

College Writing 1

Melanie Walsh
CWP (L59) 100 Section 20
MWF 10-11am
Lopata Hall 103

Office Hours:
MW 4-5pm & by appointment
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Course Description:

Today's world roars with loud voices—news reports, memes, lectures, songs, photographs, Snapchat videos, advertisements, textbooks, political debates, TV shows, and more. Where does *your* voice fit in this cacophony? How can you digest today's massive influx of information actively, critically, and intelligently? Better yet, how can you meaningfully contribute to these conversations?

This class will help you find your writerly voice and prepare you to enter conversations in a wide range of disciplines with confidence and clarity. Together we'll learn how to analyze texts, seeking to understand *what* the author says, *how* the author says it, and *why* that matters so much. We'll learn how to write about and reflect upon our personal lives in ways that go beyond mere diary entry. We'll learn how to ask meaningful questions, conduct research, cite responsibly, and build complex arguments. We'll learn how to give and receive feedback, as well as the crucial (and humbling) art of revision. In short, we'll develop a set of practical writing tools that will serve you throughout your coursework and (hopefully) beyond: communicating and understanding, challenging and resisting, playing and creating.

Required Texts:

Notes of A Native Son, James Baldwin (1955)
The Writer's Presence: A Pool of Readings (8th Edition), ed. Donald McQuade and Robert Atwan (2015)
So What?: The Writer's Argument, Kurt Schick and Laura Schubert (2014)
The Bedford Handbook, ed. Diana Hackers and Nancy Sommers (2014)

All other readings, which have been denoted with the abbreviation (BB) in the course calendar, can be found on Blackboard.

Assignments:

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|---------------------------------------|-----|
| Ad Analysis Essay (3-4 pages) | 15% |
| Personal Essay (3-4 pages) | 15% |
| Rhetorical Analysis Essay (4-5 pages) | 20% |
| Argumentative Essay (4-5 pages) | 20% |
| Research Essay (8-10 pages) | 30% |

All papers should be submitted *both* via Blackboard *and* in hardcopy (with rubric stapled) by the beginning of class on the assigned due date. Any paper not submitted at the beginning of class is considered late and will be docked 1/3 letter grade for every **24 hours** it is late. Your papers should be double-spaced with one-inch margins and use 12-point Times New Roman font. In extenuating circumstances, extensions may be granted 48 hours or more in advance of the due date. Additionally, I am happy to talk about papers in person or via email **48 hours** or more in advance of the due date.

Course Requirements:

Revisions: There will be two required revisions for this course: the Ad Analysis and the Argumentative Essay. The original paper grade and the revision grade will be averaged for one cumulative grade.

Participation: This class cannot function without your participation. **Participation will affect your final grade** in the form of a 1/3 letter grade boost (B+ to A-) or reduction (A- to B+) at the end of the semester. There is no extra credit offered in this course, so participation is the only way to improve your grade outside of the assigned essays.

Participation includes: consistently contributing to class discussions, actively annotating the texts *and* bringing them to class each day, in-class writing exercises, in-class quizzes, and any assigned Blackboard postings. As part of the final research paper, the annotated bibliography, research prospectus, and research draft will also be graded for participation, as well as receive extensive comments.

Discussion: College Writing 1 serves as an introduction to college-level discussion, which is one of the best and richest parts of academic life, but one that depends upon your active preparation *before* class and your frequent, enthusiastic effort *during* class. As such, you should come to class every day with the following:

- the assigned reading for that day, printed out and annotated (annotations either in the text itself or a separate notebook)
- one (1) quality question or comment about that day's reading (with page # required)

Once a week, I will give an easy 5-question quiz based on the readings, which you should slam dunk if you actually read the texts *and* have the correct materials sitting in front of you.

(NOTE: You will need the 8th Edition of *The Writer's Presence* to successfully complete the quizzes.)

Finally, **respect is of the utmost importance in this class.** To build a classroom environment where everyone is engaged and feels comfortable contributing, there will be absolutely no texting, no sleeping, no Snapchatting, no incivility, and no disrespect. Any behavior that makes other students feel unwelcome or unsafe in this classroom will not be tolerated. Provided these conditions are met, fun will be allowed and encouraged.

Course Policies:

Attendance: Attendance is essential, and you should come to class every day. However, three (3) unexcused absences will be allowed without penalty. Each additional absence will result in a 1/3 reduction of your final grade, and *more than six (6) absences is reason for failing the course.* Certain types of absences will be excused, but these include only serious illness, extreme hardship, or religious observances. If you know that you will miss class for a religious holiday or university-sponsored event, please let me know within the first two weeks of class.

Tardiness: Come to class on time. Heck, come early. We can shoot the breeze, talk about Beyoncé

and *Making a Murderer*. If you arrive after 10:10am, you're tardy. Three (3) tardies = one (1) absence. (Because the world can be difficult and chaotic and sometimes prevent you from doing the things you try really hard to do, the very first tardy will be a freebie. But after that, 3 tardies = 1 absence.)

Food and Drink: If you absolutely must have a snack during class or risk passing out, you may bring a small snack—provided it is not loud or messy or distracting. Drinks are permitted in covered containers. You are encouraged to stay hydrated!

Office Hours: I warmly encourage you to come chat with me during my office hours on Mondays and Wednesdays between 3-4pm in Duncker 14A (the basement). I'm happy to talk about how the class is going, help you brainstorm ideas, or take a look at drafts (provided it's more than 48 hours before the due date). Also, it should be noted, I am invested in your general health and well-being at this university, and I am a resource for you on this campus, should you ever need it.

Conferences: You are required to meet with me at least twice during the semester for individual conferences.

University Writing Requirement: All students must earn a grade of C- or better in College Writing 1 in order to fulfill the University Writing Requirement. Please note that **ALL** assignments must be completed to receive a passing grade in the course and to satisfy the University Writing Requirement.

Academic Integrity: This course encourages you to develop your own unique writerly voice and, at the same time, engage with other unique writerly voices—their unique language choices, their unique ideas—by appropriately quoting and citing them. This makes academic integrity paramount in this class. Whether intentional or accidental, plagiarism will not be tolerated in College Writing 1. Falsifying citations or borrowing from sources without acknowledging them will absolutely not be tolerated, and you are expected to appropriately indicate all references to ideas and texts other than your own.

I encourage you to become familiar with the university's academic integrity policy (<http://www.wustl.edu/policies/undergraduate-academic-integrity.html>), as it is one of the most seriously-held policies on this campus and one of the most serious infractions. If you're unsure about whether something counts as plagiarism, please come talk to me about it.

Students with Disabilities: If your work for this class requires special arrangements because of a disability, please contact the Cornerstone at 935-5970, or via email at cornerstone@wustl.edu. As long as I receive timely guidance in writing from the Cornerstone, you may receive any specific accommodations for which you are eligible. Cornerstone serves as the official university resource for approving and arranging students' accommodations, and handles all information confidentially.

COURSE CALENDAR

WEEK 1

- W 1/20:** Introductions **In-Class
Writing Diagnostic**
- F 1/22:** “Why Do We Argue?” (SW 1-17)
Anne Lamott, “Shitty First Drafts” (In-Class)
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WEEK 2

- M 1/25:** Marjane Satrapi, “My Speech at West Point” (WP 247-250)
“The Rhetorical Situation” (SW 16-17)
“Can I Change My Thesis?” (SW 113-118)
- W 1/27:** “How Do We Read Multimedia Arguments” (SW 69-73)
“Reading and Writing About Images and Multimodal Texts” (BH 127-141)
Collaborative Ad Analysis (In-Class)
- F 1/29:** Malcolm Gladwell, “Listening to Khakis” (BB)
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WEEK 3

- M 2/1:** Sherry Turkle, “How Computers Change The Way We Think” (BB) **Ad Analysis
Due**
- W 2/3:** Howard Zinn, “Stories Hollywood Never Tells” (WP 784-92)
- F 2/5:** Manuel Muñoz, “Leave Your Name at the Border” (WP 208-212)
Milos Kovic, “It’s Not the Name That Matters” (WP 212-215)
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WEEK 4

- M 2/8:** Cheryl Strayed, “Into the Woods” (WP 266-273)
- W 2/10:** James Baldwin, “Notes of a Native Son” (*Notes of a Native Son*)
Laila Lalami, “Reading James Baldwin as Ferguson Seethes” (BB)
- F 2/12:** James Baldwin, “A Question of Identity” (*Notes of a Native Son*)
“What About Style?” (SW 217-228) **Ad Analysis
Revision Due**
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WEEK 5

- M 2/15: Introduce Rhetorical Analysis
- W 2/17: James Baldwin, "Equal in Paris" (*Notes of a Native Son*)
- F 2/19: James Baldwin, "Stranger in the Village" (*Notes of a Native Son*)
Teju Cole, "Black Body: Rereading James Baldwin's 'Stranger in the Village'" (BB)
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WEEK 6

- M 2/22:** Laura Kipnis, "Against Love" (WP 661-667) **Personal Essay Due**
"Reading Rhetorically" (SW 56-69)
"How Do We Summarize?" (SW 93-96)
- W 2/24: David Foster Wallace, "Consider the Lobster" (WP 760-775)
- F 2/26: Tim O'Brien, "The Things They Carried" (BB)
"Quote and Integrate Sources" (SW 195-210)

WEEK 7

- M 2/29: George Orwell, "Politics and the English Language" (WP 515-525)
Bob McCulloch, "Ferguson Grand Jury Statement" (BB)
- W 3/2: **Homework: Post Your Framed Quotation to Blackboard "Discussions" Page**
Revisit Laura Kipnis, "Against Love" (WP 661-667)
"What About Faults and Gaps in Arguments?" (SW 144-162)
- F 3/4: **Rhetorical Analysis Body Paragraph Due**
Print and bring 5 copies of body paragraph to class

WEEK 8

- M 3/7:** Malcolm Gladwell, "Small Change: Why the Revolution Will Not Be Tweeted" (WP 422-431) **Rhetorical Analysis Due**
"Developing Your Arguments" (SW 168-180)
- W 3/9: Walter Benn Michaels, "The Trouble with Diversity" (WP 673-681)
They Say/I Say (BB)
- F 3/11: Nicholas Carr, "Is Google Making Us Stupid?" (WP 607-615)
"Link Evidence to Claims" (SW 128-142)
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WEEK 9

M 3/14: ☀ SPRING BREAK ☀

W 3/16: ☀ SPRING BREAK ☀

F 3/18: ☀ SPRING BREAK ☀

WEEK 10

M 3/21: Camille Paglia, “The Pitfalls of Plastic Surgery” (WP 691-694)
A Response to Camille Paglia’s “The Pitfalls of Plastic Surgery” (WP 695-698)

W 3/23: Barbara Ehrenreich, “Will Women Still Need Men?” (WP 598-602)

F 3/25: Introduce Final Research Essay **Argumentative Essay Due**
“What’s a Good Source?” (SW 79-91)

WEEK 11

M 3/28: Workshop: Group 1

W 3/30: Workshop: Group 2 **Read “How To Benefit From Peer Review” (SW 240-250)**

F 4/1: Workshop: Group 3

WEEK 12

M 4/4: “How Do We Use Sources Responsibly?” (SW 189-210) **Group 1 Revision Due**

W 4/6: Patricia Limerick, “Dancing With Professors” (BB) **Group 2 Revision Due**
Judith Butler, “A ‘Bad Writer’ Bites Back” (BB)

F 4/8: Tiny Field Trip!: Using the Library and its Resources **Group 3 Revision Due**
(Meet @ ARC Library with Three Potential Research Topics)

WEEK 13

- M 4/11:** Steven Pinker, "Violence Vanquished" (WP 698-704)
"Where Can We Find A Compelling Thesis?" (101-113) **Research Prospectus Due**
- W 4/13: *Revisit* Malcolm Gladwell, "Small Change" (WP 422-431)
Velasquez and LaRose, "Social Media for Social Change" (BB)
- F 4/15:** *Bring Hard Copy of Annotated
Bibliography to Class and Two Highlighters* **Annotated Bibliography Due**
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WEEK 14

- M 4/18: *Revisit* Nicholas Carr, "Is Google Making Us Stupid?" (WP 607-615)
Katherine Hayles, "How We Think" (BB)
- W 4/20: Eric T. Juengst, et al, "Biogerontology" (BB)
- F 4/22: **Research Essay
Draft Due**
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WEEK 15

- M 4/25: Workshop: Group 1
- W 4/27: Workshop: Group 2
- F 4/29: Workshop: Group 3
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WEEK 16

- F 5/6: **Final Research Essay and Portfolio Due**