Writing for Critical Consciousness fulfills the Junior Year Writing requirement for the Social Thought and Political Economy program. In this course, students will compose short, “low-stakes” essays and longer, more formal “high stakes” essays. Students can expect to produce approximately 20-25 pages of polished, finished writing this semester. Some essays will respond and react to readings and some will include research from primary and secondary sources. We will emphasize the writing process as an analytical tool, and will explore modes and genres of composition alternative to the academic essay.

While the aim of first-year composition courses is to introduce students to the conventions of college writing in general, the aim of Junior Year Writing courses, in general, is to develop fluency in discipline-specific writing. We’re in a unique position as STPEC is an unusual major without defined disciplinary conventions. However, as STPEC emphasizes the relationship between theory and action, our Junior Year Writing course will use writing to negotiate the theory and action of composition.

One of our primary concerns this semester will be the politics of writing. We’ll discuss some or all of the following: the politics that underlie guidelines of style; the politics of ‘voice’; the relationship between identity and language; the rhetoric of empire and the language of imperialism; the politics of representation and self-representation; the function of narrative; the rhetorical constructions of space and place; and the relationship between form and content. One of the big questions that we’ll likely grapple with is this: what role does writing play in social and political action?

My intention or hope, as I build this course to deal primarily with rhetoric, is that by examining the political forces of language you’ll be better equipped to see the political force of your own language. My major objective is that you gain comfort and skill examining your own writing with the goal of exercising more control over it. The path from textual analysis to textual creation is not necessarily a direct line—being able to critique a text is not the same as being able to compose one—and is not always as intuitive as it may seem, but I believe that those who carefully analyze and examine their own written work have the power to grow and develop as writers long after they leave this classroom and go on to explore all kinds of paths. Indeed, the practice of textual analysis extends to a wide range of texts, media, and disciplines. Most importantly, I believe, the ability to critically examine and analyze texts holds the potential to disrupt and appropriate the power that many texts hold, and can enable you to exercise more power over the texts you produce.
Because college tends to be a busy time, many students learn to quickly produce essays that demonstrate the student’s grasp on the material. But writing is more than reporting knowledge. Part of the discourse of Writing Across the Curriculum (which is what Junior Writing is) is that we learn to write *and* write to learn. So we’ll linger in the writing process, reflecting, re-considering, revising (indeed, at least one of our readings this semester views revision as a political process). To dwell in the process of creation is to orient oneself to the political action and power of rhetoric: *how* a writer says what she says may pull as much gendered, racial, cultural, historical and political weight as *what* she says. This will, in fact, be one of our major questions this semester.

*I very much want to meet with all of you during the semester to discuss your work. Please feel welcomed and encouraged to contact me to schedule meetings. I do not hold ‘open’ office hours as I have found that very few students attend them. But I will *always* be available for appointments on Wednesday afternoons, and am amenable to scheduling meetings during other weekdays if necessary. I’m also open to scheduling phone conversations, and will provide my phone number on a case-by-case basis.*

**TEXTS**
Texts this semester will be made available to you via the Internet, the W.E.B. DuBois Library, Google Drive, or Moodle.

We will use *The Online Writing Lab at Purdue* (owl.english.purdue.edu) as our writing handbook this semester. It’s a free source that contains excellent information on grammar and style.

Recommended:
Also available here: [http://www.bartleby.com/141/](http://www.bartleby.com/141/)

**WORK**
The course is designed so that readings, discussions and assignments build on each other. Missing one or more assignments throws the course, and your education, off kilter. Besides which, I assume that you will be prepared for class discussions, and that you will hand your assignments in on time.

I know that life happens, and sometimes deadlines pass regardless of whether you’ve finished your work. So, you may hand your work in up to one week late and still get the benefit of my feedback, but with a grade deduction of a letter grade. Unless otherwise noted, I will grade hard copies only - no emailed or digital assignments will be accepted. I will generally collect essays in class. If you don’t have your essay with you, it’s your responsibility to get me a hard copy as soon as possible (I won’t come to campus just to pick up your paper).

Extensions are rare, but if you would like one and feel that you have a compelling reason, speak with me at least **24 hours** before the due date. **Be prepared to show me your work and have a sound case for an extension.** Extensions will **not** be granted if it is clear that you have done no work, or only minimal work, toward the finished project.
Assignments in this class are spaced intentionally to correspond with readings and discussions, and to allow time to work on them. One late assignment causes a train wreck of overdue papers further down the line. It’s best to stay on top of your work. The assigned reading load is relatively light for a 300-level course so that you can focus on your own research and writing; you will have a writing assignment due nearly every week. Incompletes are possible in extreme cases only, for example in the case of serious illness.

**Writing**
You will write a variety of essays this semester: short, informal essays of 2-3 pages intended to further your thinking on a topic or personalize a theoretical problem; and longer essays of 5-7 pages intended to offer you the opportunity for an extended exploration and/or critique of a major problem raised by course texts and discussions.

You will submit a draft of every major essay (see course schedule for due dates). I will comment on drafts; we will also conduct some peer review sessions in class. Final versions of essays will typically be due approximately one week after the draft is due and should include revisions made in response to feedback from your peers and me.

Final versions of all assignments should be thoughtfully designed and polished. Proper grammar and appropriate citations are a given. Essays should be titled, solidly bound in some way (like with staples, but preferably not with paperclips), with pages numbered, and, if it’s a conventional essay, adhering to MLA style and layout. I may deduct points from essays that fail to meet these most basic criteria.

Again, to receive a grade and the benefit of my feedback your paper must be handed in hard copy within a week of the due date.

**Plagiarism** is passing off another author’s work as your own, paraphrased or copied verbatim. Plagiarism is considered a strict offense by me and by the University and carries penalties. If I found that you’ve plagiarized an essay or a significant part of an essay, you’ll receive an F. Be sure to attribute all ideas, work, and language to their source. Please use MLA style for assignments for this course (unless you get the okay from me to use a different style).

**Reading**
You can expect up to 100 pages of reading every week. I try to balance the readings. Some of the readings are tough—they’re very meaty and intellectual, you’ll very likely need to consult a dictionary, and you should definitely read them more than once. Other readings will be more immediately accessible, but still deserve significant time and examination. Time spent deciphering and analyzing the readings is exercise for your brain; I’m confident that you’ll find that with practice your ability to understand and analyze all texts will improve.

Note: Reading actually means studying. You should be familiar with the readings enough to distinguish one author’s arguments and ideas from another’s, to know which author wrote which piece, and to know approximate dates that each piece was originally published.

**Notebook**
Buy yourself a notebook and take notes in it—jot reactions or responses to readings and activities, write observations relevant to class and class discussions. Periodically I will devote class time to writing in our notebooks. I'll collect and grade them occasionally. They will be assessed for quantity: the more you write, the higher your grade. (Although you may include them in your notebook, class notes will not count as journal entries.)

TECHNOLOGY
We have a Moodle page. You can find our course schedule, readings, and assignments on Moodle. Some assignments may be handed in on Moodle (like drafts of major essays). If you all are interested in transferring more of our work to Moodle, I’m okay with that. Let me know and we’ll work it out.

A note on technology in the classroom: Please do not ever use your cell phone during class. If you are in the midst of an emergency and must use your phone, quietly excuse yourself and use your phone outside. If you must use a computer during class, use it for class-related purposes only (which does not include Googling stuff); if I learn that you are using it for other purposes, I will deduct half a letter grade from your final course grade for every infraction. Same goes for texting during class: half a letter grade deduction.
Please do not record, in any way other than written notes, our class (audio or visual) without obtaining permission from the instructor and your classmates.

I check work email at least once a day, Monday through Friday, and will respond within 24 hours. I do not check work-related emails on Saturdays and Sundays.

ATTENDANCE
Please come to class, arrive on time, contribute to class discussions and to workshops, come to scheduled meetings with me, turn in your work. Excessive tardiness and/or more than two absences will result in a grade reduction of one letter grade per absence.

GRADES
Each assignment carries its own grading criteria, which will be detailed on the prompt. In general, higher grades will go to those essays that exhibit thought-provoking analyses and effective, grammatically accurate prose; lower grades will go to those essays that primarily summarize relevant texts and exhibit numerous errors of grammar or syntax.

A  93-100    B+  87-89    C+  77-79    D+  67-69
A-  90-92    B  83-86    C  73-76    D  60-66
    B-  80-82    C-  70-72    F  <60

ASSIGNMENTS
Presentations  5% each (3)
Drafts  5% total (3)
Unit 1 Essay  15%
Unit 2 Essay  20%
Unit 3 Essay  25%
SCHEDULE

**Unit 1: Representation and Surveillance**

Sept 9  Course Introduction / Syllabus / Politics of Representation
Re-presentation and Interpretation
Reading as Composition
Photovoice: Voices from South of the Clouds

Sept 16  Writing and Action
Reading:
(1) June Jordan, “Nobody Mean More to Me than You and the Future Life of Willie Jordan”
(2) Adrienne Rich, “When We Dead Awaken: Writing as Revision”
DUE: Response essay to Jordan or Rich (informal)

Sept 23  Surveillance Theory and the Rhetorics of Photography
Reading:
(1) Susan Sontag: Images of Atrocities; Surrealism
(2) Sydette Harry, “How Black Women Disrupt Surveillance Theory” (from Model View Culture—link available on Moodle)
(3) David Spurr, selections, *The Rhetoric of Empire* CANCEL??
Timm Rautert, *No Photographing*
Pulitzer Prize Photos
DUE on Moodle: Draft for Unit 1 Essay (4-6 pages)

Sept 30  Resistance
Presentations (small groups): Activist Photography
(Prior to class, please post and share images on Moodle Database)
**DUE:** Unit 1 Essay: Critical Analysis on the Politics of Representation (formal writing)

**Unit 2: Critical Readings of Oral Histories**

Oct 7  Oral Histories
Readings:
(1) The Federal Writers’ Project Slave Narratives (on-line)
(2) James Baldwin
DUE: Response to FWP Slave Narratives (informal writing)

Oct 14  Oral Histories continued
TBD: Library Visit—effective database searches

Oct 21  Presentations of Oral Histories / Discussion
Reading: (1) Linda Tuhiwai Smith on “Insider/ Outsider Research”
DUE: Critical Summary of 3 Library Sources (informal writing)
Oct 28  Individual Conferences with Ethan: Discuss Critical Analysis Essay
DUE at meeting: Draft of Unit 2 Essay

Unit 3: The Archives: Radical Histories
Nov 4  Archives Visit (with Aaron Rubenstein)
DUE: Unit 2 Essay: Critical Analysis of Oral History (formal writing)

Nov 11  Holiday: No Class

Nov 18  Presentations: Archives Show and Tell
DUE: Report on Archived Information (informal writing)

Nov 25  Thanksgiving Break begins after last class

Dec 2  DUE: Draft of Unit 3 Essay—for peer review

Dec 9  Final Class: Course wrap-up, reflection, and evaluations
DUE: Unit 3 Essay: Radical Archives

Dec 15  DUE: All outstanding work and revisions due by 5 pm.