

**Writing and Academic Inquiry**  
**English 125.022 | Winter 2015**  
**Monday & Wednesday 2:30-4 PM**  
**2469 Mason Hall**

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**3023D Tisch Hall**  
**Wednesday 12-2 PM**  
**and by appointment**

**EDWP Course Description for English 125:**

This class is about writing and academic inquiry. Effective arguments stem from well-formulated questions, and academic essays allow writers to gain deeper understanding of the questions that they are exploring. In this course, you will learn to create complex, analytic, well-supported arguments that matter in academic contexts. The course will also hone your critical thinking and reading skills. Working closely with your peers and instructor, you will develop your essays through workshops and extensive revision and editing. Readings cover a variety of genres and often serve as models or prompts for assigned essays. The specific questions that you will pursue in your essays will be guided by your own interests.

**Learning Goals for English 125:**

- To produce complex, analytic, well-supported arguments that matter in academic contexts.
- To read, summarize, analyze, and synthesize complex texts purposefully in order to generate and support writing.
- To analyze the genres and rhetorical strategies that writers use to address particular audiences for various purposes and in various contexts.
- To develop flexible strategies for revising, editing, and proofreading writing of varying lengths.
- To develop strategies for self-assessment, goal-setting, and reflection on the process of writing.

**Required Texts and/or Coursepack:**

- *Creative Composition*, Author: Pollack, Chamberlin, Bakopoulos Publisher: Cengage.
- Additional supplemental readings available on CTools (printed copies required for class discussions)

**Course Requirements:**

I will determine your final grade according to the following rubric:

- **10% daily engagement:**
  - attendance

- participation in class discussions and small group activities
  - low-stakes writing assignments
- **10% Essay #1**
- **20% Essay #2**
- **20% Essay #3**
- **20% Essay #4**
- **10% peer review workshops:**
  - typed peer review letters
  - complete drafts for workshops
  - active participation in workshops
- **10% reflective cover letters, informal self-reflections, Cumulative Reflection Letter**

**Grading Standard:**

- **The grading standard for the course will be as follows:**
  - “C” designates “average” work.
  - “B” designates “good” work.
  - “A” designates “excellent” work.
  - You will need to perform work that is consistently above average in order to receive a letter grade of “B” or “A” in the course.
- **I will hold your work to high standards for two reasons:**
  - I believe that it is crucial for you to learn to communicate your ideas clearly in writing. Most people find writing much more difficult than talking. Although I may know what you’re trying to say because I have heard you discuss your ideas during class or in office hours, I will evaluate your written work on the basis of how well the words on the page communicate your ideas.
  - Developing your abilities as a writer will help you to succeed in your remaining classes, in graduate or professional school, and in the workplace. You may not enjoy receiving rigorous feedback or a “B” or “C” on an assignment, but receiving honest feedback will enable you to improve your writing and achieve greater success in your post-college career.
- **I will grade your work using the following scale:**

	B+	C+	D+
	87-89.99	77-79.99	67-69.99
A	B	C	D
93-100	83-86.99	73-76.99	63-66.99
A-	B-	C-	D-
90-92.99	80-82.99	70-72.99	60-62.99

### Attendance:

- Because our course foregrounds discussion, close engagement with the readings, and close engagement with each other's writing, attending class is crucial for your own success and for the success of the course.
- **You may miss two class sessions without penalty.**
- I will excuse your absence if you bring me a note from a doctor or health professional, a signed letter from a University team or program, or documentation of a family emergency.
- **Once you have reached your limit of two unexcused absences, I will lower your final daily engagement grade by one letter for each additional absence** (i.e., an "A" grade will become a "B").
- If you miss class, please ask another student to share his/her notes and tell you about what you missed.
- Please make sure to arrive on time for class. Arriving late causes you to miss important material and is disruptive to others. **I will count three late arrivals as one absence.**

### Religious Observances:

- If a class session or due date conflicts with your religious holidays, please notify me so that we can make alternative arrangements. In most cases, I will ask you to turn in your assignment ahead of your scheduled absence, but in accordance with UM policy on religious/academic conflicts, your absence will not affect your grade in the course.

### Participation:

- The success of our course depends on each of you being prepared to participate.
- **Effective participation entails being an engaged reader.**
  - As you're reading materials for class, please adopt whatever strategies will enable you to stay alert and active as a reader, such as:
    - underlining or flagging important passages and key phrases
    - writing key words at the top of various pages
    - writing notes in the margins of pages or in a reading journal
    - jotting down questions that you want to raise about the reading
    - listing pages or specific passages that contain especially confusing or intriguing material.
  - Please make sure to **bring printed copies of reading materials to class** on the day that we'll be discussing them.
- **Effective participation entails being an engaged listener and balanced contributor.**
  - If you tend to talk a lot in class, please try to leave room for other students to speak. If you tend to be quiet in class, please make an effort to add to our conversation.
  - Participation can take many forms, including:
    - offering a comment or reflection about the readings during class

- posing a question or responding to others' questions
- identifying a passage or section that you find difficult to understand
- sharing an insight from your writing assignment
- posting an observation or question on our online course site
- making links between our discussions and events in the wider world
- listening carefully and respectfully to other students' contributions.

**Sequence of Major Essays:**

- Over the course of the semester, I will ask you to produce four formal essays, each of which will involve a **process of drafting, peer review, revision, and self-assessment**.
- Here is a brief description of each major essay. We'll discuss each of these assignments in much greater detail as the semester proceeds:

<u>GENRE</u>	<u>LENGTH</u>	<u>AUDIENCE</u>	<u>TARGETED WRITING SKILLS</u>	<u>PERCENTAGE OF FINAL GRADE</u>
Close Reading Essay  <b>(a careful, detailed analysis of evidence)</b>	3-5 pages	<ul style="list-style-type: none"> <li>• other students in your English 125 course</li> </ul>	<ul style="list-style-type: none"> <li>• reading like a writer</li> <li>• close reading (i.e., carefully unpacking and analyzing evidence)</li> <li>• incorporating and citing evidence</li> <li>• building an argument from careful analysis of a text, object, or phenomenon</li> </ul>	10%
Analytic Argument Essay  <b>(a thesis-driven argument that is based on close reading of evidence)</b>	4-6 pages	<ul style="list-style-type: none"> <li>• readers with a particular interest in this topic, text, or cultural phenomenon</li> </ul>	<ul style="list-style-type: none"> <li>• close reading</li> <li>• formulating a driving question</li> <li>• identifying your interlocutors; imagining yourself as a participant in a broader conversation or debate</li> <li>• articulating the "so what?" or broader significance of your argument</li> <li>• creating a nuanced, debatable thesis statement</li> <li>• using rhetorical appeals (ethos, logos, pathos) to support your argument</li> <li>• incorporating and citing</li> </ul>	20%

			<ul style="list-style-type: none"> <li>evidence</li> <li>engaging with possible resistance to your argument</li> </ul>	
<p>Comparative Analysis Essay</p> <p><b>(a thesis-driven argument that arrives at new insights by putting two texts or phenomena into conversation with each other)</b></p> <hr/>	8-10 pages	<ul style="list-style-type: none"> <li>readers with interests in one or both of the texts or phenomena that you're discussing</li> </ul>	<ul style="list-style-type: none"> <li>creating a nuanced, debatable thesis</li> <li>structuring comparisons</li> <li>generating new insights from putting texts or phenomena into conversation with each other</li> <li>incorporating evidence from multiple sources</li> <li>engaging with possible resistance to your argument</li> <li>connecting different parts of your argument</li> </ul>	20%
<p>Entering the Conversation: Research-based Revision</p> <p><b>(a substantially revised argument that grows out of Essay #2 or Essay #3 and incorporates additional research)</b></p> <hr/>	8-12 pages	<ul style="list-style-type: none"> <li>readers with interests in the question that you're addressing</li> </ul>	<ul style="list-style-type: none"> <li>identifying your interlocutors; participating in a broader conversation or debate</li> <li>substantially revising your argument (including your driving question, thesis, audience, purpose, and/or evidence) by engaging with others' ideas</li> <li>engaging with resistance to your argument; empathizing with counter-arguments</li> <li>assessing how you've grown as a thinker, reader, writer, and member of a scholarly community</li> <li>identifying and analyzing patterns in the feedback that you've received from your peers and your instructor</li> <li>setting new goals for yourself as a writer</li> </ul>	20%

### **Late Submission of Formal Essays:**

- Unless you **notify me in advance** about extenuating circumstances that will prevent you from submitting your essay on time, I'll lower your grade for the assignment **by one letter for each day** that it is late. For instance, if you submit a "B" paper two days late, your grade will become a "D."

### **Low-Stakes Writing Assignments:**

- Throughout the semester, I will ask you to complete some low-stakes writing assignments as preparation for our class discussions and as building blocks for your major essays.
- These assignments will count towards your **daily engagement grade**, which is worth 10% of your final grade.
- **Late Submission of Brief Writing Assignments:**
  - If you cannot make it to class due to illness or an emergency, you can receive full credit for your assignment if you email it to me by 9 p.m. on the day it is due—email me to receive a low-stakes assignment for the day that you are absent if it is not clearly outlined on the syllabus.
  - If your absence is unexcused you will receive no credit for a low-stakes assignment submitted after the class period.

### **Peer Review Workshops:**

- Writing is a social process; both giving and receiving feedback about writing enables us to develop our abilities as writers. In this spirit, **peer review workshops will play a central role in our course**. By identifying what is working and not working in each other's drafts, you will help each other to clarify and strengthen your arguments. Commenting on others' work is also one of the best ways to improve your own writing; identifying strengths and weaknesses in your peers' drafts will heighten your awareness of strengths and weaknesses in your own work.
- We'll have a range of **different kinds of workshops** throughout the semester. For some of these workshops, I'll ask you to read each other's work during class and offer each other oral feedback. These workshops will focus on shorter pieces of writing such as your thesis statement, a paragraph that incorporates quotes from another scholar, or a paragraph that addresses counter-arguments.
- **For workshops that focus on the four formal essays**, I'll assign you to a particular peer review group and ask you to do the following:
  - Email a **complete draft** of your assignment to me and to your group members by the date and time specified on the syllabus. Drafts will typically be due **during the class before the scheduled workshop**.
  - Before the workshop, read your group members' drafts and offer each group member **feedback in the form of a typed letter**. We'll practice providing useful feedback during class, and I'll distribute guidelines for writing each set of peer review letters.

- On the day of the workshop, **bring SEVEN hard copies of your typed letters** to class (one copy of each letter for me, one copy for you, and one copy of each letter for all members of your group).
- **It is crucial that you attend class on days when peer review workshops are scheduled.**
  - If you miss a workshop, you'll not only miss an invaluable opportunity to improve your own draft; you'll also deprive your group members of feedback on their drafts.
  - **If you miss a peer review workshop, you must arrange to receive feedback on your draft.** You can meet with a tutor at the Sweetland Center for Writing or arrange for another student to read your draft. You must then write a response to the feedback that you receive and submit your response with your final essay. **If you do not arrange to receive feedback on your draft, you will not receive credit for completing the draft.**
- **You are required to send a complete draft of your essay for peer review workshops to your peer review group (include me on the email) by the beginning of the class period in which they are due.**
  - A draft is a work-in-progress, and you'll be substantially revising your drafts based on the feedback that you receive. However, your peers can only offer you helpful feedback if you give them a **full-length draft** in which you have done your best to meet the requirements of the assignment. Furthermore, your peers will need adequate time for carefully reading and responding to your work.
  - **Except in cases of extenuating circumstances, if you submit your draft after the required submission time, you will not receive credit for completing the draft.**

### **Self-Reflection Assignments:**

- Deepening your self-awareness as a writer is one of the best ways to strengthen your writing skills. Throughout the semester, I will ask you to submit some **self-reflection assignments that will help you to think about your writing process and your development as a writer.**
- These assignments will include reflective cover letters, which will be due with each of your formal essays, and some low-stakes reflections that I will ask you to complete at various stages of the drafting process.

### **Office Hours:**

- I look forward to meeting with you individually during office hours. We'll meet for two required conferences, during which we'll discuss a draft of one of your essays. I also encourage you to come to my office hours throughout the term. We can talk about your assignments, issues that we've been discussing in class, any difficulties that you're having, and/or your future plans.
- If your schedule conflicts with my weekly office hours, please let me know so that we can arrange to meet at another time.

### **Accommodations for Special Needs:**

- The University of Michigan is committed to ensuring the full participation of all students, and I am committed to making learning as accessible as possible for all of my students. If you have a disability and need an accommodation to participate in this class or to complete course requirements, please ask Services for Students with Disabilities (SSD) to provide documentation of the accommodations that you need. Then, please share this documentation with me as soon as possible, preferably within the first few weeks of class. I will treat as private and confidential any information that you share.
- If you suspect that you may have a disability and would like to be tested, Services for Students with Disabilities can provide free screenings and referrals to low-cost diagnostic services.
- Here is the contact information for Services for Students with Disabilities:
  - location: G-664 Haven Hall
  - phone: (734) 763-3000
  - website: <http://ssd.umich.edu/>

### **Plagiarism:**

- Building on others' words and ideas is an essential element of effective scholarship. However, we must give credit to those whose words and ideas we incorporate into our writing. Using someone else's words, ideas, or work without proper attribution is plagiarism, and such an act is considered a serious ethical violation within the university community.
- If you complete an assignment for one course and then submit that same assignment as original work for a different course, you are also committing plagiarism.
- We will discuss what constitutes plagiarism, but if you have additional questions about how to reference material that you find in books or online, please let me know.
- **If you commit an act of academic dishonesty in this course either by plagiarizing someone's work or by allowing your own work to be misused by another person, you will face the following consequences:**
  - You will fail the assignment and may fail the course.
  - I will report the incident to the Director of the English Department Writing Program.
  - I will also forward your case, with an explanatory letter and all pertinent materials, to the LSA Assistant Dean of Student Affairs.
  - The Dean will determine an appropriate penalty, which may involve academic probation and/or community service.
  - If you commit plagiarism while you are already on probation for plagiarism, you may be asked to leave the University.



### **REQUIRED Winter Plagiarism Workshops:**

- All students enrolled in English 124 or English 125 are required to attend one 50-minute workshop about academic integrity. Workshops are designed and facilitated by undergraduate students from LSA's Student Honor Council.
- Workshops will be offered at 6:00 p.m. and at 7:30 p.m. from Monday, Feb. 2 through Friday, Feb. 6, and from Monday, Feb. 9 through Friday, Feb. 13.
- Working in small groups, workshop participants will discuss:
  - 1) various forms of plagiarism
  - 2) techniques for citing and incorporating material from various sources
  - 3) strategies and resources for addressing the challenges that first-year writing courses present.
- I will send an email in early January with the link where you can sign up to attend a particular workshop.

### **Cell Phones, Electronic Devices, and Laptops:**

- Please be sure to turn off your cell phones and put all electronic devices in your bags before class begins. It will be distracting for all of us if you text or use an electronic device during class, so **I will mark you absent for the day** if you do so.
- If you expect a call during class (e.g., for a family emergency), please let me know in advance.
- Because our course revolves around dialogue and careful engagement with printed texts, I ask that you **refrain from using your laptop** in class. Laptops tend to make us far less attentive to each other and far more susceptible to online distractions. Please plan to take notes by hand.

### **Sweetland Center for Writing:**

- The Sweetland Center for Writing—located at **1310 North Quad**—is an amazing, free resource! If you would like additional feedback or assistance as you're planning, drafting, or revising your writing assignments, you can schedule an individual appointment with a Sweetland faculty member, drop in for a peer-tutoring session, correspond online with a peer tutor, or submit your work online to receive feedback within 72 hours.
- Sweetland faculty members and peer tutors will not edit or proofread your work, but they can assist you with understanding assignments, generating ideas, developing and organizing arguments, using evidence and sources, and clarifying your writing.
- For more information, please visit:  
**<http://www.lsa.umich.edu/sweetland/undergraduate>**.

**Please remember that this syllabus and our course schedule are subject to change.**

## SCHEDULE

UNIT 1: CLOSE READING				
DATE	IN-CLASS	LEARNING OBJECTIVES	WRITING DUE	READINGS DUE
W	1/7	<ul style="list-style-type: none"> <li>▪ Introductions</li> <li>▪ Syllabus overview</li> <li>▪ Low-stakes assignment: How Do You Write?</li> </ul>	<ul style="list-style-type: none"> <li>▪ Course policies and expectations</li> </ul>	
M	1/12	<ul style="list-style-type: none"> <li>▪ Low-stakes assignment: How Do You Read?</li> <li>▪ Discuss Bunn</li> <li>▪ Practice methods of close reading (Sweeney, “Art of Close Reading” [handout])</li> <li>▪ Discuss Foster Wallace</li> </ul>	<ul style="list-style-type: none"> <li>▪ Reading like a writer</li> <li>▪ Close reading (i.e., carefully unpacking and analyzing evidence)</li> <li>▪ Incorporating and citing evidence</li> </ul>	<ul style="list-style-type: none"> <li>▪ Bunn, "How to Read Like a Writer" (498-508; also on CTools)</li> <li>▪ Foster Wallace, “This is Water” (on CTools)</li> </ul>
W	1/14	<ul style="list-style-type: none"> <li>▪ Low-stakes assignment: Complete the short writing exercise on pg. 30.</li> <li>▪ Discuss Amick and Cofer</li> <li>▪ Discuss what defines a writer’s point of view, their voice, and their style</li> <li>▪ <b>Receive Essay Assignment #1—Close Reading Essay</b></li> </ul>	<ul style="list-style-type: none"> <li>▪ Elements of effective writing</li> <li>▪ Key terms (thesis, audience, purpose, genre, evidence)</li> <li>▪ Formulating a driving question</li> </ul>	<ul style="list-style-type: none"> <li>▪ Low-stakes assignment: Close reading of Amick or Cofer</li> <li>▪ Ch. 1-3 of <i>Creative Composition</i></li> <li>▪ Amick, “Cold Comfort”</li> <li>▪ Ortiz Cofer, “Casa: A Partial Remembrance of a Puerto Rican Childhood”</li> </ul>
M	1/19	<ul style="list-style-type: none"> <li>▪ NO CLASS—MLK Symposium</li> </ul>		<ul style="list-style-type: none"> <li>▪ <b>Begin first draft of Essay #1</b></li> </ul>
W	1/21	<ul style="list-style-type: none"> <li>▪ Discuss models of organization</li> <li>▪ Discuss Lamott</li> <li>▪ Low-stakes assignment: Your own “Shitty First Draft.” Complete a review of a recent meal, starting in the same fashion as Lamott. Write without reigning yourself in.</li> <li>▪ Discuss formatting</li> <li>▪ Discuss citation</li> <li>▪ Assign peer review groups</li> </ul>	<ul style="list-style-type: none"> <li>▪ Writing as a process</li> <li>▪ Building an argument from careful analysis of a text, object, or phenomenon</li> <li>▪ Attributing an information resource using a standard/accepted citation method</li> </ul>	<ul style="list-style-type: none"> <li>▪ Ch. 4-5 of <i>Creative Composition</i></li> <li>▪ Read “Shitty First Drafts” by Anne Lamott (509-10)</li> </ul>

M	1/26	<ul style="list-style-type: none"> <li>Discuss workshop goals and strategies</li> <li>In-class model workshop</li> <li>Discuss peer review letter guidelines</li> </ul>	<ul style="list-style-type: none"> <li>Offering effective feedback for other writers</li> <li>Improving your own writing by offering feedback for other writers and by hearing other writers' feedback about various drafts</li> </ul>	<ul style="list-style-type: none"> <li><b>By the beginning of class: email a complete first draft of your Close Reading Essay to me and your peer review group</b></li> </ul>	<ul style="list-style-type: none"> <li>Peer Review Guidelines</li> <li>Chamberlin, "Workshop Is Not for You"</li> <li>From Chapter 17 of <i>Creative Composition</i> (521-534)</li> </ul>
W	1/28	<ul style="list-style-type: none"> <li>Discuss revision strategies</li> <li>Small groups: Essay #1 peer reviews</li> </ul>	<ul style="list-style-type: none"> <li>Developing strategies for revision</li> </ul>	<ul style="list-style-type: none"> <li>Typed peer review letters for each member of your group (plus additional copies for me)</li> </ul>	<ul style="list-style-type: none"> <li>Peer group's essays</li> </ul>

UNIT 2: ANALYTIC ARGUMENT

	DATE	IN-CLASS	LEARNING OBJECTIVES	WRITING DUE	READINGS DUE
M	2/2	NO CLASS— Snow Day			
W	2/4	<ul style="list-style-type: none"> <li>Low-stakes assignment: Self-reflection—are you using any of the approaches outlined by Gaipa in your close reading essay? Which motivating moves have you used in the past? Which would you like to employ in future essays?</li> <li>Discuss Gaipa</li> <li>Discuss strategies for structuring arguments</li> </ul>	<ul style="list-style-type: none"> <li>The “so what?” question: identifying authors’ motivating moves</li> <li>Identifying your interlocutors; imagining yourself as a participant in a broader conversation or debate</li> </ul>	<ul style="list-style-type: none"> <li><b>Final draft of your Close Reading Essay</b> (including drafts, letters from your peer reviewers, and a reflective cover letter)</li> </ul>	<ul style="list-style-type: none"> <li>Swann and Sweeney, “Motivating Moves” (on CTools)</li> <li>Gaipa, “Breaking Into the Conversation: How Students Can Acquire Authority for Their Writing” (on CTools)</li> </ul>
M	2/9	<ul style="list-style-type: none"> <li>Low-stakes assignment: Write a paragraph outlining potential counterarguments to Cioffi’s position.</li> <li>Discuss Carr</li> <li>Discuss Cioffi</li> <li>Small groups: discussing counterarguments</li> </ul>	<ul style="list-style-type: none"> <li>Formulating a complex, nuanced, debatable thesis statement</li> <li>Identifying strategies for incorporating research and evidence</li> <li>Argumentation as a means of understanding</li> <li>Engaging with possible resistance to your argument; empathizing with possible counterarguments</li> </ul>	<ul style="list-style-type: none"> <li>Low-stakes assignment: Paraphrase what you believe Carr’s thesis statement to be, in your own words.</li> </ul>	<ul style="list-style-type: none"> <li>From Chapter 10 of <i>Creative Composition</i> (233-8)</li> <li>Carr, “Is Google Making Us Stupid?”</li> <li>Cioffi, “Argumentation in a Culture of Discord,” (516-520)</li> </ul>

W	2/11	<ul style="list-style-type: none"> <li>Discuss Curzan</li> <li>Discuss what makes an effective thesis statement</li> <li>Low-stakes assignment: How does Curzan’s argument fit each of Simpson’s five points?</li> <li><b>Receive Essay Assignment #2—Analytic Argument Essay</b></li> <li>Thesis brainstorming</li> </ul>	<ul style="list-style-type: none"> <li>Formulating a complex, nuanced, debatable thesis statement</li> </ul>	<ul style="list-style-type: none"> <li>Low-stakes assignment: Paraphrase what you believe Curzan’s thesis statement to be, in your own words.</li> </ul>	<ul style="list-style-type: none"> <li>Curzan, “Says Who? Teaching and Questioning the Rules of Grammar,” (on CTools)</li> <li>“Five Ways of Looking at a Thesis” (on CTools)</li> </ul>
M	2/16	<ul style="list-style-type: none"> <li>NO CLASS—but SCHEDULE AN INDIVIDUAL CONFERENCE (2/19)</li> </ul>	<ul style="list-style-type: none"> <li>Assessment of Essay #1</li> <li>Defining your thesis for Essay #2</li> </ul>	<ul style="list-style-type: none"> <li>Low-stakes assignment (bring to conference): A first draft of your thesis idea for Essay #2</li> </ul>	<ul style="list-style-type: none"> <li>My feedback on your first essay</li> </ul>
W	2/18	<ul style="list-style-type: none"> <li>Discuss Reid</li> <li>Discuss ethos, logos, pathos</li> <li>Low-stakes assignment: What kinds of appeals do you find most effective in Reid’s piece—appeals to logic, appeals to emotion, or both?</li> </ul>	<ul style="list-style-type: none"> <li>Using rhetorical appeals (ethos, logos, pathos) to support your argument</li> <li>Formulating a complex, nuanced, debatable thesis statement</li> </ul>	<ul style="list-style-type: none"> <li><b>By the beginning of class: email a complete first draft of your Analytic Argument Essay to me and your peer review group</b></li> </ul>	<ul style="list-style-type: none"> <li>Reid, “My Body, My Weapon, My Shame” (on CTools)</li> </ul>
M	2/23	<ul style="list-style-type: none"> <li>Discuss Zinsser</li> <li>Small groups: Essay #2 peer reviews</li> </ul>	<ul style="list-style-type: none"> <li>Developing strategies for revision</li> <li>Improving your own writing by offering feedback for other writers and by hearing other writers’ feedback about various drafts</li> </ul>	<ul style="list-style-type: none"> <li>Typed peer review letters for each member of your group (plus additional copies for me)</li> </ul>	<ul style="list-style-type: none"> <li>Zinsser, “Simplicity” (on CTools)</li> <li>From Chapter 17, (536-548)</li> <li>Peer group’s essays</li> </ul>
<b>UNIT 3: COMPARATIVE ANALYSIS</b>					
	<b>DATE</b>	<b>IN-CLASS</b>	<b>LEARNING OBJECTIVES</b>	<b>WRITING DUE</b>	<b>READINGS DUE</b>
W	2/25	<ul style="list-style-type: none"> <li>Low-stakes assignment TBA</li> <li>Introduction to Comparative Analysis</li> <li>Discuss Dubus and Adler</li> </ul>	<ul style="list-style-type: none"> <li>Structuring comparisons</li> </ul>		<ul style="list-style-type: none"> <li>Dubus, “Tracks and Ties”</li> <li>Adler, “Sibling Rivalry at the Stove”</li> </ul>
M	3/2	<ul style="list-style-type: none"> <li>NO CLASS—Vacation</li> </ul>			

W	3/4	<ul style="list-style-type: none"> <li>▪ NO CLASS— Vacation</li> </ul>			
M	3/9	<ul style="list-style-type: none"> <li>▪ Discuss Flannagan</li> </ul>	<ul style="list-style-type: none"> <li>▪ Structuring comparisons</li> </ul>	<ul style="list-style-type: none"> <li>▪ <b>Final draft of your Analytic Argument Essay</b> (including drafts, letters from your peer reviewers, and a reflective cover letter)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Flannagan, “To Hell With All That”</li> </ul>
W	3/11	<ul style="list-style-type: none"> <li>▪ Low-stakes assignment TBA</li> <li>▪ <b>Receive Essay Assignment #3—Research-based Revision Essay</b></li> </ul>	<ul style="list-style-type: none"> <li>▪ Putting texts or phenomena into conversation with each other</li> <li>▪ Incorporating evidence from multiple sources</li> <li>▪ Connecting different parts of your argument; transitions</li> </ul>		<ul style="list-style-type: none"> <li>▪ Gawande, “Big Med” (on CTools)</li> </ul>
M	3/16	<ul style="list-style-type: none"> <li>▪ NO CLASS—but SCHEDULE AN INDIVIDUAL CONFERENCE</li> </ul>	<ul style="list-style-type: none"> <li>▪ Assessment of Essay #2</li> <li>▪ Defining your thesis for Essay #3</li> </ul>	<ul style="list-style-type: none"> <li>▪ Low-stakes assignment (bring to conference): An outline of the sources you plan to put in conversation with one another for Essay #3</li> </ul>	<ul style="list-style-type: none"> <li>▪ My feedback on your second essay</li> <li>▪ Sample Comparative Analysis essays written by former students (on CTools)</li> </ul>
W	3/18	<ul style="list-style-type: none"> <li>▪ Low-stakes assignment: Compare how Rudin and Hartzler approach the roles of video games <i>beyond</i> entertainment.</li> <li>▪ Discuss Rudin</li> <li>▪ Discuss Hartzler</li> <li>▪ Small groups: thesis revision and brainstorming</li> </ul>	<ul style="list-style-type: none"> <li>▪ Generating new insights from putting texts or phenomena into conversation with each other</li> </ul>	<ul style="list-style-type: none"> <li>▪ Low-stakes assignment (bring to conference): A draft of your thesis idea for Essay #3</li> </ul>	<ul style="list-style-type: none"> <li>▪ Rudin “Writing the Great American Video Game” (247-258)</li> <li>▪ Hartzler, “Games Are Not About Monsters”</li> </ul>
M	3/23	<ul style="list-style-type: none"> <li>▪ Low-stakes assignment: How does Gladwell manage the transitions in his piece? Do you find them effective and why?</li> </ul>	<ul style="list-style-type: none"> <li>▪ Connecting different parts of your argument; transitions</li> <li>▪ Writing a compelling introduction and conclusion</li> <li>▪ Using micro-questions to guide your inquiry</li> </ul>	<ul style="list-style-type: none"> <li>▪ <b>By the beginning of class: email a complete first draft of your Comparative Analysis Essay to me and your peer review group</b></li> </ul>	<ul style="list-style-type: none"> <li>▪ Gladwell, “Big and Bad” (268-77)</li> </ul>

W	3/25	<ul style="list-style-type: none"> <li>Small groups: Essay #3 peer reviews</li> </ul>	<ul style="list-style-type: none"> <li>Improving your own writing by offering feedback for other writers and by hearing other writers' feedback about various drafts</li> </ul>	<ul style="list-style-type: none"> <li>Typed peer review letters for each member of your group (plus additional copies for me)</li> </ul>	<ul style="list-style-type: none"> <li>Peer group's essays</li> </ul>
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**UNIT 4: RESEARCH-BASED REVISION**

	<b>DATE</b>	<b>IN-CLASS</b>	<b>LEARNING OBJECTIVES</b>	<b>WRITING DUE</b>	<b>READINGS DUE</b>
M	3/30	<ul style="list-style-type: none"> <li>Discuss Ripley</li> <li>Discuss strategies for reflection</li> <li>Low-stakes assignment: how might you revise your DSP essay so as to make it more complex and nuanced? What ideas do you have for new research you might incorporate?</li> <li>Small groups: crossbreeding your old essays with something new</li> </ul>	<ul style="list-style-type: none"> <li>Reflection as a practice</li> <li>Writing as a process</li> <li>Substantially revising your argument (including your driving question, thesis, and/or evidence) by engaging with others' ideas</li> </ul>	<ul style="list-style-type: none"> <li>Low-stakes assignment: Self-reflection—bring copies of a previous essay from this term to substantially revise. Outline elements you plan to revise. How might you better engage with counter-arguments?</li> </ul>	<ul style="list-style-type: none"> <li>Re-reading: Ripley, “The Case Against High-School Sports” (on CTools)</li> <li>Your DSP essay</li> </ul>
W	4/1	<ul style="list-style-type: none"> <li><b>LIBRARY VISIT</b> 3-4 PM (come to our regular classroom at the regular time)</li> </ul>	<ul style="list-style-type: none"> <li>Using print and electronic information retrieval systems</li> <li>Evaluate the validity and importance of information in both print and electronic formats,</li> <li>Distinguishing between scholarly and popular publications</li> <li>Using the Internet appropriately in research</li> </ul>	<ul style="list-style-type: none"> <li><b><u>Final draft of your Comparative Analysis Essay</u></b> (including drafts, letters from your peer reviewers, and a reflective cover letter)</li> </ul>	
M	4/6	<ul style="list-style-type: none"> <li>Discuss McIntosh</li> </ul>	<ul style="list-style-type: none"> <li>Identifying your interlocutors; participating in a broader conversation or debate</li> </ul>	<ul style="list-style-type: none"> <li>Low-stakes assignment: What does McIntosh say about privilege? How does it relate to language and writing? What rhetorical strategies do you find effective?</li> </ul>	<ul style="list-style-type: none"> <li>McIntosh, “White Privilege: Unpacking the Invisible Knapsack”</li> </ul>

W	4/8	<ul style="list-style-type: none"> <li>▪ Low-stakes assignment TBA</li> <li>▪ Discuss McIntosh</li> <li>▪ Small groups: brainstorming essay approaches</li> </ul>	<ul style="list-style-type: none"> <li>▪ Substantially revising your argument (including your driving question, thesis, and/or evidence) by engaging with others' ideas</li> <li>▪ Identifying strategies for incorporating research and evidence</li> </ul>	<ul style="list-style-type: none"> <li>▪ Begin selecting sources for your Research-based Revision Essay</li> </ul>	<ul style="list-style-type: none"> <li>▪ McIntosh, "White Privilege and Male Privilege: A Personal Account of Coming to See Correspondences Through Work in Women's Studies"</li> </ul>
M	4/13	<ul style="list-style-type: none"> <li>▪ Revisit Gaipa</li> <li>▪ Discuss strategies for crossbreeding your old essays with something new</li> <li>▪ Low-stakes assignment: Quote analysis activity</li> </ul>	<ul style="list-style-type: none"> <li>▪ Identifying strategies for incorporating research and evidence</li> <li>▪ Reflection as a practice</li> <li>▪ The "so what?" question: identifying authors' motivating moves</li> <li>▪ Identifying your interlocutors; imagining yourself as a participant in a broader conversation or debate</li> <li>▪ Substantially revising your argument (including your driving question, thesis, and/or evidence) by engaging with others' ideas</li> </ul>	<ul style="list-style-type: none"> <li>▪ Low-stakes assignment: Bring in three credible sources (full text) that relate to the focal point of your final essay</li> </ul>	<ul style="list-style-type: none"> <li>▪ Re-reading: Gaipa, "Breaking Into the Conversation: How Students Can Acquire Authority for Their Writing" (on CTools)</li> </ul>
W	4/15	<ul style="list-style-type: none"> <li>▪ Discussion of the Cumulative Reflection Letter which entails: 1) identifying and analyzing patterns in the feedback that you've received from your peers and your instructor; 2) assessing how you've grown as a thinker, reader, writer, and member of an academic community; 3) setting new goals for yourself as a writer; and 4) offering advice for future students of English 125</li> </ul>	<ul style="list-style-type: none"> <li>▪ Substantially revising your argument (including your driving question, thesis, and/or evidence) by engaging with others' ideas</li> <li>▪ Identifying strategies for incorporating research and evidence</li> </ul>	<ul style="list-style-type: none"> <li>▪ <b>By the beginning of class: email a complete first draft of your Research-based Revision Essay to me and your peer review group</b></li> </ul>	<ul style="list-style-type: none"> <li>▪ Reading TBA (catch-up day?)</li> </ul>
M	4/20	<ul style="list-style-type: none"> <li>▪ Small groups: Essay #4 peer reviews</li> </ul>	<ul style="list-style-type: none"> <li>▪ Improving your own writing by offering feedback for other writers and by hearing other writers' feedback about various drafts</li> </ul>	<ul style="list-style-type: none"> <li>▪ Typed peer review letters for each member of your group (plus additional copies for me)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Peer group's essays</li> </ul>

M 4/27

- NO CLASS
- Final Assignments due by 11:59 PM

- **Final draft of your Research-based Revision Essay** (including drafts and letters from your peer reviewers)
- **Cumulative Reflection Letter**