WRI 1000: Academic Inquiry and Writing Seminar
Kindred and the Legacy of Slavery
CRN 249

Seattle Pacific University, Autumn 2021
MWF 1:00-2:20 pm
Otto Miller 136

Professor: Dr. Jennifer McFarlane Harris
Preferred method of contact: Canvas messaging or email (response typically within 24 hours)
Email: mcfarlanehaj@spu.edu
Office: Marston 221 (due to COVID-19, no in-person office hours this term)
Virtual Office Hours: Tuesdays 11:30-1:30 and by appointment (Zoom)

SPU Mission: Seattle Pacific University is a Christian university fully committed to engaging the culture and changing the world by graduating people of competence and character, becoming people of wisdom, and modeling grace-filled community.

Course Description: This course provides first-year college students an introduction to academic inquiry. Its central purpose is to immerse students in the types of reading, writing, and critical thinking required by their new community – the university. Key elements of the course include understanding the rhetorical and cultural contexts that impact reading, writing, and learning; practicing the critical reading of academic texts; learning to develop insightful lines of inquiry and complex claims; and developing skill in the processes and conventions that lead to successful academic writing.

In this section of WRI 1000, we will be studying Octavia Butler's speculative fiction masterwork, *Kindred*, and the recent graphic novel adaptation of it. We will also consider the ongoing impact of slavery in American culture, from The 1619 Project and 19th-century primary documents to contemporary popular culture artifacts (movies, music, images, etc.).

Course Objectives*: By the end of this course, students will be able to:

demonstrate understanding of the relationship between writer, reader, text, culture, and medium in various genres of academic writing. This is *rhetorical knowledge*.

ask good questions of the texts you read and write, attending especially to relationships between assertion and evidence, to patterns of organization, and to the interplay of verbal and nonverbal elements. This is *critical inquiry*.

practice flexible strategies for reading, drafting, revising, and editing texts. This is the writing *process*.

negotiate the *conventions* of academic writing, including grammar, spelling, and citation, exploring the concerns that motivate each.

Students may vary in their competencies on these objectives. To achieve these outcomes, students must engage with the class regularly, work diligently to complete reading and writing assignments in good faith and in a timely manner, and follow course policies. As your professor, I expect you to take responsibility for figuring out how you learn the material best. You can expect me to assist you in this process by facilitating online discussion, clarifying ideas, and acting as a sounding board for your writing.

Cultural Studies and WRI 1000: Recognizing the importance of culture to the work of the writer, WRI 1000 helps students gain a framework for cultural engagement. Students take seriously the power of language, the power of words, the power of sentences in speaking, thinking, and writing, and students come to see rhetoric as a central part of reconciliation and a tool for critique and activism. WRI 1000, then, lays a foundation for Seattle Pacific University's Cultural Engagement Curriculum. Over 40% of SPU's students are students of color, and because of SPU's position as an urban, cosmopolitan, and multicultural campus, including issues of race, diversity, and multiculturalism in the WRI 1000 curriculum is of the utmost importance. It is important because writers are able to write well only when they are in conversation with other voices, learning to read the words of others, to hear the words of others, to do something with and alongside the words of others. The Writing Program hopes that the students of SPU do more in their writing than merely echo the ideas they've heard their entire lives; we want our students to encounter the words and worlds of others, to do the difficult work of finding a way to put those words and their own into a sentence together.

A Note on Course Content: Some materials in this course deal with difficult content, including graphic depictions of violence, abuse (including rape and sexual abuse), or tragedy. Certain descriptions and images may disturb, upset, or disconcert some or all of you. If you choose to take this course, be prepared to think about the nature of violence and the scope of injustice in significant ways.

Course Texts (all required): Visit spu.bncollege.com for more info.

- Octavia Butler, *Kindred* (Bluestreak / Beacon), ISBN: 9780807083697
- *Kindred: A Graphic Novel Adaptation* Damian Duffy (Adapter), John Jennings (Illustrator), Octavia Butler (Author), Abrams ComicArts, ISBN: 9781419709470
- Richard Bullock, Michal Brody, and Francine Weinberg, *The Little Seagull Handbook*, 4th edition (Norton 2020), ISBN: 978-0-393-87793-9
- Andrea Lunsford, *Let's Talk: A Pocket Rhetoric* (Norton 2021), ISBN: 978-0-393-42718-9

Canvas: Additional required readings and web links can be found via our course site on Canvas, SPU's learning management system. Keep in mind that materials on our Canvas course site are only for the use of students enrolled in this course for purposes associated with this course and may not be retained or further disseminated. (Please read the Copyright Statement below, and on our Canvas home page.) SPU also provides access to some of our articles and e-books via academic databases (JSTOR, ProQuest, etc.), which you can access via SPU's library home page.

Time Commitment Expectations: You should expect to spend at least 10 hours per week on this course (in addition to class time); some of the weeks with longer or more challenging reading selections or writing tasks may require even more time. In addition to required class meetings, you should

frequently log on to the course via Canvas to get announcements, access to readings, etc. For further information on Canvas, please see the Course Policies below.

Technical Requirements and Technology Assistance:

- A reliable high-speed internet connection.
- Access to Canvas through a supported Web browser (Google Chrome, Mozilla Firefox, Microsoft Edge, or Apple Safari). Chrome is often recommended for Canvas.
- Computer and Information Systems (CIS) HelpDesk: 206-281-2982 or help@spu.edu
- Check out SPU's Students: Remote-Learning Resources web page for more resources (even though we are not remote this term!), including Tips and Troubleshooting for Students (which has an overview of Canvas, Zoom, Panopto, etc.)
- Please note that SPU students have 24/7 phone support access with **Canvas**: 855-778-9967. You should also take advantage of the Canvas Guides available to answer common questions quickly. (Just click the "Help" button at the bottom left of your screen and then go to "Search the Canvas Guides.")

Assignments and Grading:

This course sets higher standards for writing than you've probably experienced before. It's not uncommon for papers and other writing that might have earned an A in high school to be considered no better than a C in college. Your writing will be assessed against the course objectives listed above. Here's how the Writing Program defines each grade level:

A = superior attainment
B = meritorious attainment
C = adequate attainment
D = minimal attainment
E = insufficient attainment, no credit

Note that "meritorious" means commendable or praiseworthy: a B, in other words, reflects a well-written paper, not an average result. You must earn a C-minus in order to receive credit for WRI 1000 and advance to WRI 1100.

Your final course grade will be 70% Portfolio and 30% Participation. Because your final grade depends so heavily on your portfolio, I do not assign letter or numerical grades to individual pieces of writing. To do so would suggest that the writing is finished rather than a draft working toward a larger project. You will need to save your writing and my commentary on it for inclusion in your final portfolio.

Portfolio (70%):

In this course, you will complete two major assignment sequences (Essay 1 – *Kindred* character analysis, and Essay 2 – *Kindred* + *Kindred: A Graphic Novel Adaptation* comparison/contrast), each of which is designed to help you fulfill the course objectives. Each assignment sequence requires you to

complete a variety of shorter assignments, leading up to the major paper at the end of each sequence. You will have a chance to significantly revise one of the major papers using feedback generated by me (your professor), peer reviews (your classmates), and individual writing conferences.

Toward the end of the course, having completed the two sequences, you will be asked to compile and submit an electronic portfolio of your work along with a critical reflection that discusses your writing. The ePortfolio will include the following: *one* of the two major papers, *two or three* of the shorter assignments, and your critical reflection (describing your experience in this class and explaining how the ePortfolio demonstrates the specific outcomes of the course); more details to come. All together, by the end of the course, you will have generated 16-20 pages of polished, final-draft prose. Your complete ePortfolio will be due via Canvas Assignments on Tuesday, Nov. 23, by 11:59 pm PST.

Participation (30%):

- **Class Discussion:** This class is a collaborative endeavor and depends for its success on your active and informed participation. Keep in mind that you are not merely a consumer of words and ideas, but also a co-producer of knowledge. Therefore, the *quality* and *consistency* of your verbal participation in class matters. You are encouraged to ask critical questions, connect concepts to one another, offer possible interpretations of readings, analyze details from writing samples/examples, and dynamically engage your peers. For more info on what constitutes excellent participation, please see "Verbal Participation Grading Criteria" on Canvas Modules under "Helpful Web Links and Handouts."
- **Comportment:** Please practice respect for your professor and your classmates: no texting, no social media, no sleeping, and no otherwise disruptive or distracting behavior. Please also leave your cell phones off unless otherwise instructed. You may use a laptop or tablet to take notes and read e-books/articles, but please be a good steward of this resource—ONLY working on class material. To keep us all safe, remember to MASK UP (wearing your mask effectively: covering your nose and mouth for the duration of class). If you do not wear your mask correctly and consistently, you may be asked to leave class.
- **Short Assignments:** These vary depending on the circumstances and needs of the class: Canvas discussion posts, discussion questions, writing journals/reflections, written peer reviews and/or writing workshops, literary worksheets, InQuizitive assignments (w/Little Seagull Handbook), preparation for one-on-one writing conferences with the professor, etc. *Late short assignments will not be accepted, unless a student is experiencing an emergency, illness, or quarantine.* However, there will be many opportunities to demonstrate engagement.
- **Course Evaluation:** As a citizen of this course, one of your last acts of participation will be to submit your course evaluation for this class, and then to upload a screenshot of your completion page to Canvas Assignments. (Do not submit a screenshot of any of your answers to the actual questions on the eval, which are to remain anonymous. Instead, only submit a screenshot of the general page that shows you've completed the evaluation.) This "assignment" is worth 3 percentage points of your course participation grade. (That is, your final participation grade will be lowered by -3 points if you do not complete a course evaluation and upload a confirmation screenshot to Canvas.)

Grading Scale: At the end of the term, the Portfolio and Participation will each receive percentage points out of 100 and a corresponding letter grade on an A through E scale (below).

A	=	94-100	A-	=	90-93.99			
B+	=	87-89.99	B	=	83-86.99	B-	=	80-82.99
C+	=	77-79.99	C	=	73-76.99	C-	=	70-72.99
D+	=	67-69.99	D	=	60-66.99	E	=	below 60

A note about essay drafts: I mentioned above that I do not assign letter or numerical grades to individual pieces of writing across the term. That's because this class treats writing as an ongoing process. Writing can be messy work, and no early draft is ever as strong as it will be after going through the revision process (usually several times) before it gets to your final ePortfolio. However, I know it can be stressful to not receive a grade until the end of the course. To help mitigate that stress, I will use one of the following terms in end comments I write on your major essay drafts. While I caution you from misinterpreting these terms as grades, they can help to give you a general sense of your performance.

- **Outstanding**: *The draft offers a very highly proficient—even memorable—demonstration of the trait(s) associated with the course outcome(s), including some appropriate risk taking and/or creativity.*
- **Strong**: *The draft offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.*
- **Good**: *The draft effectively demonstrates the trait(s) associated with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).*
- **Acceptable**: *The draft minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.*
- **Inadequate**: *Does not meet the outcome(s) requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.*

Course Policies:

CANVAS: I will use the Canvas site for this class (WRI1000 Academic Inquiry and Writing Seminar) to deliver all course materials (e.g., to post the course syllabus, announcements, assignments, readings, PowerPoint lectures, videos/recordings, handouts, and grades). We will also use Canvas extensively for your required class discussion components. *Class announcements and updates will be posted regularly via Canvas*, particularly if changes are made to the schedule or curriculum, so be sure that your Canvas notification preferences are enabled "ASAP" so that you don't miss important information. Please post a recent picture as part of your profile so that we can "see" one another. It is your responsibility to check our Canvas course site and your SPU student email account regularly. The best way to contact me is through Canvas messaging. You can generally expect a response within 24 hours, except on weekends. Please keep in mind that, in a class setting, messages and email are both forms of business correspondence and therefore should be professional and polite. Please practice respect for both me

and for your peers throughout the online experience. Be sure to check Canvas (or the syllabus) for readings, due dates, and announcements before resorting to individual messaging.

Synchronous/Asynchronous Learning: This course is entirely in person (conducted as a synchronous course with in-real-time class meetings on campus). However, there will also be important asynchronous components in this course (where students can work independently at their own pace within certain schedule constraints and limitations, i.e., assignment due dates), as well as individual student writing conferences with me.

Virtual Office Hours: Should you wish to have an office-hours-style appointment in real time, just shoot me an email or Canvas message to schedule a time for a "meeting" via Zoom or Canvas chat. Appointment times will be available throughout the week, but the best time is during regular virtual office hours on Tuesdays from 11:30-1:30. At two times this quarter, our in-person class will be cancelled in order for me to meet with each of you one-on-one over Zoom to discuss your writing (see "The Calendar," below); peer review opportunities often coincide with those times, too (see Peer Review due dates, below).

Attendance: You are expected to arrive at class on time and prepared (having completed the reading and writing assignments for that day, ready to engage thoughtfully with the material). Attendance is required at all class sessions. In-class participation is also a sizeable portion of your grade in this class, and any absence cuts down on your opportunities to demonstrate engagement. Therefore, unless there are exceptional circumstances (e.g., emergency, illness, or quarantine—COVID-19 is a major exceptional circumstance, and *I will work with you if that happens*, so please don't come to class if you feel ill or may have been directly exposed to COVID-19), the accumulation of more than THREE absences over the quarter may significantly lower your final participation grade (e.g., -1/3 of a grade for EACH additional absence—for example, a B would become a B-, and so on). Partial absence(s), habitual tardiness and/or leaving class early may also be detrimental to your course grade. Special arrangements for make-up work will only be made under extraordinary circumstances, so don't squander your absences at the beginning of the term; save them for an unexpected occurrence or a snowy day. *Please note that excessive absences may put you in danger of failing the entire course.*

Absence Form: This attendance policy does not make an official distinction between "excused" and "unexcused" absences. However, if you would like to explain your absence or partial absence (such as missing half a class), please complete an Absence Form. (Find it on Canvas Assignments under the "Miscellaneous" Assignments group.) In the moment of an unexpected emergent occurrence, you may, of course, send an email or Canvas message to quickly to explain your absence (e.g., "Dr. MH, I got a flat tire on the way to school!"), but you must also SUBMIT AN ABSENCE FORM if you want your explanation to be recorded, ideally no later than 3 days after the absence. This form provides a space to explain the reason(s) for your absence and to provide documentation for an absence occasioned by illness or another significant, unavoidable circumstance. If you have multiple absences, you may simply submit multiple forms to the same place under Canvas Assignments.

Please advise Dr. MH of any known conflicts in advance and in writing, including athletic events and performances. If you expect to have an absence from class due to special circumstances (e.g., religious

observance, a scheduled athletic event in which you are an athlete, etc.), please notify Dr. MH via email within the first two weeks of the term.

Discussions in the Online Environment: Please keep in mind that both the in-person classroom and the online space (Canvas course site) are a place for the exchange of ideas and for respectful debate. We are working to foster an inclusive environment for class discussion and intellectual engagement, even when we are talking about uncomfortable or difficult topics, texts, and images. Additional **"Netiquette Guidelines"** and **"Zoom Etiquette"** tips are available via our Canvas course site under Modules: "Helpful Web Links and Handouts." In the Canvas discussion forums and, if applicable, via Zoom you will post assignments and discuss your work with others in the class. Although within the confines of the course environment, these are public forums, so whatever is posted to Canvas or shared via Zoom chat can be seen by everyone in the course, including the professor. If you want to send a private message, use individual Canvas messaging or email.

We are developing a writing community in this seminar; thus, we will frequently review one another's writing, and I will often take examples from your short assignments and essay drafts-in-progress as examples for the class as a whole (with names redacted so the authors can remain anonymous). *Please do respect privacy.* By taking this course, you agree not to post any of the content of the course (lectures, video or sound clips, handouts, readings, images, etc.) OR any of the content generated by your professor or your peers to any other site on the internet. This includes the creation of memes, screenshots, and any posts to social media. We are talking about potentially sensitive issues in this course, and we want this to be an inclusive space for learning and growth.

Recording Notice: Meetings of this course may be recorded (whether in person and/or via Zoom). By taking this class, each student consents to being recorded during class. Some recordings (e.g., lectures) may be made available to students registered for this class. Any class recordings are intended to supplement the classroom experience. Students are expected to follow appropriate university policies and maintain the security of any and all links or passwords used to access recorded classes/lectures (e.g., Zoom, Panopto, etc.). Recordings may not be reproduced, shared with those not in the class, or uploaded to other online environments. Doing so would be a breach of academic integrity and a disciplinary issue. If the instructor or any Seattle Pacific University office plans any other uses for the recordings beyond this class, students identifiable in the recordings will be contacted to request consent prior to such use. Unauthorized student recording of class sessions is prohibited.

Documents: All assignments must be submitted electronically via Canvas (and in the case of required Canvas Discussions, posted under the appropriate discussion topic). For ease of online grading, the following electronic file formats work best for submitting assignments: doc, docx, pdf. Please DO NOT submit documents in .pages files (Canvas SpeedGrader does not work with .pages). Unless otherwise instructed, do not submit assignments via email. Assignments must be double-spaced with regular (1") margins and 12-point type (Times New Roman or similar—no fancy fonts). Please include an appropriate heading in MLA style (your first and last name, professor name, course number, date) and a meaningful title on page one, and number your pages. (Keep in mind, a "meaningful title" is not a restatement of the assignment prompt or the name of the text at hand, but a concise representation of your argument.) *Page requirements refer to complete pages.* This means, for example, that a 4-5 page

essay must be AT LEAST 4 full pages long and NO MORE than 5 pages long. As this is an English class, we will be using MLA format and documentation. *(NOTE: You may lose points if you fail to execute these document details.)*

***Returning Assignments*:** Once I have given feedback on all of the submissions for any one assignment, I will return them electronically via Canvas approximately 2 weeks later.

Late work: All major assignments must be complete to pass the course. Late assignments will be accepted only for extraordinary, legitimate reasons (e.g., significant illness) and only if you obtain my permission via Canvas messaging or email, ideally BEFORE the due date. Given that this course depends on much writing and drafting, it is crucial that you submit each and every assignment on time. *Unauthorized late assignments will not receive commentary from the professor,* which will significantly impact your revision process working toward the final portfolio. PLEASE DO NOT ALLOW LATE WORK TO SNOWBALL IN THIS COURSE. The progression of readings, discussions, and writing assignments is too important.

Give yourself enough time to get that assignment posted to Canvas safely. "Lost files" and computer issues will not be accepted as an excuse for late work, so save early and backup often to avoid mishaps and technology-related misadventures. Remember that, as a Seattle Pacific student, you have access to the Office365 OneDrive. (For more info on using OneDrive, see: https://wiki.spu.edu/display/HKB/OneDrive+for+Business)

On a related note: An Incomplete ("I") will only be considered under *extraordinary, documented circumstances*, and only if the student is able to complete at least 70% of the coursework before the term ends. Please contact me in a timely manner (before final exam week) if you think you may need to request an Incomplete. Please review SPU's policy on Incomplete Work for more details.

Religious Accommodation: Students who would like to request an accommodation for a religious holiday (e.g., request that an exam scheduled for a religious holiday be rescheduled) should make a written request within the first two weeks of the course pursuant to SPU's Academic Schedule Religious Accommodation Policy.

Health and Safety Expectations Statement (COVID-19): Reducing the risk of infection on campus is a shared responsibility, and everyone needs to do their part. As such, all employees, students, and guests to campus are required to uphold SPU's culture of care by complying with University policies and posted signs regarding COVID-19 mitigation measures and actively engaging in behaviors that promote each other's health and well-being.

Each person on SPU's campus is expected to comply with SPU's COVID-19 Health and Safety Expectations, as updated from time to time. This includes wearing a face covering when required, staying home when exhibiting symptoms associated with COVID-19, practicing good hygiene, and reporting illness and COVID-19 exposure promptly to SPU Health Services, as more fully described on the COVID-19 Health and Safety Expectations webpage.

Students who fail to adhere to University safety protocols will be asked to leave the classroom and may face additional disciplinary action under SPU's Student Standards of Conduct, section 11.4. Please regularly visit the SPU Stay Smart webpage for the most up-to-date information regarding campus COVID-19 protocols.

ADA Statement: Any student who feels they may need an accommodation based on the impact of a disability should contact Disability Support Services. DSS will reach back out to confidentially discuss specific needs and coordinate reasonable accommodations for a documented disability. Contact info: Office in Lower Moyer Hall, dss@spu.edu, 206-281-2272. *NOTE: If you are requesting accommodations for this course, please contact me via email or Canvas message during the first two weeks of the quarter. I rely on SPU's Disability Support Services for assistance in verifying your eligibility for academic accommodations related to your disability. Please note that accommodations are not granted in a retroactive fashion.*

Copyright Statement: Title 17, United States Code, governs the making of photocopies or other reproductions of copyrighted material. Under certain Fair Use circumstances specified in the law, libraries and educational institutions are allowed to furnish copies to students. The copies may not be used for any purpose other than private study, scholarship or research. Electronic copies should not be shared with unauthorized users. If a user fails to comply with Fair Use restrictions, that user may be liable for copyright infringement. The materials in this SPU course are only for the use of students enrolled in this course for purposes associated with this course and may not be retained or further disseminated.

Academic Integrity (Please READ CAREFULLY): All work submitted for this course should be original with the student who submits it and should be prepared especially for this course.

The Writing Program distinguishes between unintentional and intentional plagiarism. Unintentional plagiarism is a conventional issue, one that can be addressed through instruction on citation. Remember, you must cite your sources, even when paraphrasing. We will address citation in class, and if you need assistance beyond classroom instruction, please consult a handbook, set up an appointment at the Writing Center, and/or speak with me. Intentional plagiarism, however, is a breach of trust and integrity, a violation of the atmosphere of scholarship we work hard to establish and maintain at the University. If the instructor verifies an act of academic dishonesty has occurred, the Department Chair, Dean, Provost, and Dean of Students may each be notified. Depending on the severity, plagiarism can result in failing an assignment or failing the course.

Please take the time to familiarize yourself with SPU's complete policy on Academic Integrity.

You can also review this SPU Information Ethics LibGuide, which includes information on plagiarism (and how to avoid it), citation, paraphrasing, copyright and fair use, etc.

A note about outside sources: You should not use ANY outside sources for essays, Canvas discussions, and other assignments in this course, unless the instructions say otherwise. (While research is also an important part of the writing process, WRI 1000 does not yet move into that area.) In short: Please do not look online for an explanation or analysis of any literary text or its characters, other than the sources directly provided in this course. If you have questions about a text, please include them in discussion or contact me via Canvas message, email, or during Virtual Office Hours.

Additional Resources:

[Purdue OWL](#) (Online Writing Lab): This is an important resource for research and citation, grammar and mechanics, etc., including a fabulous MLA Formatting and Style Guide. As this is an English course, we will use MLA format exclusively.

Helpful Web Links and Handouts: Please see our Canvas course site under Modules, "Helpful Web Links and Handouts," for links to numerous web resources re: close reading, writing in literary present tense, writing a thesis, revising drafts, glossaries for literary and rhetorical terms, etc.

Oxford English Dictionary (OED): The OED is crucial resource for interpretation, since it's much more than dictionary definitions: it gives you a detailed look into the histories and linguistic origins of individual words. You can access the OED online via [SPU's library homepage](#). Click on the "Article and research databases" icon, then search in A-Z Databases under "O" and click on the "Oxford English Dictionary" link. You must be logged in to the SPU system to use this resource.

Bible Gateway (biblegateway.com): It may be necessary to look up Bible passages referenced in our readings; this you can do using the quick search box at the top of the screen, which allows you to search by keyword, passage, or topic. Note that you can also search a particular version of the Bible (e.g., King James) using the drop-down menu to the right of the search box.

Library Services: As an SPU student you have access to the Library Collections and Services. The library databases can be accessed from off campus using your SPU login. There are many ways to get help from a [librarian](#) including chat, email, and phone (front desk: 206-281-2228 or [circ@spu.edu](#); Reference Librarian, messages 206-281-2419, call/text 503-662-2757, or [reference@spu.edu](#)). The English and Cultural Studies librarian liaison is [Liz Gruchala-Gilbert](#) ([lgg@spu.edu](#), 206-281-2790).

The Research, Reading, & Writing Studio: [The Research, Reading, & Writing Studio](#) serves current students seeking to read, write, and research better. They come alongside students at any stage of the writing process, offering strategies for how to move forward with their own projects. Even experienced writers benefit from this resource! Students can drop in for a quick question or schedule an appointment for an in-depth discussion of their writing.

The Center for Learning: [The Center for Learning](#) offers Academic Coaching, Academic Probation meetings, Peer Academic Coaching, Study Tables, Private Tutoring referrals, GS 1001, and Study Skills Resources.

Title IX: We at SPU are committed to providing you with a safe environment in which to learn, free from discrimination and harassment. Sandy Mayo, Vice Provost for Inclusive Excellence / Interim Title IX Coordinator, leads the university efforts to prevent and deal with gender-based discrimination, violence, and harassment. For more information, or to report an incident, see SPU's complete [Nondiscrimination and Title IX Policies and Procedures](#).

The Counseling Center: [The Student Counseling Center](#) provides free and confidential counseling to SPU undergraduate students. They offer support to the SPU community by way of consultation, referrals, and campus engagement. All services are designed to support student wellness. First time appointments and same-day crisis counseling may be scheduled by calling their front desk: 206-281-2657. Telehealth counseling may be an option for some students; students should contact SCC or their counselor directly to explore this option.

Office of Safety and Security: Call the Office of Safety and Security to report an emergency or suspicious activity by dialing 206-281-2911 or by pressing the call button on a campus emergency phone. SPU Security Officers are trained first responders and will be dispatched to your location. If needed, the SPU Dispatcher will contact local fire/police with the exact address of the location of the emergency.

SPU-Alert System: The SPU-Alert System is SPU's emergency notification system. It can send information via text message, email, electronic reader board, computer pop-ups (for SPU computers), loudspeaker, and recorded cell phone messages. Text messaging has generally proven to be the quickest way to receive an alert about a campus emergency. In order to receive text messages from SPU-Alert, you must provide SPU with your cell phone number through the Banner Information System on the web, https://www.spu.edu/banweb/. Select the Personal Menu then choose the Emergency Alert System tab. Contact the CIS Help Desk if you have questions about entering your personal contact information into the Banner Information System. Emergency announcements may also be made by SPU staff members serving as Building Emergency Coordinators ("BECs").

Finally*:

I look forward to working with you! Never hesitate to ask questions in this class. I also welcome feedback and suggestions about what can be done to help you get the most out of your experience in the course.

> ****Please note that, to best serve the class, I reserve the right to make changes to the syllabus and inform you of such changes.*** Particularly with the global pandemic, we're in a moment of mutability; thus, policies may change in order to protect the learning and health of everyone in this class. Please be flexible with each other and with me as we work toward SPU's ideal of grace-filled community during this challenging time.

WRI 1000 – THE CALENDAR: PROPOSED SCHEDULE OF READINGS AND ASSIGNMENTS
Please bring your course texts to class each day

Canvas Modules: More detailed explanations of each assignment, together with readings and discussion opportunities, will be provided on Canvas under "Modules" as the course unfolds. Generally, each module will open (become available to you) the week before that module begins. See Canvas for module opening dates, assignment instructions and due dates/times, etc.

DUE assignments are in BOLD.

Canvas: Indicates a reading or web link that can be found on our Canvas course site under Modules.

Let's Talk = *Let's Talk: A Pocket Rhetoric* by Andrea Lunsford (Norton 2021)

Optional: This indicates a reading that you may read for your own edification (highly recommended!).

Week 1: Introductions + Habits of Mind and Reading Rhetorically

M, 9-13	Icebreaker – Introductions Close Reading Frederick Douglass (passage from Ch. 1 of his *Narrative*)
W, 9-15	Canvas: From The 1619 Project intro essay, "America Wasn't a Democracy, Until Black Americans Made It One," by Nikole Hannah-Jones (*NYT Magazine*, Aug. 14, 2019, pp. 14-26)
F, 9-17	*Let's Talk* Ch. 4 Developing Academic Habits of Mind + Ch. 5 Reading to Understand, Engage, and Respond Octavia Butler, *Kindred* 9-51 (Prologue, The River, The Fire)

Week 2: Thinking, Summarizing and Responding

M, 9-20	Continue discussing Hannah-Jones essay and *Kindred* Canvas: Thomas Jefferson, the Declaration of Independence + excerpts from *Notes on the State of Virginia* *Let's Talk* Ch. 2 Thinking Rhetorically
W, 9-22	*Kindred* 52-107 (The Fall) *Let's Talk* Ch. 12 Summarizing & Responding + Ch. 18 Quoting, Paraphrasing, Summarizing
F, 9-24	**Paraphrase and Summary DUE** (via Canvas Assignments by 12:00 noon)

In-class Peer Workshop
*Bring *Let's Talk* + *The Little Seagull Handbook* to EVERY Peer Workshop*

Week 3: Analysis: Forming Questions and Developing a Thesis

M, 9-27   *Kindred* 108-143 (The Fight, first half)
                 Let's Talk Ch. 7 Writing Processes
                 Intro to Essay 1

W, 9-29   *Kindred* 143-188 (The Fight, cont.)
                 Let's Talk Ch. 9 Analyzing

F, 10-1   **Essay 1 Prewriting DUE** (via Canvas Assignments by 12:00 noon)
                 In-class Peer Workshop

Week 4: Written Arguments and *Kindred*

M, 10-4   *Kindred* 189-239 (The Storm)
                 Let's Talk Ch. 8 Arguing

W, 10-6   *Kindred* 240-264 (The Rope, Epilogue)
                 In *Kindred* book: Robert Crossley, "Reader's Guide" section III (273-80)

F, 10-8   **Essay 1 Draft DUE** (via Canvas Assignments by 12:00 noon)
                 Let's Talk Ch. 23 Writing Great Sentences
                       + bring *The Little Seagull Handbook* to class
                 In-class Peer Workshop: Sentences

Week 5: Student Conferences + Reading Graphic Novels

[M, 10-11]   *NO CLASS – Individual Student Conferences*
                 Essay 1 Peer Review DUE by 11:59 pm
                 Midterm participation check-in DUE

W, 10-13   Canvas: 3 links re: How to Read Graphic Novels
                 In-class Activity: Stations – Reading Comics
                 Optional: Let's Talk Ch. 13 Writing in Multiple Modes

F, 10-15   Bring *Kindred: A Graphic Novel Adaptation* to class
                 Let's Talk Ch. 20 MLA Style

                 Essay 1 DUE by 11:59 pm

Week 6: *Kindred: A Graphic Novel Adaptation*

     M, 10-18   7-99 (Prologue, The River, The Fire, The Fall)
                           Let's Talk Ch. 22 Getting & Keeping Attention
                           Intro to Essay 2

     W, 10-20   100-237 (The Fight, The Storm, The Rope, Epilogue)

     [F, 10-22]   *SPU Mid-Autumn "No Class Day" = no class meeting*

Week 7: The 1619 Project + Responses

     M, 10-25   Canvas: Readings from The 1619 Project (page #s from original magazine, PDF):

                       Articles:

- Matthew Desmond, "In order to understand the brutality of American capitalism, you have to start on the plantation." (pp. 30-40)
- Linda Villarosa, "Myths about physical racial differences were used to justify slavery—and are still believed by doctors today." (pp. 56-57)
- Bryan Stevenson on Mass Incarceration, "Slavery gave America a fear of black people and a taste for violent punishment. Both still define our criminal-justice system." (pp. 80-81)

                       Literary pieces:

- Eve L. Ewing on Phillis Wheatley (p. 42)
- Jesmyn Ward on the Act Prohibiting Importation of Slaves (p. 47)
- Yaa Gyasi on the Tuskegee syphilis experiment (p. 68)

     W, 10-27   Canvas: Responses to The 1619 Project:

- "We Respond to the Historians Who Critiqued The 1619 Project" *NYT Magazine* Editor
- "The New York Times Surrenders to the Left on Race," Damon Linker – *The Week*
- "The Founders Were Flawed. The Nation Is Imperfect. The Constitution Is Still a 'Glorious Liberty Document'," Timothy Sandefur – *Reason*
- "The Fight Over the 1619 Project Is Not About the Facts," Adam Serwer – *The Atlantic*
- "Remarks by President Trump at the White House Conference on American History" – *trumpwhitehouse.archives.gov*
- *Optional:* "I Helped Fact-Check The 1619 Project. The Times Ignored Me." Leslie M. Harris – *Politico*

F, 10-29   *Let's Talk* Ch. 6 Recognizing Facts, Misinformation, and Lies
                        + Ch. 15 Evaluating Sources, Checking Facts
                        + Ch. 19 Giving Credit, Using Sources Ethically
                In-class activity: Critical Race Theory scavenger hunt

                Essay 2 Outline DUE by 11:59 pm

Week 8: Student Conferences + The Legacy of Slavery in Popular Culture

[M, 11-1]   *NO CLASS - Individual Student Conferences*
                Essay 2 Peer Review DUE by 11:59 pm

W, 11-3   Media re: the legacy of slavery *(TV/movies, music, images, podcasts, etc., TBD)*
                Discussion: Reading Popular Culture

F, 11-5   Continue w/pop culture sources re: the legacy of slavery *(TBD)*
                Essay 2 DUE by 11:59 pm
                [SPU – Last day to withdraw from courses]

Week 9: Coates, "The Case for Reparations"

M, 11-8   Canvas: Ta-Nehisi Coates, "The Case for Reparations"
                H.R.40 – Commission to Study and Develop Reparation Proposals
                        for African-Americans Act
                Optional: "How Reparations for Slavery Became a 2020 Campaign Issue"
                        NYT July 16, 2020

W, 11-10   *Let's Talk* Ch. 17 Synthesizing Ideas

F, 11-12   **Synthesis Assignment DUE** (via Canvas Assignments by 12:00 noon)
                In-class Peer Workshop: Revision

Week 10: Portfolio Revisions

M, 11-15   Read/discuss sample portfolios + course outcomes

W, 11-17   Portfolio Workshop
                [SPU last day of instruction]

Finals Week

M, 11-22   12:30-2:30 pm, Final discussion (during the final exam time slot)
T, 11-23   **ePortfolio DUE by 11:59 pm PST via Canvas Assignments**