



WRIT 150: Writing and Critical Reasoning
Thematic Approaches
Education & Intellectual Development

Dr. Ryan Leack
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Class: TTH 3:30-4:50
Location: Zoom

Section: 64945
Office Location: Zoom
Office Hours: MW 5-6
& by appointment

An Intro in Quotes

“That we are bound to earth does not mean that we cannot grow; on the contrary it is the *sine qua non* of growth. No noble, well grown tree every disowned its dark roots, for it grows not only upward but downward as well. The question of where we are going is of course extremely important; but equally important, it seems to me, is the question of *who* is going where. The ‘who’ always implies a ‘whence.’ . . . It would be wildly arbitrary and unscientific to restrict the self to the limits of the individual psyche.” —Carl Jung (Analytical Psychologist), *Dreams*

“Mind and matter, if not proved to be of similar nature, are at least found to be ingredients of one single system. There is no longer room for the kind of dualism which has haunted philosophy since the days of Descartes.” —Sir James Jeans (Physicist), *Physics & Philosophy*

“As the alchemists correctly surmised, matter goes just as deep as the spirit.”
—Wolfgang Pauli (Quantum Physicist), Letter to Carl Jung, *Atom & Archetype*

“When a cultured and sensitive soul retraces its efforts to lay down the great lineaments of reason according to its own intellectual destiny, when it retraces the history of its own culture through memory, it becomes aware that the vestige of an essential ignorance lies forever at the core of its intimate certainties. Within the realm of knowledge itself, there is indeed an original fault—that of having an origin; that of falling short of the glory of atemporal being; that of not awakening oneself to remain oneself, but of awaiting the lesson of light from the dark world. In what glistening waters shall we find not only the renewal of rational freshness, but also the right to the eternal return of the act of reason?”
—Gaston Bachelard (Phenomenologist), *Intuition of the Instant*

Course Objectives

Writing 150 provides you with opportunities to develop a sound writing process appropriate to the argumentative and analytical nature of academic writing; to develop your analytic and critical thinking skills, to investigate and express personal values; and to present your ideas and beliefs in rhetorically effective and responsible ways. Successful writing results from close attention to the world and to your own thoughts and responses, as well as dedicated attention to your audience and emerging situations. Yet, in order to write, we must have a subject. Even “Education & Intellectual Development” is too broad. We will narrow this to *analytical psychology*, to the workings of the mind in response to, and *as a response to*, our contingent, shifting lifeworlds, both individual and collective.

In this way, we will dig into what makes us who we are, and we will discover that much shapes our “education” beyond “intellectual” development, which are often assumed to be natural pairs, as this course thematic makes clear. In this way, this course *critiques* this course, showing how the intellect is entangled with non-rational, affective, and other factors that combine in critical and often unacknowledged ways. Mapping these entanglements constitutes the possibility of evolving and reconstructing them in more responsive and responsible ways. The intellect, often conceived as “mind,” cannot be separated from our “dark roots,” our bodies, inherited traditions, ideologies, and the like.

Course Theme

Writing 150 is designed to provide an exceptional first-year learning experience for students to explore concepts and questions that have relevance to their lives. Toward this end, our section of Writing 150 will focus on questions pertaining to education and intellectual development—a topic relevant for everyone on the planet. Our in-class discussions and writing activities will probe issues stemming from the ways in which the body, mind (psyche), and whatever some might want to call “spirit” interact and affect our ways of being and seeing.

Since education and intellectual development has relevance for all fields, our examination of the topic will help you develop an important intellectual ability—the capacity to “collect and connect” ideas. This approach will yield knowledge and understanding that may be applied not only in a college paper, but also to your larger personal, professional, and public life.

Required Materials

- Writing 150 Course Book (E-Book)
- *Concepts in Composition*, Irene Clark (Blackboard)
- *Zen & the Art of Motorcycle Maintenance*, Robert Pirsig (the mostly white copy)
- *Red Book*, Carl Jung (recommended)
- Bound paper journal to write in (any kind, but make it a good one if possible)
- Readings distributed in class or on Blackboard (Bb)

You are *not* always required to bring a printed copy of your work, but must have an electronic copy. I will let you know which is appropriate. Failing to bring the assigned text will impact your ability to participate in class work and discussions, and may thus affect your final grade.

Course Writing Requirements

- **Essays:** You will write four thesis-driven papers. You will receive assignment guidelines for every essay that outlines my expectations for that particular writing project. Review the prompt and read your work carefully and continually throughout the writing process in order to engage deeply with the assignment. In addition, in class workshops and drafting sessions will engage your peers in a collective writing process, making the writing of our essays less solitary endeavors. *Keep all of your prewriting drafts and notes* because they may often be collected as ancillary writing activities.
- **Ancillary Writing Activities:** Ancillary Writing Activities are short writing assignments intended to prepare you to participate in class discussion and to keep you on pace with your major Writing Projects. Some AWAs may be done in class, including reading quizzes, and some may be assigned as homework to be submitted in hard copy or posted to Blackboard. In general, you should count on spending between 20-30 minutes on these activities. AWAs will be graded as largely credit/no credit, or on a point value discussed in class. They constitute 15% of your grade.
- **Portfolio:** Your fourth Writing Project will be submitted in a final portfolio at the end of the semester. The portfolio may also include ancillary writing and activities that altogether showcase your abilities as a college-level writer and thinker. The portfolios will be graded collaboratively by me and instructors from the Writing Program to ensure consistent grading across the various sections of WRIT 150.

<u>Assignment Weight</u>	<u>With Letter Grade (FYI)</u>	<u>On Grade Contract</u>	
Participation	5%		
Writing Project 1	10%		
Writing Project 2	15%		
Writing Project 3	20%		
Ancillary Writing Activities	15%	AWA4	15%
Writing Project 4 & Portfolio	35%	WP4	85%

Grading/Contract

The expectations for WRIT 150 are very challenging. It is common for students to receive *significantly lower grades* on their writing in WRIT 150 than they did on their high school writing because they are learning new methods of composing and because the requirements for academic writing are so strenuous. Because *this* class is on a Grade Contract, this point mainly goes to help you assess the amount of work and effort expected in this course.

Participation

Discussion is an essential part of this class as we investigate writing techniques and try to understand what makes for compelling writing. I realize that participation doesn't always mean speaking in class (it can mean asking questions, listening carefully, taking notes), but to really learn from our conversations, we need everyone to participate *vocally*. The more opinions and ideas we can talk about, the better chance we have of making sense for ourselves; therefore your participation credit will directly reflect your willingness to vocalize your thoughts in class.

Format for Writing Projects

Writing projects must be typed, with one-inch margins in 12-pt Times New Roman. Please don't include a title page (a big waste of paper). Simply center your title on the first page. Include your name, date, and writing project # (such as "Writing Project #1") in the upper right corner. Do be sure to use an **original title** for each Writing Project.

Proofreading

I expect that the work you submit will have few, if any, typos. These mistakes distract from your ideas, and your audience doesn't want to be noticing typos or while reading about an issue. (You might also take this as a professional development opportunity, as most employers will not look favorably upon a cover letter/application full of typos.) I suggest printing out your paper, and then proofreading—it's much harder to catch mistakes on a screen. Having a friend read over your paper is also a good idea.

Paper Comments

If you ever have questions about my comments please come see me during office hours, mention them during our conference, or ask them after class so we can discuss your concerns. My comments are intended to help you with your writing, so it's important that we both understand what you're trying to accomplish and what I'm suggesting in my feedback.

Workshop

We will "workshop" certain assignments at times throughout the semester, which will allow you to encourage and challenge each other as writers, to learn from the work of your peers, and to develop a critical eye as you read (which will help you in assessing your own work as well). Sometimes we will workshop in small groups, and other times we may workshop together as a class. This means your classmates may read any assignment you turn in, so always put forth your best effort and never submit anything that you wouldn't feel comfortable having others read.

Late or Missing Writing Projects

This course will move quickly, and if you fall behind you will likely stay behind. This means you must turn in every writing project on time. See the **Grade Contract** for information regarding *late* or *missing* assignments and the like, which is accompanied by a full list of “Lapses in Professionalism” that affect your final grade and your ability to stay in agreement with the terms of the Grade Contract. *Late* or *missing work* in particular dramatically affects your grade, even on the terms of the Grade Contract.

Attendance & Late Arrival

It is essential that you come to class because learning will depend on everyone’s consistent attendance and active participation. If you know that you have to miss a class, please let me know in advance whenever possible. It is your responsibility to email me immediately to find out what you missed during your absence. It’s also crucial that we begin class right on time. Arriving late for class is disruptive and distracting, and three late arrivals will count as one class absence. You are considered absent if you come to class more *than ten minutes late* or leave *more than ten minutes* before class ends.

You are allowed one full week of absences (missing a *class* or a *conference* meeting counts as an absence) without a penalty. Beyond one full week, additional absences begin to *dramatically* affect your final grade. See **Grade Contract**.

Conferences and Office Hours

One of the best aspects of Writing 150 (for me, and hopefully for you) is the chance to meet one-one-one several times throughout the semester to collaborate on the paper in progress, and to discuss any questions or issues you have. I will expect that you to come to the conference fully prepared by having done all the required reading and completed any pre-writing or drafting activities so that our time together can be as useful as possible.

Please don’t feel, however, that you have to wait until your conference to talk with me; I have regularly scheduled office hours each week, and you are encouraged to drop by. *Please* speak with me if you are struggling with any aspect of this class. **Keep in mind that missing any scheduled conference counts as a class absence.**

BlackBoard

You can access BlackBoard at <https://blackboard.usc.edu/>. Please check on a regular basis for announcements and specific instructions. Each of your writing projects (#1- Portfolio) must be submitted via BlackBoard (as a .doc or .docx file).

The Writing Center

The Writing Center staff can assist you at any stage in the writing process. I encourage you to take advantage of this free service throughout the semester, especially if you feel you could use extra help with grammar or mechanics issues. Visit the website to make an appointment. It's best to visit the Writing Center with a particular sense of what you would like to focus on during your 30-minute session. You should bring a clean copy of the paper you are working on, and if you're getting help with a revision for the final portfolio you might also want to bring the original paper with my comments as well for the staff to read. For more information, please see the Writing Center website: <http://college.usc.edu/writingcenter>

216 Taper Hall of Humanities (THH)
(213) 740-3691

Useful Grammar Website

The website below provides information regarding the 20 most common grammar errors that student writers make in their work. It may be helpful to look over the list and do the accompanying exercises for any particular errors that you struggle with.

http://bcs.bedfordstmartins.com/everyday_writer3e/20errors/default.asp

Academic Conduct

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Whether intentional or unintentional, including information, ideas, or analysis in your paper from other sources without proper citation is considered plagiarism. If in doubt, cite. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

<https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255 - Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center - For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086 - Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support - Incidents of bias, hate crimes and micro-aggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

The Office of Disability Services and Programs - Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

Student Support and Advocacy – (213) 821-4710 - Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC - Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

USC Emergency Information - Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime. Provides overall safety to USC community. <http://dps.usc.edu>

—Please see additional resources and support systems on the USC website—

WRIT 150: Education & Intellectual Development

Tentative Schedule for Writing Project 1

Please Check Your USC Email Daily to Remain Current

CB = Coursebook / Bb = On Blackboard / CIC = Concepts in Composition

Week 1

Tuesday, August 18th

In Class: course introduction; analytical psychology approach; peer introductions (meet fellow human beings and stuff); diagnostic response; “Finding a Topic” activity

Homework: review course policies; review WP1 (Bb); pick two topic ideas for WP1

Thursday, August 20th

In Class: review WP1, AWA1, I&Is; discuss topics with classmate; approaches to writing; discuss “Conference Guidelines” (Bb); conference sign-ups

Homework: read *CB* pgs. xi-xviii; read Jung “Basic Postulates” (Bb); complete AWA1

Week 2

Tuesday, August 25th

Due: AWA1 (Bb Turnitin), Jung “Basic Postulates of Analytical Psychology” (Bb)

In Class: discuss *CB* and Jung readings; kill the five-paragraph; discuss rubric

Homework: draft WP1 outline (1 page); bring 3 questions to conference to discuss; read Jung “Definitions” for next regular class meeting (look for terms that interest you)

Thursday, August 27th

Conferences (Zoom): *class canceled*; I will see you during class time if you signed up for a conference in this time frame; we’ll discuss your ideas, or an outline, or notes, etc.

Homework: complete WP1; read Jung “Definitions” (Bb); *CIC* “Process”

Tentative Schedule for Writing Project 2

Week 3

Tuesday, September 1st

Due: WP1, Jung “Definitions” (Bb); *CIC* “Process”

In Class: summarize areas to develop in your final draft; discuss readings

Homework: read Jung “Symbolism of the Mandala” (Bb); *CIC* “Invention”

Thursday, September 3rd

Due: Jung “Symbolism of the Mandala” (Bb); *CIC* “Invention”

In Class: discuss readings; journal response; discuss and freewrite on WP2

Homework: draft WP2 outline (1 page); bring 3 questions to conference to discuss; read *CB* pgs. 37-74; read Heidegger “What Are Poets For?” for next regular class (Bb)

Week 4

Tuesday, September 8th

Conferences (Zoom): *class canceled*; I will see you during class time if you signed up for a conference in this time frame; we’ll discuss your ideas, or an outline, or notes, etc.

Homework: read *CB* pgs. 37-74; read Heidegger (Bb); *CIC* “Revision”

Thursday, September 10th

Due: Heidegger “What Are Poets For?” (Bb); *CIC* “Revision”

In Class: discuss readings; survive Heidegger discussion; discuss AWA2

Homework: read Bachelard *Poetics of Space/Reverie* (Bb); bring WP2 outline

Week 5

Tuesday, September 15th

Due: Bachelard *Poetics of Space/Reverie* (Bb)

In Class: discuss Bachelard; exchange, discuss, and revise 1 page WP2 outlines

Homework: read *CB* pgs. 88-93; complete WP2 and AWA2; get a head start on next Jung reading if possible, due to starting Pirsig novel next week

Thursday, September 17th

Due: WP2, AWA2

In Class: summarize areas to develop in final draft; discuss *CB* writing concepts

Homework: read Jung “Confrontation with the Unconscious” (Bb); *CIC* “Audience”

Tentative Schedule for Writing Project 3

Week 6

Tuesday, September 22nd

Due: Jung “Confrontation with the Unconscious” (Bb); *CIC* “Audience”

In Class: discuss readings; discuss WP3, AWA3, and apply *CIC* writing concepts

Homework: read Pirsig *Zen* (Part I); *CIC* “Genre”

Thursday, September 24th

Due: Pirsig *Zen* (Part I); CIC “Genre”

In Class: discuss Pirsig *Zen* (Part I); genre—integrating narrative into arguments

Homework: read Jung *Red Book* (Part I); CIC “Voice”

Week 7

Tuesday, September 29th

Due: Jung *Red Book* (Part I); CIC “Voice”

In Class: discuss readings; journal responses; voice in Jung vs. previous authors

Homework: read Pirsig *Zen* (Part II) for next class; draft WP3 outline

Thursday, October 1st

Conferences (Zoom): *class canceled*; I will see you during class time if you signed up for a conference in this time frame; we’ll discuss your ideas, or an outline, or notes, etc.

Homework: read Pirsig *Zen* (Part II); CIC “Grammar and Usage”; keep tackling WP3

Week 8

Tuesday, October 6th

Due: Pirsig *Zen* (Part II); CIC “Grammar and Usage”

In Class: discuss readings; journal responses; Pirsig’s utilization of grammar

Homework: read Jung *Red Book* (Part II) for next class; WP3 outline

Thursday, October 8th

Due: Jung *Red Book* (Part II); WP3 outline

In Class: discuss Jung reading; exchange, discuss, and revise WP3 outlines

Homework: read Pirsig *Zen* (Part III); Rose “Rigid Rules”; complete AWA3

Week 9

Tuesday, October 13th

Due: AWA3, Pirsig *Zen* (Part III); Rose “Rigid Rules”

In Class: discuss readings; journal response; Pirsig breaks the rules

Homework: complete WP3; read about half of Foucault (Bb) in order to get a jump start on the next heavy section of Pirsig next week

Thursday, October 15th

Due: WP3

In Class: discuss WP4 prompt and topics; “Finding a Topic” exercise

Homework: read Foucault “What is Enlightenment?” (Bb); get a start on Pirsig *Zen* (Part IV-376, splitting this section in half), which is the heaviest *rhetorical* section!

Tentative Schedule for Writing Project 4

Week 10

Tuesday, October 20th

Due: Foucault “What is Enlightenment?” (Bb)

In Class: discuss Foucault’s lecture on Kant; government of self and others response

Homework: read Pirsig *Zen* (Part IV-376); *CIC* “Language and Diversity”

Thursday, October 22nd

Due: Pirsig *Zen* (Part IV-376); *CIC* “Language and Diversity”

In Class: discuss readings; journal response; “normativity” and diversity in Pirsig

Homework: read William James “Will is a Relation between the Mind...” (Bb)

Week 11

Tuesday, October 27th

Due: William James “Will is a Relation between the Mind...” (Bb)

In Class: discuss James reading; review portfolio, grading, and submission

Homework: start Pirsig *Zen* (377-End, heavy!); WP4 outline

Thursday, October 29th

Conferences (Zoom): *class canceled*; I will see you during class time if you signed up for a conference in this time frame; we’ll discuss your ideas, or an outline, or notes, etc.

Homework: finish reading Pirsig *Zen* (377-End, *crushingly, rhetorically* heavy!)

Week 12

Tuesday, November 3rd

Due: Pirsig *Zen* (377-End)

In Class: discuss Pirsig; “rhetorical listening” (beyond Aristotle’s persuasion)

Homework: read Zizek *Pandemic: COVID-19 Shakes the World* (Bb); *CIC* “Electronic Writing Spaces”; continue working AWA4 and WP4

Thursday, November 5th

Due: Zizek *Pandemic: COVID-19 Shakes the World* (Bb); *CIC* “Electronic...”

In Class: discuss readings; journal response—writing in/for a pandemic

Homework: read Seneca “On the Shortness of Life” (Bb); continue WP4

Week 13

Tuesday, November 10th

Due: Seneca “On the Shortness of Life” (Bb)

In Class: discuss Seneca reading; our writing going forward—final applications of our *writing and critical reasoning* to personal, public, and professional lives (AWA4)

Homework: complete AWA4 & WP4 and submit on Bb by Thursday 11:59pm

Thursday, November 12th

Due: AWA4 and WP4 (Bb Turnitin copies due by 11:59pm tonight)

In Class: summarize areas to develop in final draft; celebrate life and (in)sanity!

Homework: go/stay home and regain consciousness and sanity (just kidding...)