

ENGLISH & FOREIGN LANGUAGES DEPARTMENT
ENGLISH 105: FRESHMAN ENGLISH II
SECTION 02, CLASS 14410

Professor: Ryan Leack
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And by Appointment

AN INTRODUCTION

“We want students to begin to understand that language is never innocent, that it instead constitutes a terrain for ideological battle. Language – textuality – is the terrain on which different conceptions of economic, social, and political conditions are contested, with consequences for the formation of the subjects of history, the consciousness of the historical agent. We are thus committed to teaching reading and writing as an inescapably political act, the working out of contested cultural codes affecting every feature of experience. This involves teachers in an effort to problematize students’ experiences, requiring them to challenge the ideological codes students bring to college by placing their signifying practices against alternatives.” – James Berlin

With that said, individuality *can* be understood as somewhat of a myth. Imagine, for example, if you were born in a communist country. Would you not likely be a communist? And if you did not want to be a communist, would you not have to question your country and the ideology that shape you? This, the questioning of what society is and wants us to be, will be the conceptual framework for how we develop our *writing* and *critical thinking skills* in order to deconstruct ourselves as subjects in a democratic society, thus dissecting our own characters, discourses, communities, and social interactions so that we may question what we find questionable, thereby *reconstructing* what individuality we *do* have. Only then may we fully understand our roles, expectations, and destinations in our realities so that we can guide our lives instead of being guided. In short, we are here to think about everything that composes the *self*, even if objective answers elude us, to question *everything* we know and *everyone* who told us to know something, including me.

REQUIRED MATERIALS

- *Literacy: A Critical Sourcebook*, Cushman et al. (2001)
- *Brave New World*, Aldous Huxley (1998: ISBN: 9780060929879)
- *Blackboard Materials* you must print and bring to class

MAIN OBJECTIVES

- To engage each other in lively discussions which unearth diverse points of view
- To investigate societies, customs, codes, languages, and ideologies that influence us
- To analyze and evaluate our positions within societies through texts and writing
- To develop a picture of our own evolution of literacy, individuality, and socialization
- To deconstruct and reconstruct our social and literate realities with critical minds

COURSE ACTIVITIES

Participation & Attendance: We are here to *discuss* ways of understanding ourselves. Interactivity depends on you! So speak up! And don't hesitate to ask questions of any kind at any time.

Reading Quizzes: Let's face it: reading requires motivation, and these short, in-classes quizzes will test you on core ideas and prepare you for critical writing, thinking, and the midterm.

Midterm Essay: Here you will choose from two questions to answer in essay format which will ask you to synthesize the core concepts from texts, in-class discussions, and assignments.

Peer Workshop: You will be responding to students' papers either anonymously or in peer groups. Any written responses and self-evaluations will be turned in with the final draft. Not attending a workshop will *lower* your grade by 10%. Missing 1 document will result in a 5% drop in your grade, 2 or more documents in a 10% drop, and so on. So stay organized!

Portfolio: The portfolio will include several items: *autoethnography rough and final drafts*, at least *five cultural artifacts with reflections*, and other documents listed on the handout. This is a portrait of your (r)evolution in this course, of your growth within critical thinking and writing.

Autoethnography Final: This paper will give you the opportunity to analyze a discourse community that has and continues to shape your reality and individuality within the larger world.

BASIC EXPECTATIONS

- **Participation** – All students, not a mere few, must regularly participate during class discussions for full credit so that our environment remains interactive and elucidating.
- **Attendance** – Your 4th and subsequent absences will result in eternal damnation, or 10% off your entire grade *per absence* – your choice. All *emergencies* are included as absences!
- **Late Arrivals** – Two late arrivals count as *one* absence; being that you only have *three* absences total, be sure to be on time! Lateness also affects performance and participation.
- **Peer Feedback** – As your professor I will offer every insight, suggestion, and accolade I can muster on your writing. I expect the same from you as a *reader* of others' works.
- **Materials** – This class requires textbooks as well as other materials you will print out and bring to class. Most importantly, bring a *well-developed draft* to the peer workshop.
- **Late Work** – Assignments are due at the *beginning* of class. There are *no exceptions* besides documented reasons, like the spontaneous combustion of your house or loved ones.
- **Academic Honesty** – Plagiarism will result in a *failing grade* on your work or in the course. Plagiarism is quoting or stating someone else's ideas or work without proper citation.
- **Courtesy** – No gadgets, side-conversations, doing homework, sleeping, drumming, eating or drinking except for water, or planning trips to the Caribbean or other exotic destinations.

GRADE BREAKDOWN

Participation & Attendance:	200 pts
Reading Quizzes:	200 pts
Midterm Essay:	200 pts
Peer Workshop:	100 pts
Portfolio:	100 pts
Autoethnography:	200 pts
Total Points:	1000 pts

Grading Scale

1000-930 = A	760-730 = C
920-900 = A-	720-700 = C-
890-870 = B+	690-670 = D+
860-830 = B	660-630 = D
820-800 = B-	620-600 = D-
790-770 = C+	590-0 = F

GENERAL ESSAY RUBRIC

- A** The writing expresses a clear point of view and makes an *exceptional* use of *specific* textual or other evidence to develop it fully. It displays an excellent, *in-depth* understanding of texts, issues, or themes under consideration with *great detail*. The writing also shows *creativity or originality* in the connections it draws or approaches it takes (often *going beyond* ideas or issues discussed in class). The paper is well *organized*, clearly *focused*, and *relatively free* of grammatical errors.
- B** The writing expresses a *reasonably clear* point of view, generally developing it with *appropriate* textual and other evidence and *some detail*. The essay displays a *good understanding* of the texts and issues under consideration, though *additional development* and *detail* (e.g., more specific or concrete use of *textual evidence*) would enhance the writing. The paper is *reasonably focused* and coherent, though there may be problems with *mechanics, usage, and/or sentence structure*.
- C** The writing expresses a *main idea*, but its focus may *need sharpening*. The development is *general* (not specific), and there may also be problems with the *organization* of ideas, the use of *detail*, the *clarity or coherence* of the writing, and/or the *mechanics*.
- D** There are *serious problems* with the *articulation* of the main idea, the use of *detail*, the *development* or coherence of the writing, and/or the *mechanics*.
- F** The paper is *unacceptable, incoherent*, or does not address topics *appropriate* to the course.

TIPS & RESOURCES

- **Office Hours:** If you struggle at any point or have *particular needs*, contact or visit me during office hours. I am here to help and am more than willing to answer questions and review your writing.
- **University Writing Center:** The UWC is located on the second floor of the library in room 2919. Click here for the University Writing Center webpage.
- **E-mail & Blackboard:** It is a college-wide policy *to check your school e-mail at least once a day* as you will be notified of changes and messages via e-mail. I will post documents, links, PowerPoints, and readings on Blackboard, so check the site for updates and assignments.
- **Just Start Writing:** If you are stuck on an assignment and do not know what to say, just start writing. Write anything. Sometimes just *freewriting* helps the mind generate ideas.
- **Prewrite First:** Before you begin a paper, *think* about it a lot! Think about it while driving, walking, or doing *anything*. Then draft an outline to ease the writing process and the blinking cursor!

COURSE CALENDAR

*This syllabus is tentative and may change based on the needs of the class.
Please check your CPP email every day to remain current.*

WEEK	DATE	DAY	PERSPECTIVES	ACTIVITIES
1	1/7	Tuesday	Our Metamorphosis	Who are we? Why are we here?
	1/9	Thursday	Deconstructing Self	Discuss portfolio; <i>Stanford Study (Bb)</i> .
2	1/14	Tuesday	Deconstructing Self	1st artifact due; LS 19-31 (Ong).
	1/16	Thursday	Discursive Divergence	<i>Writing on the Bias (Bb)</i> .
3	1/21	Tuesday	Discursive Divergence	2nd artifact due; Literacy Letters (Bb).
	1/23	Thursday	Ideological Warfare	<i>Banking Concept of Education (Bb)</i> .
4	1/28	Tuesday	Ideological Warfare	<i>Film: Into the Wild.</i>
	1/30	Thursday	Ideological Warfare	Finish <i>Into the Wild</i> ; discussion, response.
5	2/4	Tuesday	Ideological Warfare	Midterm review; <i>LS 616-628 (Freire)</i> .
	2/6	Thursday	Midterm Essay	In-class midterm on core ideas.
6	2/11	Tuesday	Ontological Literariness	Discuss final; <i>LS 511-524 (Bartholomae)</i> .
	2/13	Thursday	Ontological Literariness	<i>Brave New World Chapters 1-6.</i>
7	2/18	Tuesday	Ontological Literariness	3rd artifact due; BNW 7-12.
	2/20	Thursday	Ontological Literariness	<i>LS 525-537 (Gee)</i> .
8	2/25	Tuesday	Ontological Literariness	4th artifact due; BNW 13-18.
	2/27	Thursday	Reconstructing Reality	<i>LS 545-554 (Delpit)</i> .
9	3/4	Tuesday	Reconstructing Reality	Autoethnography planning; critical inquiries.
	3/6	Thursday	Reconstructing Reality	Autoethnography workshop; in-class reading.
10	3/11	Tuesday	Feedback	In-class feedback on papers; <i>in-class Ira Shor.</i>
	3/13	Thursday	A New Genesis	Retrospection; paper & portfolio due.
11	3/20	Thursday	Finals Week	9:10-11:10: in-class evaluation consultation.

○ *LS: Literacy: A Critical Sourcebook*

○ *BNW: Brave New World*

○ *Bb: Blackboard*

A PORTFOLIO OF YOUR (R)EVOLUTION

FORMAT:

- A thin, ringless, paper or plastic folder for all materials to be placed inside
- An original cover page that gives a name to your exhibition, has your picture, and includes your name, class name, my name, and date
- A Dear Reader letter (not more than 2 single-spaced pages) that explains to the reader what he or she is about to see and read and what it means to you in any format you like
- A Table of Contents titling everything included in the folder in order (page numbers unnecessary)
- Autoethnography rough & final drafts appearing first after the table of contents
- Five cultural artifacts placed after the autoethnography, one page for each artifact constituted of a half-page image of the artifact and a half-page single-spaced reflection on how it has shaped your individuality and/or socialized you while incorporating class concepts and terms into the analysis
- Organization: cover – letter – table of contents – autoethnography final draft – first draft – peer review sheets – cultural artifacts (final then first draft for each) – in-class freewrites (optional)

GRADING SCHEMA:

While not at all an exhaustive rubric, this schema will give you an idea of the rather holistic method I use to grade these portfolios so that you can organize your creativity accordingly.

	A	B	C	D-F
ACADEMIC STYLE	Formal, precise, fair-minded, and idea-oriented.	Fairly formal and precise, may be less idea-oriented.	Informal, vague, may not center around the issues.	Highly informal, convoluted, and confusing.
COMPLETENESS	At least five artifacts with excellent analysis.	At least five artifacts with good analysis.	Short of artifacts with perhaps limited analysis.	Few artifacts with short or immature analysis.
INTELLECTUAL DEPTH	Masterfully and critically reflects on one's own socialization and individuality.	Reflects somewhat critically on one's own socialization and individuality.	Lacks critical development of intellectual and personal connections.	Reflects very little on socialization and individuality in analysis and commentary.
IDEA SYNTHESIS	Connects class ideas and concepts to personal reflection with impressive critical thought.	Connects class ideas to personal reflection well, but may lack in some critical thought.	Class ideas and personal connections are divided, synthesis being weak or unrecognized.	Class ideas and concepts are not connected to personal reflection and analysis.
ORGANIZATION	Follows instructions and format, is neat and organized.	Follows most instructions, may need better organization.	Follows some directions, may be disorganized and difficult to follow.	Does not follow directions, is lacking in organization and neatness.

THE AUTOETHNOGRAPHY: REFLECTIONS ON SELF & REALITY

OVERVIEW:

Select a discourse community that has its own culture, customs, rituals, expectations, and perhaps its own language or dialect. *Create* this discourse for the reader with vivid images. Show us what this discourse is all about perhaps with a narrative-like structure. But more than a simple narrative, the autoethnography selects and illustrates scenes that clarify and portray *larger issues* beyond the narrative itself, issues like *individuality* and *socialization*. You will also *describe and analyze* how this discourse has really shaped you. How has it contributed to your identity, your character, even your goals and aspirations? Dig deep. Then dig deeper. Meditate, introspect, transcend a narrow lens and unearth how this discourse community has played a significant role in your individual and cultural evolution. The format you use to create and reflect on this discourse is a choice you will make on your own.

To clarify, you are being asked, as would be done within any ethnography, to observe someone (in this case yourself) inside a culture, to record what you see, and to hypothesize about meaning and understanding just as all the researchers and writers whom we have read have done. What does it all mean, so to speak? Be honest, detailed, expressive, and intellectual. You are establishing your own identity in the discourse community and sharing this identity with your reader.

YOU ARE EVALUATED ON:

- Your creation of this discourse community and personal reality through attention to important rituals, customs, traditions, languages, and respective realities.
- The depth of your critical analysis in how this discourse has shaped you, *incorporating key class themes, terms, and perspectives* that relate to your own experience, or relate to how you have re-experienced this discourse community.
- Your honesty and vulnerability with the reader. In other words, your attempt to be personal, divulging, and expressive with your inner thoughts, feelings, and realizations.
- Your formal and academic writing style. Connect with your voice, but with professionalism, taking class readings as samples of such intellectual styles.
- Your careful organization of the aforementioned through development of points, ideas, emotions, experiences, and the like, so that your paper is a thoughtful and well-structured account of this discourse community and its effect on you, thus flowing from one idea to the next in a sequence which effectively guides the reader through your thought processes and evolution.
- Your basic **MLA** style formatting, grammar, and mechanics, about **6-8 full pages**. No works cited page is necessary, but you are encouraged to quote or at least paraphrase several class readings to fully develop your paper and to achieve the highest grade possible.

HELPFUL SUGGESTIONS:

- Think about your paper A LOT before writing anything down, *while driving, showering, walking to class*, etc. Get ideas flowing so that you come to the screen prepared.
- Prewrite for at least 20 minutes on what this paper is going to be, what it's supposed to be doing. Outline, freewrite, list points, and finally begin your physical draft.
- Do not worry about grammar and mechanics until the end, and do not attempt to organize everything perfectly at the beginning. Simply begin developing your ideas.