Fall 2017
Stony Brook University
Program in Writing and Rhetoric
College of Arts and Sciences
WRT 102 Intermediate Writing Workshop
This course fulfills the WRT Write Effectively in English requirement
Course Instructor: Andrew Rimby
Section: 38
Class Day and Time: MW 5:30-6:50 pm
Location: Psychology A 144 (West Campus)
Office Hours: (3:00-4:30 M, 11:00-12:30 W)
Office: Humanities 2070
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“My own words when I am at work on a story, I hear too as they go, in the same voice that I hear when I read in books. When I write and the sound of it comes back to my ears, then I act to make my changes. I have always trusted this voice.” (Eudora Welty, “One Writer’s Beginnings”)

COURSE DESCRIPTION
A study of strategies for extended academic writing assignments including critical analysis, argument or point of view, and multi-source, college-level research essays. Students continue to develop rhetorical awareness, analytical proficiency, and academic research skills. At the end of the course students create a multimodal ePortfolio of final revised essays to be evaluated by their instructor and at least one outside reader.

Course Pre-requisites
WRT 101; 3 or higher on AP English exams; 580 or higher on the Evidence-Based Reading and Writing SAT or 1050 or higher on the combined Critical Reading and Writing SAT (last administered Jan 2016); 23 or higher on the English Language Arts ACT or 24 or higher on the combined English and Writing ACT (last administered June 2015); C or higher in an approved transfer course.

More information on placement for WRT 102 can be found under the “Writing Placement Information” section in the “Student Orientation and Family Programs” page at stonybrook.edu.

COURSE LEARNING OBJECTIVES

Student Learning Outcomes
1. Produce coherent texts within common college-level written forms.
2. Demonstrate the ability to revise and improve such texts.
3. Research a topic, develop an argument, and organize supporting details.
4. Evaluate and synthesize researched information.
5. Analyze texts to understand how and why they communicate their messages and effects to audiences.
6. Achieve communicative purposes for different audiences and contexts.
7. Show evidence of careful sentence-level editing in final drafts at acceptable levels of accuracy in syntax, grammar, semantics, and punctuation.
8. Exhibit awareness of the relation of one’s writing practices and coursework to other academic, professional, and lived contexts.
9. Evaluate, synthesize, and manage information from or in a variety of media.

COURSE REQUIREMENTS
Attendance and Make-Up Policy
There is no addswap after the first day of classes. Due to the content of the course, enrollment after the first week of class is not permitted. The participation grade is based on active contribution. All assignments are to be turned in on the day that they are due by 11:59 pm EST (on our Blackboard site using SafeAssign). If you know in advance that you will not be able to finish the assignment on time, it is best to contact me as soon as possible.

The final day to withdraw from the course is 10/27.

Description of Required Readings

This will be our primary textbook which includes essays that represent different genres and rhetorical strategies. We will be reading a variety of essays in order to prepare for the writing assignments. Please, make sure to have the readings read before class since in-class writing assignments (which counts towards your participation grade) will have topics taken from the class readings.

(Optional)
This handbook is useful for how to properly format papers according to the Modern Language Association rules (MLA) and for quick grammatical tips. I highly recommend purchasing a used or new copy of the 2nd edition.

Writing should be double-spaced and submitted with one-inch margins and size-twelve font in MLA format (remember to always use an MLA heading).

Exams
There will be no final examination. Our last class will be held on December 6, and the final portfolio is due by 11:59 pm (in the Assignments section on Blackboard) on December 9.

GRADING

This course will use a grading system of A through C/Unsatisfactory. The Pass/No Credit option may not be used. Students who do not complete all of the major assignments will not pass the course; students who do not thoroughly and substantially revise each major assignment will not pass the course. The final course grade will be determined as follows:

Textual Analysis Essay (4-5 pages): 10%
Argumentative Research Essay (6-8 pages): 10%
Narrative (5-7 pages): 10%
Participation (contribution, in-class writing, discussion board posts, workshops): 20%
Final Portfolio (cover letter, three assignments): 50%

MEETING SCHEDULE

While this syllabus provides an outline for what we will do, it is important to remember that it is subject to change, and that the only sure way to know what we will be doing is through regular and active in-class attendance and monitoring the Blackboard page.
Supplies
You may bring a laptop/iPad to class in order to help with writing assignments and feedback on writing exercises/assignments. However, socializing online during class is a distraction from our work together and will affect your participation grade.

You should bring a notebook or composition book with you to class for in-class writing exercises.

Note: Save all the writing you do during the semester—class writing, summaries, reading responses, outlines, discovery drafts, revised drafts, etc. You never know what may prove useful during revision. Periodically save on a flash drive or in the Cloud versions of your draft so that you have a record of its process. Keep a copy for yourself (either on flash, cloud, or a hard copy) of all major assignments submitted to me. In addition, keep all drafts on which you have received comments from me or your classmates.

Week One:
M (8/28)
Topic: Class Syllabus and Course Outline
In-Class Writing Assignment (Summer Break Memory)

W (8/30)
Topic: Reading with a Writer’s Eye and Writing for an Academic Audience, Intro. to Personal Narratives
Readings: “Reading and Writing with The Norton Reader” (xxix.-lxi.), “On Going Home,” “Graduation,” and “Beauty: When the Other Dancer Is the Self” (1-13, 22-28)

Week Two:
M (9/4)
Labor Day: No Class

W (9/6)
Topic: Personal Narratives
Readings: “In the Kitchen,” “Black Men and Public Space,” “We Do Abortions Here: A Nurse’s Story,” “Salvation” (135-143, 414-421, 547-549)
Meet with your group before Monday’s class to discuss an op-ed of your choice and be ready to explain its pathos, logos, and ethos with the class. I will discuss this assignment in more depth before it is due on Monday, September 11.

Week Three:
M (9/11)
Topic: Op-ed Writing
Readings: Make sure to read each group’s op-ed article. Upload your op-ed article in the Week Three “Class Readings” folder on Blackboard.
“Extra Lives: Why Video Games Matter” and “College Pressures” (110-118, 256-262)
W (9/13)
Topic: Discussion of Writing a Textual Analysis Essay, Descriptive Writing

Think about which primary source (it can be a historic document, television episode, music video, short-story, poem, etc.) that you would like to use for your textual analysis essay. On September 20, upload a brief abstract, on the Discussion Board, explaining what your textual analysis will focus on (this can include questions you hope to address).

Week Four:

M (9/18)
Topic: Figurative Language and Irony
Readings: “Babylon Revisited” (Blackboard)

W (9/20)
Topic: Descriptive Narrative Writing
Readings: “Take the F” and “Jordan’s Moment” (59-66, 191-200)
Due: A short abstract explaining what your textual analysis will examine and questions you hope to address. Upload in the “Discussions” folder. Remember to comment on at least two of your classmates’ abstracts. Your comments can include questions to pose to your classmates about their thesis, an element that could use some clarity, or what idea you hope gets expanded.

Week Five:

M (9/25)
Topic: Textual Analysis of a Novel (Aesthetic/Philosophical Debates, Satire and Irony)
Reading: The Picture of Dorian Gray (read half of the novel)

W (9/27)
Topic: The Picture of Dorian Gray
Reading: Finish The Picture of Dorian Gray

Week Six:

M (10/2)
Topic: Textual Analysis MLA Workshop and Workshop of Textual Analysis Drafts
Due: Bring in two copies of your textual analysis draft (at least 4 pages). Remember to have a “Works Cited” page at the end of your essay.

W (10/4)
Topic: Argumentative Essays (Gender and Sexuality)
Readings: “Between the Sexes, a Great Divide,” “Ain’t I a Woman,” and “A Tale of Three Coming Out Stories” (72-83)

Week Seven:

M (10/9)
Topic: Queer Epistemologies (Argumentative Essays)
Readings: “Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics” (Blackboard) and “Sex in Public” (Blackboard)
Due: Textual Analysis Final Draft (Submit in “Assignments” on Blackboard by 11:59 pm)

W (10/11)

Topic: Philosophical Debates (Argumentative Essays)
Readings: “On the Fear of Death,” “Our Place in the Universe: Face to Face with the Infinite,” and “The Allegory of the Cave” (90-95, 500-508, 586-590)

Week Eight:

M (10/16)
Topic: Cultural Analysis (Argumentative Essays)

W (10/18)
Library Session in Melville Library Lab B (Discussion on Databases, Primary and Secondary Resources, and Stony Brook Special Collections Visit)
Readings: Intro. on the “Special Collections and University Archives” page http://www.stonybrook.edu/commcms/libspecial/aboutus/aboutusintro.html
The Allure of the Archives selection
Due: Brief abstract uploaded on Discussion Board outlining your argumentative research essay topic and driving question. Remember to comment on at least two of your classmates’ abstracts.

Week Nine:

M (10/23)
Topic: Argumentative Essay Workshop
Due: Bring in two copies of your argumentative research essay rough draft.

W (10/25)
Topic: Argumentative Essays vs. Op-eds

Week Ten:

M (10/30)
Topic: Argumentative Essays
Readings: “Get a Knife, Get a Dog, but Get Rid of Guns,” “Sports Should Be Child’s Play,” “Be a Gamer, Save the World,” and “What Farm-to-Table Got Wrong” (214-227)
Due: Argumentative Research Essay (upload to the “Assignments” folder by 11:59 pm)

W (11/1)
Topic: Language and Communication (Paying Attention to Narrative Styles)
Readings: “Tongue-Tied,” “Aria,” “How to Tame a Wild Tongue,” and “On Writing” (270-289, 293-295)

Week Eleven:
M (11/6)
Conferences will be held on 11/6 and 11/7. Please, bring your graded textual analysis and argumentative research essays as well as the abstract for your narrative paper.

W (11/8)
Topic: Historical Narrative Essays
Readings: “Shooting an Elephant,” “A Modest Proposal,” and “The Morals of the Prince” (436-455)

Week Twelve:

M (11/13)
Topic: Historical Narrative Essays (cont.)

W (11/15)
Topic: Prolific Literary Narratives
Readings: “One Writer’s Beginnings,” “Good Readers and Good Writers,” “Kids’ Stuff,” and “Understanding Comics” (509-519, 531-543)

Week Thirteen:

M (11/20)
Topic: Narrative Paper Workshop
Bring in two copies of your narrative paper rough draft.

W (11/22)
Thanksgiving Break

Week Fourteen:

M (11/27)
Topic: Narrative Poetics
Readings: “When I Heard the Learn’d Astronomer,” “A March in the Ranks Hard-Prest and the Road Unknown,” “In Paths Untrodden,” and “I heard a Fly buzz” (Blackboard)
Due: Narrative Paper Final Draft (upload in the “Assignments” folder by 11:59 pm)

W (11/29)
Topic: How to Write an Effective Cover Letter?
Due: Bring in two different examples of cover letters and be ready to compare and contrast what their aim is.

Week Fifteen:

M (12/4)
Conferences will be held on 12/4 and 12/5. Please, bring a draft of your cover letter and revisions you have made to your three essays.

W (12/6)
Topic: The Effective Hook (final revisions to your portfolio)

Final Portfolio with cover letter due on 12/9 at 11:59 pm in the “Assignments” section on Blackboard.

CLASS RESOURCES

Accessibility

If there is something I can do to make the class more accessible for you, please do not hesitate to ask.

The Writing Center

The Writing Center, a peer-tutoring facility, provides another valuable outlet for help on written assignments. Tutorials are offered on an appointment basis at Humanities 2009. Current hours and further information can be accessed at the following website: http://www.stonybrook.edu/commcms/writrhet/writingcenter/index.html

Names and Pronouns

Stony Brook University affirms all gender identities and expressions. If you go by a name other than that on the class roster, and/or if you would like to be addressed with a specific pronoun, do not hesitate to inform your instructor. For further assistance with issues regarding name and pronoun usage, please contact Stony Brook LGBTQ* Services at (631) 632-2941 or lgbtqservices@stonybrook.edu.
http://studentaffairs.stonybrook.edu/lgbtq/

Americans with Disabilities Act

If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC (Educational Communications Center) Building, Room 128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation are confidential.
http://studentaffairs.stonybrook.edu/dss/index.shtml

Academic Integrity

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instances of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty please refer to the academic judiciary website:
http://www.stonybrook.edu/commcms/academic_integrity/index.html

Critical Incident Management

Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of University Community Standards any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn.