

QUEEN'S COLLEGE
 Department of English
 Observation Conference Memorandum

Instructor: Alexis Larsson
Date: 3/14/2018
Course: Engl 152W: Great Works of American Literature
Observer: Ala Alryyes
Number of Students Present: 12

Please check the appropriate box below and add comments explaining your decision.

Was the class X Satisfactory or Unsatisfactory?

Based on your observation, would you recommend that this instructor be assigned this course again?

<i>Strongly Recommend</i>	X
<i>Recommend</i>	
<i>Recommend with reservations</i>	
<i>Not recommend</i>	

Comments:

The class I observed was a successful mix of supervised student activity and guided readings of various texts.

Please evaluate the instructor according to the following criteria on the next two pages. Use the comments section to provide a rationale of your assessment in the grid. You should have a paragraph-length explanation beneath each category or provide an equivalent narrative at the end.

Syllabus

Did the syllabus contain the following information?

	Yes	No
Contact Information	X	
Office hours	X	
Course description	X	
Learning Goals	X	
Course schedule	X	
Course requirements	X	
Appropriate policies (e.g. plagiarism, late papers, participation)	X	

Comments:

Professor Larsson's syllabus is detailed and clear. It carefully lays out class expectations and goals, opening with a statement about her approach to choosing a set of "Great" works. It enjoins students to "take risks" and "be active participants," and stresses the importance of understanding "genre" and "rhetorical conventions."

Class Session

Evaluate how the instructor used the class time by assessing the following:

	Exceeds expectations	Meets expectations	Meets some expectations	Fails to meet expectations
Clear and relevant goals were set	X			
Concepts and subject matter were appropriate to the level of the course	X			
Instructor and students communicated successfully		X		
Pedagogical strategies were appropriate		X		
Class time was used effectively		X		
Classroom activities were relevant to lesson objectives	X			
Class activities produced moments of discovery or insight	X			

Comments:
See below

Instructor-Student Interaction and Student Engagement

Evaluate the following characteristics of the instructor-student interactions and students' level of engagement:

	Exceeds expectations	Meets expectations	Meets some expectations	Fails to meet expectations
Students were engaged (e.g. taking notes, participating in discussion, listening actively)	X			
Instructor encouraged student participation (e.g. solicited, listened to, and responded thoughtfully to students' comments)	X			
Class atmosphere was inclusive	X			

Comments:

Further Comments (Please use this space below to describe the class session and add any additional observations. You may consider, but are not limited to, commenting on any of the following: teaching style, creative or thoughtful pedagogical techniques, and course and syllabus design. Please attach additional pages if necessary.)

During the class I observed, students were engaged both in analyzing a number of poems and in an ongoing hands-on class activity, each producing a "zine" related to their poetry readings. Professor Larsson had distributed a number of handouts, including one defining "zine," as well as explaining the value of this exercise (other handouts discussed "close reading" and the syntax of comics). Alexis exploited this activity to encourage students to approach a number of poems they were reading in class that day "personally." However, as she stressed in her handout, to say that writing a zine encourages personal engagement is not to say that it encourages intimate disclosure of feelings, etc. Rather, writing a zine ought to help cultivate questions that matter to the writer's "process of thinking about the subject." I really liked this activity, as it enabled students to accommodate what the syllabus considers "great" to their own thoughts and concerns. The students were engaged throughout class and it's clear that Alexis inspires their confidence and respect.

The class examined several poems, including Sherman Alexie's "On the Amtrak from Boston to New York City" and Tony Hoagland's "America." Alexis was able to create a fluid and smooth conversation, as she built on students' remarks but also prompted them with helpful questions. She encouraged her students to consider the "structure" of a poem and its "plot." Hoagland's "America," in which the speaker stabs his father in a dream, elicited a discussion of Freud's "Oedipal complex." I very much liked the way in which Alexis was able to "feed" students literary and theoretical context they didn't have without interrupting the class's flow: of Freud and his reading of myth, for example, she said: "how come we all kind of know it? It's in our culture, isn't it?" She then followed this with a cogent and relevant explanation.

While analyzing "On the Amtrak," Alexis segued to a discussion of selections from *Black Elk Speaks*. At one point, she asked a question about a footnote by the text's editor, a discussion of which seemingly planned to open up to the complexity of "nation." Alexis asked: "is it factual or intended to serve a purpose?" The value of the exercise was clear to me and, indeed, potentially powerful. But the class discussion slowed down here a bit and it would have done better, I think, with more explicit "directorship" input, tying it back to the poem. Overall, however, this was an effective class. Not only did Professor Larsson lead a very good discussion, but she also used other tools, occasionally asking a student "to take a couple of minutes to write your thoughts down" to get almost every student to participate.

Signed (observer):



I understand that my signature means only that I have read this memorandum and that I may attach any comments I wish.

Signature:



anna Clari Larsson

Date of post-observation meeting:

3/28/2018

Note: All observers are required to meet with observees following the submission of this report to discuss the class session. A brief memo should then be submitted to the department summarizing this conversation.



Department of English
Observation Conference Memorandum

Instructor: Anna Alexis Larsson
Date: 10/28/2019
Course: English 110
First time teaching this course? No
Observer: Duncan Faherty
Number of Students Present for Lesson: 17

Assessment & Recommendation

Was the class X Satisfactory or Unsatisfactory?

Based on your observation, would you recommend that this instructor be assigned this course again? (Please refer to Guidelines for Recommending Observees on the Observation Materials website.)

Strongly Recommend	X
Recommend	
Recommend with Reservations	
Do Not Recommend	

Please evaluate the instructor according to the following criteria on the next two pages. Use the comments section to provide a rationale of your assessment in the grid. You should have a paragraph-length explanation beneath each category, or provide an equivalent narrative at the end.

Syllabus

Did the syllabus contain the following required information?

	Yes	No
Contact Information	X	
Office hours	X	
Course description	X	
Learning Goals	X	
Class meeting schedule	X	
Description of major assignments with due dates	X	

Course requirements	X	
Grading Breakdown	X	
Appropriate policies (e.g. plagiarism, late papers, participation)	X	

Class Session

Evaluate how the instructor used the class time by assessing the following:

	Yes	Mostly	Somewhat	No
Instructor set clear and relevant goals that are consistent with course goals	X			
Instructor introduced subject matter appropriate to the level of the course	X			
Instructor used pedagogical strategies well suited for lesson goals and students	X			
Instructor used class time effectively to meet indicated lesson goals	X			
Instructor's facilitation produced moments of discovery or insight in students	X			

Instructor-Student Interaction and Student Engagement

Evaluate the following characteristics of the instructor's interactions with students and of students' level of engagement:

	Yes	Mostly	Somewhat	No
Instructor encouraged student participation (e.g. solicited and responded thoughtfully to students' comments, assigned activities)	X			
Instructor communicated effectively with students (e.g. clear directions and prompts were given whether written or orally)	X			
Instructor fostered an inclusive, respectful class atmosphere (e.g. engagement with material and students was evenhanded)	X			
Students were actively engaged (e.g. taking notes, participating in discussion, listening actively)	X			

Further Comments

I observed Alexis Larsson's English 110 course (code 38114) on 28 October 2019, and it was a very compelling session. The majority of the seventeen students in attendance verbally

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contributed to the discussion, and all of them were overtly engaged in the various free writing, reading, peer editing, and group work exercises that unfolded across the length of the session. By any measure, this is a successful course and this was a “satisfactory” session.

The session opened with a collective reading of a blog post Larsson crafted by indexing a variety of questions the students had posed which sought to tease out intersections between an essay by Donna Haraway and the recent Marvel film *Venom*. Despite the disparate genres and audiences of these two texts, Larsson has deftly paired them since the film’s consideration of a human and alien symbiont conjuring mirrors some of the concerns of Haraway’s work on the merging of the organic and the technological. I had the sense that this “Monday Mashup,” as the exercise was called, serves as a constitutive hallmark of the class. The students quickly dove into the work, making it abundantly clear that they are obviously familiar with trying to think with two seemingly dissimilar texts simultaneously as well as being comfortable with being asked to free-write as a means of surfacing possible associations. Larsson has impressively structured this weekly activity so that they students are aware that they are going to begin the week by undertaking a scaffolded set of writing exercises as a means of reminding themselves about their fellow classmates’ blog posts but also to extend that thinking into the classroom. By linking these two particular texts, Larsson has not simply asked her students to engage with an object of contemporary pop culture, but more importantly, she has asked them to engage with a theoretical object and a narrative text at the same time in ways that I think predict later writing assignments that the students will be asked to undertake. The pairing stuck me as impressively generative.

In a series of evolving prompts, the students moved between free writing, peer responding, and then collective discussion about how to pair these two textual objects. This pattern of short free writing moments that then resulted in a paired discussion and then culminated in collective discussion marked the pattern for the first half of the session I observed. Given the ways in which the students seamlessly moved back and forth between these modes (of free writing and individualized close reading and then assembled rhetorical analysis), it seems quite clear that this is a habitual practice that they have been trained to perform with considerable skill. Indeed, I was highly impressed by how writing, revision, and reading were so centered as modes of inquiry in this class, and it seems obvious to me that the students are comfortable with using writing as a means of exploration as well as a means of critique.

The second half of the session was devoted to peer review and discussion of the rough drafts for the next essay, and under Larsson’s notable guidance, the students productively undertook this work. From some of the conversation that introduced the work with the drafts I had the sense that Larsson had asked them to experiment with “just trying to get ideas on the page” through a set of scaffolded timed prompts, so that they could harvest from this first exploration of any idea the most fruitful avenues for future pursuit. The two pairs of peer editors I was adjacent to undertook this work very seriously (as did the others who I could not so easily overhear), and I was struck

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by the seriousness with which they were prodding one another to think about expansion and revision.

Larsson has created an inclusive environment in her classroom, and it was apparent from observing her interactions with students that they feel comfortable with her high expectations and that they feel supported by her as they attempt to meet those expectations. My strong impression is that this a collegial and serious space, despite the overt challenges of a noisy cooling system and a very odd structural layout of the room that prevents in some ways the ability to form a collective circular assemblage. To her credit, Larsson seems to have resigned herself to the oddities of the space and in so doing I think has enabled the students to ignore these impositions on their collective work as well.

The syllabus dexterously moves the students into a deep and multivalent consideration of the ways in which rhetoric works in the world, especially in terms of the intersections of science, technology, cultural production, and the formation of social and cultural structures of feeling. At its core, the syllabus underscores how textual production and reception (in a range of forms and modes) is always a discursive practice, one that lends itself to rhetorical analysis and considerations of genre, mode, tone, audience, and critique. All of which is another way of saying that while this section of 110 has a particular focus on “naturecultures,” it is also very clear that this content is offered in service of the course’s larger and more important focus on modes of writing, responding, questioning, and reading. The course is, in other words, primarily about issues of rhetorical praxis. In terms of the reading for the course, the students are exposed to a wide range of genres, materials, and rhetorical modes. In terms of the daily agenda, each session of the course is framed around some kind of writing or research activity. The assignments are both well-conceived and well-articulated on the syllabus and each successive assignment builds upon work undertaken in earlier sessions and assignments. In short, this is a well-designed and generative syllabus. In closing, I would only add that this was one of the most invested and focused student groups I have observed in and English 110 section in the last few years, a sure sign I think of the work that Larsson has invested in both crafting the class and in planning each session. This was an impressive session and Larsson is a talented instructor.

Observer Signature:
Post-Observation Meeting



10-30-2019

Date of post-observation meeting: 4 November 2019

Briefly comment on what was discussed in the post-observation meeting:

we met and discussed the syllabus. DP 4 Nov 2019

Instructor Signature:

A. Larsson 11/4/2019

I understand that my signature means only that I have read this memorandum and that I may attach any comments I wish.

Note: This observation report must be submitted (to the English Department) no later than a week after the class visit. Post-observation meetings must occur and memos submitted no later than two weeks after the class visit.



**Department of English
Observation Conference Memorandum**

Instructor: Anna Alexis Larsson
Date: March 23, 2022
Course: Eng 130: Writing About Literature
First time teaching this course? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Observer: Ala Alryyes
Number of Students Present for Lesson: 19

Assessment & Recommendation

Was the class Satisfactory or Unsatisfactory?

Based on your observation, would you recommend that this instructor be assigned this course again? Please refer to the Guidelines for Recommending Observees on the Observation Materials website.)

Recommend	<input checked="" type="checkbox"/>
Do Not Recommend	<input type="checkbox"/>

Please add brief comments explaining your assessment and recommendation:

Prof. Larsson conducted an effective class, consisting of a series of class discussions as well as mini writing responses. The class was a successful mix of supervised student activity and guided discussions of various texts, with Mariana Enriquez’s “The Dirty Kid,” as the central reading of the week.

Please evaluate the instructor according to the following criteria on the next two pages. Use the comments section to provide a rationale of your assessment in the grid. You should have a paragraph-length explanation beneath each category, OR provide an equivalent narrative at the end.

Syllabus

Did the syllabus contain the following required information?

	Yes	No
Contact Information	X <input type="checkbox"/>	<input type="checkbox"/>
Office hours	X <input type="checkbox"/>	<input type="checkbox"/>
Course description	X <input type="checkbox"/>	<input type="checkbox"/>
Learning Goals	X <input type="checkbox"/>	<input type="checkbox"/>
Class meeting schedule	X <input type="checkbox"/>	<input type="checkbox"/>
Description of major assignments with due dates	X <input type="checkbox"/>	<input type="checkbox"/>
Course requirements	X <input type="checkbox"/>	<input type="checkbox"/>
Grading Breakdown	X <input type="checkbox"/>	<input type="checkbox"/>
Appropriate policies (e.g. plagiarism, late papers, participation)	X <input type="checkbox"/>	<input type="checkbox"/>

Please add brief comments on the accuracy and efficacy of the syllabus:

Introducing her syllabus, Alexis makes the case for understanding writing as a “process of thinking and rethinking.” She emphasizes the specific nature of Eng 130, highlighting that the students will “learn and employ the terms in the main methods of the discipline of English.” Her syllabus is succinct, coherent, and clear about assignments, expectations, and policy. The syllabus was supplemented with helpful and very detailed handouts.

Class Session

Evaluate how the instructor used the class time by assessing the following:

	Yes	Mostly	Somewhat	No
Instructor set clear and relevant goals that are consistent with course goals	X <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Instructor introduced subject matter appropriate to the level of the course	X <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Instructor used pedagogical strategies well suited for lesson goals and students	X <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Instructor used class time effectively to meet indicated lesson goals	<input type="checkbox"/>	<input type="checkbox"/> X	<input type="checkbox"/>	<input type="checkbox"/>

Note: This observation report must be submitted (to the English Department) no later than a week after the class visit. Post-observation meetings must occur and memos submitted no later than two weeks after the class visit.

Instructor's facilitation produced moments of discovery or insight in students	<input type="checkbox"/>	X <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Please state the learning goals outlined for this class below and briefly describe how the instructor used class time to work towards them:

Please see end comments

Instructor-Student Interaction and Student Engagement

Evaluate the following characteristics of the instructor's interactions with students and of students' level of engagement:

	Yes	Mostly	Somewhat	No
Instructor encouraged student participation (e.g. solicited and responded thoughtfully to students' comments, assigned activities)	<input type="checkbox"/> X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Instructor communicated effectively with students (e.g. clear directions and prompts were given whether written or orally)	<input type="checkbox"/>	<input type="checkbox"/> X	<input type="checkbox"/>	<input type="checkbox"/>
Instructor fostered an inclusive, respectful class atmosphere (e.g. engagement with material and students was evenhanded)	<input type="checkbox"/> X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Students were actively engaged (e.g. taking notes, participating in discussion, listening actively)	<input type="checkbox"/>	<input type="checkbox"/> X	<input type="checkbox"/>	<input type="checkbox"/>

Please briefly comment on the instructor's interaction with students and the level of student engagement:

The class I observed focused on preparing students for an upcoming "literary analysis with a theoretical lens" paper. Alexis fostered a good and productive class and managed to get almost all students to engage.

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Further Comments

Please use this space below to comment on aspects of the class design or lesson facilitation that were especially effective or innovative and/or aspects that the instructor might review and revise for future class sessions. Please attach additional pages if necessary.

In her syllabus, Prof. Larsson states that how “to engage in scholarly conversations about literature using close readings of primary and secondary sources” is an important course goal. Although the class I observed was focused on guiding students to produce zero drafts for the second unit’s writing assignment (a zero draft is a first attempt to assemble thoughts related to a research topic or question), I admired how Alexis was able to model a sense of scholarly conversations intertwined with the writing process. The students benefited from the class time both to develop their thoughts in writing and to share and discuss their thoughts with their peers.

Alexis had already given out a very helpful and detailed assignment instructions sheet for her Unit 2 project, focused on literary analysis with a lens text (Unit 1 project focused on adapting a scene from *Romeo and Juliet* and unit 3 was a research assignment with an annotated bibliography). For the class I observed, Alexis distributed several other handouts, including, “Why we Crave Horror Movies,” an interview with Stephen King on the subterranean attractions of horror movies (they allow us to engage passions that civilized social compels us to repress!) and a guide to Freud’s “The Uncanny.” She also distributed several excerpts from ethnographic studies that examine the psychosocial and political dimensions of spiritual beliefs and religious practices related to several Latin American supernatural entities, including “the Afro-Brazilian spirit Pomba Gira, said to be the disembodied spirit of an unruly harlot.” (Horror here emerges as a “source of theory,” according to Alexis.) All of these readings—“context sources” as Alexis called them—enabled students to build connections to the unit’s central text, Mariana Enriquez’s “The Dirty Kid.” Set in Buenos Aires, Enriquez’s story links mythos and that city’s class-divided local spaces, as the the beliefs of an educated narrator and a homeless boy come face to face.

The assignment handout that Prof. Larsson gave out provided excellent guidance for the class. She divided her students into a number of stations, assigned a context text to each station, and asked the students to skim their text individually first. Each student took five minutes or so to write down their ideas and then a group discussion started. I like that Alexis then instructed that “after seven minutes of discussion, take a few more notes of any new ideas you established through the discussion.” The various stations then switched the context texts and started again. Overall, as I noted above, the class exercise successfully modeled and elucidated the mechanics of writing. The communal exercises Alexis used contributed to good fellowship (and fun) in the classroom, as well as building the skills needed for individual, independent writing.

Note: This observation report must be submitted (to the English Department) no later than a week after the class visit. Post-observation meetings must occur and memos submitted no later than two weeks after the class visit.

Observer Signature: *Ala Alryyes*

Post-Observation Meeting

Date of post-observation meeting: 5/13/2022


Briefly comment on what was discussed in the post-observation meeting:

Alexis and I chatted about how happy our students are to be back to in-person teaching.

Instructor Signature:

I understand that my signature means only that I have read this memorandum and that I may attach any comments I wish.

Note: This observation report must be submitted (to the English Department) no later than a week after the class visit. Post-observation meetings must occur and memos submitted no later than two weeks after the class visit.

 <p>Anna Alexis Larsson Email: anna.larsson@qc.cuny.edu Office Hours: M/W 12:30 - 1:30 Klapper 342 Phone: 718-997-4630</p>	
<p>English 200w: Writing about Writing Fall 2022 4:40-5:55 pm Rathaus 106</p>	<p>Anna Alexis Larsson Email: Anna.Larsson@qc.cuny.edu Office Hours: M/W 3:30-4:30 Klapper 342 Phone: 718-997-4630</p>

Course Description

Is writing ever easy? Rather than assume that some people are born writers and others are not, we will try to answer this question by reading, writing, and thinking about the practice of writing. Using several different approaches (academic, creative, and professional), we will explore how we write. We'll read about writing, think about writing, and think about its impact and social contexts through topics such as mass writing through technology (e.g. Twitter, Instagram, and Facebook), literacy, and controversies over English-only language policies. We will also study theories about composing to illuminate writerly issues like revision and writer's block. This class will help you practice argumentative, persuasive and narrative essays, but we will also consider other genres and modes of delivery. The class is designed to support your essay writing habits such that you will be comfortable engaging in forms of public writing.

Prerequisite: English 110

Course Goals/Objectives

- Increase writing fluency and comfort with regular writing
- Develop mindfulness about writing habits and processes
- Consider distinctions among writing goals and rhetorical situations (academic, creative, professional)

Learning Objectives

Upon completion of this course, you will:

- Practice writing strategies in a number of rhetorical situations (academic creative, professional)

- Practice multiple genres and modalities in a number of rhetorical situations (academic, creative, professional)
- Use rhetorical terminology to describe writing
- Understand the varieties of the forms of the essay

This class is a W course, which means it fulfills one of the two writing-intensive classes you must take in order to graduate: <http://gened.qc.cuny.edu/pathways/>

Class architecture:

- All texts will be made available through the course CUNY Commons site.
- Course material will be hosted by the CUNY Commons site.
- Assignments are handed in via Blackboard. Writing will be shared via the course Dropbox folder. You will give an email address that can be used to share the folder and other class materials, when necessary, on the sign-up sheet in the first week of class.
- Students will engage in weekly informal writing assignments and readings and write three "occasional" papers. There is one introductory formal assignment and two formal assignments that will be the culmination of two main units.
- Students will sign up for small group meetings that will meet on Monday or Wednesday during the scheduled class time (5:00-6:15 pm). We will meet occasionally as a whole class if the group or I think it's necessary.
- Note: we will work collaboratively to make sure that this format is working for people. I will do regular check-ins to see how you're doing with these regular class tasks.

How to access the course

<https://eng200w.commonscs.cuny.edu> ←this link will be important if we have to work remotely at some point

Students are automatically signed up for the Blackboard site.

A note on learning (in unprecedented times)

We are in the midst of a global pandemic. People are still suffering from this public health crisis, often with minimal support and resources. Along with the uprising around police brutality and economic impact of the shutdowns from COVID-19, it has been a long and stressful summer. Many of us start this semester worried and frustrated, as opposed to refreshed and rested.

We are fortunate to be able to meet as a class to resume learning. As your teacher, I'm committed to being as flexible as possible to support all students in our class as we navigate life and learning amid a pandemic. I want to establish some guiding principles as we move forward together with the semester:

1. We are all people and I hope we can practice empathy and be cognizant that our own day-to-day realities might be different from one another. We are going to prioritize our humanity, physical and mental health, and well-being while also trying to create a worthy learning environment.
2. Even when we are physically and socially distancing from one another to help stop the spread of the virus, we can remain connected through various communication platforms in this class. This class will be a community to support intellectual nourishment and social connection. Always reach out if you need anything necessary to support your learning and well-being.
3. We are going to celebrate accomplishments. Any achievements, major or minor, during this time is testament to your dedication. We will enable a culture of celebration in this class, and we can acknowledge our successes (and commiserate about failures) in whichever way you prefer.

4. Take care of yourself. Get enough rest, food, exercise, and anything you need to keep yourself in a positive mood and good health. There are campus resources listed in our google classroom if you're having trouble with any of these things; I'm also happy to serve as a connector if you're looking for something particular. If you are unable to complete classwork, please let me know so we can work out possible alternatives together.

What you will need:

Materials:

Verlyn Klinkenborg, *Several Short Sentences About Writing*

Joseph Williams, *Style: Ten Lessons in Clarity and Grace* 8th Edition

A journal to write in

Students will need to have access to the internet. Ideally, a computer or tablet would work well in order to complete the class requirements but most of the classwork can also be done on a smartphone if necessary.

Required tools and accounts: Students will need an email account that they check at least twice a week. Students should also plan to be on the course site and Blackboard to check and submit assignments.

Technical Support

Email Helpdesk@qc.cuny.edu, or call the Student Support Hotline (718-997-3000).

What You'll do in this Class

(i.e., assessment and how you'll be graded)

The final course grade will be calculated based on the following assignments/activities:

- **Introductory Literacy Selfies:** A short lyrical essay or story. You'll give the class some background about yourself and share "Why I write and how I write"
- **Occasional papers:** 3 papers written in response to an occasion. Occasional papers don't require research and won't necessarily relate to teaching or writing. What you write about is up to you. You'll write and share with the class three occasional papers—personal essays you write in response to any "occasion" that inspires you this semester. You will be able to share with the class via a video recording or a shared document. Completion of the assignment earns full credit.
- **GSACS group project:** A digital presentation (a slide, poster, or web page) representing a group-researched "textual artefact" of inequality.
- **Unit 1 project:** "Writing ecologies" is an analytical essay that asks you to turn your analytical lens on a piece of writing or literacy artifact from your surroundings, virtual or physical. You will be developing this essay from one of your informal writings during this unit in which you share an example of literacy from your community with the rest of the class.
- **Unit 2 project:** "Research about the Power in Writing" will involve doing additional research from a number of topics that will be introduced in the class over the course of the semester—language standards, literacy, writing and technology, raciolinguistics, and mass writing. For this project, you'll do research into an aspect of a topic that interests you and contribute to a **collaborative annotated bibliography**. Then students will construct an **argumentative project** that communicates your stance and the research you think other people should know. This can take the form of a traditional academic essay, but these projects can also take the form of a video, podcast, website, personal essay, graphic essay, infographic, meme series, or twitter thread (or some combination). In addition to your project, you'll write a **short 1-page reflection** on the

genre and your argument.

- Weekly writing and participation:** The activities in this section are designed to approximate the kinds of things we might do in an in-person class meeting in a classroom. Over the course of the semester, you will need to **write in a journal**, complete **one group presentation on style** (that helps you develop your formal assignments) and **contribute to our class discussion**. Most days, I will give a question or prompt or an exercise to complete. Some days, this will mean writing about an example of writing in the world and sharing it with the class. Other days, these informal writing assignments will include peer response. Additionally, you will use your journal to do pre-writing. You'll receive full credit if you complete the informal writing. You'll be asked to share some of this writing.

Assignment	Percentage of Final Grade	Due dates
Introductory literacy selfies	5%	Draft: 9/7 Final: 9/18
3 occasional papers	15% (if you complete these, you get full credit)	Window 1: 8/31-9/21 Window 2: 9/26-10/26 Window 3: 10/31-11/30
Unit 1 project	15%	Draft: 9/30 Final: 10/23
Unit 2 project	30% (10% annotated bibliography, 15% project, 5% reflection)	Annotated bib: 11/6 Draft: 11/20 Final: 12/7
Group work (GSACS and <i>Style</i> presentation)	10% (if you complete these, you get full credit)	Final digital project: 11/11 <i>Style</i> Dates TBD
Weekly Writing and Participation (informal writing, contributing to class discussion, peer response)	25% (if you complete this, you get full credit)	Reflective letter: 12/12

If you complete all assignments listed above, you will earn at least a B- for this class. Students earn lower grades than B- when they do not complete the assignments. Writing takes a lot of practice and each of these assignments are designed to guide you with this practice. I want you to concentrate on doing it, rather than worry about being "good enough."

FAQ (or Frequently Asked Questions) about Class Policies

What about attendance?

There isn't a traditional attendance policy in this class, although there are deadlines for the weekly work and there is weekly writing in class.

What do I do if I can't complete my assignments on time?

If you are unable to complete your weekly work or are not able to attend a class meeting, please let me know as soon as possible so we can make arrangements. All weekly work can be done as alternate assignments.

Unit projects are due at the end of the day on the due date. If you anticipate not being able to make that date, please get in contact with me to arrange an alternative due date. Papers not handed in by the due date and time will be considered late. **Late drafts will drop 1/3 of a letter grade per calendar day late.** This late policy applies to all drafts. Please back up your work and make hard copies for yourself in case anything happens. **You must complete all drafts of all assignments in order to pass the class.**

Missing a deadline is stressful. Sometimes it's just a one-off scheduling issue, but sometimes it's the result of something more persistent—struggling with the material, life circumstances, or mental state. Students in this situation often blame themselves and feel like they could just complete the assignment the next day if they just do what they should, but the next day might not be any easier. If the issue is persistent, the stress snowballs as late penalties accumulate and you start to miss completing assignments. If you are going to miss a deadline:

1. Email me whatever you have before the deadline. If you submit something, no matter how incomplete, two days of penalty will be halved.
2. Stay in contact with me until you finish. We will make a plan to get you back on track.

What's the purpose of class discussion?

In order to write something, you must develop a point of view. I see the classroom as a space where we can start doing that by exchanging ideas. The respect that we have for each other is extremely important. You can be respectful even when you have a difference of opinion. Treat others as you'd want to be treated yourself. Don't type in all caps, as that is the online equivalent of shouting. If you need to emphasize a word or phrase, use italics.

This course operates under a spirit of nondiscrimination and equality. Disruptive behavior or offensive language will not be tolerated. Since this is a class about writing and language, we'll likely be talking about what makes language offensive. This is a collaborative classroom so keep in mind that every person must feel comfortable expressing his or her ideas in class. We need to respond to each other with respect, even if we do not agree. Even though that space is now virtual, the same principles stand.

Teachers always warn us about plagiarism but what is it?

Writing is supposed to be an expression of your views and therefore, you cannot use someone else's words in your own writing. Plagiarism and academic dishonesty includes but are not limited to:

1. Submitting essays or portions of essays written by other people, including well-intentioned friends and family.
2. Failing to document paraphrases, ideas, or verbatim phrases taken from outside sources.
3. Collaborating on an assignment without the explicit permission of the professor.
4. Submitting an essay written for one course to another course without the explicit permission of both professors.
5. Submitting work as one's own that has been purchased or copied from a paper preparation service or web site.

This is the college-wide policy: Any work submitted to me that has been plagiarized will receive a failing grade and will be reported to the dean. This is a writing class and author integrity is crucial to the mission of the course, so any event of plagiarism will most likely result in a failing course grade. Academic Dishonesty is prohibited in The City University of New York and is punishable by penalties, including failing grades, suspension, and expulsion as provided at <https://www.cuny.edu/about/administration/offices/legal-affairs/policies-procedures/academic-integrity-policy/>.

We will talk extensively in class about how to properly cite so you don't mistakenly plagiarize. The class assignments are unique to this class, which will make it difficult to plagiarize unless you are directly copying from a classmate or paying someone to do your assignments. Please don't do this.

How can this class accommodate my physical and/or learning disability?

Candidates with disabilities needing academic accommodation (including special formats/assignments, auxiliary aids, non-traditional instructional formats, etc.) should: 1) register with and provide documentation to the Special Services Office, Frese Hall, Room 111; 2) bring a letter indicating the need for accommodation and what type. **This should be done during the first week of class.** For more information about services available to Queens College candidates, visit <http://www.qc.cuny.edu/studentlife/services/specialserv/Pages/default.aspx>, or contact: Special Service Office; Director, Miriam Detres-Hickey, Frese Hall, Room 111; 718-997-5870 (Monday – Thursday 8:00 a.m. to 5:00 p.m. & Friday 8:00 a.m. to 4 pm.).

Can I ask you a question outside of class?

Yes, please! My office hours are student meeting hours so please don't feel like you'll be interrupting me if you stop in or call/message me at that time. I'm glad to continue discussions from class, talk about paper drafts, clarify readings and assignments, or offer any other course-related advice you might need. If you'd like to meet outside of office hours, please let me know. I can also answer questions via email. During the week, I generally answer within 24 hours. My responses are more sporadic on the weekends, but I will be more on top of it when you have something due.

Where else can I go for help with my writing?

You are welcome to bring up any class-specific questions or issues you might have with me, but I would also encourage you to take drafts of your essays to The Writing Center, located in Kiely Hall 229. Tutors are trained to help writers at all stages of the writing process, and from all disciplines, so you can use them for other classes. They are meeting now online! To make an appointment, go to: <http://writingatqueens.org/the-writing-center/>

What if I need support for non-academic concerns?

As a student, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. QC services are available free of charge. You can learn more about confidential mental health services available on campus at:

<https://www.qc.cuny.edu/StudentLife/services/counseling/counseling/>

Two additional notes:

Course Evaluations

During the final four weeks of the semester, you will be asked to complete an evaluation for this course by filling out an online questionnaire. Please remember to participate in these course evaluations. Your comments are highly valued, and these evaluations are an important service to fellow students and to the institution, since your responses will be pooled with those of other students and made available online, at the [Teaching Evaluations Data: Spring 2010 – Present](http://ctl.qc.cuny.edu/evaluations/data/) (<http://ctl.qc.cuny.edu/evaluations/data/>). All responses are completely anonymous; no identifying information is retained once the evaluation has been submitted.

Class Schedule

This schedule is subject to change. Students will be notified in writing of such changes. Weekly readings will be 1-2 a week, sometimes more if they are short. Our “readings” will also include some videos and podcasts. For the most up-to-date schedule, see our Blackboard course site.

Date	Theme/Topic	Readings Due	Assignments Due
Week 1 Aug 29 Aug 31	Beginnings	Klinkenborg 151-161 (text will be provided for those who do not yet have the book) Syllabus	Aug 31 Syllabus Quiz
Week 2 Sept. 5 Sept. 7	Why I Write	MONDAY: NO CLASS SCHEDULED Jimmy Santiago Baca, “Coming into Language” Why I write video Terry Tempest Williams, Why I Write	9/7 Zero draft of introductory literacy selfies due
Week 3 Sept. 12 Sept. 14	What’s your history?	Klinkenborg 1-28 ... Adichie video Martinez Amy Tan, Mother Tongue	9/18 Introductory literacy selfie due

Week 4 Sept. 19	What's your process?	Lamott, "Shitty First Drafts" and Brown, "Writing so Hard."	9/21 End of window 1 for Occasional Paper 1
Sept. 21	Literacy Practices	... "Literacy Events and Literacy Practices" http://composing.org/wrd103aq2013/literacy-events-and-literacy-practices/ Handout on literacy as social practice Klinkenberg 29-38	
Week 5 Sept. 26		MONDAY: NO CLASS SCHEDULED ...	9/30 Unit 1 project draft due
Sept. 28	How are we using writing technologies?	The Rise of Writing: https://philosophyinpubliclife.org/2015/03/08/the-rise-of-writing-what-happens-when-people-write-more-than-they-read-with-deborah-brandt/ Klinkenberg 39-47 ...	
Sept. 29	Presentation on Egypt	CLASS ON MONDAY SCHEDULE Claudia McCarron, "The Places we Write" http://www.sparksjournal.org/places-we-write/ Klinkenberg 55-70 (we will do the exercise in class)	
Week 6 Oct. 3	How are we using writing technologies?	Zoom meeting with groups Baron, " From Pencils to Pixels "	Window for Newsstand exercise Oct. 3-9
Oct. 5	Students must have access to Zoom for class Monday. Meet where you can be on Zoom.	WEDNESDAY: NO CLASS SCHEDULED	
Week 7 Oct. 10		MONDAY: NO CLASS SCHEDULED ...	GSACS textual artefact research window Oct. 10-21
Oct. 12	What do people expect of us and our writing?	Mike Mena, Translanguaging in 15 minutes, https://youtu.be/Xv6cXSna4RY Williams, Lesson 3: Actions	
Week 8	What do people expect of us	Unsettling Race and Language	10/23 Unit 1 project FINAL

Nov. 21		https://medium.com/@sikes2/communication-and-rhetoric-science-within-instagram-48b437f0f0fc	
Nov. 23	 Klinkenborg 141-151 Free CUNY website, http://www.free-cuny.org/ Free CUNY Twitter, https://twitter.com/cuny_free Free CUNY instagram, https://www.instagram.com/freecuny/?hl=en	
Week 14 Nov. 28 Nov. 30	Writing for change	“#StayWoke: The Language and Literacies of the #BlackLivesMatter Movement,” Elaine Richardson and Alice Ragland Klinkenborg 161-171 Justice for George Instagram, https://www.instagram.com/justiceforgeorgenyc/?hl=en	11/30 End of window for Occasion Paper 3
Week 15 Dec. 5 Dec. 7		Sommers, “Revision Strategies of Student Writers and Experienced Adult Writers” ... No reading due Dec. 7	12/7 Unit 2 project due
Week 16 Dec. 12	Reflection		12/12 Reflective letter due

ENG 102: Writing Through Literature¹

Section 31218 / Fall I 2020 / LaGuardia Community College, CUNY

Instructor Info:

Professor Anna Alexis Larsson
E-mail: alarsson@gradcenter.cuny.edu
Slack handle: @profalexis
Office hours: Tuesdays 10-11 a.m. on
Slack or Zoom meetings by request
(during those hours).

Course technologies:

- [Slack](#)
- Zoom
- [FlipGrid](#)
- Spotify, Soundcloud, or YouTube
(for music sharing)
- Google Drive
- CUNY Academic Commons
(course blog for lesson videos and
additional weekly notes to the
class)

Meeting info:

Discussion time Tuesdays 9:15-10:15 on
Zoom room:
Anna Larsson is inviting you to a
scheduled Zoom meeting:
<https://zoom.us/j/95520405813?pwd=ZHRyem54SWkvNDRudkcvVVAzeldlUT09>
Meeting ID: 955 2040 5813
Passcode: ENG102
Otherwise: asynchronous (online apart)
lessons loaded weekly and due within one
week.

Course Blog:

<https://f20eng102.common.gc.cuny.edu>

Slack team url:

<https://fall20eng102.slack.com>

Invite:

https://join.slack.com/t/fall20eng102/share_invite/zt-h6k4zo5f-yvbL5lE1fEx36_sJw0AGgQ

¹ This syllabus was adapted from and informed by the syllabi of esteemed colleagues, including Bethany Hallstrom, Leah Richards, and Ximena Gallardo.

Course Objectives

Course objective	Produced through...
1. Reinforce the practice of writing as a process that involves pre-writing, drafting, revising, editing, proofreading, critiquing, and reflection.	Graphic organizers, journals, essay draft and revision, final project.
2. Reinforce students' skills at writing clearly and coherently in varied academic formats.	Journal entries and a review contribution, essay and final project components.
3. Grow as a writer with an emphasis on writing as a critical thinking process.	Essays will vary in length between 600 and 2000 words, using standard written English (SWE).
4. Familiarize students with poetry, drama, and fiction, and introduce students to techniques of literary criticism including the close reading of literary texts.	Graphic organizers, question and insight posts on Slack, weekly "episode" participation, and formal essay drafts.
5. Introduce students to methodologies of literary analysis, such as biographical context, historical context, and critical theory.	Readings alongside literary texts with introductions to historical, biographical, and theoretical context.
6. Reinforce critical reading and analytical skills by guiding students to identify an argument's major assumptions and assertions and evaluate its supporting evidence and conclusions.	Graphic organizers, lessons and journals, educated questions and contributions, group work in live sessions.
7. Reinforce students' skills in creating well-reasoned arguments	Graphic organizers, journals, educated questions, engagement with the live class, and formal essay drafts

and communicating persuasively over a variety of contexts, purposes, audiences, and mediums.	
8. Reinforce students' research skills including the use of appropriate technology and the ability to evaluate and synthesize primary and secondary sources, while employing the conventions of ethical attribution and citation and avoiding plagiarism.	Research tasks in pre-writing and formal essays. Research guides in lessons and course resources.
9. Reinforce writing strategies to prepare students for in-class writing.	Graphic organizers and other annotation methods, journals.

Course Description

Course Catalog Description: This course extends and intensifies the work of Composition I, requiring students to write critically and analytically about culturally-diverse works of literature. Students are introduced to poetry, drama, and fiction, employing close-reading techniques and other methodologies of literary criticism. Students will utilize research methods and documentation procedures in writing assignments of varying academic formats, including a research essay that engages literary critics or commentators. Admission to the course requires completion of Composition I.

Thematics for this section: Points of View, or imagining “inner” and “outer space.” In a story that takes place on another planet in a distant future, how does its writer reveal her opposition to the logic of a colonial war taking place at the time of her writing? In a long poem whose pages often hold more blank space than words, how does the poet portray the relations that have shaped her? How does “outer space” represent a history or a changing present? Although not all of the course texts depict travel in outer space, each text makes some gesture toward the interior of the self, reflecting relationships with kin and kind, with historical developments, and with transnational contexts.

If you have a question:

Direct Message me on Slack @profalexis, or post to the #general channel if you think others also will need clarity on the topic. You can also email me at alarsson@gradcenter.cuny.edu (Slack will be quicker though).

Meeting Format

This class meets live on Zoom on Tuesdays 9:15 a.m. to 10:15 a.m. The other coursework for this class is *asynchronous* and posted (most of the time) one week in advance of the deadline for related material. The typical format is a lesson, a review, and a required journal entry in which you are expected to apply and integrate the material from the lesson and the review. You will be expected to make one contribution and ask at least one educated question to be included in the review. Guidelines for contributions and educated questions will be posted in the course packet.

Required Texts

Tracy K. Smith, [My God, it's Full of Stars](#)

“[The Entangled Self](#)” by Nancy K. Miller (must log into college library to read or download)

Course packets posted throughout semester

[Antigone](#) (online text) by Sophocles

[Antigone](#) by Bertolt Brecht and [supplementary explication](#) (log into college library download)

“[The Word for World is Forest](#)” by Ursula K. LeGuin and “[A Proposal for Peace](#)” by Thich Nhat Hanh

Student Expectations

I expect you to complete the lessons and writing assigned each week within the week it is assigned. Following the rule of thumb for undergraduate courses, I expect you to set aside double the equivalent amount of time as the time set in the course hours. This means at least 6 hours for completing the lessons and activities and journals, reading and researching the course texts, writing and revising essays, and participating in the weekly discussion episodes. Establish *when* you will invest this time in yourself, mark it on your calendar, and fulfill that commitment you’re making to develop and grow in the skills that 4 of 5 employers want and 1 of 5 employees can demonstrate: critical thinking and writing skills. Further information about how to get your grade is explained below.

Required Activities and Assignments

To fulfill objectives 1-2, including writing as a multi-staged process of critical thinking and revision, students will write in stages that progress from low-stakes writing during live sessions to journal entries, essay drafts, and revisions.

In order to create and share your online writing, you are to create a Google account (or use one if you already have one), join the class Google Drive Folder, and create a portfolio folder for your journals, essay drafts, peer feedback, and final project.

1. Process writing:
 - a. Graphic organizers for readings. These are notes that enable you to participate in the live sessions and they are due at the time of the session. These are the main ways that I take “attendance.”
 - b. Journal Entries: You will be expected to publish 10 process writing entries of 200-400 words responding to particular asynchronous lessons and class readings. These entries serve as pre-writing for your Analytical Essay and your Final Project, and they are meant to make the drafting stage easier. You may revise all journal entries until December 15th; after December 15th revision or addition of entries will not translate into a new final grade. Note: I will **not** accept journal entries submitted by email.
 - c. Contributions and Educated Questions. A contribution is a multimedia way of producing and sharing a short analysis or insight into the course text of the week it is sent. Educated questions are questions that demonstrate a careful reading of the source text and present a problem that is resolved by further analysis or synthesis. An educated question helps reader-writers get deeper into some aspect of the text to reveal something not obvious. Really good contributions and educated questions will be added to the review videos and given double credit (necessary for an A).
2. Essay 1 (800 words min): Analytical Essay. Following the prewriting work, you will explore texts and ideas by writing two drafts of an essay that explicates a poem in terms of theme, form, imagery, figurative language, and tone, in connection with independent and group context research and “The Entangled Self.”
3. Essay 2 (600 + 1,400 words): Final Project. Drama Adaptation, Creative Retelling, or Annotated Playlist. This is a project that will develop your inquiry and problem solving skills. You will complete it in a series of stages. The different options allow you to choose among the course texts for your final project, and each balances a creative analysis with a situated academic analysis.
4. The **Final Exam** on “The Word for World is Forest” (600 words).

5. Peer, self, and teacher feedback: You will submit your first draft of Essay 1 and Part II of the Final Project to one peer reader and one reliable reader of your choice so they can give you early feedback (Are you on topic? Are you making sense? Is there enough evidence?, etc.) You will then decide whether you want to follow your readers' feedback to write your second working draft. You may repeat this feedback process as many times as you see fit.

Once you are ready to turn in a revised draft for my feedback, you will complete a self-reflection checklist to communicate your comments and questions on specific aspects of the draft. Besides marking the essay, I will use this checklist to discuss what seems to be working and to suggest further possible revisions.

Grading Plan

The default grade for this class is a B.

To merit a B in this class, you must:

1. Respond to communication in a reasonable amount of time and never make me have to “chase you down” to find out why I haven't received coursework or engagement from you,
2. Attend at least 10 live class sessions, held on Tuesdays 9:15-10:15 a.m. Attendance means *engagement*, including discussion and group work. If you are unresponsive or silent you will not be marked as attending. Barring emergencies, you must attend the entire hour.
3. Complete at least 9 of the 10 journal entries thoroughly and on time.
4. Write at least two drafts for Essay 1 and your Final Project and turn in your complete draft with your readers' notes and your completed self-review checklist on time.
5. Respond to your classmates' writing.
6. Avoid Plagiarism
 - a. Take careful notes to help you distinguish between your own ideas and language and those you have borrowed from sources,
 - b. Attempt to cite all sources correctly even in first drafts,
 - c. Master citation conventions and cite all sources correctly,
 - d. Never attempt to disguise another's work as your own, never purchase essays online, and never engage in any other act of academic dishonesty.
7. Share your work in and out of class and receive criticism gracefully.

8. Make one contribution to a weekly review and ask two educated questions **during the relevant period**, i.e. when the class has just been reading the exhibit text.

To merit a C for this course, you must:

1. Respond to communication in a reasonable amount of time,
2. Attend at least 10 live class sessions, held on Tuesdays 9:15-10:15 a.m. Attendance means *engagement*, including discussion and group work. You may come in late, dip out or leave early.
3. Complete at least 7 of the 10 journal entries thoroughly and on time.
4. Write at least two drafts for Essay 1 and your Final Project and turn in your complete draft with your readers' notes and your completed self-review checklist, but **you may turn in the last draft for Essay 1 later than its deadline.**
5. Respond to your classmates' writing.
6. Avoid Plagiarism
7. Share your work in and out of class and receive criticism gracefully.
8. Make one contribution to a weekly review and ask one educated question, but you may complete this after the relevant period has passed.

You will merit an F in this class if you

1. Do not turn in the last draft of one or more of the three essays,
2. Fail one or more of the three essays,
3. Join fewer than 7 live sessions or fail to engage (leave early, arrive late, stay silent or unresponsive when called on),
4. Do not complete 5 or more of the 10 journals by December 15,
5. Commit plagiarism,
6. Fail/refuse to share your work in and out of the class,
7. Fail/refuse to respond to criticism gracefully,
8. Participate insufficiently or counter-productively in group discussions or peer review,
9. Are rude/antagonistic to your fellow students or the professor.

So, how do you get an A?

To merit an A for this course, you must

1. Respond to communication in a reasonable amount of time and never make me have to "chase you down" to find out why I haven't received coursework or engagement from you,

2. Attend at least 10 live class sessions, held on Tuesdays 9:15-10:15 a.m.
Attendance means *engagement*, including discussion and group work. If you are unresponsive or silent you will not be marked as attending. Barring emergencies, you must attend the entire hour.
3. **Complete all assignments thoroughly and on time,**
4. Write at least two drafts for Essay 1 and your Final Project and turn in your complete draft with your readers' notes and your completed self-review checklist on time.
5. Respond to your classmates' writing.
6. Avoid Plagiarism
7. Share your work in and out of class and receive criticism gracefully.
8. Participate actively and helpfully in class discussion,
9. Make one contribution to a weekly review and ask two educated questions **during the relevant period**, i.e. when the class has just been reading the exhibit text, and **make sure at least one question or contribution contains a high caliber insight or inquiry such that it is featured in a weekly review.**

Extra Credit

Tokens: Each student is given a virtual token at the start of the class, which can be used to"

- Excuse a missed live session
- Skip one journal entry
- Submit an essay draft after the due date
- Skip a contribution or educated question

An additional token will be issued if you go to the Writing Center (online) to get help with Essay 1 and/or your Final Project, *regardless* of how many visits you pay to the Center. It is your responsibility to prove that you visited the Writing Center. Notify me at the end of the semester if you wish to cash the token(s) and for what.

Engagement Policy

Due to the online nature of the semester, "attendance" is now "engagement." To engage in the class, show up to at least ten live sessions on Zoom and make your presence known by hyping the texts for the week, asking educated questions, and participating actively in the group work. Make at least one additional contribution and at least two educated questions to add to the weekly reviews. Participate in at least one peer review session.

Key Course Elements

Live sessions introduce and model a concept, apply the concept in group work, and finish with individual work in and after the live session.

Reviews are videos and/or slideshows and PDFs that extract important clips from the live sessions, give group feedback on student assignments, point out anything that seems like it was overlooked if it will be important in future coursework or discussions, and give updates. Students collaborate on the reviews by asking educated questions or making contributions. Only contributions and questions useful for the reviews will be accepted and added to the reviews for credit. Reviews are not optional. Be sure to watch them. The journal assignment usually applies and integrates material from both the lesson and the review of the week.

Lessons in the form of slideshows and videos will focus on close reading and elements of literary analysis writing.

Workflow: lessons and reviews are added on Thursdays, so you have between Thursday and Sunday to complete the journal assigned to apply and integrate the week's materials. At the same time, you should begin to read the text to prepare for the live session on the following Tuesday.

Statement of Inclusivity

Every student in this classroom, regardless of personal history or identity categories, is a valued member of this group. Your experiences are valuable and important, and you should feel free to share them as they become relevant to our class. No student in this class is ever expected or believed to speak for all members of a group. In this classroom you have the right to determine your own identity. You have the right to be called by whatever name you wish, and for that name to be pronounced correctly. You have the right to be referred to by whatever pronouns you wish. You have the right to adjust those things at any point in your education. If you find that there are aspects of course instruction, subject matter, or classroom environment that result in barriers to your inclusion, please contact me privately without fear of reprisal.

FAQs

What is the revision policy?

You can revise and resubmit any paper in this class, except for the final in-class exam. Any and all revisions are due exactly one week from my announcement that grades are

available: revisions submitted past the deadline will not be accepted. Writing is a cumulative process, you cannot save all your revisions for the last week of classes. You should be revising your writing constantly along the way, to make yourself a better writer overall.

What should I do if my “life stuff” is interfering with my “college stuff”?

Any student who is having trouble affording the basics, lacks a stable place to live, and/or is experiencing other issues that they think may affect their performance in the course, is urged to contact Student Services for support. Single Stop provides a variety of services such as financial support, tax help, and legal counseling for immigration, among other needs.

What should I do if I need a learning accommodation?

Your success in this class is important to me. We will all need accommodations because we all learn differently. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course. I encourage you to visit the Office for Students with Disabilities to determine how you could improve your learning as well. If you need official accommodations, you have a right to have these met. There are also a range of resources on campus, including the Writing Center and tutoring opportunities.

What should I avoid?

Don't skip the assignments. You are only required to “attend” one live session and contribute to three more. Schedule time to complete your assignments to be sure that you get them done.

Don't plagiarize on a paper; if you plagiarize, you will fail the assignment and risk failing the class. This class will be conducted in compliance with LaGuardia Community College's academic integrity policy. All students of LaGuardia Community College are responsible for preparing and presenting original work. In accordance with the college's policy on student responsibilities, the penalty for papers which are plagiarized and for any cheating during exams is immediate course failure. Please refer to your college catalog for a more complete discussion of Academic Honesty.

Plagiarism is usually the result of poor time management, lack of planning and preparation, and the need for more resources or support. If you are in a position to consider plagiarism, send me a message on Slack and work something out with me. This will prioritize your learning and help you get the satisfaction of meeting a college writing challenge.

Course Schedule

Please note that all assignments/due dates are subject to change

Readings and theme for the week’s live sessions *Complete the readings by the time of the live session*	Complete these asynchronous assignments.
Recurring deadline: Contributions and educated questions due Tuesday 11:59 p.m.	Recurring deadline:
September 15 Reading: Week 1 Poetry packet Activity: Setting up a portfolio folder in the class shared folder. Activity: Producing a graphic organizer (this is unfinished--we’ll work on it together in class) Writing Practice: Integrating Quotations Most important takeaway: do the reading in time for class online. See also: “ How to Email Your Professor ”	Lesson: Reading a poem; Identifying and researching pregnant moments in poetry. Writing due: Graphic organizer and diagnostic essay
September 22 Live session Reading due: Jennifer Williams, IF YOU ARE UNABLE TO HELP JUST SAY SO Tracy K. Smith, My God, it’s Full of Stars Writing Practice: Paragraphs	Writing due: Journal 1 Reading due: Paper 1 Prompt
September 29 Live session. Reading due:	Watch: Lesson (TBA) Watch: Review

<p>“The Entangled Self” by Nancy K. Miller (must log into college library to read or download) Writing Practice: Writing Papers Review</p>	<p>Writing due: Journal 2</p>
<p>October 6 Writing due: Paper 1 for Peer Review</p>	<p>Watch: Lesson (TBA) Watch: Review Writing: Essay 1 Revision</p>
<p>October 13 Reading due: “Interpreter of Maladies” by Jhumpa Lahiri Context packet 1-3 Writing practice: TBA</p>	<p>Watch: Lesson (TBA) Watch: Review Writing due: Journal 3</p>
<p>October 20 Reading due: “The Universe of Things” by Gwyneth Jones Context packet 4-6 Writing practice: TBA</p>	<p>Watch: Lesson (TBA) Watch: Review Writing due: Journal 4</p>
<p>October 27 Reading due: Antigone by Sophocles Writing practice: TBA</p>	<p>Watch: Antigone by Bertolt Brecht (you are not required to watch all of it. Skip around and check out about 20 minutes of it) Watch: Review Writing due: Journal 5</p>
<p>November 3 Reading due: “Tragedy with a Purpose” (log into college library download) Optional (for research or additional sources) see “Performing Adaptations” and “Bury the Dead” Writing practice: TBA</p>	<p>Watch: Lesson (TBA) Watch: Review Writing due: Journal 6</p>
<p>November 10 Reading due: “The Word for World is Forest” chapters 1-4 And pages (TBA) of course pack, from <i>A People’s History of the United States</i> by Howard Zinn</p>	<p>Watch: Lesson (TBA) Watch: Review Writing due: Journal 7</p>
<p>November 17 Reading due: “The Word for World is Forest” chapters 5-8</p>	<p>Reading due: Final Project prompts (Annotated Playlist, Creative Retelling, Narrative</p>

And pages (TBA) of course pack, from <i>A People's History of the United States</i> by Howard Zinn Writing practice: TBA	Translation) Writing due: Part 1 of Final Project Guide Writing due: Journal 8
November 24 Due by end of class: Completed Project Guide	Watch: Lesson (TBA) Watch: Review Writing due: Journal 9
December 1 Final Project Lab: Group 1 Workshop	Watch: Lesson (TBA) Watch: Review Writing due: Group 1 drafts Writing due: <i>Group 2</i> Journal 10
December 8 Final Project Lab: Group 2 Workshop	Watch: Lesson (TBA) Watch: Review Writing due: Group 2 drafts Writing due: <i>Group 1</i> Journal 10
December 15 Final Project Presentations & swaps Final Exam Review	Writing due: Final Project
December 16 Final Exam	

image by Matt Ragland for unsplash

ENG 110 38128
College Writing I
Fall 2019

Naturecultures: Science, Technology, and Society

Instructor:

Anna Alexis Larsson

Email: alarsson [at] gradcenter.cuny.edu

Location: Kiely Hall 248

Class Hours: M/W 4:40-6:30

Office Hours: Mondays 6:30-7 and

Wednesdays 4-4:30



Naturecultures

Course Description:

“Everything is connected.” This or a variation on this statement is a common cliché, and as such it lacks meaning. However, it points to something that might be meaningful for readers in society in general and in the university. In this course, students will learn the expectations, habits and practices of writers in the university by writing about “naturecultures” or similar exhibits of things that take presence at the meeting point of science, technology, and society. To put it in simpler terms—we’ll write about the nonhuman, including nonhuman animals, and we’ll think about how they make up the world with us even if we do not always take notice.

As advanced technologies become increasingly accessible and commonly used, both for interface use (screens, drones) and for internal use (prostheses), writers in the university have a sense of urgency about questions of human life, technology, biology, and society. This course will introduce students to the discourse of science, technology, and society studies through the interdisciplinary field of Animal Studies. The course will enable students to articulate insights about human and nonhuman animal relations, nature, and the technoscientific entanglements everyday life. Students are also expected to have fun exploring their own lives from this academic lens. Short supplemental writing will help students build awareness of the “moves” made by writers in the university. Students are assigned manageable selections to read and given a variety of reading activities to increase their sense of capability when encountering academic texts.

Assignments in this course are procedural. That is, learning in this course is not just about “getting it done” but getting it through practices and process that may be new to students.

They are the practices and processes of writers in the university. As the old saying goes, it's in the journey not the destination.

Please click on the "Join the Site" widget to the right on this page and become a part of the course community.

Freshman Year Initiative

This is a "linked" course for the First Year Initiative, which means that the topics we will cover are specifically intended to complement the material from your History 104 class. This also means that if you want to drop this course, you also need to drop History 104.

Learning Goals:

Students will:

1. Produce writing that responds appropriately to a variety of rhetorical situations with a particular focus on academic argumentation.
2. Learn reading strategies to summarize, synthesize, analyze, and critique other people's arguments and ideas fairly.
3. Learn research practices that will help strengthen their writing and thinking.
4. Produce writing that shows how writers may navigate the diverse processes of composing including revision and collaboration.
5. Produce writing that strategically employs appropriate language conventions in different writing situations.
6. Take ownership of their work and gain an understanding of their own voice, style, and strengths.

Course Expectations

To pass this course, you must:

- Complete 14 (min.) out of 18 low-stakes exercises. Average score of exercises must be at level 3 minimum (see grading rubric) overall. Students who submit assignments scoring 1 will be expected to redo it for a minimum passing score—this will save the student's average;
- Complete 17 (min.) out of 22 BlabRyte entries (each take approximately 5-10 minutes);
- Submit the Zero Draft, Draft One, and Final Draft of Essays 1, 2, and 3;
- Receive a lowest grade of "C" on Final Drafts of each essay.
- Sign up and attend the conference meeting with me.
- Come to every class and conference hour. Missing more than two (2) classes will affect your grade and your ability to complete the assignments required for this course. Students who

miss more than four classes will fail the class; students who come to workshop meetings without drafts to work on will be counted as absent.

Additional Habits for Passing this and Any Course at Queens College:

- Take notes in class;
- Annotate all of your assigned texts, including handouts;
- Check your email regularly and the course website for updates;
- Bring course pack and required readings with you to every class;
- Complete homework assignments on time. This is for your benefit in a number of ways. It is better to submit assignments that still need work on time than to wait until you have time to do it "perfectly".

Gimme clause

I reserve the right to assign one (maximum) "gimme" for students in extraneous circumstances. Students must schedule an individual conference with me to be assigned a gimme.

Late Policy

Work is scheduled to be done in manageable chunks, but it will quickly build up to an unmanageable workload if you fall behind. Students who fall two weeks behind will be strongly advised to drop the class. I will accept work up to two weeks late but I do not respond to late work. For feedback on late work you may visit me during office hours.

For late final drafts your grade will be lowered by $\frac{1}{3}$ of a letter grade every 48 hours until the essay is submitted.

Be sure to back up your files, including works-in-progress. I typically do not give extensions for computer problems. The same goes for scheduling conflicts with assignments, oversleeping, and personal troubles. If something serious comes up and it jeopardizes your success in an otherwise successful class you may meet with me to request a gimme. You may request a total of one gimme in a semester, which I will only grant if I believe it is fair and reasonable.

Participation

This course is as much about thinking as it is about writing; therefore, rich, consistent, and ethical participation is crucial to the successful completion of the course. You must strive to be actively and intellectually engaged, not simply present. Hence, "participation" in this course includes but is not limited to:

- completing all homework i.e. reading and writing activities
- volunteering to respond when questions are posed to the class
- responding thoughtfully and respectfully to classmates' ideas
- asking questions that advance and contribute to the discussion at hand
- volunteering to read when text is to be read aloud
- contributing meaningfully during small group activities
- engaging in focused work and dialogue during peer workshops
- freewriting diligently when required
- volunteering for activities that aid the class goals e.g. writing on the white board
- engaging thoughtfully and respectfully with your peers during conference hour
- attempting to respond thoughtfully if cold-called by the instructor
- using gender-inclusive pronouns e.g. "he or she" or "they" instead of the typical "he" when referring to a general, non-specific situation
- sharing your point of view, feedback, perspective while respecting the diversity of opinions, ethnic backgrounds, gender expressions and sexual orientations, social classes, religious beliefs, and ethnicities within the class and larger society
- presenting research to the class professionally in the spirit of increasing collective knowledge and understanding
- seeking out, carefully considering, and incorporating feedback during your revision process

Attendance:

If you miss more than two classes it will affect your grade. You can miss four classes but try to save these for if/when you really need to be absent. If you must be absent due to religious observance or a QC athletic activity, or if you have a chronic condition that will require you to miss more than two classes in the semester (you will need to provide a note from Special Accommodation) please notify me and provide the dates early in the semester. If you miss more than three (3) classes by the middle of the semester I will ask you to meet with me to discuss your ability to successfully pass the course.

Regarding missed classes, please do not email me expecting a description of what you missed. It is your responsibility to catch up with the learning that you missed. Make a friend, now, who will fill you in on what you will have missed. If you want to discuss course materials and topics covered you may visit me during office hours.

Conference Hour:

English 110 includes a weekly conference hour that is scheduled for half an hour after every class meeting. 10% of your final grade is based on your active, engaged participation in these conferences. See Conference Hour page for more details.

Electronic Devices

- Bring the course pack. We will annotate it, draw on it, etc. as a class, and that cannot be done on your phone or laptop.
- Electronics are fine to use for in-class writing, such as in a Word Document. Please do not use them to mentally exit the class either by browsing or texting.
- The same conventions of politeness and attention apply here as they would in an important job or interpersonal meeting. Your attention leaves the meeting when you go into “browsing mode”, get on social media, or text. People notice, and the vitality of the conversation flattens. Over time this depletes the class of its focus, which in turn has a deleterious effect on the intellectual engagement of the writing as well as on our rapport.
- Remember the Golden Rule.

Respectful Interaction: You are encouraged to question, critique, and challenge ideas—not people. Be thoughtful and respectful with your classmates and with your instructor. Remember the Golden Rule.

Assignments:

The writing assignments are “about” the procedure and process of getting to your drafts as much as they are about the content of your writing. Up until college, much of the writing instruction you have received has aimed to give you the ability to write formally appropriate single drafts—often for a timed exam. Writers need additional skills to complete a more substantial project, such as a research essay or a thesis. This includes the skill of revision. Inexperienced writers mistakenly believe that revision is the same as “editing.” It would be wiser to think of it as re-vision, something that can be dramatically different between drafts when written by experienced writers. To this end, there are separate assignments for each draft of that guide you through practices used by actual writers in the university. Your drafts will be graded with the expectation that you follow the procedure (see Level 1 in the Grading Rubric). All assignments help you to construct a polished essay, so it is important that you complete all the work leading to and including the Zero Draft, Draft One, and Final Draft of each essay.

Grade Breakdown:

In-class writing and Blabs	15%
Exercises: Blog	20%
Conference Hour	10%

Essay 1: Rhetorical Analysis	15%
Essay 2: Focused Application of Scholarship to Develop Your Own Argument	15%
Essay 3: Synthetic Research Essay (may include multimodal and non-library research)	20%

Grading Rubric

See [this link](#).

Required Materials for this Class

MS Word. Your college provides access to MS Word through Office 365. You can access and edit documents online or install the software onto a computer. You can also access Word through the computers on campus and save them to your One Drive, Google Drive, or another archive of your choice. I do not accept Pages documents or PDFs. I return feedback in MS Word documents only. Comments are difficult to read on a phone: you'll need access to a computer to read my responses to your writing.

An archive. Several of your assignments will have you returning to older writing you've done in class, including writing for exercises. They must be easy to find. Establish an archival method that works for you. I recommend a cloud account, such as the one offered to you by your college, with a password you can easily remember. Students may use a USB memory stick, but it is important to backup files on an additional device because you will be responsible for lost text. This goes for laptop computers, as well. If you lose it or get it stolen and are unable to complete an assignment you will either fail the assignment or turn it in late for a reduced grade. Be consistent with your archive so that you can consistently find your files.

The course pack. You can open and individually print course text from online if you need to when you are "on the go", but you are expected to bring your course pack to class. Several of the texts in the course pack will be reused in subsequent class meetings so it is essential that you have it on hand as a reference. Much of the material is meant to be challenging at first—even a bit overwhelming—but by returning to it you will find yourself increasingly familiar with the content and concepts of this discourse.

Academic Integrity

College Writing will provide you with strategies for working ethically and accurately with the texts you engage. We will discuss source use practices that prevent plagiarism, a serious

academic offense that runs counter to our academic community's core values of honesty and respect for others. According to the CUNY Policy on Academic Integrity(<http://web.cuny.edu/academics/info-central/policies/academic-integrity.pdf>): Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:

- Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source.
- Presenting another person's ideas or theories in your own words without acknowledging the source.
- Using information that is not common knowledge without acknowledging the source.
- Failing to acknowledge collaborators on homework and laboratory assignments.

Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and "cutting & pasting" from various sources without proper attribution.

Final drafts that contain plagiarism will receive a zero, may result in failure of the course, and the case will be reported to the University.

Special Accommodation

If you have or develop any condition that might require accommodation in this class—for example, a medical condition—you should immediately contact the Office of Special Services (OSS) in 171 Kiely Hall at 718-997-5870. OSS will ensure you receive any additional support needed to fully participate in and succeed at this course (and QC).

Campus Writing Resources

Your tuition and course fees pay to give you access to the enormously helpful support at the following locations. I strongly encourage you to make frequent visits to tutors at every stage of your writing process. Contrary to the naïve Romantic ideation, writers never write alone. Successful writers in the university and beyond write in constant dialogue with their favorite readers, discussing their ideas-in-progress, asking for feedback on both content and form, and even getting a second pair of eyes to catch awkwardness or errors in sentences. The ability to find supportive readership in peers, mentors, and tutors is one of the most essential skills for the college writer. Please do not wait until you "need help" to contact tutors at the following centers:

The Writing Center in Kiely Hall 229 (phone: 718-997-5676) provides free writing support services to all enrolled Queens College

students. <http://www.qc.cuny.edu/Academics/SupportPrograms/SupportCenter/Pages/WritingCenter.aspx>

- The Tutoring Center in Kiely Hall 127 (phone: 718-997-5677) provides a range of free tutoring to students enrolled in many courses offered at QC. <http://www.qc.cuny.edu/Academics/SupportPrograms/SupportCenter/Pages/default.aspx>
- Writing at Queens in Queens Hall 330A (phone: 718-997-4695) provides free support for digital writing including Qwriting. <http://writingatqueens.qc.cuny.edu/>

SCHEDULE AND READINGS

The content of the units is subject to change. Please check our class blog frequently to keep up with any changes. Please click on the links in the schedule for readings, details, or further help on assignments.

All readings are due on the date indicated below. Assignments of “homework” describe work due by 9am the morning of the next meeting. Please note that I often have uploaded longer excerpts than what is required for the course reading. Page numbers are often indicated below if only a section is required.

8/28 How to Succeed in this Course In-class reading: [Handout, Elements of the Academic Essay, Handout, Reading with Pen in Hand](#), Malone and Ovenden, “Natureculture”, Haraway, [When Species Meet](#) p. 3-5. [Exercise 1.1: Blog and Email](#)

9/4 Assessment and Vision Workshop In-class reading: [Rewriting p.39-40](#) [“Illustrating.”](#) Annotate your text according to the guidelines in Reading with Pen in Hand, “Text Annotation.” Viewing: Winged Migration selections. Homework: Exercise 1.2: Description

9/5 Monday Schedule: Description and Analysis Reading due: from Darwin’s [Journal of Researches](#). Handout: [Reading with Pen in Hand](#). In-class activity: Sign up for BlabRyte.

9/9 Reading for Conversation Reading: [Acquiring Genomes p. 3-11](#) . In-class reading: Harris, [Rewriting](#) Bottom of p. 40 – top of 42. Handout: [Rhetorical Situation](#) and [Reading for Conversation](#). Homework: Exercise 1.3

9/11 Genre Reading due: [When Species Meet p. 23-27](#) In-class Reading (short podcast): [“The Shy Baboon”](#). Viewing (if possible): digital story selections. In-class activity: establish a course glossary. Homework: exercise 1.4

9/16: Rhetorical Analysis Reading due: Acquiring Genomes p. 11-23. Question: What is néodarwinisme? What terms are most significant to Margulis and Sagan, and to what purpose? In-class reading: from "[Nature Survives: Frontier Nostalgia on Reality TV.](#)" Handouts: [Effective Paragraphing, Using Sources](#). In-class viewing: Survivor Homework: exercise 1.5

9/18: Arguments Reading: [Style p. 32-36](#) Reading: [Effective Theses Handout](#). In-class reading and activity: [What Good Writers Know](#) In-class activity: writing workshop Homework: Exercise 1.6

Friday 9/20: Essay 1 Zero Draft Due

9/23 and 9/25: Class Canceled for Conferences only. You will not be expected to join me unless you are visiting me in my office. However, there is reading due: Reading: [Rewriting p. 16-19](#)) [Defining the project](#)

Friday 9/27: Essay 1 Draft One Due

10/2: The art of quoting Reading: [Style p. 51-57](#) In-Class Reading: Student Essays [Reading: Birkenstein and Graff, "The Art of Metacommentary"](#) Mid-Semester Check-in
10/7: Clarity and Coherence Reading: Style p. 62-65 (see link above) [Sandwiching quotes](#) . [Quotation verb sheet](#) Homework: Exercise 2.1

10/11 Essay 1: Final Due

10/16: Making Connections (Analysis) Reading: Being Ecological xxvi-xxxi . In-class reading: WSMp. [5-8 \(worlding\)](#), link above. [Elements of an argument](#) Homework: Exercise 2.2

10/21: Defining Terms and Making Connections Reading: Being Ecological xxxi-xxxvi. In-class reading: Julianna Spahr, "[Gentle Now, Don't Add to Heartache](#)". Homework: Exercise 2.3

10/23: The Art of Quoting Before class: [WSM p. 15-18](#) (natureculture). Review: [handout: Reading with Pen in Hand](#). Review: [Rewriting p.12-15 "keywords"](#) Homework: Exercise 2.4

10/25: Essay 2 Zero Draft due

Note: most of the feedback you will receive for this draft will be given in class through peer work. Feedback from your instructor will be focused on draft one. This means it is imperative that you take what you learned from the drafting process between your zero and first draft during Essay 1 and use it to your advantage in this draft. That is, go through the "hierarchy of revision concerns" with your peer and develop a revision plan.

10/28: Peer workshop Reading: Being Ecological p. xxxvi-xlii In-Class Reading: [Revision Hierarchy Workshop](#) Bring a printed copy of your Zero Draft to class for peer discussion.
Homework: Exercise 2.5
10/30: Library Workshop Library visit Exercise 3.1 (in class)

11/1: Essay 2 Draft One Due

11/4: Audience Reading: WSM 249-253 Introduction and "First Sight" (establishing context, stating the problem) Prep for research: annotated bibliography discussion. Homework: Exercise 3.2

11/6: Applying Scholarship for Focused Inquiry Reading: Rewriting p. 42(bottom) to 44 "Acknowledging Influences" AND 45-49 "Reflexivity" Bring citations of sources for your research to discuss with class. Homework: Exercise 3.3

11/11: Engaging Multiple Viewpoints Reading: WSM "Second Sight" p. 253-261 Video: [Sandra Harding on Standpoint Theory](#) In-class writing: focused freewrite on the researcher's "standpoint". Homework: Exercise 3.4

11/13: Introductions [Reading: Kirk, "In Dogs We Trust?"](#) 1-5 (top) In-class activity: Diagramming introductions.

11/15 Essay 2 Final Draft Due

11/18 Essay three Zero Draft due in class

Note: You will only have a few days to draft this. It is more than enough time to draft a Zero Draft, but it is a quicker turnaround than you have previously been given. Worry not: You will continue to draft in class on Monday, November 18, and you will continue working on your draft with your peers on Wednesday, November 20. Your drafts will be at the center of these class meetings so it is imperative that you bring your drafts to class to continue working on them with your peers.

11/18: Signposting, Stitching, and Summary Draft Workshop. In-class: Situation-mapping In-class: keywords and related vocabulary. Students without drafts to workshop will be counted as absent. Homework: Exercise 3.5

11/20: Peer review workshop Bring draft with additional writing from Monday's workshop to share with your partner. Reading: Draft by peer (TBA). Reading: Your own researched materials. Students without drafts to workshop will be counted as absent.

11/25: Academic Audience as Academic Conversation Reading: Kirk p. 5-9
Reading: Thompson, p. 1-3 In-class reading: [Putting Sources in Conversation](#).

11/27: Open workshop Reading: Your own researched materials. Students without drafts to workshop will be counted as absent.

12/2: Clarity Reading: TBA. In-class activity around "Coherence" with "[Ten Principles for Coherence](#)" and Style p. 202-209. Annotated bibliography due today.

12/4: Essay 3 Draft One due

12/4: Conclusions Reading: Kirk p. 30-34. End of Semester Reflection

12/9: Workshop on conclusions.

BlabRyte 22 Final BlabRyte of Semester!

12/11: Workshop on sections and titles

Final Draft due 12/20/2019

<p>English 130-16 (28010) Meets: Tuesdays and Thursdays 9:15-10:30 Room: Rathaus 112 Instructor: Anna-Alexis Larsson Office: Klapper 342 Office Hours: Thursdays 3:30-4:30 p.m. Course Site: https://2020larsson130.commonsc.gc.cuny.edu</p>	<p>Table of Contents Course Goals : 2 Essentials and Assignments: 3 Evaluation and Expectations: 5 Grading Contract: 6 Responsibilities by Grade: 8 Tentative Schedule: 10 Writing Center and Plagiarism Info: 12-13 Written Work Expectations Checklist: 14</p>
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Writing About Literature

Course Description

From the catalog: A methods course in the discipline. Students learn how to engage in scholarly conversations about literature: by using close reading of primary and secondary sources; conducting original research; and developing analytical arguments about literary texts in different genres.

The course theme explores topics that are loosely gathered within the term “posthumanism,” specifically those which can be read as responses to the “Eurocentrism, masculinism and anthropocentrism” that have ripened into what some call the “posthuman era” (Braidotti 50-51). In other words, we’ll look at literature featuring animals; brain implants; emerging technologies; ideas about ethics, life, control, and emotions; and maybe a robot. We will begin by exploring short poems that illustrate the mutually-shaping companionate relations between human and non-human animals and read a contemporary classic by Coetzee. We will draw from recent theoretical sources emerging from the interdisciplinary field of Animal Studies and begin working with them as we explore a few more poems and a short story from another genre. As we progress, we will move away from the strictly animal and delve into our technological entanglements and the ethical entanglements that attend them. This is the stuff I am having fun exploring and I invite you to have fun exploring this stuff with me, too.

Work Cited
 Braidotti, Rosi. The Posthuman. Polity Press, 2013.

 <p>“Alexis” She/her alarsson@gradcenter.cuny.edu</p>	 <p>https://2020larsson130.commonsc.gc.cuny.edu Classroom : Rathaus 112</p>	 <p>Office: Klapper 342 Tuesdays 3:30-4:30</p>
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Course Goals

Students who elect to take College Writing 2 in the English Department will learn how to engage with other scholars in meaningful conversations about literature. Building methods that they will continue to practice throughout their coursework, they will become more able to:

- Create arguable theses about literary texts.
- Support their theses with close reading.
- Marshal primary and secondary sources for textual analysis.
- Find, cite, and evaluate sources using appropriate research tools.
- Deploy critical terms effectively.
- Converse with other scholars in the field, orally and in writing.

Attendance, Participation, and Universal Learning

I am committed to the principle of universal learning. This means that our classroom, our virtual spaces, our practices, and our interactions be as inclusive as possible. Mutual respect, civility, and the ability to listen and observe others carefully are crucial to universal learning.

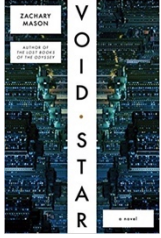
Any student with particular needs should contact Dr. Mirian Detres-Hickey, the Director of the Office of Special Students, at the start of the semester. The Office of Special Services will provide you with a letter with any necessary information to give to me. Then you and I can work out the details of any accommodations needed for this course.

Here is the contact information for the Office of Special Services:

- Location: Frese Hall Room 111
- Phone: 718-997-5870
- Website: <https://www.qc.cuny.edu/StudentLife/services/specialserv/Pages/default.aspx>
- Email: QC.SPSV@qc.cuny.edu

Your success in this class is important to me. If there are circumstances that may affect your performance in this class, please let me know as soon as possible so that we can work together to develop strategies for adapting assignments to meet both your needs and the requirements of the course.

Course Essentials: Most material for this course is available for download on the Readings page, however the last text of the course must be purchased. The hardcover and paperback versions are available; choose either version:



Mason, Zachary. *Void Star*. First edition, Farrar, Straus and Giroux, 2017.

Link to campus bookstore:

<http://qc.textbookx.com/institutional/index.php?action=browse#books/2233346/>

(I've also listed a recommended—but totally optional—style manual for citing sources, solving common writing dilemmas, and addressing grammar. If you are looking for a printed text, that is the one I recommend.)

Additional material: A “cloud” account that hosts any documents not posted on the course site or handed in person, and a folder that keeps all of the documents you create in class. You will use these when you draft your Essay II and again when you write your portfolio.

Course Site: <https://2020larsson130.commons.gc.cuny.edu>

The course site houses the course materials and policies as well as the most accurate schedule of due dates. I usually update it and post new blog entries on Fridays.

The Readings page contains copyrighted materials and is therefore password protected. The password: queens.

Note

Your posts are public. Although they will not show up in a search engine, they will be readable by Commons members and people who find the course site by its address. Your responses may be informal but please do not post private information. You may use a pseudonym if it helps you post more freely. Speak with me if you have concerns about the blog and your privacy.

Assignments

This is a discussion-based course. We will discuss the material in class, and you will be asked to write in response to discussion board questions as well as in-class writing assignments. You will be asked to formally develop your thoughts in three essays, an Annotated Bibliography, and a final portfolio. For homework deadlines, see the Schedule page.

Blog posts

(500-600 words, ending with two discussion questions)

At the beginning of the semester, you will sign up to write one or two blog posts about the upcoming reading and serve as a discussion leader for the class. A good post makes 1-2 observations that help us see the assigned reading(s) in a unique, less-than-obvious way. Go for depth, not breadth: elaborate on your observations and make insights and connections without trying to cover everything. Give it some hype! If it enhances your reading in a

meaningful way, I invite you to include images, music, video, or other material.

Remember: the purpose is to lead and facilitate discussion, so it needs to end with two thoughtful discussion questions.

Some options for your blog post:

- The three-point analysis plot: Observe, give a detailed elaboration of your observation in the form of analysis or supportive material, then reveal an ambiguity, discrepancy, or contradiction that ends in a question.
- Highlight an argument, moral, or “takeaway” from the reading.
- Connect something from the text to a current event in the world.
- Be creative: make something that shows off a skill you have in digital composition, such as an [infographic](#), a [timeline](#), an [interactive game](#), etc.

Discussion Board

Posted on the site’s forum, these informal writing assignments are around 150 words that explore a text or idea that emerges during in-class discussions and at-home reading. You may ask questions, try out an interpretive argument, and transpose formal terms or concepts into language that feels more like “home.” You may also share resources, via links and media, that express ideas differently than in class. This is informal writing but should be intelligible by everyone in the class. Discussion board posts are for you to think through your response to a text or discussion topic in writing before sharing your thoughts in person. At times, the posts will be “graphic responses” instead of conventional discussion posts. These enable readers to approach

the texts to which they respond differently, and this can be helpful when the text itself is challenging.

Remember: part of college is learning to approach and make sense of difficult texts. No one is expected to be “good” at drawing in the graphic responses: stick figures are totally acceptable.

The discussion board posts are due by 9 a.m. on the day of class. Because my time is limited and this is when I have scheduled time to respond to the forum, I will not respond to or credit missed discussion posts. I encourage you to post the weekend or day before class.

In-Class Writing

These have two functions: they are to gauge whether you are reading the material. The reading is essential to participation and is key to making class a lively experience. In this way, the in-class writing activities are quizzes. Non-passable, ignored or incomplete in-class writing will earn 0 points for the final course grade.

Annotated Bibliography

As you prepare for your Researched Essay, you will produce an annotated bibliography with at least six sources related to two of the texts we’ve read in class.

Formal Essays

You will write three essays, including an incomplete and informal draft, a full rough draft, and a professional draft. Assignment details will be provided in handouts and as identical posts to the blog, for your reference. See the category “Essays” for instructions posted to the site.

Evaluation

This class is a small, temporary system, each of us makes it function and is indispensable. The evaluation of your contributions in the class should therefore reflect how valuable you are to its continuous flow. We will negotiate a grading contract in this class. I will begin with the proposed contract, below. Through discussions, we will establish a “shared vision” for the class and define fair and reasonable expectations for each letter grade. You will sign a copy of the finalized contract and indicate the final grade towards which you will work. We will use this agreement to measure your success in the course.

Writing Expectations Guideline

Assignments are graded holistically in a point system.

Each assignment lists the requirements to count as completed.

Professional formal drafts will have the following elements in order to count as completed. They should be coherent and cohesive at the global and paragraph level, they should have clarity of purpose, and they should include the following genre conventions:

- A title that conveys the topic and the way it will be discussed.
- Evidence of a line of inquiry, a central idea and purpose organizing most or all of the text.
- Thoughtful use of relevant source material, such as assigned central and supplementary (lens, researched) texts.
- Evidence of a “deep” and “close” reading of the texts quoted, including claims supported by textual evidence and relevant reading.
- Coherence and cohesion at the global and paragraph levels. A really successful professional draft will establish the central idea at the beginning and develops that idea by ordering, in an order of increasing complexity, the supporting materials (presentation), interpretive explanations (analysis), and moments of “bringing it all together” (synthesis). At the paragraph level, each paragraph is devoted to and organized around one point.
- Evidence of awareness of academic writing conventions. This includes requiring a Works Cited section and overall correct citation MLA citations within the main text and the Works Cited section.

Grading Contract

This is a proposed contract between students and instructors. It is to be negotiated during the first weeks of the semester before the final contract will be approved by a majority of students. The approved contract will be posted to the course website for reference.**

TLDR: The default grade for the course is “B.” If you do all that is asked of you in the spirit and manner in which it is asked, show up 85% of the time, and hold up the general responsibilities listed below, then you will get a “B” for the course. If you ignore assignments, turn in assignments late, or miss class, your grade will be lower than a “B.”

General Student Responsibilities

Be responsible. College is your job right now, and like any job it is affected by your actions. As with all other commitments in life, to do it well means to be prepared, focused, considerate of others in communications of all kinds, and to “show up” in terms of your participation and your homework. Use your technology to aid learning and discussion in class rather than to distract or disrupt. In emergencies, contact your instructor as soon as possible. Email assignments if you are absent. Arrive prepared: the rule of thumb for college (I did not make this up) is that you should plan to spend two hours on homework for every one hour you spend in class. If you prioritize other commitments or distractions instead of giving this time to your homework, not only will your participation drag but the quality of your experience of the material and the meetings will decline. Visit your instructor during office hours to go over the material if you feel confused or frustrated with course material—it will help you and it may help future classes work more effectively for students.

Be generous. Acknowledge that we are together responsible for the quality of in-class discussion. Share your ideas, experiences, and viewpoints. Learning involves not-knowing and uncertainty—let’s make this class a place where those positions are exciting starting points. Help create a class where people feel welcome and encouraged to share and be vulnerable. Vulnerability often

exposes injustice, reveals insecurity, and shows the political contexts of a personal problem. Provide attributions when possible. Give people the benefit of the doubt.

Be adventurous. Speak up in class so everyone can hear. Ask questions. Do a quick web search when something catches your attention and share the results with the class. Try using words you’ve just learned. The perspectives of the course materials are only some of the possible perspectives; problematize them and disagree with them and find ways to include other perspectives in the class.

Take it one “shelf” at a time. A good essay cannot be written in one sitting. Do the reading and write about the reading itself first, exploring your thoughts on it without trying to latch on to an argument—we have discussion board posts and in-class writing opportunities to give you time and credit for doing this. Establish an interpretive problem or “line of inquiry” and “walk” through your interpretations and reasons in writing. Once you have done this, you have a bunch of points that you can start nesting together in order of importance to establish and develop your main argument. For an insightful, supportable, debatable, and specific interpretive argument it really helps to take it step by step the way any project gets done.

Be deliberate. Wait until you have settled the “higher order concerns” before falling in love with

the style of your sentences, or “fixing” or “perfecting” them. Copy-edit final revisions of main assignments until they are coherent, organized, and clear at the levels of global, paragraph, and sentence. Read final revisions out loud to yourself or a friend to catch confusing sentences and misspelled or missing words.

General Instructor Responsibilities

Be responsible. Teach class on time and with purpose. Respond to emails within 48 hours. Return assignments within a week (with exceptions for late essays and revisions).

Be aware of the plurality of linguistic affordances and constraints. Writing quality is

important for every student. Judging student writing and holding them to monolingualist Standard Edited Academic English as the standard for excellence can impede student success. Therefore, evaluate with an emphasis on participation and labor so that every student can work for an achieve an “A” if that is their aim.

Be fair. Treat students with respect. Evaluate based on agreed upon criteria. Explain decisions. Be consistent.

Be helpful. Provide thorough, practical feedback on written work. Follow-up on questions that can't be satisfactorily answered in class.

Be relevant. Relate the material to other contexts and classes. Post materials that intersect with discussions. Seek student input when class doesn't seem successful.

**Some of the Grading Contract section is adapted from grading contracts by my colleague at Queens, Paul Hebert, and Asao Inoue.

Responsibilities by Grade

B: The Default Grade.

- Attendance/Participation: Attend at least 85% of the class. This means you can miss 4 classes and still be eligible for a “B.” Arrive within the first 5 minutes in class.¹
 - All Work and writing needs to meet the following conditions:
 - Complete and On Time. You agree to turn in on time and in the appropriate manner complete essays, writing, or assessments that meet all of our agreed upon expectations. (See below for details on late assignments). This means that assignments are not just done but done in the spirit and manner asked. They must meet the expectations given in class or on handouts.
 - Revisions. When the job is to revise your thinking and work, you will reshape, extend, complicate, or substantially clarify your ideas—or relate your ideas to new things. You won't just correct, edit, or touch up. Revisions must somehow respond to or consider seriously your colleagues' (or teacher's) assessments in order to be revisions.
 - Copy Editing. When the job is for the final publication of a draft, your work must be well copy edited—that is, free from most mistakes in spelling and grammar. It's fine to get help in copy editing. (Copy editing doesn't count on drafts before the final draft or portfolio.)

Deadlines: You will turn in properly and on time all discussion posts, blog posts, en-route writing, essay drafts, and portfolio. Because your colleagues in class depend on you to get your work done on time so that they can do theirs on time, all late assignments are just as bad as missed assignments. But you can get credit as “late” if it is turned in within a week of its initial due date, and it is complete and meets all the assignment's requirements. Please note that assignments may be due on a day when our class is not scheduled to meet.

Missed Assignments. A missed assignment is NOT one not turned in; it is one that has missed the guidelines for a late assignment somehow but is still complete and turned in at some point, but after the window for late assignments. In order to meet our contract for a “B” grade, you cannot have any “missed assignments.” Please note that a missed assignment is usually one turned in more than a week after the assignment deadline.

Ignored Assignments. Any assignments not done at all, or “ignored,” for whatever reasons, are put in this category. See the “written work expectations” table. Any ignored assignments that result in below-minimum numbers from the written work expectations will lower the grade below the default of “B.” Essay drafts are required- Students must submit Rough Drafts and revised Professional Drafts in order to pass the class.

¹ Occasional lateness or bathroom breaks are unavoidable. However, being late or walking out of class—even to go to the bathroom—is disruptive to the instructor *and* the students, and it creates a bum vibe for everyone when it becomes routine. Therefore, if a student shows up after the first fifteen minutes of class or leaves in the middle of class 4 times, it counts as one absence. *I hate* having to create a policy like this because it requires me to “police” my students, an experience that I find demoralizing. To avoid putting me in that position, make class a priority, plan for arriving on time and get your bathroom and snack needs taken care of *before* class. *If you struggle to do either of these, please come and talk to me after class or during office hours.*

A: The Grade for Excellence.

- Attend more than 87.5% of classes.
- Develop a reputation for arriving to class on time and prepared.
- Turn in all homework on time.
- Complete on time, in the spirit and letter in which it was assigned, more than the minimum number of expected written work, listed in the table below.
- Participate in more than 87.5% of classroom activities. In keeping with the principle of universal access, if you feel you need alternate ways to participate than speaking up in class or other activities, talk to your me and we will establish them together as part of your contract.

C: The Grade for Totally Good Enough.

Attend and participate at least 75% of classes.

Complete one time, in the spirit and letter in which it was assigned, all drafts of each essay, the annotated bibliography, and the portfolio.

Turn in most of the other homework on time, totaling at least 80 points for category of writing-to-prepare assignments.

Asao Inoue, one of the scholars who inspired this contract, believes that people learn best by creating and learning within a “community of compassion, a group of people who genuinely care about the wellbeing of each other,” and that “part of that caring, that compassion, is acting, doing things for each other” (332). I am deeply inspired by this and seek to create a community of compassion with you, teaching with you as you find ways to teach your exploration and understanding of the material. The more we can all take the position of “collaborators” and “fellow-travelers,” the more everyone’s various abilities, experiences, and talents can be brought in to benefit the group. As Inoue points out, this is not an invitation to “game the system” and “do the least amount of work to get the highest possible course grade” (ibid.). Attempting this would be frustrating, even angering.

Tentative Schedule

This schedule is tentative. The dates and readings are subject to change. Check the course site on Fridays for changes. The course site will always have the most up-to-date schedule.

Week 1	1/28 First day of class; syllabus; “What is an image?”	1/29 Negotiation. Due: Sign up for the Commons Reading: Rukeyser, “The Fear of Poetry”	Topics: Housekeeping; Reading Poetry; the PPA “plot” for analysis; poetry and the breath.
Week 2	2/4 Introduction to Posthumanism Reading: <ul style="list-style-type: none"> ▪ Bhanu Kapil, short selection from Humanimal, ▪ Pablo Neruda, “A Dog Has Died;” ▪ Lawrence Ferlingetti, “Dog;” ▪ August Kleinzahler, “The Dog Stoltz;” ▪ David Kirby, “Dogs Who Are Poets and Movies Stars.” Due: Discussion board; signed contract	2/6 Discussion; in-class writing Reading: from Regarding Animals (9-18); 6 poems from Patricia Smith’s Blood Dazzler.	20 th Century and 21 st Century poetry; theme and topic, situation and setting, personification, and figures of speech
Week 3	2/11 Discussion Reading: <u>The Lives of Animals</u> Due: Discussion board; signed contract	2/13 Discussion; Intro to Essay I; in-class writing Reading: <ul style="list-style-type: none"> ▪ William Carlos Williams, <u>El Hombre</u> ▪ Wallace Stevens, <u>Nuances of a Theme by Williams</u> ▪ Keats, <u>This Living Hand</u> ▪ Alfred Lord Tennyson, <u>The Kraken</u> Due Friday: 2-3 pp informal response en route to a draft	Writing about poetry; motive; analysis and evidence; “wounds” to anthropocentrism.
Week 4	2/18 Discussion Reading: Lynn Worsham, “Moving Beyond the Logic of Sacrifice” (19-31).	2/19 Discussion; in-class writing Reading: Gwyneth Jones, “The Universe of Things.” Due: Rough draft of Essay I	Thesis; irony; using a theoretical lens.

Week 5	2/25 Discussion Reading: Lynn Worsham, "Moving Beyond the Logic of Sacrifice" (32-44). Due: Discussion board	2/27 Discussion; in-class writing Donna Haraway, "Women in the Integrated Circuit;" Denise Duhamel, " <u>Buddhist Barbie</u> " Due: 2-3 pp. informal response en route to Essay II	
Week 6	3/3 Discussion Reading: Louis Althusser, "The State Ideological Apparatuses," and "Ideology Interpellates Individuals as Subjects." Due: Graphic response	3/5 Discussion; in-class writing. Reading: Donna Haraway, "Cyborg: Myth of Political Identity." Due: Professional Draft of Essay I	Introduction to critical cyborg history and the influence of materialism.
Week 7	3/10 Short intro to Elizabethan drama; viewing of JanSvankmeyer's Faust. Reading: Christopher Marlowe, Dr. Faustus, scenes 1-6	3/12 Discussion; viewing of Jan Svankmeyer's Faust Reading: Christopher Marlowe, Dr. Faustus, scenes 7-final chorus)	Humanism, genre, tragedy, chorus.
Week 8	3/17 Discussion; viewing of Faust. Reading: arguments about Dr. Faustus, Marlowe, Humanism, and magic Due: Discussion board	3/19 Discussion; in-class writing. Reading: Jane Bennett, from "The Force of Things." Due: Discussion board Due: Rough Draft of Essay II	
Week 9	3/24 Discussion. Reading: Jane Bennett, from "The Force of Things." Watch: from Mondo Beyondo and Leonard, "Story of Stuff."	3/26 Discussion. Introduction to Essay II. Bring archive of in-class writing, notes, and discussion posts. Due: Graphic response	Establishing motive; making use of theory.
Week10	3/31 Effective Library Research Workshop, Discussion. Reading: Void Star (Chapters 1-9) Due: Professional Draft of Essay II	4/2; Introduction to the Annotated Bibliography; discussion. Reading: Void Star (Chapters 10-13)	Research, functions of sources, using an interpretive lens,
Week 11	4/7 NO CLASS (Wed. schedule) Due: CRAB entry	4/9 NO CLASS Spring Recess	
Read and prepare your en-route research essay with annotated bibliography during this time.			
Week 12	4/14 NO CLASS Spring Recess	4/16 NO CLASS Spring Recess	

Week 13	4/21 Student presentations; discussion. Reading: Void Star (Chapters 14-45) Due: 2-3 pp Zero Draft Research Essay with Annotated Bibliography	4/23 Discussion, in-class writing. Reading: Void Star (Chapters 46-51)	Narrative, genre, using multiple sources, developing an argument.
Week 14	4/28 Introduction to Annotated Bibliographies; Student presentations, discussion. Reading: Void Star (Chapters 52-60) Due: Discussion board	4/30 Brief Introduction to Orientalism (in-class handouts will be linked for reference), Student presentations; discussion; in-class writing. Reading: Void Star (Chapters 61-68)	Orientalism, post-colonial theory, Transhumanism.
Week 15	5/6 Discussion; student presentations. Reading: Void Star (Chapters 69-77) Due: Rough Draft Research Essay	5/8 Intro to the Final Portfolio. Discussion; student presentations; in-class writing.	
Week 16	5/13 Last Class Conferences	5/15 Reading Day Conferences	
Week 17	5/20	5/22 Portfolios Due	

Writing Center

Your student fees pay for the wonderful resource of the Writing Center. Please see them at different stages of your draft. Note that they are not copy editors and will not “correct” your draft, but they will help you develop your argument and offer suggestions for making your prose more coherent, effective, and professional. Queens College Writing Center

- Location: Keily Hall 229
- Website: <https://sites.google.com/qc.cuny.edu/qcwritingcenter/home>
- Phone: 718-997-5676

Academic Integrity

According to the CUNY Policy on Academic Integrity(<http://web.cuny.edu/academics/info-central/policies/academic-integrity.pdf>): Plagiarism is the act of presenting another person's ideas, research or writings as your own.

The following are some examples of plagiarism, but by no means is it an exhaustive list:

- Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source.
- Presenting another person's ideas or theories in your own words without acknowledging the source.
- Using information that is not common knowledge without acknowledging the source.
- Failing to acknowledge collaborators on homework and laboratory assignments.

Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and "cutting & pasting" from various sources without proper attribution.

New writing challenges can tax your writing fluency, and entering new academic discourses can test your abilities to synthesize and take ownership over source texts and concepts. My job as instructor in this course is to help you through these obstacles so that you can find your footing as a writer in new domains. Your job as a student is to keep the faith, so to speak, and work through these new domains until you regain confidence. This work requires patience, planning, and focus.

Much plagiarism occurs as a result of a lack of care in regard to reading, note taking, and citation practices, or from procrastination, and/or panic. Care, timeliness, and communication will eliminate most of the risk. If you have questions about whether or not you should give credit to a source in your work, you may clarify it with me. In general, though, I recommend always the citing sources you have consulted as well as those you borrow from directly. If you are having difficulty with an essay, please contact me right away! That's what my email address and office hours are for.

Written Work Expectations					
Writing to Explore and Prepare			Essay Drafts		
Minimum (of total)	Note	✓	Required	Note	✓
Blog: 1 (1)			En-Route to E1		
Discussion Board: 4 (6)			Rough Draft 1 E1	These are all drafts of Essay 1	
Graphic Responses: 1 (2)			Professional Draft E1		
In-Class Writing: 6 (8)			En-Route to E2	These are all drafts of Essay 2	
CRAB entry: 1 (1)	“Collective Reflective Annotated Bibliography”		Rough Draft E2		
Annotated Bibliography: 1 (1)			Professional Draft E2		
Portfolio: 1 (1)	In this, you will collect samples of your work in the semester and present them with a reflective cover letter.		En-Route to Research Essay	These are all drafts of the research essay.	
			Rough Draft RE		
			Professional Draft RE		