analysis essay, your central purpose in the essay you write for unit 3 will be to persuade your academic audience to adopt the position that you recommend from the position of authority you have built through your research and your reflection about the subject. To prepare for this task, you will **identify** a form of cultural resistance (or attempted cultural resistance) and its connected **controversies** and then spend some time **listening** in on and **analyzing** the arguments that are embedded in the debate. Who is saying what? What positions are the various participants taking? What are the ethical and social consequences of those positions? Who wins? Who loses? What is the history of this issue? What kinds of arguments are being constructed for what kinds of audiences? What seems to influence who takes what position? Which positions seem to have the most credible arguments? Which positions seem to have the most power? You are going to, more or less, map out the opinions and implications surrounding your issue as you prepare to develop your claim.

Examples of some general topics you may want to explore could include, but are certainly not limited to: **Music** (protest music, gangsta rap, punk, noise, hardcore, Burning Man, busking, mix tapes/CDs/playlists, piracy); **Art** (graffiti, Banksy, guerilla and performance art, various art movements); **Language** (non-standard dialects of English, Spanglish); **Alternative (Social )Media** (alternative radio, zines, blogs); **Alternative Education** (Montessori schools, Ebonics); **Use of Space** (parkour, skateboarding, Reclaim the Streets, Critical Mass); **Body Art** (tattoos, piercing, branding); **Culture Jamming and Culture Jamming Organizations** (Abrupt, Subvertise, *Adbusters*); **Resistance to National or Normative Identities** (in terms of sexuality, family, race); Role playing games; Anti-war activism; Animal-rights activism; Environmental activism . . .The list goes on. . .

As in unit 2, there is no predetermined formula to follow or structure to imitate as you attempt to organize your essay, but your writing and critical thinking are bound to be more successful if you adhere to the following principles and practices:

- Make the purpose and objective of your argument clear to the reader—what is it that you are attempting to persuade the audience to think, believe or do?
- Contextualize the debate and analyze the various perspectives within that debate, and be ready to engage with the arguments of important stakeholders and participants.
- Demonstrate that you understand what your audience believes or assumes about your selected form of cultural resistance and about the connected issues and debates. To this end, use rhetorical appeals and strategies appropriate for your rhetorical situation and anticipate counter-arguments.
- Keep in mind an academic audience that is ready to challenge ideas that are unsupported, over-generalized, obvious, or poorly articulated.

You will use the skills of analysis that you have honed in unit 2 to arrive at research questions, which you will then explore through the various methods we have identified in class. As you perform your analysis, you will again practice-

- Deferring judgment
- Identifying parts and how they are connected, looking for patterns
- Making the implicit explicit
- Reformulating questions

However, unlike your analysis essay, your argument will be based on and will emerge from-

- Your analysis of controversy
- A particular way to understand the issue

**The paper ultimately should include...**

- An argumentative thesis that takes a position within the debate (one that goes beyond a simple pro/con stance to provide a more complicated and nuanced argument).
- A rich description and analysis of the debate/controversy.
- No more than three carefully selected secondary sources (at least one of which is scholarly) in addition to any primary sourcing, such as direct observations, interviews, etc.
- Good reasons and a range of evidence to support your claims (concrete examples, facts, statistics, anecdotes, supporting texts and authorities, etc.).
- Appropriate and effective rhetorical appeals.
- An organizational structure that allows for a thoughtful and thorough development of ideas throughout the essay.

The essay should be 6-8 pages long and is due, along with the final reflection, on Jan.19 2012. Again, create a good, descriptive title and follow MLA citation procedures.

## Unit 3: Documented Argument Paper : Cultural Resistance and Dissent

### Thematic Reading from *Critical Encounter with Texts 6<sup>th</sup> Edition* Resistance and Dissent

Clare's "Freaks and Queers"

George's "Changing the Face of Poverty: Nonprofits and the Problem of Representation"

Hershey's "From Poster Child to Protestor"

Hughes' "I, Too, Sing America"

Jordan's "Nobody Mean More to Me than You and the Future Life of Willie Jordan"

Marable's "What We Talk About When We Talk about Race"

Middleman's "History with a Small 'H': A Conversation with Glenn Ligon"

Mitchell's "The End of Public Space? People's Park, the Public, and the Right to the City"

Smitherman's "Black English/Ebonics: What It Be Like?"

Wilson's "Trash and Treasure: *The Gleaners and I*"

### **Week One**

**M 11/21** Final Unit 2 essay and portfolio due.  
Introduction to the inquiry into cultural resistance and dissent.  
View episode of *Crossfire* and complete the accompanying heuristic.

**Homework:** 1) Read pp. 191-205 Chapter 9 ("Analyzing Arguments") in *Writing Analytically*.  
2) Read and annotate the first nine pages of Stephen Duncombe's introduction to the *Cultural Resistance Reader* (in *Critical Encounters*).

**T. 11/22** Guided Free writing Activity—Transitioning from Analysis to Argument (Heuristic)  
1.) Think about the work you did over the first unit. What are some of the significant concepts and activities that guided our work?  
2.) What are our goals when "analyzing" something (in this case an image)? What does it mean to "analyze" something?  
3.) What kind of relationship might there be between the genres and practices of analysis and argument? Did any of you find yourselves making any arguments in your unit 2 essays?  
We will discuss

Free write on the topic of Cultural Resistance and Dissent. Do a preliminary research on the topic .

We will discuss the Unit 3 assignment sheet, and then we will share our research findings. We will also unpack Duncombe piece:

- What is he arguing about the punk movement?

- How is he integrating skills of analysis into his argument?
- What is he arguing about cultural resistance?

Homework: 1) Generate a list of ten to twenty ways people resist or dissent from/in the dominant culture (What are Americans resisting? How are they resisting?) and then do a quick invention search, coupling a phrase or word associated with one of those “ways” with the search terms “resistance” and “dissent” (e.g., “graffiti resistance dissent”). Take good notes on what you encounter (including records of your sources), and try to articulate the complex argument(s) embedded in the varying positions on the subject.  
2) Read and annotate Rachel Middleman’s “History with a Small ‘h’: A Conversation with Glenn Ligon”

**W 11/23** Review chapter 4 & 5 of *Writing Analytically* (“Toolkit of Analytical Methods II” pgs 91-94 & “More Moves to Make with Written Texts” pgs 117-119). We will practice some reading strategies outlined in chapter the two chapters such as uncovering assumptions; reading with and against the grain; reading as a model; and reading as a lens.

We’ll unpack Rachel Middleman’s “History with a Small ‘h’: A Conversation with Glenn Ligon” using the critical reading strategies.

We will also apply Duncombe’s ideas about cultural resistance to the art of Glenn Ligon. Continue brainstorming of topics.

**Homework:** Read and annotate Stuart Cosgrove’s “The Zoot-Suit and Style Warfare” (in *CE*). As you read, note every instance where Cosgrove is *analyzing*; then, implement some of the reading strategies outlined in *Writing Analytically*: look for and at the writer’s purpose; the rhetorical appeals; the arrangement of the text; the writer’s style; the context of the text (this will require a little quick-n-dirty research on your part—on Cosgrove, and on the place and time of the publication of his article).

**M 11/28** **Argument as in Inquiry**

We will discuss Cosgrove’s essay—as an argument—and explore how his argument is predicated on analysis. We’ll also share our topic lists.

In small groups, track the following analytical moves in Cosgrove, and keep good notes (page #s, quotes, etc). Complete the Argument as Inquiry heuristic.

1. Identify the essay’s thesis *and* track the evolution of the thesis throughout the essay: where and how does it begin to grow more focused and/or more complicated?
2. Provide at least two examples of the writer drawing on the strategy “seems to be about x, but is really about y.” (Keep in mind that the writer won’t necessarily use that exact language...).
3. Provide at least three examples of the writer using “notice and focus” in order to develop an idea or a claim.

4. Provide at least three examples of the writer collapsing a binary, and articulate the new complicated ideas that arise as a result.
5. Make connections between Cosgrove and Duncombe: What key concepts from our work with Duncombe can you apply to Cosgrove's ideas about the zoot-suiters? And, what argument would *you* make about the political impact of the zoot-suiters based on Cosgrove's evidence?

**Homework:** Read Faigley and Selzer's "Understanding Written Arguments: Rhetorical Analysis" (handout) As you read, note every instance where Cosgrove is *analyzing*; then, implement some of the reading strategies outlined in Faigley and Selzer: look for and at the writer's purpose; the rhetorical appeals; the arrangement of the text; the writer's style; the context of the text (this will require a little q-n-d research on your part—on Cosgrove, and on the place and time of the publication of his article).

**T. 11/29** Read and discuss "Understanding Kairos"(handout)  
Use the "Understanding Kairos" as a lens to reexamine your topics for cultural resistance argument

**Homework:** Read and annotate Laura Hershey's "From Poster Child to Protester" (pgs 205-215 in *CE*). As you read, make an outline of Hershey's argument, noting the various "moves" she makes throughout the essay ("L" for logos, "P" for pathos, "E" for ethos, "K" for kairos).

## **Week Two** Argument as Analysis-Turning Analysis into Argument Heuristic

**W 11/30** Go to our library resource page (<http://researchguides.library.syr.edu/writingprogram>), and click on "Articles, Essays, and Data). Select two of the full text databases listed by category, and do at least four searches for articles using a combination of search terms ("style and resistance," for example "the environment and activism," "music and resistance," etc.). Keep good notes on your searches, and be ready to share results in class.

**Homework:** **Keep reading and annotating** Laura Hershey's "From Poster Child to Protester". Continue critiquing Hershey's argument, paying special attention to the various "moves" she makes throughout the essay ("L" for logos, "P" for pathos, "E" for ethos, "K" for kairos).

**Th. 12/01** We will work with Hershey's essay, discussing the rhetorical appeals she is making, and practicing rhetorical reading. More work brainstorming topics.

**Homework:** 1)Continue with your research. Bring a suggestion, a question, or a concern about using the databases to tomorrow's class.  
2)Complete the Annotated Bibliography assignment (handout).

**F 12/02** Research Workshop: We'll start by sharing the breakthroughs we experienced and the obstacles we encountered over the weekend, and help each other develop research strategies and locate relevant sources during the first half of the class. Then we'll discuss source evaluation, going over the Annotated Bibliography (AB)

assignment and practicing source evaluation by writing an AB entry for one of the shared readings (using Chapter 13 pp 197-239-153 in *WMDA*).

We'll review the Heuristic of 'Demystifying MLA'(handout)

**Homework:** 1)Read Chapter 14 "Finding, Citing, and Integrating Sources" pages 306-309.  
2)Continue researching and compile the sources you plan to work with in your essay. Bring two sources (one scholarly) to class.

**M 12/05** Understanding scholarly and unscholarly sources.

In small groups, we'll complete the exercise of identifying scholarly and nonscholarly sources (Heuristic)

We'll start the discussion about "Argument Paper Proposal" (Heuristic)

**Homework:** Complete the Form Proposal and bring it to the class tomorrow for peer review.

**T 12/06** In small groups, we will discuss the content of our form proposals and then use the Evaluation Criteria for Argument paper to peer review the proposal.  
I'll conduct small group conference discussing the proposal.

**Homework:** Revise your proposal based on the feedback.

**Week Three** Detecting the Nuances in an Argument Heuristic (model argument paper)

**W 12/07** We'll do the mini-dialogue exercise ( Heuristic) in small group. Based on the topic, create an imaginary dialogue among Duncombe, Glen Ligon and Cosgrove, commenting on the type of "cultural resistance"

We'll discuss how shared reading can be used as a lens or "against the grain" in our argument essay.

**Homework:** Complete the Annotated Bibliography (AB) and bring your AB and sources to class.

**Th. 12/08** We'll also share our claims and work on refining those claims

In class we will practice representing the ideas of our sources and putting them into conversation with one another.

**Homework:** Complete the mini dialogue ( Heuristic).Create your own mini dialogue and let the sources (from your AB) converse with each other over your claim.

**F 12/09** We will discuss how to turn your understanding of your topic into argumentative stances and claims( Heristic)-Turning Analysis into Argument

- Your Topic:
- The Hot Button: What are the contested or debated areas of the topic? Think about the ideas and arguments that surfaced through your independent research. What are the larger tensions and binaries that it touches on?
- Name the various perspectives you've encountered on this debate through your research: When possible, please attribute these perspectives to particular sources.
- Generate a potential claim for your subject for each of the following:

- A Definition Argument (“SOMETHING is (or is not) a \_\_\_\_\_ because it has (or does not have) features A, B, and C (or more).”)
- A Causal Argument (“SOMETHING does (or does not) cause SOMETHING ELSE. –or—SOMETHING causes SOMETHING ELSE, which, in turn, causes SOMETHING ELSE.”):
- An Evaluative Argument (“SOMETHING is good (bad, the best, the worst) if measured by certain criteria (practicality, aesthetics, ethics).
- A Narrative Argument (“Think about experiences that made you realize that something is wrong or that things need to be changed. The experience does not have to be one that leads to a moral lesson at the end, but it should be one that makes your readers think.”):
- A Rebuttal Argument (“Identify an argument to argue against as well as its main claims.”):
- A Proposal Argument (“*We should (or should not) do SOMETHING.*”):

- Which potential argument appears most fruitful to you, and why?  
Does the potential argument leave room for analytical reasoning?

Homework: 1) Refine your claim.  
2) Read a sample Argument essay, “Small Change” by Malcolm Gladwell ( Oct 2010 issue from The New Yorker) and make comment on its claim and rhetorical sourcing.

**M 12/12** Discuss and reflect on the mini-dialogue assignment as a class:

- how might the assignment challenge some of your ideas about how to engage with varying perspectives and sources? ?
- How can we apply some of this to the formal writing of your papers?

Also, we will review the evolving thesis and look closely at the Gladwell’s essay. Attention to the rhetorical features of his argument.

**Homework:** 1) Read *WA* Ch. 8 (“Reasoning from Evidence to Claims pgs 165-187”). Make a list (and bring it to class) of 5 points from this reading in *WA* that seem particularly important / surprising to your understanding of using evidence in a paper.  
2) Start drafting your own argument paper. Write about 2 pages.

**T 12/13** We’ll share our ideas from our reading about “Reasoning from Evidence to Claims”. We’ll also discuss “Two Ways to Improve an Argument” page 196 in *WA*. We’ll ask volunteers to share their drafts for peer review using Evaluation Criteria.

Homework: Read “six steps for making a thesis evolve” ( pages 236-251 in *WA*). Expand your paper from two pages to 4 essay with a strong thesis (be sure to employ some of the strategies from *WA*).



## **Week Four**

**W 12/14** we will review introductions and conclusions and their rhetorical features and impacts (Heuristic).

**Homework:** Revise intro and conclusion of your argument paper.

**Th 12/15** We'll read "Does This Purple Mink Make Me Look Gay?" by Jonah Weiner ( pages 561-563 in CE) and complete the " Believer & Doubter" worksheet , through which we'll learn how to work with opposing arguments.

**Homework:** Develop your argument claim using this strategy. Expand your draft to six pages be sure to employ some of the strategies *Writing Analytically* offers for using evidence effectively.

### **F 12/16 Working with Binaries: Binaries Bite Heuristic**

- Identify and define binaries that seem to be at play in discussions about the controversy you have identified.
- Rank binaries in the order that most compels you and that you think are the most important to raise in your argument essay. Explain the reasons for your answers.
- Share your responses with a peer. Together, complicate those binaries as modeled in class. Take notes in space below and on another sheet of paper if need be.

We'll examine how Gladwell complicate his binaries in "Small Change".

**Homework:** Building off what we did in class today with binaries, please write a 2-3 page response to the following prompt: Choose two sources that seem to be arguing dichotomous viewpoints about the situation you've selected. Put these sources into conversation and then enter the conversation by identifying and complicating the established binaries.  
Use the strategies to complicate your argument. Revise.

**M 12/19** We'll share the section of your writing that focuses on complicating the binaries in your argument paper.

We'll also discuss the basic rhetorical appeals of ethos, pathos, and logos.  
We'll examine how Gladwell apply rhetorical appeals in his "Small Change" essay.

**Homework:** Continue writing your argument paper with special attention to rhetorical appeals. Bring any of the examples of ethos, pathos, and logos in your paper to share with the class.

**T 12/20** Understanding Argument- In *Writing Analytically* "Distinguishing Analysis from Argument" pages 72 ; "Analysis and Argument" page 73

1. What part of the “communication triangle” does argument most emphasize? Explain.
2. In what ways is argument “a close cousin” of analysis?

*Writing Analytically*” *Reformulating Binaries*” pages 94-96:

3. What is potentially counterproductive about binary thinking?
4. Reformulate one of the following binaries using the strategies offered:
  - a. Teacher pay should be based on the performance of students’ using test scores, not education or years of service. See: <http://roomfordebate.blogs.nytimes.com/2009/08/16/education-degrees-and-teachers-pay/?scp=1&sq=teacher%20preparation&st=cse>
  - b. There are falling standards at today’s colleges and universities. College students are studying less, and spending more time and money on leisure. See: <http://www.nytimes.com/roomfordebate/2010/08/22/why-are-college-students-studying-less>
  - c. Zuckerberg’s 100 million dollar gift to Newark schools is a harmful waste of money. See: <http://www.nytimes.com/roomfordebate/2010/10/05/can-100-million-change-newarks-schools>

*Writing Analytically* page 96:

5. What assumptions might be present in the binary claims offered above?

*Writing Analytically* 73-74:

6. What are the potential problems with debate style argument, and how might they be countered?
7. Describe some of the main differences in Toulmin’s model for argument, compared to Aristotelian logic? (*Writing Analytically* 192-193)

*Writing Analytically* 192-193:

8. Practice qualifying and limiting the claims listed in #4 using the advice and examples provided for refining categorical thinking

Homework: Apply some of the strategies ( do’s don’ts about binaries) in your paper. Complete the draft and bring it in for peer review.

**Week Five** small group conferences

**W 12/21** Peer review using evaluation criteria sheet. Read drafts and respond to your peers in the margins of their pages, annotating as a believer in the right margin and as a doubter in the left in three passages you deem especially meaningful.

Homework: Take home your partner’s essay and finish the peer review. Bring drafts and peer review sheets to assigned conference.

**Th. 12/22** We'll have two volunteers to share their peer review comments on a paper. Volunteer for full class peer review. Round-robin feedback on drafts. More work with thesis statements..  
Then, we will share drafts in pairs and discuss strategies for expanding drafts.

Homework: Continue revising your essay with special attention with thesis.

F 12/23 Full class peer review and sentence and style workshop. ( page 375 -388 in W.A.)  
Homework: Revise your essay stylistically with special attention to word choice. 2<sup>nd</sup> Revision is due 01/03.

T 01/03 I'll start conducting individual conference till the final draft of essay is due( 01/19).  
Make an appointment for your conference.

Homework: Revise the essay.

W 01/04 Review of reflection prompts for Unit 3-Argument paper.  
We'll have individual conference by appointment.

Homework: Revise the essay to finalize it. Start writing your reflection piece on Unit 3.

### **Week Six**

Th. 01/05 to W 01/11 Individual conferences by appointment.  
Continue working on the Unit 3 reflection.  
Homework: Polish unit 3 essays, and compose reflections

### **Week Seven**

Th 01/12 Final review of citation in MLA format.  
Homework: Refine works cited sheet. Bring in any question or concern about the argument essay tomorrow.

F 01/13 Q & A session  
Homework: Finish the final revision of the essay. Due tomorrow.

T 01/17 Argument paper and Reflection due.  
Homework: Compile portfolio materials.

**W 01/18: Prepping for Portfolio and final course reflection ( formal essay).**  
The final portfolio should include the following-

- Jumpstart essay and reflection
- Analysis essay and reflection
- Argument paper and reflection
- Culminating Course reflection (essay)
- Informal writing from each unit and completed heuristics
  - Annotations
  - Dialogic journals

- Any of the “methods” exercises
- drafts

Course reflection prompts-

- The most significant thing I learned about argument is:
- The most significant thing I learned about academic writing is:
- The most significant thing I learned about myself as a writer is:
- The reading that will stick with me most is \_\_\_\_\_ because:
- What advice would you give incoming WRT 105 students about what they need to know or learn in order to become a better writer?
- Redefine writing & reading in a new light.
- Describe the elements throughout the course that turn me into a critical thinker.
- Elaborate on why inquiry is the fundamental method of learning in college.

**Homework:** Continue compiling your portfolio materials.  
Compose your final course reflection essay.

**Th 01/ 19** In class, continue composing your final reflection essay.  
Continue working on your final portfolio by creating a table of contents with page numbers.  
Organize your work in a unique way that reveals your growth as a writer and thinker.  
Write a one-page preface or rationale that explains the meaning of the work included.

**Homework:** Continue compiling your portfolio materials.  
Compose your final course reflection essay.

## **Week Eight**

**F 01/20** Continue working on the portfolio and final course reflection essay  
**Homework:** **Complete your final portfolio. Due 01/23.**  
**Bring in post-its for portfolio peer review.**

**M 01/23 :** Final portfolio and course reflection essay due.  
Peer review portfolios and gallery walk. We'll use post-its to make comments about our classmates' work.

**T 01/24** Continue with peer review of the final portfolios.  
In the final round-robin, students share their reflections of the course. They may read from their portfolio or spontaneous thoughts.

**W 01/25 – F 1/27 Prepping for ETS 142**