

English 1C, 007 - Applied Intermediate Composition

Silent History(ies)

Spring 2016, INTS 1134 MWF 12:10 – 1:00 PM

Instructor Information

Instructor: Sarah Lozier

Office Location and Hours: HMNSS 2307, MW 10:30 am – 12:00 pm and by appointment

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Required Texts

Horowitz, Eli, Kevin Moffett, et al., *The Silent History*. iPhone App.*

Maasik, Sonia and Jack Solomon eds. *Signs of Life in the USA: Readings on Popular Culture for Writers*. Boston: Bedford St. Martin's, 2012. 8th edition. Print.

*Note: This is an application-based narrative that, currently, is only available for iOS devices – iPhone, iPad, iPod Touch. If you do NOT have one of these devices, there is a print version of the text available via Amazon, which you may use to keep up with the reading. However, if you have iOS devices or access to a device with iOS, please use that instead of the print book.

Course Description:

English 1C, the third in the three quarter 1A/1B/1C series, is a writing intensive course that deals primarily with literary / cultural analysis and interpretation of signs (semiotics). As the final course in the three-course writing series, this course assumes a certain comfort-level with writing, so focuses more on cultural, literary, and media analysis through writing, rather than developing the skills of writing itself. This course understands writing to be a process that includes elements of invention, drafting, revising, and editing that is NOT tied exclusively to traditions of print. Though this course will continue developing these skills as they relate to print, it will also seek to expand these skills to include multi-media and multi-modal “writing” that structures and informs much of 21st compositional culture. Students should expect to share and constructively critique each other’s writing in progress. Finally, we will be doing a great deal of reading in this course; however, like our definition of writing, our definition of “reading” expands beyond traditional expectations conditioned by print. Some of our texts will be in traditional print media forms – taken both from the course reader, and from other texts provided through iLearn – and some in visual, sonic or digital media forms – including both the iOS application, *Silent History*, and links to other texts available via iLearn.

In this section of English 1C, we will focus on the concept of silent histories. Building on the popular adage that “history is written by the victors,” this class will ground our focus in contemporary American culture, to think about whose histories have been or continue to be silenced today. In our course text, *The Silent History*, we will encounter the fictionalized, future “history” of a moment in the world when people began losing the ability to process language; without language, this silent population is unable to tell their own stories, and so we receive their history entirely through eye-witnesses who are, nevertheless, secondary sources. Reading this text, we will expand our understanding of history, its construction, and its silences to think about what role media and technology play in the construction of history. Though media can condition our access to history, it can also foreclose on historical accessibility; it is this dialectic simultaneity that we will explore in this class. *The Silent History* will be supplemented with texts from contemporary cultural studies in order to strengthen connections between this fictional text and the “real world.” In the final third of the quarter, we will turn our attention away from fictionalized silent histories to focus on silenced histories in the US, in Riverside, and at UCR. This portion of the quarter will include some reading, but our primary focus will be on a multi-modal composition project, described below.

In addition to the core text that is available both via iOS and print, *The Silent History* contains “field reports” that are geo-locatively locked, inaccessible unless the reader’s phone is in the location specified by the text. Echoing this technical element of the text, students’ final composition project in this course will be a geo-locative, multimodal text that tells a “silent history” of UCR, or Riverside, CA. Details on the assignment will be forthcoming, but students should expect to complete this assignment in groups of 3-4, using a combination of geo-locative technologies we will discuss in class. Additionally, this history should be non-fictional, though it can be personal, memoir-esque, or public (we will discuss what these options mean in class as we get closer to the assignment).

Class Policies

Attendance: Your success in this course depends on regular attendance and active participation. As a writer’s workshop, your presence and constructive participation is crucial. Attendance may be taken daily, and unexcused absences, late arrivals, and early departures will ultimately affect your ability to pass the course.

Late Work: All essays must be submitted via Safe Assignment on iLearn by the start of class on the due date. Absence from class does not extend the due date. Depending on the circumstances, late work may or may not be accepted. Late work that is accepted will be lowered by 1/3 of a letter grade per day that it is late (eg: If an essay is one day late, it may drop from a B- to a C+).

Required Formatting: All papers must be in correct, current MLA format. This includes document formatting, such as 1 inch margins, New Times Roman 12 pt. font, and consistent double-spacing, in addition to source documentation. While I will do my best to make resources

available for you to follow MLA format, it is your responsibility to use these resources and know if your assignments are in the correct format.

iLearn and Rmail: This course will make heavy use of the online iLearn system, which is located at iLearn.ucr.edu. Check the site daily because important instructions for completing assignments, as well as class announcements, will appear there. Log into the iLearn site using the same username and password that you use for UCR R-mail. Be sure to check your UCR e-mail account daily also.

Quizzes: Quizzes involving invention work or reading comprehension may be administered without prior notification. I am likely to give more quizzes if it becomes clear that students are not completing the assigned writing and/or reading.

Students with Disabilities: If you believe you have any special needs or disabilities, please contact the Services for Students with Disabilities office (SSD—<http://www.specialservices.ucr.edu>) so that they can work with me to ensure that your needs are met.

Class Preparedness: You will notice that 10% of your grade is determined by class preparedness. This means there must be some demonstrable evidence that you are prepared for class, having conducted the readings and/or writing assignment that day, that you have thought about the reading, and that you are prepared with critical, insightful questions or comments to bring to class. Everyday you will begin the day with 3 points; these points are equivalent to my assumption that you are prepared. Though you begin the day with these 3 points, you may not end the day with these points. You will need to demonstrate your preparedness on 3 different counts – a critical question about the reading, an insightful comment, participation in a class activity, participation in a group activity, visiting office hours, etc. – each day, and you will end the day with your three points. If you demonstrate preparedness on 2 counts, you will end the day with 2 points, and so on.

Writing Assignments

This course will have 2 primary types of writing assignments: Essays, and the Multimodal Geo-Locative Composition. Essays will occur twice throughout the quarter and should be 1500-2000 words each. The Multimodal Geo-Locative Composition will be a collaborative project that you will undertake with a group of your peers. The guidelines for this will be forthcoming, but since it is a major part of your final grade, you can expect it to be a significant endeavor.

Essays: Unlike other composition classes in the 1ABC series, you will only write two essays in this course. For each essay you will receive a prompt and explicit guidelines as to my expectations. Each essay will require a close, critical analysis of a text, as well as at least one outside source (correctly cited). I will be expecting writing that indicates your status as having passed English 1A and 1B, so will be expecting structure, organization, and a clear thesis

statement supported by appropriate examples from the text. Finally, each essay must include some kind of semiotic analysis to make an argument about your text and what it indicates about our culture; in other words, none of these essays will be reports or research papers. Each essay is worth 25% of your grade.

Essay Peer Review: Writing is a process. Feedback from your peers is a vital part of that process. Not only does input from your peers enable you to rethink and re-vision your own work, but critically reading the work of others trains your eye to eventually transfer those skills to the reading of your own work. Hence, peer review is mandatory for this class. If you miss a peer review day or neglect to bring a complete rough draft with you to class, the overall grade of the essay will drop 2/3 of a letter grade (i.e. a C+ would drop to a C-).

Multi-Modal, Geo-Locative Project: The last 3 ½ weeks of the quarter will be given to your Multi-Modal, Geo-Locative Projects. For these projects, you will turn the reading practice of *The Silent History* into a writing practice. Using the open source platform, Aris, you and a group of 3-4 other students will compose a geo-locative “silent” history based in Riverside, CA. This can be based on campus or off, but your silent history must be non-fictional, and should expand from the fictional Silents in our course text, to tell the story of a similarly culturally “silenced” group in Riverside. As we will discuss in class, cultural silencing can take place along age, race, gender, ethnicity, ability, language, or other metrics that mark a group outside of “normative,” Euro-centric standards (again – we will discuss all of this in class so do not panic if you don’t know what this means yet). Given the vastness of non-normative metrics, your history does not necessarily need to be “uncovered” from the past (though you may do something like this); you may, instead, opt to imagine a future history, as in the course text, and tell a story that might otherwise not get told. **Whatever history you opt for, you will be required to get it approved by me (Sarah) by the end of week 8.** More information will be forthcoming mid-way through the quarter, and this project will be 30% of your final grade.

Field Reports: Following our reading of *The Silent History* you will be required to write a field report to contribute to the text. These reports will not be long – no more than 500 words – but you should write them according to the text’s guidelines, as if you were going to contribute to the *Silent History* (as, though you are not required to do so, I hope you will do). This will be something of a creative writing assignment, but the successful field report will demonstrate your understanding of the form, discourse, and themes of the text to the extent that you can contribute original material to its archive. More information on this assignment will be forthcoming. This assignment is worth 10% of your final grade.

Revision Policy: Because writing is a process, and ultimately everything you write is a draft (in that it can always be improved) I do not want to discourage you from the revision aspect of writing. Therefore you will have the option of revising one of your two essays in order to receive a higher grade (it will be the average grade of the two pieces). In keeping with this course’s focus on expanding multi-modality and mediumship of composition, your revision must not only improve your argument, but also re-vision it into a new form: a BuzzFeed-style quiz. Your

revision must be submitted to both me AND the buzzfeed community. Revisions may only be submitted after week 8, so you can expect more information on this to be forthcoming around week 7.

Plagiarism and Academic Misconduct: This section is taken from the Academic Integrity Brochure for Students (<http://conduct.ucr.edu/>).

"At the University of California, Riverside (UCR) honesty and integrity are fundamental values that guide and inform us as individuals and as a community. The academic culture requires that each student take responsibility for learning and for producing work that reflect their intellectual potential, curiosity, and capability. Students must represent themselves truthfully, claim only work that is their own, acknowledge academic disciplines and engage honestly in all academic assignments. Misunderstanding of the appropriate academic conduct will not be accepted as an excuse for academic misconduct. If a student is in doubt about appropriate academic conduct in a particular situation, he or she should consult with the instructor in the course to avoid the serious charge of academic misconduct."

Plagiarism is the "copying of language, structure, or ideas of another and attributing (explicitly or implicitly) the work to one's own efforts. Plagiarism means using another's work without giving credit. Examples include but are not limited to":

- "copying information from computer-based sources, i.e., the Internet"
- "allowing another person to substantially alter or revise your work and submitting it entirely as your own"
- "copying from another student's examination, quiz,... or homework assignment"
- "submitting for academic advancement an item of academic work that you have previously submitted for academic advancement" without prior authorization from the faculty member supervising the work.

"Unauthorized collaboration" is also inappropriate. If I suspect that you have committed an act of academic misconduct, I will discuss it with you and file a report with the Student Conduct & Academic Integrity Programs (SCAIP). You may receive a zero on the assignment and an "F" in the course. Further disciplinary action may also be taken by SCAIP. If you ever have a question about plagiarism or other academic conduct, please ask me before you turn in any work that may be problematic.

Grade Break-Down:

Essay 1	15%
Essay 2	20%
Geo-Locative Composition	30%
Final Exam	15%
Class Preparedness	10%
Field Report	10 %
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TOTAL	100%

Grading Scale:

100 – 97% A+	72 – 70% C-
96 – 93% A	69 – 67% D+
92 – 90% A-	66 – 63 % D
89 – 87 % B+	62 – 60% D-
86 – 83% B	59 – 0 % F
82 – 80% B-	
79 – 77% C+	
76 – 73% C	

*A C (not a C-) is required to pass this class.

** All composition assignments (Essays 1 and 2, the Geo-Locative Project, and the Final Exam) must be completed to pass this course.