

**Instructor:** Sawyer A. Kelly (*she/her*)

**Class Meeting Day(s) & Time(s):** Monday (**in-person**) / Wednesday (**synchronous Zoom**)  
10:30-12:20

**Classroom:** L61

**Office Hours:** Flexible! Email me to set something up (Standing hours available on-campus  
Tue. 10:30-11:30 and on Zoom Wed. 12:30-1:30, Thu. 10:30-12:30)

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**Catalog Description**

“Introduction to university level reading and writing, with an emphasis on analysis. Close examination of a variety of texts (personal, popular, literary, professional, academic) from culturally diverse traditions. Practice in common rhetorical strategies used in academic writing. Composition of clear, well-organized, and well-developed essays, with varying purposes and differing audiences, from personal to academic”

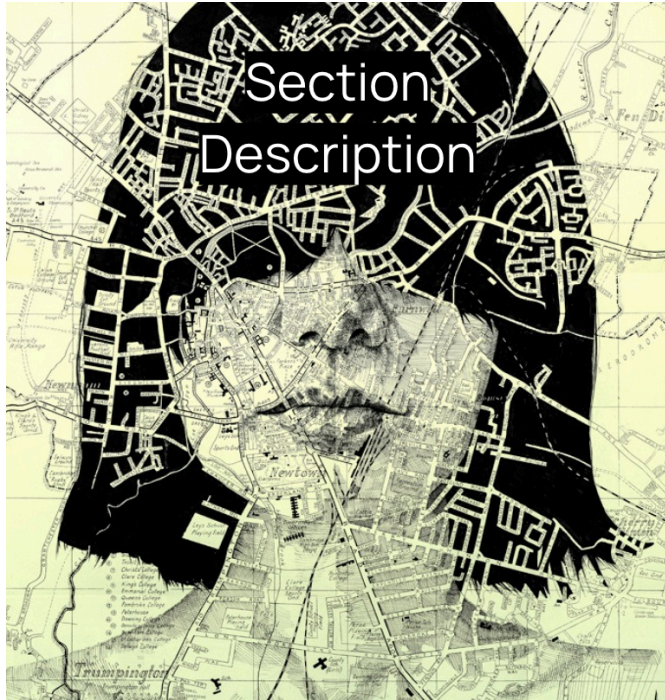
## **Learning Goals**

### ***EWRT 1A***

- Practice writing as a multi-step process including planning and revising with attention to varying purposes, audiences, and rhetorical strategies
- Read and analyze rhetorically and culturally diverse narrative and expository texts from a variety of perspectives
- Analyze college level texts and discourse that are culturally and rhetorically diverse
- Compose essays drawn from personal experience and assigned texts
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- Utilize MLA guidelines to format essays, cite sources, and compile a works cited page
- Create syntactically varied sentences that are free of mechanical errors
- Distinguish, compare, and evaluate the multiplicity and ambiguity of perspectives

### ***LART 250***

- Determine and evaluate controlling and supporting ideas in reading and writing both paragraphs and essays.
- Apply critical thinking skills to read, analyze, criticize, synthesize and write about diverse nonfiction and fiction.
- Demonstrate usage of academic words in college-level, diverse texts
- Identify purpose and coherence in analytical, expository and persuasive reading and writing
- Engage in the writing process to develop organized and analytical essays drawn from personal experience and assigned texts with a developed thesis and revised for sentence level errors.



In this course, we will examine texts pertaining to humanity's relationship with geography to better understand the ways in which space and place impact processes of self- and social construction within culture. In addition to exploring embodied rhetoric and spatial relations, we will also be engaging with the ways in which location impacts memory, as well as the dynamic between time, location, and identity. This course will cover a wide range of both expressive modes and chronological eras. Ultimately, we will work together to better understand our relationships with both time and space, and the ways in which our own experiences of embodiment reflect and construct our realities.

### **Required Texts**

All course texts will be provided via Canvas. Students are welcome to access these texts digitally, or by printing copies of the assigned readings. Students should come to class with paper, writing equipment, and a computer/tablet to participate in online activities. De Anza has borrowable laptops and tablets available, don't hesitate to reach out with any tech concerns.

### **Extension Policy**

Each student will start the quarter with three available extensions. These extensions are for one day, two days, and three days respectively. Each extension may only be used once throughout the quarter and can be used on any assignment. If you would like to use an extension, send me an email letting me know which extension you plan to use before the assignment's original due date. Extensions are non-stackable (ex. you cannot combine all of the days for a six day extension). If you do not use an extension, late assignment submissions will receive a 10% grade deduction per day. Please note: due to the logistics of the quarter, there are two assignments that cannot be extended, the identity map project, and the portfolio, everything else is fair game.

### **Academic Integrity**

Throughout the quarter, we will work together to develop your reading, interpretation, writing, and communication skills. Because of this, it's important that the work you share

comes from your own creativity and effort. Since several of your projects this quarter will involve researching secondary sources, be sure to include citations for any work that is not your own. Including these citations strengthens your writing and ensures that you are maintaining academic integrity in your work. For questions regarding academic honesty, visit [https://www.deanza.edu/policies/academic\\_integrity.html](https://www.deanza.edu/policies/academic_integrity.html).

Here are some do and don'ts from *What is Academic Integrity?* (Massachusetts Institute of Technology, July 2018).

#### **What to Do:**

- "Trust the value of your own intellect."
- "Demonstrate your own achievement and abilities."
- "Do original work for each class."
- "Undertake research honestly and credit others for their work."
- "Ask for help from me, or for more time if you need it!"

#### **What Not to Do:**

- "Copy ideas or wording without citing your source."
- "Copy answers from another student."
- Submit work that you've already turned in for another class (this includes work you completed in high school)
- "Ask another student to do your work for you."
- "Take an exam or complete an assignment for another student."
- "Purchase papers or have someone write a paper for you."

#### **Ethical Principles for AI-Assisted Writing**

- Understand the behavior of AI technologies across contexts
- Understand [biases](#) and power imbalances in AI-generated content
- Recognize that AI chatbots like ChatGPT are [multilingual but monocultural](#)
- Understand that AI technologies are prone to "[hallucinations](#)"
- Understand that LLMs and chatbots are "look back" machines that don't actively advance knowledge
- Understand data privacy risks (what you input into generative AI tools may be used/regenerated by it in the future without your consent)
- Recognize that although AI technologies pose risks, they [can also improve inclusion](#) for people with diverse communication abilities and/or communication disabilities
- Know that corporations and individuals behind AI technologies are also learning

- Students must cite AI technologies when appropriate (e.g., when using images generated by AI technologies, when referencing an answer provided by AI technologies, et cetera)
- Copying works entirely generated by AI technologies and submitting them as original content is considered an [academic integrity violation](#)
- Always revise your work before submitting it. You are responsible for any inaccurate, biased, offensive, or otherwise unethical content you submit regardless of whether it originally comes from you or an AI model” (Dr. Nora Rivera Chapman University 2023)

With these principles in mind, please note that improper uses of AI (uncited AI use, use of AI to replace student-generated work, etc.) result in a mediation with our academic integrity committee and a zero on the assignment.

### **Methods of Evaluation / Grading Breakdown**

Participation - 100 pts. (divided into five 20 pt. check-ins)

Scrapbooks - 30 pts each

Synthesis Assignments - 50 pts. Each

Identity Map Project - 100 pts.

Portfolio - P/NP

LART Activity Sets - 50 pts. each

### Grading Scale

A > 94%, A- > 90%, B+ > 87%, B > 83%, B- > 80%, C+ > 77%, C > 73%, C- > 70%, D+ > 67%, D > 63%, D- > 60%, F > 58%

Please note that the LART 250 portion of the class is graded on a P/NP scale, meaning that you will need to earn at least 70% on LART assignments in order to pass the class.

### *Participation*

This class depends on your communication and willingness to engage critically with our course material, myself, and your peers. This means that your attendance and participation are essential parts of cultivating a positive learning environment for all members of the classroom. Participation credit is earned by being present in class, communicating with myself and with peers, and by positively contributing to classroom culture. I will provide updates on your standing participation score regularly throughout the quarter. Students who miss more than 20% of our class meetings will be unlikely to pass the course (please note that 3 tardies will result in an absence). I

understand that participation will look different for everyone, and I have attempted to design the course in a way that rewards many different modes of participation. There will be a weekly digital participation forum for students who wish to participate in written form. Participation can also be earned by attending office hours appointments. Throughout the quarter, some of us may experience unexpected circumstances that could inhibit your ability to attend or participate fully. In these situations I ask that you communicate with me. I am more than willing to work with you, but I can't help if I don't know what's going on. If you foresee any issues with attendance/participation, reach out to me directly. If you are ill, please take care of yourself and stay home! Absences related to illness will always be excused and will not impact your grade, but be sure to send me an email letting me know that you're sick (no gory details necessary) so that I can make a note.

*A note on technology use in the classroom* - Since our course texts and activities are accessed through Canvas, you're welcome to use your laptops and/or iPads during class for note-taking, or to access course materials. I hope that our class discussions will be engaging, inclusive, and productive for all students. To that end, I ask that you honor our time together by limiting technology use to functions relevant to our course discussions. Inappropriate use of technology (social media, streaming services, completing other coursework during our class meetings) harms the learning environment and will negatively impact your ability to earn participation credit. In short, I ask that you be both physically and mentally present during our time together.

### *Scrapbooks*

Scrapbook entries will be completed every few weeks, and will provide you with an opportunity to connect our course texts to an example from your own experiences. For each scrapbook entry, you will write ~350 words that link our weekly text(s) to another rhetorical phenomenon. There are no boundaries on what form this connection might take. For instance, you could choose to connect a class reading to another text, visual art, a scholarly article, a movie/tv show, a song, something from a different class, or even a conversation you've had. If applicable, include a component of your connected text (ie a screenshot, timestamp, image, link, etc.). Be sure to support the connection with specific examples from both texts, and explain why you find their relationship meaningful and/or how this connection impacts your understanding of the texts at hand. Scrapbook submissions should be posted to the weekly scrapbook forums before the class period that they are due.

## Synthesis Assignments

We will complete synthesis activities that invite you to engage with specific technical skills within the field of composition. These activities will reflect a range of expressive modes and will take place both during and outside of class time. See below for brief descriptions of each enrichment activity.

### Argument-Counterargument Assignment

Following the example set by the *They Say, I Say* readings, you will assemble an argument and accompanying counterarguments in relation to one of our course texts. This assignment is not a fully-formed argumentative essay, but is instead designed to give you practice in developing an argumentative claim and addressing the ambiguity of rhetorical studies.

### Close Reading Assignment

You will perform a close reading of a selected poem. This close reading will be a literary analysis that identifies specific textual elements and authorial choices and explains how said elements/choices work together to convey the author's meaning. A portion of this assignment will be completed during class time.

### Rhetorical Tourism Assignment

During class, you will be randomly assigned a global tourist destination. Your job is to rhetorically analyze that destination in relation to the tourism week texts. You may opt to pay particular attention to specific rhetorical elements such as intended audience, exigence, etc., or you may perform a more broad reading of the tourism site as a whole. The goal of this assignment is to better understand the why(s) and how(s) of your assigned location: why is your site a tourist site? Why do visitors seek out your site? How does your site relate to our course readings? How does your site contribute to our understanding of tourism? This assignment may be delivered through a written mode, or you may choose an alternative option such as a podcast, video essay, or web site

### Home Narrative Assignment

Considering the texts we've read so far, you will compose an exploratory reflection on the concept of "home." Structurally, this assignment is fairly open-ended, but be sure to balance your own reflections with our authors. You will be provided a list of guiding

questions, but please do not feel as though you are bound to these prompts.

## Portfolio

Your EWRT portfolio is an opportunity to flex your work over the course of the quarter. We will work together to collect a series of your most engaging pieces to share with the English department for evaluation. The portfolio will be pass/no pass, however you must pass the portfolio in order to pass EWRT, be sure to select the pieces you feel most proud of. For a full description of the portfolio process, and to see important details about evaluation, visit our portfolio module on Canvas.

## *Identity Map Project*

You will construct a multimodal creative project that articulates your identities and positionalities as an individual across diverse role and social systems. You may engage with any combination of modes that you feel inspired by. The “map” itself (whatever form that may take) is about the equivalent of 2000 words; BUT! This does not mean that your map need solely be conveyed by words (I will be providing some examples as we move throughout the quarter. Along with your ontology map, I will ask you to complete a written reflection (approx. 1500-2500 words) that details your composition process and explains your artistic and rhetorical choices with references to our readings, course concepts, and/or class discussions.

## Tentative Course Schedule (subject to change)

Date	Readings/Assignments Due	What's Happening? Course Concepts (in orange)
<b>WEEK 1</b>		
September 23rd	Welcome!	Review syllabus and introductions
September 25th	Read full course syllabus Read Darwish “Antithesis” Read Kassner and Wardle 1.0, 1.9, and 3.0	The Rhetorical Situation



	Please complete the <a href="#">introduction form!</a>	
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### WEEK 2

September 30th	Read Gonzales & Zantjler, "Translation as a User-Localization Practice"	CC: Translingualism
October 2nd	Read Anzaldúa, "How to Tame a Wild Tongue" Gonzales & Zantjler Scrapbook due 10:30am	CC: Translingualism (cont.) In-class activity: Taboo
LART Activity Set #1 due Friday Oct. 4th @11:59pm		

### WEEK 3

October 7th	Read selections from Anderson, <i>Imagined Communities: Reflections on the Origin and Spread of Nationalism</i> Watch the supplementary videos posted to Canvas (Anderson can be dense, but don't worry we'll power through!)	CC: Discourse Communities
October 9th	Anderson Scrapbook due 10:30am	CC: Discourse Communities (cont.) Nationalism Debate/Discussion
LART Activity Set #2 due Friday Oct. 11th @11:59pm		

### WEEK 4

October 14th	Selections from Graff and Birkenstein, <i>They Say, I Say</i>	CC: Argumentation
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October 16th	Argument-Counterargument Assignment due Sunday Oct. 20th @11:59pm	CC: Argumentation (cont.)
LART Activity Set #3 due Friday Oct. 18th @11:59pm		

**WEEK 5**

October 21st	Selections from Rushdie, <i>Imaginary Homelands</i> & DuBois, <i>The Souls of Black Folk</i> Rushdie & DuBois Scrapbook due 10:30am	CC: Considering historical positionalities
October 23rd	Please complete the mid-quarter feedback form!	CC: Considering historical positionalities (cont.)
LART Activity Set #4 due Friday Oct. 25th @11:59pm		

**WEEK 6**

October 28th	Lessing, "The Old Chief Mshlanga" Lessing Scrapbook due 10:30am	CC: Considering historical positionalities (cont.)
October 30th	Nguyen, "Black-Eyed Women"  Home Narrative assignment due Sunday, Nov. 3rd @11:59pm	CC: Considering historical positionalities (cont.)
LART Activity Set #5 due Friday Nov. 1st @11:59pm		

**WEEK 7**

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November 4th	Read Plath, "Two Lovers and a Beachcomber by the Real Sea" and Williams, "Smote" Bring in a printed copy of your favorite poem	CC: Close Reading Poetry/prose potluck!
November 6th	In-class Close Reading Assignment (bring your annotation + concept map)	CC: Close Reading (cont.)
LART Activity Set #6 due Friday Nov. 8th @11:59pm		

**WEEK 8**

November 11th		Veteran's Day – no class!
November 13th	Explore Guo Pei's <a href="#">website</a> select a collection under the "couture" tab to peruse Read your assigned Pei article (linked on Canvas) Pei Scrapbook due 10:30am	
LART Activity Set #7 due Friday Nov. 15th @11:59pm		

**WEEK 9**

November 18th	Selections from Urry, <i>The Tourist Gaze</i> and Selections from Horwitz, <i>Confederates in the Attic</i>	CC: Multimodality
November 20th	Saunders, "Civilwarland in Bad Decline" <a href="#">Rhetorical Tourism Assignment due Sunday March 24th @11:59pm</a>	CC: Multimodality (cont.)
LART Activity Set #8 due Friday Nov. 22nd @11:59pm		

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**WEEK 10**

November 25th	Watch <i>Black Mirror</i> , "The Entire History of You" Black Mirror scrapbook due 10:30am	CC: Digital rhetorics
November 27th	Read Chiang "The Truth of Fact, the Truth of Feeling" Identity Map project due Sunday, Dec. 1st @11:59pm	CC: Digital rhetorics (cont.)
LART Activity Set #9 due Friday Nov. 29th @11:59pm		

**WEEK 11**

December 2nd	TBD - time for individual meetings	
December 4th	TBD - time for individual meetings	Portfolios due @11:59pm tonight

**WEEK 12**

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No class meetings, good  
luck with your exams < 3

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**On Campus Support**

Although our class only meets twice a week, I care deeply about all of your happiness, health, and success both inside and outside of the classroom. To this end, I've included a list of resources that you may find helpful as you navigate your college experience.

For a master list of student resources, visit: <https://www.deanza.edu/services/>

- De Anza Counselors - <https://www.deanza.edu/our-counselors/>
- English Performance Success Counselors - <https://www.deanza.edu/languagearts/eps-counselors/>
- Learning Communities at De Anza - <https://www.deanza.edu/learning-communities/>
- Student Success Center (free tutoring and academic support) - <https://www.deanza.edu/studentssuccess/>

- Guided Pathways (great for learning more about different academic departments and meeting others with similar academic interests) - <https://www.deanza.edu/villages/>
- Resources for Undocumented Students - <https://www.deanza.edu/students/undocumented.html>
- Disability Support Services - <https://www.deanza.edu/dsps/dss/>
- Food Pantry - <https://www.deanza.edu/resources/food-pantry/>
- Mental Health and Wellness Services - <https://www.deanza.edu/mhwc/>
- Financial Aid Office - <https://www.deanza.edu/financialaid/>