



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

### **Fall 2012 Course Credits: 3**

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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 “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.

### **Course Policies**

#### **Special Needs and Situations**

Syracuse University welcomes people with disabilities and, in compliance with the Rehabilitation Act of 1973 and the Americans with Disabilities Act, does not discriminate on the basis of disability. Students who require special consideration due to a learning or physical disability or other 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>

#### **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).

#### **Grading System:**

**Syracuse University Grading Scale** A=96-100 A-=92-95 B+=88-91 B=84-87 B-=80-83  
C+=76-79 C=72-75 C-=68-71 D=60-67 F=59

## Grading Requirements

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

## Essay Due Dates

“Jumpstart” essay – October 3; Analysis essay – November 26; Documented Argument Unit essay – Jan. 17; Culminating Portfolio – January 18

## Required Texts

- David Rosenwasser and Jill Stephen *Writing Analytically* – 6<sup>th</sup> Edition
- Blakesly, David & Jeffrey Hooegeveen. *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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#### WEEK ONE

Th 9/6 Welcome Back! Introduction to the Course Syllabus; Review student manual

**Homework:** 1) Read the course syllabus & student manual. 2) Read and annotate the Introduction to *CE* (pp 1-6).

F 9/07 Intro to 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 3. Read pp 6-16 *Writing Analytically*

**M 9/10** Introduction to summary as a critical practice and Focused Description( pg.76 , 77*W.A.*)

Examine an example of summary(78) : The Artist’s Mother by James Abbott McNeill Whistler,1871 We’ll examine Counterproductive Habits of Mind (pg42-45, *W.A.*)

**Homework:** 1)Read pg. 23-45 in *Writing Analytically*; 2)*Free write on* tensions surrounding public space; 3) **Write** a one page summary of Sibley, being mindful of the ; 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 9/11** Words Matter: Becoming Conversant instead of Reading for the Gist ( Pg.106-108,*W.A.*)

We'll practice Notice and Focus + Ranking pg. 24 *W.A.*; Introduction to The Method (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 9/12** We'll practice the skills of "Make the implicit explicit- Paraphrase x 3" ( pg. 36-39); "What it Means to Have an Idea" pp 70-71 ; Opinions versus Ideas page 49 in *W.A.*; Introduction to synthesis and rhetorical reading, particularly "the pitch, the complaint, and the moment" (*W.A.*111-113). We'll study a student sample response and look for examples of these skills.

**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.
- Develop a new "idea" based on your reading of Sibley, Hughes, Middleman, and Martone about public space and tensions, arguments, issues surrounding public space.

## WEEK TWO

Th 9/13 Understanding and Reformulating binaries ( pg 94-99, *W.A.*); Study the passage on page 97 ( *W.A.*) Identify examples of binaries in essays by Sibley, Middleman and Martone. We will share our new ideas about public space and practice synthesizing the shared readings (synthesis heuristic).

**Homework:** 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.

F 9/14 We'll share our examples of a debated public space and a reading that connects or challenges a point in one of our shared readings (by Sibley, Middleman or Martone ); we'll review and practice "The Five Analytical Moves", pp 53-67; "How to Integrate Quotations into Your Paper" pp 270-278 in *W.A.*; Study "using source analytically: an example" (page 279-280 in *W.A.*);

**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*)

W 9/19 We'll discuss and practice 'Uncovering Assumptions' (page 91-92.; "*Difference within Similarities*" (page 99-101); "*Seems to be about X but could also be about Y*" (page 101-103) in *W.A*

**Homework:** Uncover one assumption; find one examples of difference within similarities; and identify "*Seems to be about X but could also be about Y*" in essays by Sibley, Middleman and Martone

Th 9/20 We'll discuss "What do we mean by critical reading?" ( page 117 *WA* ) and ways we can use essays by Sibley, Middleman and Martone

**Homework:** 1.Study the student response " Self-Deprecation on Late Night TV" pg 119 *W.A.* Write down 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

**F 9/21** We'll discuss and practice "Making Interpretations plausible"( pgs 140-142) in *W.A.*

**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

M 9/24 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:** Complete the “Establishing Critical Relationships with Sources” heuristic. 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

**T 9/25** 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”)

**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).

**Th 9/27** We’ll discuss how to make a thesis evolve ( page 227 W.A); We’ll read and then provide peer feedback on drafts using Jumpstart essay evaluation criteria. Deepening and complicating the claims in our essays and strengthening our syntheses.

**Homework:** **1)Read** Ed White’s “My Five-Paragraph-Theme Theme” (in *CE*),  
**2)Read** pp 179-189 (“Introductions and Conclusions”) in *Writing Analytically*.  
**3)Revise** your essay based on the feedback in class.

**F 9/28** We’ll share strategies for composing effective intros and conclusions and organizing the synthesis essay.

**Homework:** Complete your Jumpstart unit essay and reflection. Due 10/3. Late essays will be penalized

**M 10/1** Introduction to the essay reflection assignment..

**Homework:** Complete your essay reflection

## **WRT 105: Unit 2 Assignment**

## **What is Public Space For?**

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

**T. 10/2** 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?**

Describe the photograph of the “The Beach Beneath the Street” using “focus and notice” and “method”. Do a “quick and dirty research” about the artist and the context of the art.

**Homework:** Read *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; Use the “moves” to analyze the data we have generated in class based on the photograph of the “The Beach Beneath the Street”. Bring in your observation and analysis for class discussion.

**W 10/3** **“Jumpstart” essay due.** 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 270-277 *CE*)

**Homework:** **1.Read** pgs. 26-32 “the Method” & pgs 269- 280 “*using sources analytically*”  
**2.Write 300 words putting** Lippard into conversation with 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) in NYC or 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.

**Th 10/4** Writing about Reading & Images – collecting data for analysis; Become conversant instead of reading for gist (pg 107 WA); Pointing page 109 WA; Uncovering assumptions page 114 WA; Reforming Binaries page 115 WA; We will practice the skills by using the contested space pictures in small groups and class; Together we'll watch and analyze a video clip from TED by James H Kunstler on Public Space.

**Homework:** 1)Continue the writing in which you put Lippard into conversation with 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).

**F. 10/5** We'll examine the Problems of Critique. We'll review a)Guideline for writing about reading page 129 b)Study a sample analysis page 120 WA, 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 essays by Don Mitchell's and David Sibley's *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.

**T 10/9** 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** 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

**W 10/10** 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” heuristics in small groups; we'll spend some time **unpacking** Mitchell. 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 analysis essay.

**Homework:** You'll use suggested 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.

**Th 10/11** Pushing Observations to Conclusions: asking “So What?”  
We’ll practice how to use “Description as a form of Analysis page 56 WA  
Read and annotate an excerpt from Nedra Reynolds’ “Maps of the Everyday…” in *CE*  
Review “Asking ‘so what?’” in *WA* pp 34-35 and apply to our observation and analysis  
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…” in *CE* and find references from the article to depict, illustrate, ask questions, contradict your view not just provide answers. Keep a dialogic journal to respond to your reading.

**F 10/12** 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 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.

**M 10/15** 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 essay.

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

**T 10/16** 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. We’ll start asking “so what?” of our observations as a way to compose a claim.

**Homework** Complete the “noticings and making connections” heuristics.; Conduct an interview.

### **WEEK THREE:**

**W 10/17** **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 .**

**Th 10/18** We’ll work on establishing synthesis (connections) between shared readings and our own individual inquiries; Complete the heuristic sheet on “noticings & making connections”.

**Homework:** Share our essay proposals in small groups; Peer-edit the proposal. Based on the suggestions, revise and continue writing your essay proposal. Bring in the completed proposal for individual conferencing.

**F 10/19** Reading sources for claims. Linking Evidence and Claims ( pages 166-170 WA);Practice making tentative claims about our public sites.

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

**M 10/22** 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.

**T. 10/23** We’ll conduct a thesis workshop; 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:**

**W 10/24** **We’ll have a** rhetorical sourcing workshop. We’ll work with strategies for using sources and unpacking quotes; in small groups, complete the heuristic, “Rhetorical Sourcing Workshop” 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 **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.

**Th 10/25** Work in small groups discussing the Guidelines Finding and Developing a Thesis.

**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?

**F 10/26** “Evolving Thesis” workshop and discussion. We will continue examining Pratt’s essay.

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.

**M 10/29** We’ll work on making claims using the source work you’ve found and your primary research (observations, interviews), 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.)

**T 10/30** We’ll discuss how to integrate Quotations into your paper (pages 307-309 in W.A.), review “Establishing critical relationships with sources” by taking a look at the following passages



from David Sibley's *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 form your thesis.

Homework: Complete the "rhetorical sourcing" writing; Continue reading "Coming to Terms" and apply the reading to your writing.

### **WEEK FIVE:**

**W 10/31** 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.

**Th 11/01** 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)

**F 11/02** More work with thesis statements; We'll discuss paragraph organization and transition. Pp. 327 in W.A; 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.

**M 11/05** We'll do Peer Review of the draft using unit 2 evaluation criteria. We'll use "composing" Heuristic for conferencing

Homework: On Monday, bring all drafts and all responses for workshop (**hardcopies of everything** please, peer drafts and responses).

**W 11/07** **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:**

**Th 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.

**F 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.

**T 11/13** 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 into.

**W 11/14** 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.

**Th 11/15** 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**

**F 11/16** 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 & “Revising for Correctness” pp. 417-441 in W.A. as reference.

M 11/19 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.

Homework: We’ll also help each other with choices about ‘person’, word choice and cohesion. Continue revising your analysis essay.

**T 11/20** Use Unit 2 essay reflection prompt to start composing your reflection.

Homework: Complete the reflection on unit 2 essay.

**W 11/21** 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.

Homework: Final draft of the analysis is due on Monday 11/26 together with the unit 2 reflection.

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

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**Week One**

**M 11/26** Final Unit 2 essay and reflection essay 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. 11/27** We’ll do Guided Free writing Activity—Transitioning from Analysis to Argument (Heuristic)  
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’s piece.

Homework: 1) Generate a list of ten to twenty ways people resist or dissent from/in the dominant culture and then do a quick invention search. Take good notes on what you encounter 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 11/28** 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 the two chapters.

We’ll unpack Rachel Middleman’s “History with a Small ‘h’ “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 WA: 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).

**Th 11/29** 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 heuristics.

**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.

**F. 11/30** Read and discuss “Understanding Kairos”; 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 205-215in *CE*). As you read, make an outline of Hershey’s’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

**M 12/3** Go to our SU 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’s argument, paying special attention to the various “moves” she makes throughout the essay.

**T 12/4** We will work with Hershey’s essay, discussing the rhetorical appeals she is making, and practice 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 class2)Complete the Annotated Bibliography assignment (handout).

**W 12/05** Research Workshop; 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.

**Th 12/06** In small groups, we’ll complete the exercise of identifying scholarly and nonscholarly sources.We’ll start the discussion about “Argument Paper Proposal” (Heuristics)

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

**F 12/07** 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 (discuss model argument paper)

**M 12/10** We’ll do the mini-dialogue exercise ( Heuristics) 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.
- T. 12/11** 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 .Create your own mini dialogue and let the sources (from your AB) converse with each other over your claim.
- W 12/12** We will discuss how to turn your understanding of your topic into argumentative stances and claims.
- Homework:** 1) Refine your claim.2) Read a sample Argument essay, "Small Change" by Malcolm Gladwell and make comment on its claim and rhetorical sourcing.
- Th 12/13** Discuss and reflect on the mini-dialogue assignment as a class. 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.
- F 12/14** We'll share our ideas from our reading about "Reasoning from Evidence to Claims", 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 twp pages to 4 essay with a strong thesis (be sure to employ some of the strategies from *WA*).
- Week Four**
- M 12/17** We will review introductions and conclusions and their rhetorical features and impacts.
- Homework:** Revise intro and conclusion of your argument paper.
- T 12/18** 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.
- W 12/19** Working with Binaries: Binaries Bite Heuristic; We'll examine how Gladwell complicate his binaries in "Small Change" and identify examples of binaries.
- 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.
- Th 12/20** 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.
- F 12/21** We'll review "Understanding Argument"- In *W.A. We'll also* discuss "What is potentially counterproductive about binary 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**

**W 1/02**

Small group conferences

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. 1/03**

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 1/04** 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.

**M 01/07**

I'll start conducting individual conference till the final draft of essay is due( 01/18). Make an appointment for your conference.

Homework: Revise the essay.

**T 01/08**

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-Seven**

**W. 01/09 to Th 01/10** Individual conferences by appointment. Continue working on the Unit 3 reflection.

**F 01/11**

**Final review of citation in MLA format.**

**Homework:** Refine works cited sheet. Bring in any question or concern about the argument essay tomorrow.

**M 01/14**

**Prepping for Portfolio and final course reflection ( formal essay).**

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

**T 01/ 15**

In class, continue composing your final reflection essay; continue working on your final portfolio; 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.

**W 01/16**

Continue working on the portfolio and final course reflection essay

**Homework: Homework:** Finish the final revision of the essay. **Due tomorrow 01/17**  
Complete your final portfolio. Due 01/18; Bring in post-its for portfolio peer review.

**Th 01/17 :**

**Final essay due.** Peer review portfolios and gallery walk & talk. We'll use post-its to make comments about our classmates' work.

**F 01/18**

**Final portfolio and course reflection essay due.** 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.