Spring 2-1-2019

WRIT 201.05: College Writing II

Beatrice Garrard

University of Montana, Missoula

Let us know how access to this document benefits you.

Follow this and additional works at: https://scholarworks.umt.edu/syllabi

Recommended Citation

Garrard, Beatrice, "WRIT 201.05: College Writing II" (2019). Syllabi. 9817.
https://scholarworks.umt.edu/syllabi/9817

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.
WRIT 201 College Writing II: Rhetoric and Relationships to the Past

*prerequisite C or better in 101 or direct placement into WRIT 201

Instructor: Beatrice Garrard
Office: LA 228
Phone: 406-243-5231 (main number for the English Department)
Office Hours: Tuesday/Thursday 11 am - 12 pm
Email: beatrice.garrard@umontana.edu
Classroom: GBB L04
Meeting days/time: Tuesday/Thursday 12:30 – 1:50 pm

“Rhetoric is language at play—language plus. It is what persuades and cajoles, inspires and bamboozles, thrills and misdirects. It causes criminals to be convicted, and then frees those criminals on appeal. It causes governments to rise and fall, best men to be ever after shunned by their friends’ brides, and perfectly sensible adults to march with steady purpose toward machine guns…It is made of ringing truths and vital declarations. It is a way in which our shared assumptions and understandings are applied to new situations, and the language of history is channeled, revitalized, and given fresh power in each successive age.” Sam Leith

Course Description

“When Americans hear the word “rhetoric” they tend to think of politicians’ attempts to deceive them […] as though words had no connection to action. […] (Crowley). During the course of this class you will learn that exactly the opposite is true: words are action and the more control you have over them, the more power they can give you. Our study this semester will focus on the way history is told and retold in American culture; you will have the opportunity to critically examine portrayals of the past, study arguments as a reader, and enact those practices as a writer.

Much of your work in this class will involve different kinds of collaboration, including peer review workshops and discussions that will take place in class. Because writing development is an important process that takes place over time across different writing situations, all WRIT 201 classes use portfolio evaluation as a primary means of evaluation. By the end of the semester you should be able to accurately and subtly assess a given rhetorical situation and make effective rhetorical choices based on your assessment in order to write a graceful, convincing, beautifully written argument.

Respect

It is imperative that you treat your peers with as much respect as you expect from them. I expect this course to be a supportive and respectful environment where everyone feels comfortable speaking without fear of being put down or embarrassed. If you fail to respect your classmates your grade will be affected.

In this course we will be discussing socially debated and, sometimes, conflict-laden issues. We will work as a class to create an environment that allows each member to share their ideas. This does not mean we have to agree with other’s perspectives. Part of your educational experience is learning that you will disagree, sometimes radically, with people and that honest discussion is a way to learn to respect and value those disagreements.
Required Course Texts:
- PDFs available on Moodle – please print out for class

Other Course Materials
- notebook for in-class writing
- index cards
- a folder for misc. class materials/handouts

General Class Expectations:
- All reading assignments will be completed by the assigned date.
- All writing assignments must be turned in on time.
- All major assignments must be typed. Please use 12 point Times New Roman font, double-space, and 1 inch margins on all sides.
- Attend class.
- Actively, vocally, and appropriately participate in class discussions.
- Any individual assignments (including conferences) will be completed by the assigned date.

WRIT 201 is an Intermediate Writing Course. The university learning outcomes include:
- Use writing to learn and synthesize new concepts
- Formulate and express opinions and ideas in writing
- Compose written documents that are appropriate for a given audience or purpose
- Revise written work based on constructive feedback
- Find, evaluate, and use information effectively
- Begin to use discipline-specific writing conventions
- Demonstrate appropriate English language usage

WRIT 201 Required Elements
I encourage you to talk with me at any time to better understand my comments or to discuss your overall progress and success in the class.

Grading
-- you must earn a C- in this class to be awarded credit

Participation (includes mid-term response): 35%
Final Portfolio: 65%

**you must turn in your portfolio and complete all major essays by their deadlines in order to receive credit for this course.**

Grading Policy:
Students enrolled in WRIT 201 are graded by the traditional letter grade A, B, C, D, or F.
Major Assignments

Expect to write four essays and make major revisions over the course of the semester, in addition to other short writing assignments in and out of class. I will give you a detailed assignment sheet as we begin each of these major assignments.

You will have the chance to develop all of your major projects through a process of inquiry and drafting. You’ll compose papers in and out of class, alone and with your small group. All inquiry projects must be completed for you to pass the course. I will respond to these projects with written comments focused on suggestions for revision, but I will also mark them using a check system to help you know where you stand on a specific project.

Major Inquiry Projects:
Assignment #1: Museum of Everyday Life
Assignment #2: Film Analysis
Assignment #3: Narrative History
Assignment #4: History or Myth?
Assignment #5: Final Reflection

Attendance

If you miss the first two classes, you will need to drop the course on Cyberbear and enroll in another semester. This is university policy and the reasoning behind it is that important groundwork for the semester is put in place in the first few class meetings. Students without that foundational framework are better served by taking the course when they can give it the attention it deserves.

More than two absences from a TR class will compromise your grade. 5 or more absences from a TR class will result in a failing grade. Here’s the breakdown.

3rd absence: final grade drops one letter grade (for example, A drops to B)
4th absence: final grade drops two letter grades (for example, A drops to C)
5th absence: final grade is an F

Here’s the reasoning behind the attendance policy. Without attending class, you cannot perform your role as a student involved in learning, planning, inventing, drafting; discussing reading and writing; learning and practicing rhetorical moves and concepts; or collaborating with your instructor and classmates. Required University events will be excused if you provide appropriate documentation. Personal situations inevitably arise that make it impossible for you to make it to class. Remember, however, that’s why a few absences are allowed; please reserve those for emergencies.

If you must miss class, you are responsible for obtaining any handouts or assignments for the class. Make sure you talk with me in advance if you are worried about meeting a deadline or missing a class.

Participation.

Participation includes coming to class prepared and on time, taking part in class discussions, asking questions, contributing your knowledge and insights in whatever form is appropriate, and striving to make all your contributions excellent. It also includes doing the required reading and writing for each class. Note: Please come to class on time. Lateness will hurt your grade because it is an unnecessary interruption and because
latecomers are likely to miss valuable information. Please see Participation Grade Descriptors for more information.

**Late Work.**

Your work needs to be typed, printed, and in class with you to be considered "on time".

- Late homework does not receive credit.
- Emailed assignments are considered late.
- Late formal essays are unacceptable. They will receive no revision comments from me.
- If you miss class, the homework is due the next class period; homework will be marked late unless your absence is excused.
- You are always welcome to complete assignments early if you will be missing class.

**Academic Conduct.**

You must abide by the rules for academic conduct described in the Student Conduct Code. If you have any questions about when and how to avoid academic dishonesty, particularly plagiarism, please review the Conduct Code and talk with your instructor. The Council of Writing Program Administrators describes plagiarism as follows: “plagiarism occurs when a writer deliberately uses someone else's language, ideas or other original (not common-knowledge) material without acknowledging its source.” Academic honesty is highly valued in the University community and acts of plagiarism will not be tolerated.

**Plagiarism Policy.**

If I suspect that something a student has written has been plagiarized, in full or in part, intentionally or unintentionally, I take the following actions:

- I alert the student of areas of the text that are suspicious
- the student receives no credit on the paper, pending failure, and it is up to him/her to prove that he/she turned in original work
- each student is asked to provide me with hard copies of the research she/he used in writing the paper
- if the student cannot provide documentation of her/his research, the student will fail the paper

*these measures are also put into action when a paper is poorly cited. When a student brings his/her research to me I use the time to make sure that they understand how and when to cite in the future.

In the case that the student is unable to provide evidence of his/her original work, or in the case that I have evidence that the student has intentionally plagiarized his/her work:

- the student will automatically fail the given assignment
- the student may fail the course unless, at my discretion, I offer alternative assignments and/or conditions
- I may pursue a plagiarism citation unless, at my discretion, I offer alternative assignments and/or conditions
- the student may receive alternate assignments, etc. to avoid failure. In this instance, all conditions must be met. I need to see evidence of excellent work and effort, and work must be completed on time.
- all other previously established conditions in the class (i.e. attendance, participation, homework grades, etc.) still stand and can still cause a student to fail the course
in the case of blatant or egregious offenses, I will not negotiate against course failure and will pursue a University Citation of Plagiarism

Students with Disabilities.
Qualified students with disabilities will receive appropriate accommodations in this course. Please speak with me privately after class or in my office. Please be prepared to provide a letter from your DSS Coordinator.

Participation in University Assessment.
This course requires an electronic submission of an assignment stripped of your personal information to be used for educational research and assessment of the writing program. Your papers will be stored in a database. This assessment in no way affects either your grade or your progression at the university.

Daily Short Assignments.
Most days, your homework is to bring an index card to class with three questions, thoughts, or reactions to the reading. These short assignments will fuel our in-class discussions and play an important part in your overall participation grade.

Major Assignments.
To give you a sense of the check system I’ll be using, please refer to the following descriptors.

*Check*: A project with a check generally meets its rhetorical goals in terms of purpose, genre, and writing situation without need for extensive revision. Written comments will elaborate on strengths, weaknesses, and strategies for focused revision.

*Check minus*: A project with a check minus meets the basic requirements, but would benefit from significant revision and a stronger understanding of rhetorical decision-making. Written comments will elaborate on strengths, weaknesses, and strategies for revision.

*Unsatisfactory*: A project with a U does not meet basic standards, and requires extensive development and attention. An unsatisfactory submission may be incomplete or inappropriate to the assignment. Such a submission may receive a request to rewrite within a week in order to receive teacher comments.

Schedule

**Week 1 – Introductions**
Thursday, January 10

**Week 2 – The Lives of Objects**
Tuesday, January 15
Readings Due: Akiko Busch, “The Vegetable Peeler” (79-87)
William Sitwell, “An Englishman Discovers the Fork” (99-102)

Thursday, January 17
Readings Due: Akiko Busch, “The Camera” (123-131)
Joshua Zeitz, *Flapper* (29-38)
Week 3 – Material Culture
Tuesday, January 22

Writing Due: Part I of Assignment 1

Thursday, January 24


Week 4 – Museum of Everyday Life
Tuesday, January 29

Writing Due: Part II of Assignment 1. Bring printed sign and your object (or its picture) to class.

Reading Due: “Gallery Text at the V&A – A Ten Point Guide” (1-7, 22-33, 36-38)

Thursday, January 31

Writing Due: Part III of Assignment 1

Week 5 – The Frontier
Tuesday, February 5

Writing Due: Assignment 1 (parts I, II, and III), polished and collated

Reading Due: Frederick Jackson Turner, “The Significance of the Frontier in American History”

Thursday, February 7

Reading Due: *First Peoples: A Documentary Survey of American Indian History*, “The Battle of the Little Big Horn in Myth and History” (327-334)

Brian Young, “Why I Won’t Wear Feathers and War Paint in a Movie Again”

Week 6 – Myths of the West
Tuesday, February 12

Reading Due: *They Died with Their Boots On* (film)

Thursday, February 14

Reading Due: *Little Big Man* (film)

Week 7 – Battle of Little Bighorn
Tuesday, February 19

Reading Due: Nathaniel Philbrick, *Last Stand* (xv-xxii, 178-179, 309-312)

Thursday, February 21

Reading Due: James Welch, *Killing Custer* (25-47)

Week 8
Tuesday, February 26

Reading Due: TBD

Thursday, February 28

Reading Due: Claire Vaye Watkins, “The Diggings”

Week 9 – Framing History
Tuesday, March 5

Writing Due: Assignment 2

Thursday, March 7

Reading Due: Art Spiegelman, *Maus* (130-159)

Week 10 – Recasting Founding Fathers
Tuesday, March 12
Reading Due: Rebecca Mead, “All About the Hamiltons”
Lin-Manuel Miranda, “Alexander Hamilton” (song and lyrics)
Thursday, March 14
Reading Due: Peter Stark, Young Washington, excerpts TBD

Week 11 – In Their Words
Tuesday, March 19
Reading Due: Bernard Edelman, oral histories in Centenarians (15-17, 24-27, 43-45)
Brian Hall, “The Slave Who Went With Them”
Thursday, March 21
Writing Due: Assignment 3

Week 12 – Spring Break
Tuesday, March 26 – No class
Thursday, March 28 – No class

Week 13 – Counternarratives
Tuesday, April 2
Reading Due: Howard Zinn, A People’s History of the United States (90-101)
Thursday, April 4
Reading Due: Vine Deloria, Jr., “Frenchmen, Bears, and Sandbars” (4-23)

Week 14 – Counternarratives Cont.
Tuesday, April 9
Reading Due: Paula Gunn Allen, “The Savages” (508-523)
Thursday, April 11
Reading Due: Gloria Anzaldúa, “Borderlands” (549-562)
Rosalind Miles, Who Cooked the Last Supper? (3-14)

Week 15 – Revisions
Tuesday, April 16
Writing Due: Assignment 4
Thursday, April 18
Individual Conferences

Week 16 – Revisions Cont.
Tuesday, April 23
Thursday, April 25 (Last day of class)

Finals Week
Tuesday, April 30
Writing Due: Revisions of Assignments 1, 2, 3, and 4, and the Final Reflection (no revisions)