

T C O R E 1 0 1
I N T R O D U C T I O N T O C O M P O S I T I O N
F A L L 2 0 0 7

(T R A N S) F O R M I N G I D E N T I T Y & H I S T O R Y

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C O U R S E O V E R V I E W

This course, which is linked to TCORE 104: Introduction to Humanities, introduces you to the basics of writing college-level academic essays within an interdisciplinary context. TCORE 101 & 104 introduce students to university work by focusing on a core curriculum theme from multiple and interdisciplinary perspectives. In both courses, we will analyze the concepts and practices of interdisciplinary writing across the curriculum through readings, films, performances, and exhibits. You will be introduced to a variety of analysis methods that will enable you to more effectively respond to various writing situations in the humanities.

In this course, you will learn to write, specifically within the disciplinary context of history, through a process that involves analyzing texts, developing formal written arguments, participating in peer writing groups, and substantially revising essays in response to feedback. Participation and close collaboration at each stage of the processes of reading and writing, from the critical reading of texts through the planning, drafting, and revising of essays, is necessary for success in this course.

During this course we will focus on historical events in US history, with an interest in moments that have facilitated social change and (trans)formed the identities of people, places, and the nation itself. We will study a variety of historical texts to explore what it means to be American and how narrative serves as a vehicle for such constructions.

In planning the direction of our inquiry, I begin this class with a cluster of questions:

- ? *What is the role of narrative to create particular histories?*
- ? *How do narratives serve as a powerful tool for social change?*
- ? *How do narratives construct individual, community, and national identities?*

C O U R S E O B J E C T I V E S

It is not my goal to make you an expert writer for all writing situations in 10 weeks because that would be impossible. Rather, my goal is to provide you with rhetorical tools, opportunities to practice, and feedback on your writing so that you have the ability to recognize the types of strategies that are effective for writing in the humanities. The main goal of the class is to make you a more astute writer who better understands how and why to make particular writing choices when negotiating various disciplinary writing situations. At the conclusion of this course you should be able to:

- ★ Succinctly summarize the main argument of texts and key supporting points of scholarly and non-fiction texts.
- ★ Compare two or more texts and synthesis textual evidence to take a position.
- ★ Utilize feedback from readers to improve your own writing through revisions that entail changes in content and structure as well as sentence-level editing.
- ★ Produce a 3-4 page thesis-driven textual analysis that is well-reasoned, well-organized and clear, using in-text and bibliographic citations in Chicago or another appropriate style.

C L A S S R O O M C O M M U N I T Y

Consider this class as your reading and writing community where everyone's ideas and opinions are worthy of attention and consideration, regardless of whether you agree with them. I encourage you to use inclusive language and non-sexist language whenever possible. Respect for diversity of all kinds—in terms of race, ethnicity, age, sex and gender, sexual orientation, ability/disability, political and ideological belief, and so on -- is vital to creating a respectful, safe, and STIMULATING intellectual environment. These diversities and differences can be our most valuable asset as a class. Please respect the other members of this class so we can all be open and honest about who we are and what we think and believe.

W R I T I N G

As a student in this class, you will be required to write, write, and write some more. ☺ You will use a combination of informal and formal writing assignments to engage with course materials. In response to the readings you will write summaries, annotated bibliographies, and short response papers. You will also respond to discussion topics and critical questions that arise in class via our online discussion board. To demonstrate proficiency with academic expository writing you will complete multiple drafts of three short essays and a major revision of one. In all of this writing, I will be looking for you to strategically and rhetorically express intellectually complex ideas that matter. As the grader of your classroom participation and written work, I have high expectations. I am most interested in seeing you: *question everyday texts; use language and conventions rhetorically; comprehensively revise your work and rethink your approaches to concepts and texts.*

R E A D I N G & E X P L O R A T I O N S

We will read and analyze a variety of text types in this course, including academic essays, literary novels, non-fiction, historical documents, photographs, and advertisements. Completing the assigned reading carefully and punctually is crucial to success in this course; critically reading, exploring, and discussing texts in ways that are meaningful to you will provide you with the best foundation for your own analytical arguments. A key assumption that governs this course is that becoming more engaged and reflective readers is inseparable from the goal of becoming better writers.

REQUIRED TEXTS

Books

- Alexie, Sherman. *The Lone Ranger and Tonto Fistfight in Heaven*. New York: Grove Press, 2005.
- Anzaldúa, Gloria. *Borderlands = La Frontera: The New Mestiza*. San Francisco: Aunt Lute, 1999.
- Bulosan, Carlos. *America Is in the Heart: A Personal History*. Seattle: University of Washington Press, 1973.
- Gruenewald, Mary Matsuda. *Looking Like the Enemy: My Story of Imprisonment in Japanese-American Internment Camps*. Troutdale, OR: NewSage Press, 2005.
- Hacker, Diana. *A Writer's Reference*. 6th. ed. Boston: Bedford/St. Martin's, 2003.
- Lee, Mary Paik, and Sucheng Chan. *Quiet Odyssey: A Pioneer Korean Woman in America*. Seattle: University of Washington Press, 1990.
- Okada, John. *No-No Boy*. Seattle: University of Washington Press, 1980.
- Villanueva, Victor. *Bootstraps: From an American Academic of Color*. Urbana, Ill.: National Council of Teachers of English, 1993.
- Yamamoto, Hisaye. *Seventeen Syllables and Other Stories*. New Brunswick, N.J.: Rutgers University Press, 1998.

Additional Reading Placed on Course Website

- Ginsberg, Allen. "America." In *The Heath Anthology of American Literature* edited by Paul Lauter and Richard Yarborough, 2304-07. Boston: Houghton Mifflin Co., 2002.
- Jen, Gish. *Who's Irish?* New York: Alfred A. Knopf, 1999.
- Jordan, June. "Poem About My Rights." In *The Heath Anthology of American Literature*, edited by Paul Lauter and Richard Yarborough, 2632-36. Boston: Houghton Mifflin Co., 2002.
- King, Martin Luther. "I Have a Dream Speech- Address at March on Washington." Washington, D.C., August 28, 1963.
- MacDonald, Susan Peck. "The Analysis of Academic Discourse(s)." In *Discourse Studies in Composition*, edited by Ellen Barton and Gail Stygall, 115-33. Cresskill, N.J.: Hampton Press, 2002.
- Matsumoto, Valerie. "Japanese American Women During World War II." *Frontiers: A Journal of Women Studies* 8, no. 1 (1984): 6-14.
- Silberstein, Sandra. "New York Becomes America(n)." In *War of Words: Language, Politics and 9/11*. 91-106. London: Routledge, 2002.
- Silberstein, Sandra. "Selling America." In *War of Words: Language, Politics and 9/11*, 107-26. London: Routledge, 2002.
- Yeziarska, Anzia. "America and I." In *The Heath Anthology of American Literature* edited by Paul Lauter and Richard Yarborough, 1727-37. Boston: Houghton Mifflin Co., 2002.

GRADED WORK

Final grades in the "A" range (4.0) will be reserved strictly for exceptional work. "B" grades (3.0) will be considered for work above the average. "C" grades (2.0) will reflect the typical expectations of college work for a freshman-level class. "D" grades will be for work below typical expectations. "F" grades will be for work that does not meet the class standards.

Course Portfolio Breakdown (75%)

10%	Essay 1
15%	Essay 2
20%	Essay 3
25%	Final Revised Essay
5%	Portfolio Reflection Letter

Classroom & Online Discussion, Peer Review & Writing Workshops (10%)

Intellectually rigorous engagement during discussion is vital to this class's production of valuable knowledge; therefore, classroom discussion will be a daily and vital part of this class. Members of the class will also participate on a web-based discussion board, in which you will be required to post thoughtful responses to board. The board is meant to locate our writing in a network that is readable by all and is also meant as an occasion for socially active student writing. Students will be evaluated based on punctual posting, critical insight, as well as the productive use of "comments." Finally, thorough and insightful reviews of your peers' papers as well as thoughtful participation in the peer-review writing workshops are important components of your participation grade.

Daily Assignments: Reading Response Papers, Summaries, Annotated Bibliographies, etc. (15%)

Daily writing assignments are vital to fostering discussions in which each student contributes original, informed ideas about the text. These short writing assignments will be graded on the thoroughness of their engagement with the text and rhetorical control.

L A T E W O R K

Because assignments build upon each other, turning work in late seriously impedes your ability to complete the required work of the course and negatively impacts your ability to contribute to your peer writing group. Therefore, work submitted late will result in penalties which will affect your overall grade for the course. It is your responsibility to be aware of deadlines and turn your work in a timely manner. Daily writing assignments, such as response papers and annotated bibliographies, will not receive any credit if turned in after the beginning of class on the appropriate due date. In regard to essays, I will subtract .5 (or half a letter grade) for every class day that the paper is late. Papers not received at the beginning of class are considered late and will be graded accordingly. I continue to subtract 0.5 for each additional class day that the assignment is late. I will not accept assignments via email. If you miss class, it is your responsibility to get the hard copy to me in class or during office hours. If you miss class, it is your responsibility to get the assignments from a classmate or from the course website.

A C A D E M I C H O N E S T Y

Academic honesty involves properly citing other people's ideas and language in your writing. In your writing in this class you are encouraged to cite extensively from the work of others. However, if you fail to cite other people's ideas and language in your work, you've committed plagiarism. Summarizing someone else's work and not citing them is also plagiarism. Don't plagiarize. If you run out of time or energy on an assignment, come and talk to me about an extension. For more information on academic honesty and how to avoid plagiarism see <http://www.tacoma.washington.edu/orientation/guide/guide-13.html>

Note: we report all incidences of plagiarism to the Vice-Chancellor for Student Affairs, who strictly enforces university policy in these matters. In other words, plagiarism can have serious ramifications including failure in the class and expulsion from the university. Students who plagiarize a paper in this class may not rewrite the paper, will receive a zero for the assignment, and will be unable, due to a lack of points and an incomplete final portfolio, to pass the class. We can refer you to resources on appropriate citation; ignorance is no excuse.

D I S A B I L I T I E S A C C O M M O D A T I O N S

If you have a disability that requires accommodations, please let me know right away so you can succeed in this class. I can work in conjunction with University of Washington Disabled Student Services (DSS) to provide what you need and/or you can come directly to me. I am willing to take suggestions specific to this class to meet your needs. If you would like to request academic accommodations due to a temporary or permanent disability, contact Lisa Tice, Manager for Disability Support Services (DSS) in the Mattress Factory Bldg, Suite 206. An appointment can be made through the front desk of Student Affairs (692-4400), through Student Development and Success (692-4501), by phoning Lisa directly at 692-4493 (voice) or 692-4413 (TTY), or by e-mail: ltice@u.washington.edu.

I N C L E M E N T W E A T H E R

In the case of inclement weather (snow and ice), Call the UWT snow #: 253-383-INFO. This number will inform you whether the campus has been closed. If the campus is open, we will be having class. You can also call us at our offices (253.692.4755 or 253.6924624) for recorded information about the meeting of our class. In almost all cases, we will meet as long as the university is open; I will send an announcement to the class listserv if class is to be cancelled.

C L A S S P O L I C I E S :

The use of personal computers will be permitted; however, computers must only be used for class purposes and not for other uses, which may include recreational usage such as the checking of email, surfing web sites, visiting of chat rooms, and/or playing music/dvd's. MP3 or other music playing and gaming devices will not be permitted in class. Sleeping in class, chatting with classmates or whispering during lectures and/or discussions, arriving late, and early leave taking from class is frowned upon and will be reflected in your participation grade. Cell phones must be turned off during class and must not be used for text or other messaging.

T E N T A T I V E S C H E D U L E

This schedule provides you with a very general sense of what we will be doing in this course. I will provide you with a more detailed calendar weekly. Because this class is a living and changing organism, all schedules and the syllabus are subject to change. You must attend class regularly in order to stay informed.

Course schedule

Date	Class Topic/Activities	Readings Due	Assignments Due
Week 1 Unit 1: Exploring Place & Nation			
9/26	Intro to Writing Units & Using the Library		
9/28	What is Argument?	MacDonald: The Analysis of Academic Discourse(s)	1.1: Exploring Place Proposal
Week 2			
10/1	Discussing Nation & Text Analysis	Silberstein: New York Becomes America(n)	Annotation of Silberstein article
10/3	Doing Peer Review Writing Workshop TLC Visit Beth Kalikoff 12:30	Yeziarska: America and I	1.2: Place Analysis & Thesis
10/5	Analyzing Evidence & Integrating Sources Analyzing Photos	Ginsberg: America	Online Response
Week 3 Web-Q Survey			
10/8	Arguments & Place Readings Writing Workshop	Bulosan: <i>America Is in the Heart</i>	1.3: Incorporating Feedback & Integrating Sources
10/10	Analyzing Non-Fiction		Online Response
10/12	Documents, Narratives	Alexie: <i>Lone Ranger & Tonto</i>	
Week 4 Unit 2: Exploring Historical Events- WWI & Japanese Internment			
10/15			1.4: Final Place Essay
10/17	Field Trip: Wing Luke Museum	Matsumoto: Japanese American Women During World War II	Annotated Bibliography: Matsumoto
10/18	NO CLASS	Sherman Alexi Lecture: 7:30 pm @ Sheraton	
10/19	Analysis of Academic Articles in History		2.1: Exploring Historical Events (1940-1970)
Week 5 Mid-Quarter SGID			
10/22	Argument & Clarity Round Robin	Okada: <i>No-No Boy</i>	2.2: Event Analysis & Thesis
10/24	Writing Workshop Analyzing Cartoons		
10/26	Photos	Yamamoto: <i>Seventeen Syllables and Other Stories</i>	Extra Credit Alexie Responses
Week 6			
10/29		Gruenewald: <i>Looking Like the Enemy</i>	2.3: Draft
10/31			Peer Reader Reviews
11/2			
Week 7 Unit 3: Exploring People in American History			
11/5			2.4: Final Event Essay
11/7		Jordan: Poem About My Rights King: I Have a Dream Speech	Essay 2 Reflection
11/9			Online Response
Week 8 Web-Q Survey			
11/12	Holiday		
11/14		Lee: <i>Quiet Odyssey</i>	3.1: Exploring People Proposal
11/16			Annotated Bibliography
Week 9			
11/19		Villanueva: <i>Bootstraps</i>	3.2:
11/21		Jen: <i>Who's Irish?- Stories</i>	Online Response
11/23	Holiday		

Week 10			
11/26		Anzaldúa: <i>Borderlands = La Frontera</i>	3.3: Draft
11/28			Peer Reader Reviews
11/30			3.4: Final People Essay
Week 11 Wrapping Up			
12/3	Portfolio Workshop: Thompson Reflection Letter Course Evaluations		Cover Letter Draft Reflection Letter Draft
12/5			
12/7			Final Portfolio Due Online