For Fall 2004 sections:
151-01, MWF 8:00am – 8:50am, Palmer 203
151-03, MWF 9:00am – 9:50am, Palmer 203

Prof. Sarah Stockwell
Office: Palmer 309A
Office phone & voicemail: 843-3141
(from campus, dial extension 3141)
Cell phone & personal voicemail: 734-9735
Office Hours: MW 10:30am – 12:30pm and
just about anytime by appointment
Email: stockwells@rhodes.edu
IM: SarahStockwell8

Required Texts & Shopping List.
Seeing & Writing 2. By Donald McQuade/Christine McQuade, Bedford/St. Martin’s, 2003.
The Curious Researcher: A Guide to Writing Research Papers (4th ed.). By Bruce Ballenger,
Roll of film or a disposable camera, plus processing
A floppy disc or two to backup your assignments

Course Description & Objectives. The primary goal of this course is to help you
become a better writer. The course assumes that you have things to say, voices with which to
say them, and a good knowledge of English that comes from many years of usage --
speaking, reading, and writing. English 151 understands that writing is a continuing process
of thinking, of discovery, of learning, of communication, and that you will need these skills
as you continue a Rhodes and especially as you enter the world at large. This course offers
you the occasion to explore the purposes, intents, and audiences of personal, public, and
professional writing. It provides the opportunity for you to become more conscious about the
strategies involved in shifting focus among the writer, message, audience, style and medium.
By the end of the semester, you will have not only learned the conventions of academic
writing and research, but will have fine-tuned your personal style and voice.

The secondary goal of this course is to make you more aware consumers of popular culture.
Specifically, we will be devoting considerable attention to both visual and verbal literacy, to
the ways that our own culture uses texts and images to construct identity. In our increasingly
multimedia world, it is crucial to be able to interpret the texts around us, and to SEE the way
images influence us everyday. “Effective seeing begins with noticing what is obvious and
pushing beyond convenient labels and language to discover new dimensions of the world
around you (Intro, 2). Thus, we will be using visual, as well as verbal texts, as a springboard
for our writing.
Course Requirements. This course presumes that you learn to read and write better by reading and writing on a regular basis, not by listening to lectures about writing. Consequently, this will be a workshop course where we will write frequently and copiously. We will analyze and evaluate language, experiment with language, play with language, get very serious with language. By the end of the semester you will produce a Webfolio that will includes your four essays, as well as responsive and creative writing. Along the way, however, you will produce many times that amount of text--notes, lists, scribbles, drafts, responses to drafts, and more. And this is expected...writing is a process.

Grading Breakdown.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Points</th>
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<tbody>
<tr>
<td>Illustrative Essay</td>
<td>100</td>
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<tr>
<td>Synthesis Essay</td>
<td>150</td>
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<tr>
<td>Researched Analysis</td>
<td>200</td>
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<tr>
<td>Researched Argument</td>
<td>250</td>
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<tr>
<td>Quizzes (6 @ 20 pts each)</td>
<td>120</td>
</tr>
<tr>
<td>Homework/Exercises (10 @ 10 pts each)</td>
<td>100</td>
</tr>
<tr>
<td>Attendance/Participation</td>
<td>80</td>
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<tr>
<td><strong>TOTAL:</strong></td>
<td><strong>1000</strong></td>
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</tbody>
</table>

That's the numbers, but think theoretically of grading in these terms:

- **A** Comes to Class and Does Everything Excellently (900-1000 pts)
- **B** Comes to Class and Does Everything Well (800-899 pts)
- **C** Comes to Class and Does Everything (700-799 pts)
- **D** Doesn't Come to Class OR Doesn't Do Everything (600-699 pts)
- **F** Doesn't Come to Class AND Doesn't Do Everything (0-599 pts)

Daily assignments and first drafts will ask you to explore different ways to produce writing and composition. This writing will be graded "Satisfactory" or "Unsatisfactory" with the sole criterion being whether or not you have completed the assignment on time and given it serious attention and effort. Three unsatisfactory grades may lower your course grade by a letter.

From this pre-writing, you will develop four essays: one incorporating illustration and description, one synthesizing multiple sources, and two researched essays using analysis and argument. I will return each paper with reactions and comments to guide your revisions for a second graded submission. This system of grading rewards you for timely, serious effort. It gives extra weight to your highest level of achievement near the end of the semester. It does not penalize you for mistakes and experiments that go wrong, as long as you learn from your mistakes and produce an exceptional final product.

In fact, this system assumes that finished, effective communication is often the product of a very messy process in creation, in which you take risks, follow false trails, make lots of mistakes, go back and start over again. This system encourages you to engage in the recursive and sometimes disordered process of becoming a productive and fluent writer. The course assumes that your final essays will also observe the conventions of
grammar, spelling and punctuation of "standard written English." If you have trouble with these conventions, you will be able to get help from me, your pocket guide, a trusted friend, and the Writing Center.

**Communication with the instructor.** Regular communication is encouraged, especially as you work on assignments. I am always happy to answer questions about your work or something covered in a class that you miss.

**E-mail.** stockwells@rhodes.edu This is the fastest and easiest way to reach me since I check my email several times a day.

**Office hours.** I will be available in Palmer 309A without an appointment on Mondays and Wednesdays from 10:30am – 12:30pm. If you need to see me at another time, I am happy to make appointments. Evening hours are also available if necessary.

**Phone.** During office hours, you may call directly at 843-3414. You are also welcome to call me at home (743-9735) before 8pm.

**Voicemail.** You can leave voicemail messages on my office phone twenty-four hours a day.

**Instant Message.** SarahStockwell8 I am hoping to have the ability to conduct electronic office hours via Instant Messaging soon. Once that is up and running, I will announce it in class.

**Computer Component/WebCT.** This course is computer intensive. Previous computer experience is not required, but a willingness to learn about computers and an excitement about cyberspace is definitely helpful. We will be using the World Wide Web this semester both as primary electronic environment and as resource as we learn about rhetoric and composition. All essay drafts and revisions will be submitted via WebCT (that's right, I won't be taking up your assignments in the old, archaic paper format).

I strongly advise you to frequently backup your essays and assignments in more than one place to prevent disaster. You will want to purchase a holder/carrier for your disks; disk health is your responsibility. You will be at an advantage if you have your own computer with an internet connection that you can use for homework, or you may use any of the Computer Labs on campus, but remember that all writing assignments MUST be saved in a format that is accessible by me for grading.

**Attendance Policy.** Attendance and punctuality in class are required and rewarded. Illness or medical emergency will normally excuse an absence and allow you to submit any work required for that day. If you do miss a class, it is your responsibility to keep up with any assignments and reading you may have missed. Habitual tardiness will negatively affect your participation grade. Unexcused absences will negatively affect your course grade. After the first unexcused absence (a freebie), each successive absence warrants a 5 points deduction from your participation grade. With your sixth absence (two full weeks worth), you may receive a failing grade for the course. If you know in advance that you will need to miss a class, let me know as soon as possible, and we can make arrangements so that you won't have to miss work or get behind.

On the flip side though, I feel that students that make the effort to attend every class should be rewarded. Therefore:

- Only one absence (excused or unexcused) merits 5 bonus points for the semester.
- Perfect attendance with zero absences merits 15 bonus points for the semester.

**Class sessions.** Our class sessions will consist primarily of discussion of the assigned reading and writing for each day, sometimes in small groups and sometimes with the class as a whole. Occasionally, some of our class time may be spent on short, informal writing exercises. Your participation is expected.

**Reading assignments.** The schedule lists reading assignments for each day the course meets. You are expected to have read all of the assigned pages before coming to class. Such preparation includes not only
skimming the material for a general understanding of its content, but careful reading, annotating and independent analysis. If the assignment includes a visual text, plan to spend more time with it than a simple glance at the images there.

**Conferences.** I will schedule two required conferences with you during the semester: the first for mid-term feedback and the second for the semester-end review. However, you are not limited to only two conferences. You should feel free to drop in any time during my office hours, or make an appointment with me to discuss any aspects of the course and your writing. (Because of the time and effort it takes scheduling appointments for each student, I ask that you notify me in advance if you are unable to make your conference time. If you miss your conference time, you will receive an unexcused absence.)

**Consideration of fellow students.** Out of mutual respect for your fellow classmates, the following will be expected of you while in the classroom:

- Please turn off cell phones and pagers.
- During class discussions, be respectful of the opinions of others. While it is normal that your opinions may differ from those of a classmate, any disagreements should be voiced without ridicule or insult.
- While in class, participation is expected. Please save the crossword puzzles, homework for other classes, and naps for later.
- Personal laptop computers are allowed for taking notes during class, however, be mindful of any loud typing that could be disruptive to your neighbor. And similarly to the above rule, playing games in class is now allowed.

**Academic honesty.** Plagiarism, the undocumented “borrowing” of another person’s words, ideas, or patterns of organization, is a serious academic offense. The Internet may give you more opportunities to lift text from other sources, but remember that I have easy access to the same sources, including software that matches your text with another. As is stated in the Honor Code, “Cases of suspected plagiarism will be referred to the Honor Council, and if convicted, the student will receive a grade of F in the course in addition to sanctions assigned by the Council.” If you have any doubts as to how to properly cite the work of others, please feel free to come and discuss it with me.
This is a tentative schedule of what we will be doing in class each day of the semester. However, the professor reserves the right to make substitutions or other changes to the schedule as needed. If this is the case, the changes will be announced in class.

August

W 25  
**Introduction to the course.** In class, we will review the syllabus, course goals, and texts.

F 27  
**Visual literacy primer.** Read for today:
- Introduction: Writing in the Age of the Image (1-26)
- Moyra Davey’s photograph *The City* (363)
To prepare for our class discussion, read actively and write your observations and questions in the margins of your text or in your notebook. In class, we will discuss the specifics for the Illustrative Essay.

M 30  
**Visual literacy primer.** Read for today:
- Appendix B: On Reading Visual and Verbal Texts (661-677)
- American Photography website (www.pbs.org/kctc/americanphotography)
  This website presents a basic introduction to photography. Read the 7 features of this site and have fun with the Image Lab.
- *Curious Researcher*, MLA format page layout (295-296)

September

W 1  
**Quiz 1 at beginning of class.**

F 3  
**Chapter 1 visual exercise (on text website) due by classtime**

M 6  
No class – Labor Day holiday

W 8  
**Rough Draft of Illustrative Essay due at midnight**

F 10  
**Observing the ordinary.** Read for today:
- Tracy Baran’s photograph (70-72)
- Pepon Osorio, “Badge of Honor” (90-92)
- Visualizing Context: The Complete Picture (93)
- Annie Dillard’s essay “Seeing” (94-104)
M 13  
**Coming to terms with place.** Read for today:  
☆ Coming to Terms with Place Introduction (126-129)  
☆ Edward Hopper/Edward Hirsch pair (130-132)  
☆ Eudora Welty “The Little Store” (134-141)  
☆ Albert Bierstadt’s painting (142-143)

W 15  
**Coming to terms with place.** Read for today:  
☆ Retrospect: Camilo Jose Vergara (150-151)  
☆ Mark Peterson’s photo (155)  
☆ David Guterson “No Place Like Home” (157-163)  
☆ Visualizing Composition: Tone (196-197)

F 17  
**Chapter 2 visual exercise (questions 1, 2 & 4) due by classtime.**  
**Coming to terms with place.** Read for today:  
☆ Looking Closer: Going Home (201-217)

M 20  
**Final Draft of Illustrative Essay due at midnight.**  
**Synthesis Review.** Read for today:  
☆ *The Curious Researcher* (133-145)  
Do exercise 3.3, and be prepared to discuss it in class and hand it in. In class, we will discuss the specifics for the Synthesis paper.

W 22  
**Quiz 2 at beginning of class.**  
**Drafting Review.** Read for today:  
☆ *The Curious Researcher* (190-220)  
Library Day??

F 24  
**Capturing Memorable Moments.** Read for today:  
☆ Capturing Memorable Moments Introduction (220-225)  
☆ Photo by Lauren Greenfield (254-255)  
☆ *New York Times* cover (257)  
☆ Visualizing Composition: Structure (266)  
☆ Andrew Savulich photographs (267-271)  
☆ Don DeLillo’s essay “Videotape” (online reading; URL will be posted to WebCT)

M 27  
**Chapter 3 visual exercise (questions 1, 2 & 3) due by classtime.**  
**Capturing Memorable Moments.** Read for today:  
☆ Looking Closer: Taking Pictures (287-301)

W 29  
**Catch up day.**

**October**  
F 1  
**Rough Draft of Synthesis Essay due at midnight.**  
**Embodying Identity.** Read for today:  
☆ Embodying Identity introduction (304-308)  
☆ Judith Ortiz Cofer “The Story of My Body” (314-320)  
☆ Shirin Neshat photograph (322)  
☆ Peter Rostovsky paintings (325-327)

M 4  
**Embodying identity.** Read for today:  
☆ Visualizing Context: Advertising the Self (330)  
☆ Bruce Bower “Average Attractions” (332-335)  
☆ Poem by Marge Piercy “Imaging” (336)  
☆ Retrospect (350-353)  
☆ Visualizing Composition: Purpose (358)

W 6  
**Writers’ Workshop for Synthesis Essay.**  
Bring two copies of your revised rough draft to class. Also bring *EasyWriter.* We will work in pairs/groups on refining and tightening your draft. Read for today:
<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
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<tbody>
<tr>
<td>F 8</td>
<td>Chapter 4 visual exercise (questions 1, 2 &amp; 3) due by classtime.</td>
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<tr>
<td></td>
<td><em>The Curious Researcher</em> (221-229) Read exercise 5.2, skip 5.3</td>
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<td></td>
<td><strong>Embodying Identity.</strong> Read for today:</td>
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<td><em>Looking Closer: Self-Fashioning</em> (365-377)</td>
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<td>M 11</td>
<td>Final Draft of Synthesis Essay due at midnight.</td>
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<td><strong>Developing a Research Strategy.</strong> Read for today:</td>
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<td><em>The Curious Researcher</em> (63-106) ignore Ex. 2.1 (79-84), do Ex. 2.2</td>
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<td>In class, we'll discuss the specifics for the Researched Analysis Essay.</td>
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<td>W 13</td>
<td>Quiz 3 at beginning of class.</td>
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<td><strong>Interviews &amp; Surveys; Review of Citing sources.</strong> Read for today:</td>
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<tr>
<td></td>
<td><em>Looking Closer: Self-Fashioning</em> (365-377)</td>
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<td>Conferences will begin today at 10:30am.</td>
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<td>F 15</td>
<td>No Class – Mid-term conferences.</td>
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<td>M 18</td>
<td>No Class – Fall Recess</td>
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<td>W 20</td>
<td>Producing America. Read for today:</td>
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<td><em>Producing America introduction</em> (380-384)</td>
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<td><em>Robert Pinsky/Matt Groening pair</em> (386-388)</td>
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<td><em>Robert Pinsky essay “Creating the ‘Real’”</em> (390-393)</td>
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<td><em>Diesel ad</em> (404)</td>
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<td><em>Visualizing Composition: Audience</em> (406)</td>
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<td>F 22</td>
<td>Chapter 5 visual exercise (questions 1, 2 &amp; 4) due by classtime.</td>
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<td><strong>Producing America.</strong> Read for today:</td>
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<td><em>James Twitchell’s essay “In Praise of Consumerism”</em> (410-415)</td>
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<td><em>Visualizing Context: A Culture of Consumption</em> (417)</td>
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<td><em>Guillermo Gomez-Pena’ photograph</em> (418)</td>
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<td><em>Retrospect</em> (434-437)</td>
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<td><em>Writing about Cool</em> (handout)</td>
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<td>M 25</td>
<td>Viewing of the Documentary <em>Merchants of Cool</em>. Location TBA. Read for today:</td>
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<td><em>Looking Closer: Marketing Cool</em> (445-461)</td>
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<td>W 27</td>
<td>Quiz 4 at the beginning of class.</td>
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<td>Discussion of <em>Merchants of Cool</em> and Looking Closer.</td>
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<td>F 29</td>
<td>Rough Draft of Researched Analysis Essay due at midnight.</td>
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<td><strong>Reading Icons.</strong> Read for today:</td>
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<td></td>
<td><em>Reading Icons Introduction</em> (464-466)</td>
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<td></td>
<td><em>Holly Brubach “Heroine Worship”</em> (485-489)</td>
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<td><em>Tom Perrotta “The Cosmic Significance of Britney Spears”</em> (499-507)</td>
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<td><em>Retrospect</em> (508-509)</td>
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**November**

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<th>Date</th>
<th>Assignment</th>
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<tbody>
<tr>
<td>M 1</td>
<td>Chapter 6 visual exercise (all questions) due by classtime.</td>
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<td><strong>Reading Icons.</strong> Read for today:</td>
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<td><em>Grant Wood/Guy Davenport pair</em> (468-472)</td>
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<td></td>
<td><em>Visualizing Context: The Culture of the Copy</em> (474-475)</td>
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<td><em>Mark Kingwell’s “Ten Steps to the Creation of a Modern Media Icon”</em> (476-478)</td>
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<tr>
<td>W 3</td>
<td>Preparing the Works Cited page. Read for today:</td>
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<td></td>
<td><em>The Curious Researcher</em> (229-249, 268-269)</td>
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<tr>
<td>F 5</td>
<td>Writers’ Workshop for the Researched Analysis Essay. Read for today:</td>
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<tr>
<td></td>
<td><em>The Curious Researcher</em> (229-249)</td>
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</tbody>
</table>
Same as before, bring two copies of your revised draft and EasyWriter to class for peer editing.

**M 8**

*Final Draft of the Researched Analysis Essay due at midnight.*

Developing ideas for essay topics. Read for today:
- *The Curious Researcher* (25-49)
  - Have exercise 1.3 prepared for class; ignore the rest. We will also go over the specifics for the Researched Argument essay.

**W 10**

Developing ideas for essay topics. Read for today:
- *The Curious Researcher* (49-57)
  - Have exercise 1.6 prepared for class; ignore the rest.

**F 12**

*Quiz 5 at the beginning of class.*

Challenging Images. Read for today:
- Looking Closer: The Ethics of Representation (603-619)

**M 15**

Challenging Images. Read for today:
- Susan Sontag/Francisco Goya pair (546-544)
- Nick Hornby’s essay “Richard Billingham” (550-555)
- Susan Bordo’s essay “Never Just Pictures” (557-561)

**W 17**

Challenging Images. Read for today:
- Katherine Mieszkowski “Nowhere Left to Hide” (570-574)
- Karal Ann Marling “They Want Their Mean TV” (576-578)
- Visualizing Composition: Point of View (580-581)
- Photographs of Sebastiao Salgado (593-598)

**F 19**

*Chapter 7 visual exercise (questions 1, 2 & 4) due at class time.*

Challenging Images. Read for today:
- Gerard Jones “Killing Monsters” (582-585)
- James Rosenquist painting (588)
- Anti-Drug Ad “Tommy” (590)
- Visualizing Context: History Repeats Itself (592)
- Michael Kimmelman “150th Anniversary” (600-601)

**M 22**

*Rough Draft of Researched Argument Essay due at midnight.*

Catch Up Day.

**W 24**

No Class – Thanksgiving Holiday

**F 26**

No Class – Thanksgiving Holiday

**M 29**

Review. Read for today:
- John Berger “Ways of Seeing” (622-635)

_December_**

**W 1**

Writers’ Workshop. Bring two copies of your revised Researched Argument Essay as well at EasyWriter for peer review. End of the semester conferences will begin today at 10:30am.

**F 3**

No class -- End of the semester conferences.

**M 6**

Short Presentations.

**W 8**

Short Presentations.

**F 10**

Final Exam for 151-01 at 1:00pm.

**W 15**

Final Exam for 151-03 at 8:30am.