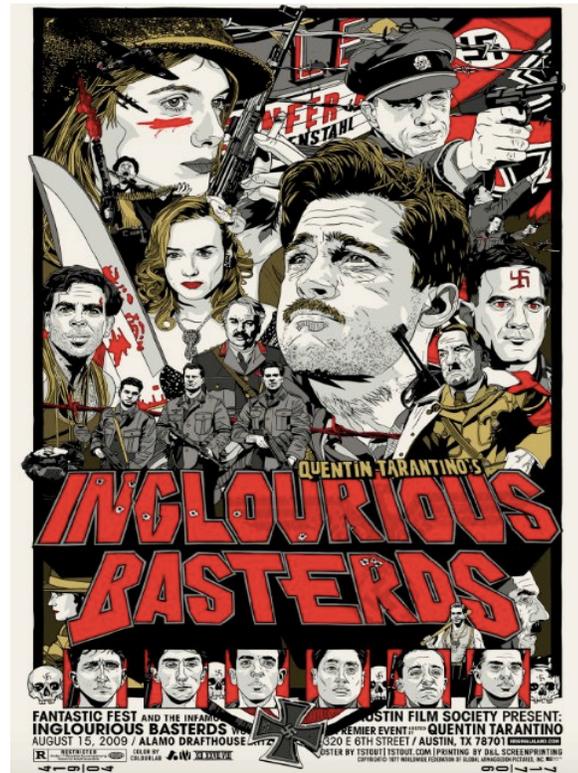


Instructor: Maggie O’Leary
Email: oleary2@pdx.edu
Mailbox: Neuberger Hall 405
Office: Neuberger Hall 378
Office hours: Monday 10:30-12:30 PM

Class information:
Meeting place: Neuberger Hall 366
Section: 008
Meeting time: 8:15-10:05 M/W

REQUIRED TEXTS:

- *They Say/I Say: The Moves that Matter in Academic Writing*, 3rd ed. Gerald Graff and Cathy Birkenstein (ISBN 0393935841)
- *Country of My Skull: Guilt, Sorrow, and the Limits of Forgiveness in the New South Africa*, Antjie Krog (ISBN 08129312)
- *Inglorious Basterds*, Dir. Quentin Tarantino, 2009 (Amazon & Netflix)
- A number of online readings and possible handouts



The main texts are available for purchase through the PSU Bookstore, Amazon, or Powell’s. I will provide access to other readings listed in the course schedule as online readings. The films are available to rent or stream through Amazon and Netflix.

COURSE DESCRIPTION:

The purpose of WR 323 is to further develop your voice as an academic writer. We will explore writing as a mode of thinking that invites discovery, as well as a means of communication. This is part of a longer process that will unfold in a variety of ways during your studies at Portland State. Through an exploration of the elements of the academic essay and of narrative non-fiction, you will develop your ability to think critically, to engage in a meaningful way with other authors’ texts, to express and justify your own insights, interpretations and arguments, and call attention to stories available to tell. Students will enhance their critical thinking abilities by reading and writing challenging material, refining their rhetorical strategies, practicing writing processes with special attention to revision and style, and by writing and reading in a variety of genres. Work for this course includes formal and informal writing, sharing writing with other

students, engaging in class discussion both in person and through our class discussion board, and crafting two longer writing assignments throughout the term.

COURSE OVERVIEW:

The theme of this section of WR 323 is justice and memory in narratives. We remember our lives and what deeply affects us, and we react to things that happen to us differently. We craft narratives, tell stories, and share perspectives from our pasts, and of our joys, triumphs, and—perhaps most movingly—also our traumas. Memory, then, often develops into a story we tell ourselves, and the truth of that story can erode over time. This course will approach reading about others' lives and difficulties differently, and also critically examine how malleable past events become when we incorporate them into our own stories. The frame of this course will be on non-fiction tales of global transition—transitions into new countries, new regimes, new lives, new realities, and new truths.

Questions of truth, memory, and justice will motivate us throughout the term. How do we portray truth, justice, and transition in writing? How is writing a part of transition, the search for truth, and the pursuit of justice? What can different narrative and rhetorical strategies expose about how we value some voices and testimonies over others?

This course aims to teach you how to enter this scholarly conversation by improving your ability to think critically, synthesize information, and write with sophistication. This class will introduce you to advanced writing and reading practices to increase your confidence and skill in all aspects of the writing process. We will spend time refining components of drafting and revision with focus on rhetoric and analysis in order to develop skills of argumentation. Classwork will rely heavily on reading, discussion, and varied writing practices. A significant component of the course is participation, so come prepared to contribute to our learning community.

LEARNING OBJECTIVES:

1. We will, as a class, examine and practice writing as a process and as an experience—it involves you intellectually and as a person, and it is necessary to understand how writing as a process may be conducted in order to advance further successes as students and professionals.
2. We will think about the ways in which we do not think about writing, and in the ways we do; we will also explore how we perceive ourselves as writers and as individuals with potential to produce a social, living piece of writing.
3. We will learn about the importance of engaging with a text, what this may look like, and how many different forms a text may take.
4. We will learn to critically analyze the material we encounter, what we read, and what we already know.
5. We will practice and test our abilities as writers in a number of different contexts and assignments—these will include in-class responses, short critical responses, group writing, and a longer revised essay.
6. We will learn how to write ethically and with respect to the minds and ideas of others, avoiding plagiarism and other forms of intellectual and academic dishonesty.

7. We will attempt to develop our own unique voices as writers, and use that voice to articulate the many rich ideas that result from our different perspectives and experiences.
8. We will learn to write effectively and clearly, speaking to specific questions of audience and context, and to identify how writing may appear differently in different discourse communities.
9. We will establish standards for academic discourse and participation through in-class discussion, peer evaluation, and collaborative assignments.

COURSE REQUIREMENTS:

In order to pass this class to your and my satisfaction, your efforts must reflect a willingness to engage with class material and requirements at a level consistent with your own educational goals. In other words, you are your grade, and I evaluate your work. To break this down so you know what you may expect from me:

-  **B-level work** will include a final project of satisfactory quality, including participation, depth, and thoroughness in your contributions to your workshop group and the class as a whole. You attended all workshops and conferences and enthusiastically participated in all aspects of the writing process, from invention to preliminary drafts culminating in a thoroughly revised, well-developed final draft that has been submitted in accordance to set deadlines. You have also completed all homework assignments on time and in accordance with assigned requirements. Additionally, you will have completed each component part of your final essay in a timely and satisfactory manner. You have met my expectations for this class with a B.
-  **A-level work** will include all of the elements and specifications required of a B-level project, but with a pronounced excellence in quality. There will be evidence of a deep and thorough engagement with assignments and subject matter throughout the term. Your in-class participation has been consistent, topical and productive, and you will have demonstrated a marked interest in learning from the class and in improving as a writer and thinker. You have exceeded my expectations for this class with an A.
-  **C-level work** will include a mix of satisfactory and unsatisfactory quality in the final project and throughout the writing process, including first and final drafts of your essay and its component parts. Your in-class participation is sporadic. You have met the minimum requirements for this class with a C.
-  **D-level work** (or below) will include a final project of unsatisfactory quality, a marked lack of participation, and an unsatisfactory engagement or a failure to engage with the writing process. You will have failed to meet minimum requirements for the course with a D or below.

ATTENDANCE AND PARTICIPATION (20% OF YOUR FINAL GRADE):

You cannot expect to succeed in this class without attending regularly and participating in class (either individually or in groups). To that effect, I will allow you two absences, no explanations necessary, as I recognize that life is messy and unpredictable.

Absences in excess of this number will lower your final grade—more than four will result in failure of the class. If you miss more than three class meetings, it will lower your grade significantly. You must attend conferences—failure to do so will qualify as two absences. Participation will be assessed based on your contributions to in-class discussions and group work in addition to your preparedness for class—including coming to class with all assigned work finished and all reading completed. When online reading is required, you will be expected to print copies of each reading, as we will be using them in class. If you arrive to class more than fifteen minutes late, you will be considered absent and lose points for that day. For every three times you arrive to class five or more minutes late, you will lose an absence. If you must miss class due to participation in a university-sponsored athletic event, religious observances, or an emergency, you will need to contact me in advance to be certain of my requirements for make-up work. Make-up work will be determined on a case-by-case basis.

TUMBLR POSTS (10% OF YOUR FINAL GRADE):

These shorter responses (300 words) will be due by the beginning of each class. I will post prompts on our class tumblr weekly with the expectation that you will reply to them directly, or enter into a discussion with your classmates. The prompts will require responses that are cogent and not limited to a single sentence. These tumblr posts are due by 8:15am (class time) each Monday and Wednesday. You will be expected to complete ten (10) responses throughout the term, one each week. While these posts will often be informal, proper rules of citation, and respect, still apply. You can find our class tumblr at: <http://writing323fall2016.tumblr.com/>

ASSORTED WRITING ASSIGNMENTS (10% OF YOUR FINAL GRADE):

These writing assignments will be required throughout the term. Generally, they will be meant as generative or “first-step” assignments that will help you build toward the two longer assignments in the course. Specifications for these will be assigned in class.

MIDTERM CRITICAL RESPONSE PAPER (15% OF YOUR FINAL GRADE):

For your midterm you will be required to write a critical response paper. This response should be 3-4 pages long, focus on one of the assigned “texts,” and abide by the rules of proper citation in MLA format. You can choose which text to respond to, so long as it is from the list of texts provided (or you clear your choice with me beforehand). The response must be typed, edited for errors, and submitted to the class D2L dropbox by the end of the *class* week (Wednesday at 10am)—around week 5. I am most interested in your original ideas, supported with evidence, formulating a specific point or claim. Your response should not try to provide a complete summary or to analyze the entire text. At minimum, your response should note the basic plot or main point of the text and make an original claim in response to the text. You might focus on how the written words are combining to create a greater whole, or how the argument, written or visual, is making appeals to persuade its audience, to support its thesis, or to say something important. You should ground your response in the text and reference at least one additional source for support. You will receive an assignment sheet from me detailing any further expectations and a reading list during the first week of classes.

FINAL PROJECT PROPOSAL (10% OF YOUR FINAL GRADE):

The first step of your final project, to be turned in for feedback and approval. This proposal will include the main idea of your project, the critical impetus for this idea, and how you intend to pursue this idea further as part of a longer writing project.

ANNOTATED BIBLIOGRAPHY (15% OF YOUR FINAL GRADE):

As you begin working on your final essay, you will compose an annotated bibliography. This is a works cited list with detailed notes, to be turned in after the proposal and before the rough draft. This assignment will be evaluated separately from your essay.

FINAL PROJECT (20% OF YOUR FINAL GRADE):

Your final project will be a critical essay that you write in stages, with attention paid to *process* and to *polish*. Your goal with this essay is to produce a finished, well-constructed essay making a critical point about a topic of your choosing, or in response to a prompt I give you. Component parts of this essay include the initial proposal, annotated bibliography, and first draft that you will workshop with your peers in class and conference with me out of class.

MY PHILOSOPHY:

I believe that writing is a process no single individual has ever (and will never) fully master, and as such recognize that it is not an easy thing to do. I do not believe in assigning work without purpose and I avoid assigning “busy work”—any assignment you complete for my class will have its place in the broader narrative of the course goals and objectives.

As a teacher and as a writer, I value the freedom to pursue my own ideas and cherish the right to develop those ideas to the fullest extent possible. As such, I wish for my classroom to remain a space where ideas are respected and treated as expressions of students’ intellectual engagement with course material and class discussion. That said, I will not tolerate behavior I deem fundamentally disruptive or inappropriate. **I reserve the right to make such distinctions at my own discretion.** We will not be avoiding some controversy in this class, and I have chosen reading to challenge you. This will be a space for students to grow intellectually and creatively, and that growth will not be impeded upon by others in the classroom. Writing well, writing critically, may also require delving into personal experience for some. Throughout workshopping, peer discussions, and discussions in class, you may be privy to the inner lives and histories of your classmates in a very apparent, real manner, and any discussion of these elements in or outside of class must be approached delicately and, most importantly, constructively. In other words: Don’t be a jackass with regards to your classmates’ experiences, though wildly different from yours they may be. I want this to be a productive, valuable experience for you and for me. Ask me questions, don’t avoid office hours if you need them, don’t hesitate to ask for assistance where needed.

THE BASICS:

Papers: Expectations for each writing assignment will be made explicit on the according assignment sheets. Essays must be typed, formatted, and documented according to MLA standards for written work. Due dates are made explicit in the syllabus and on assignment sheets. Failure to turn in any of the written assignments in the course will result in a failure of the course. Staple any paper assignments together—I will not accept papers that are not stapled. For the writing assignments, there will be designated dropboxes on D2L for each. These dropboxes will close after the time specified on your assignment sheet.

Workshops: You will be required to workshop your rough draft of your final essay with your peers. A workshop will take place the day your draft is due and is a required aspect of the drafting process. As such, workshopping this draft will figure into your final grade for the essay as a whole—if you miss peer review, it will negatively affect this grade.

Office hours and contacting me: My office hours are Monday mornings from 10:30 to 12:30 PM and are held in Neuberger Hall, room 378. I am also open to making appointments with students who have scheduling conflicts with my posted hours. My email address is oleary2@pdx.edu. This is the best way to get ahold of me, as I check it frequently and will respond to queries from students as quickly as I can. As a rule, however, I do not check my email after six in the evenings during the weekday, and do so less frequently over the weekend. It would behoove you to avoid saving work until the last minute, as I am less inclined to answer emails at two in the morning before an assignment is due. On that note...

Late work: All work should be completed by the due dates made explicit in this syllabus and on your assignment sheets. As a rule, I do not accept late work in the absence of extenuating circumstances. It is your responsibility to have all materials ready for each class meeting—this includes having all written work finished (and printed if need be) before class. For example, papers or drafts turned in after the due date (meaning the class meeting) will be deducted a full letter grade for every day it is late—not for every class day. So, if you have a draft due Monday and hand it in Wednesday, an A draft will have been reduced to a C: One letter for Monday, one for Tuesday. If I receive it after the end of the regular class meeting that Wednesday, it will be reduced another letter. You *must* turn in your first draft. ***I will not grade a final essay that did not go through the drafting process, and I will not grade a final essay if you did not turn in a first draft.*** If you are ill or need to miss class the day any written work is scheduled to be turned in, you must email the work to me before the class meets. If you miss the workshop, you will be required to schedule an appointment in the Writing Center immediately in order to work with a consultant and have your work stamped by them. In the event of something significant (e.g. prolonged or sudden family illness, emergencies, etc), contact me and we will proceed appropriately. I will not chase after you about missed or late assignments. Your work is your responsibility, and I am under no obligation to consider awarding late work credit.

A note on incompletes: It is only on very rare occasions that I will grant a request for an incomplete. You must finish all required work for the course in order to pass.

A note on plagiarism: I expect all work turned in to be the original work of each student. Do not submit work that is not your own in both conception and execution. Do not submit work that was completed for another class. Plagiarism in this class is grounds for immediate failure, and if it becomes a problem also grounds for expulsion from the university. If you have questions about proper documentation and citation methods, please see me or set up an appointment with a consultant in the Writing Center.

Technology policy: While this is a writing class, phone, tablet, and laptop use during this time does not qualify as course-related inquiry. To that effect, I am a bit draconian about their use in my class—if I see it, I will personally make sure I never do again. If you feel taking notes on your laptop or tablet is an absolutely necessary extension of your learning process, I will expect you to email me a full set of notes at the end of each class period. If you need to use your phone or tablet for translation-related concerns, please let me know. Also: I do not allow photographs to be taken in my classroom unless I am aware that the photo is being taken and I have given my explicit permission for you to do so.

Also of importance: Please note that the texts we will be reading and watching contain content some might find controversial or upsetting, including explicit language, violence, and sexual content. If you are concerned that such material might prevent you from completing the course, you might want to reconsider your enrollment in this class.

Disability statement: If you have a documented disability, it is your responsibility to register with the Disability Resource Center (drc@pdx.edu) at PSU. Please see me during the first week of class if you have a documented disability and I will be happy to make accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through the Disability Resource Center should contact the DRC immediately. PSU's statement is as follows:

“Accommodations are collaborative efforts between students, faculty and the Disability Resource Center (DRC). Students with accommodations approved through the DRC are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through the DRC should contact the DRC immediately at 503-725-4150.”

I view this syllabus as a class agreement and I reserve the right to alter this syllabus however I deem necessary—this includes but is not limited to revisiting due dates, homework assignments, and the course schedule.

Course Schedule Weeks 1-3

Source Abbreviation:

TSIS = They Say, I Say

CoMS: Country of My Skull

OL = Online (via D2L)

Question: How Do We Read and Write About Ideas?

- **Week One (9/26 & 9/28):**

Monday—

- 1) Syllabus review
- 2) Introductions
- 3) In-class: Writing diagnostic

For Wednesday: Read Giggs, “Whale Fall” (OL); Junod “The State of the American Dog” (OL); Gallop “The Ethics of Reading” (OL); TSIS “Entering the Conversation”; tumblr post

Wednesday— Due: tumblr post

- 1) Free write: What makes writing good or bad?
- 2) Discussion of class structure—what work will we be doing in this class?
- 3) Discussion: how do we read, what is “close-reading”
- 4) Discussion of reading

For Monday: Read Boler, “The Risks of Empathy” (OL); Arthur, “A Conceptual History of Transitional Justice” (OL); Wallace, “Shipping Out” (OL); tumblr post

Question: What is Justice, and Can We Move on from the Past?

- **Week Two (10/3 & 10/5):**

Monday— Due: tumblr post

- 1) Discussion of reading: Boler, Arthur, Junod
- 2) Writing descriptively
- 3) Group activity: Wallace and description

For Wednesday: Read CoMS intro, Ch.1, and Ch.2 (v-33); Nixon “Apollo 11, Apartheid, and TV” (OL); tumblr post

Wednesday— Due: tumblr post

- 1) Discussion of reading: CoMS and Nixon
- 2) In-class reading: “A Pipeline Fight and America’s Dark Past”; “American Indians vs. Dakota Pipeline”
- 3) Free write: What about our own past?

For Monday: Read Junod, “The Falling Man” (OL); Konnikova “You Have No Idea What Happened” (OL); Spectre “Partial Recall” (OL); writing assignment #1

Question: How Can We Write About Justice, Injustice, Our Pasts, and the Pasts of Others?

- **Week Three (10/10 & 10/12)**

Monday—Due: Writing assignment #1

- 1) Discussion of reading: Junod, Konnikova, Spectre
- 2) In-class activity: Columbus Day

For Wednesday: Read TSIS “They Say”; CoMS Ch.3 & Ch.4 (37-67); Horn “Germany’s National Debate” (OL); tumblr post

Wednesday—Due: tumblr post

- 1) Discussion of reading: TSIS, Krog, Horn
- 2) Analytical writing
- 3) In-class analysis: Different testimonies, different voices, different narratives

For Monday: Writing assignment #2; film viewing Monday 10/17 & 10/19

Question: How is Justice Portrayed in Different Texts and How Do We Respond to those Texts?

- **Week Four (10/17 & 10/19)**

Monday—Due: tumblr post

- 1) Film viewing: Inglorious Basterds

For Wednesday: Film (continued); TSIS “Her Point Is,” “As He Himself Puts It,” “Yes/No/Okay/But,” and “And Yet”; Itzkoff, “German Critics” (OL); Orr “The Movie Review” (OL); Bradshaw, “Inglorious Basterds” (OL); Dargis “Tarantino Avengers” (OL)

Wednesday—Due: tumblr post; proposal assigned

- 1) Finish film
- 2) Discussion of film
- 3) Discussion of reading (TSIS)

For Monday: Draft of midterm essay; peer review

- **Week Five (10/24 & 10/26)**

Monday—Due: Midterm draft

- 1) In-class: Peer review

For Wednesday: Read TSIS “What’s Motivating this Writer?” and “On Closer Examination”; Coates, “The Case for Reparations” (OL); “How a Museum Reckons with Black Pain” (OL)

Wednesday—Due: tumblr post

- 1) Discussion of reading

2) In-class activity: Forms of ideas (unpacking an idea in 140 characters or less, 6 word memoirs)

For Monday: Continue Coates, TSIS; final midterm due Sunday 10/30 by 11:59 PM via D2L

- **Week Six (10/31 & 11/2)**

Monday—Due: Final project proposal, tumblr post, annotated bib assigned

1) Finish discussion of reading

2) In-class: Paraphrasing, summarizing, and using others' voices

For Wednesday: Read Saro-Wiwa "Africa Kills Her Sun" (OL); TSIS "Ain't So / Is Not" and "IMHO"

Wednesday—Due: tumblr post

1) Discussion: Perspective and *The X-Files*

2) In-class activity: Developing a voice and using tone

For Monday: TBA

Question: How do We Write to Different Perspectives and Articulate Our Own Positions?

- **Week Seven (11/7 & 11/9)**

Monday—Due: tumblr post

2) Quoting, paraphrasing, summarizing

For Wednesday: Read Krog, Ch. 10 and 11 (142-62); review TSIS 19-51

Wednesday—Due: tumblr post; annotated bibliography assigned

4) Finding sources and doing research

For Monday: Draft of final essay; peer review

- **Week Eight (11/14 & 11/16)**

Monday—Due: Final essay draft

1) In-class: Peer review

For Wednesday: No class, conferences

Wednesday—Due: tumblr post, annotated bibliography

1) No class: Conferences in NH 378

For Monday: No class, conferences

- **Week Nine (11/21 & 11/23)**

Monday—Due: tumblr post

1) No class: Conferences in NH 378

For Wednesday: TBD

Wednesday—Due: tumblr post

1) In-class activity

For Monday: Read Wallace, "Consider the Lobster" (OL)