[UW ENGL 111/EvCC ENGL&111](#creditoptions): Writing as Inquiry

Judy Baker

This course is designed to be an opportunity for you to hone your skills and build your confidence in independent and interactive college-level reading, writing, speaking, listening and researching. We approach these as overlapping and recursive—comprising personally meaningful questions, critical reading and interpreting, refining understanding through testing hypotheses, challenging assumptions, dialoguing, information-gathering, evaluating bodies of source data, seeking diverse perspectives, developing layers of answers, adapting compositions to generate insight, for effect and to prepare for future action in your major/field of study.

The **Essential Learning Objectives** are for every class member to:

* Compose strategically for a variety of audiences and contexts, within and outside the university
* Work strategically with complex information to generate and support sophisticated, multi-stage inquiries
* Craft complex, inquiry-driven, persuasive arguments that matter in academic and other contexts
* Develop flexible strategies for revising, editing and proofreading through a recursive, collaborative reading-thinking-writing process.

To support this, we seek to maintain an environment in which every class member can

* Experiment and explore to construct ideas and expressions in response to others—peers, texts and instructor
* Engage in active inquiry, work through writing and collaborate to develop a range of tools, resources and experiences for your present goals and future use
* Control one’s own learning and application of learning—what and how you contemplate, create and contribute.

**Timeline**

|  |  |
| --- | --- |
| Sept 4 | Intro to Class: Inquiry as the Writing-Reading-Thinking-Testing Process |
|  | [Operational Definitions](#od)  College Admissions Prompts and Articles |
| Sept 11 | HARD COPY PREASSESSMENT DUE IN CLASS |
|  | College and Career Readiness Indicators |
| Sept 24 | [Close Reading](#closeread) |
|  | [Rhetorical Listening](#rhetlisten) |
|  | Percy/Butler  Common Core State Standards for [Conventions and Style](#ccsscon) |
| Oct 6 | COMPLETE FIRST READ OF PART 1, Percy |
| Oct 10 | VISUAL PARAPHRASE DUE IN CLASS |
|  | Toulmin Claims of Definition and Cause/Effect |
| Oct 27 | [PERCY/BUTLER PART 1 CLOSE READ](#pcr) DUE TO TURNITIN |
|  | [UW Thesis Standards](#thesis) |
|  | Independent and Dependent Variables and Inference  Methodologies (the overarching warrants of a claim)  Methods (the specific data-gathering and analysis to test the reasons of a claim) |
|  | reliability, validity, credibility, authenticity, criticality, objectivity, neutrality, transferability, generalizability, reproducibility, auditability, ethicality |
| Nov 3 | PERCY/BUTLER PART 2 CLOSE READ DUE (if replacing Part 1) |
| Nov 7 | Work in progress conferences: Percy Essay |
| Nov 17 | [PERCY/BUTLER ESSAY](#percyess) DUE TO TURNITIN |
| Nov 18 | Buckley |
| Nov 20 | [Intertextual Conversation](file:///C:\Users\Judy%20Baker\Downloads\UW131F2017.docx#intertext) |
| Dec 11 | [Rhetorical Analysis](#rhetanal); [ETHICS ESSAY PROPOSAL](#prop) |
| Dec 15 | REVISED Percy/Butler Essay DUE TO TURNITIN (final date to revise draft grade) |
| Dec 16 | PRÉCIS PRESENTATIONS |
| **Jan 20** | [ETHICS ESSAY](#bordoess) DUE TO TURNITIN (new snow day date) |
| **Jan 26** | [CRITICAL REFLECTION](#critref) DUE TO TURNITIN (new date & requirements)  **FALL SEMESTER WORK DEADLINE** |
|  |  |
| Jan 28 | Ehrenreich |
| Feb 19 | Ehrenreich Chapter [Précis](#MXprecis) DUE IN CLASS |
| Mar 8 | [Abstract](#abstract) DUE TO TURNITIN |
| Mar 23 | [Research Project Proposal](#proposal) DUE TO TURNITIN |
| Apr 13 | [Research Findings](#mythproj) Draft DUE IN CLASS |
| Apr 19 | [Research Findings](#mythproj) DUE TO TURNITIN |
| Apr 20 | National Institutes of Health Grants |
| Jun 4 | FINAL [PORTFOLIO](#portfolio) DUE TO TURNITIN.COM |

**Course Grading Formula**

|  |  |
| --- | --- |
| Semester 1 Sequence Work | 30 |
| Semester 1 Draft Essays | 40 |
| Semester 1 Critical Reflection | 30 |
| Semester 2 Sequence Work | 30 |
| Final Portfolio | 70 |
| UW or EvCC grade will be mean of Sem 1 + 2 grades | |

**Grading Scales**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | UW Grade Scale | COLLEGE GRADE EQUIVALENT TO | EvCC Grade Scale | JHS Honors Scale | | HIGH SCHOOL GRADE | | 3.9-4.0 | A | 3.8-4.0 | 3.3-4.0 | | A | | 3.5-3.8 | A- | 3.4-3.7 | 3.0-3.2 | | A- | | 3.2-3.4 | B+ | 3.1-3.3 | 2.7-2.9 | | B+ | | 2.9-3.1 | B | 2.8-3.0 | 2.3-2.6 | | B | | 2.5-2.8 | B- | 2.4-2.7 | 2.0-2.2 | | B- | | 2.2-2.4 | C+ | 2.1-2.3 | 1.8-1.9 | | C+ | | 1.9-2.1 | C | 1.8-2.0 | 1.4-1.7 | | C | | 1.5-1.8 | C- | 1.4-1.7 | 1.1-1.3 | | C- | | 1.2-1.4 | D+ | 1.1-1.3 | 0.9-1.0 | | D+ | | 0.9-1.1 | D | 0.8-1.0 | 0.7-0.8 | | D | | 0.7-0.8 | D- | 0.7 | No D- | | | | 0.0-0.6 | F | 0.0-0.6 | 0.0-0.6 | F | | 0.0-0.6 | F | |

**Grading Rubric**

**Outstanding** (3.7-4.0): Presents consistently adept writing traits, with successful risk-taking and/or adaptation of the task.

**Strong** (3.1-3.6): Performs overall task proficiently, integrating writing traits to produce a coherent, cohesive whole.

**Good** (2.5-3.0): Effectively employs writing traits critical to the purpose of the task.

**Acceptable** (2.0-2.4): Demonstrates the fundamentals of writing traits embedded in the task.

**Inadequate** (1.0-1.9): Fully attempts task, applying some embedded writing traits.

**Incomplete** (no grade but equivalent to 0.0): Missing minimum requirements of the task.

**Writing Outcomes and Traits**

**Outcome 1. Compose strategically for a variety of audiences and contexts, both within and outside the university**

1.1 Writer adjusts for different elements of **rhetorical situations** (who, what, where, when, why, how that determine which questions, data and findings are relevant) for tasks and options for composing and distributing texts.

1.2 Writer coordinates, negotiates and experiments with various aspects of **composition** (genre, content, conventions, style, language, organization, appeals, media, timing and design) for diverse rhetorical effects tailored to a variety of audiences, purposes and situations.

1.3 Writer assesses and articulates rationales for and effects of composition choices.

**Outcome 2. Work strategically with complex information in order to generate and support inquiry**

2.1 Writer reads, analyzes and synthesizes a diverse range of texts and understands the situations in which those texts participate (who, what, where, when, why, how that inform texts’ questions, data, findings).

2.2 Writer uses reading and writing strategies (close reading, rhetorical analysis, synthesis) to craft research questions that explore and respond to complex ideas and situations.

2.3 Writer gathers, evaluates and makes purposeful use of primary and secondary materials appropriate for the writing goals, audience, genre and context (quoting, paraphrasing, summarizing, using material).

* 1. Writer creates a “[conversation](https://docs.google.com/document/d/1qod2mKjCZey3k2dXmOUkgDeWmYoSCOOEUMRxqlYVy3A/edit#bookmark=id.28h4qwu)”—identifies and engages with meaningful patterns across ideas, texts, experiences and situations (what, where, when, how data relate to each other)

**Outcome 3. Craft complex, inquiry-driven, persuasive arguments that matter**

3.1 Writer considers, incorporates and responds to **diverse points of view** while developing own [clear, complex, significant and manageable](#thesis) position (how questions, data analyses and findings get justified).

3.2 Writer engages in **analysis**—the close scrutiny and examination of evidence, claims and assumptions—to explore and support the line of inquiry (body: how/to what the data’s meanings matter).

3.3 Writer understands and accounts for the **stakes** (intro: why/to whom the questions matter) and **consequences** (implications: how/to whom the findings matter) of varied arguments for diverse audiences taking place within ongoing conversations and contexts.

3.4 Writer designs/organizes with respect to demands of genre, situation, audience and purpose (how questions, data and findings get articulated).

**Outcome 4. Practice composing as a recursive, collaborative process and develop flexible strategies for revising throughout the composition process**

4.1 Writer’s revised [conventions](http://www.everettsd.org/Page/3080), [style](http://www.everettsd.org/Page/3080) and [language](http://www.everettsd.org/Page/3080) meet CCSS standards (see [online rubric](http://www.everettsd.org/Page/3080))

4.2 Writer demonstrates responsible use of the [MLA](https://owl.english.purdue.edu/owl/resource/747/01/) system of documenting sources as appropriate for genre and context.

4.3 Writer engages in a variety of (re)visioning techniques: (re)brainstorming, (re)drafting, (re)reading, (re)writing, (re)thinking and editing.

4.4 Writer gives, receives, interprets and incorporates constructive feedback.

4.5 Writer refines and nuances composition choices for delivery to intended audiences in a manner consonant with the genre, situation and desired rhetorical effects and meanings.

**Major Assignments**

**Sequence Work**

Maintain a collection of recorded responses to in-class assignments, online entries and preparatory materials for conferences. To meet the minimum standards for credit you must:

* submit journal or entry in class by deadline (if excused absence, JHS policy applies)—NO LATE SEQUENCE WORK accepted!
* organize entries clearly
* meet ALL individual assignment minimum requirements (no credit for partial work).

***Hypothetical It (Percy OR Butler)***

Compose an original essay after analyzing and discussing Percy/Butler and considering your future area of study/career. Investigate how your field “sees” a real-world “it”—a situation, concept or endeavor central to the discipline—and how the way your field treats “it” connects to ONE major claim (*not* just one term or example) made by Percy/Butler, justifying the validity of YOUR claims with specific evidence you close read from Percy/Butler and outside sources.

Your essay should answer these questions: **How does my field define “it?” How do actual people in the field *apply* that definition? How does Percy’s/Butler’s claim about *how we know* relate to what I find people *do to/with “it?”* What does connecting my field to Percy/Butler show ME about *my work in the field*?**

To meet the minimum standards for credit you must:

* meet length requirement of >1,000 words (including works cited)
* proofread for [CCSS](http://www.everettsd.org/Page/3080) conventions and style errors that might block me from understanding your meaning
* state your essay’s [clear, complex, significant and manageable argument](#thesis) (explicitly answer the questions)
* [close read](#closeread) necessary passages to justify your interpretation of the meanings of Percy’s/Butler’s text (the set of Whos, Whats, Wheres, Whens, Whys and Hows that make up a complex claim)
* [close read](#closeread) an established tertiary source (wiki- or traditional encyclopedia entry) to justify your interpretation of how “it” is defined by your field
* [close read](#closeread) nontertiary source material related to your field (cases, examples or testimony about how “it” actually gets done in your field—consider published online comments for articles, for example)
* cite [paraphrases, quotations and/or other material](#paraphrase) used with applicable [MLA](https://owl.english.purdue.edu/owl/resource/747/01/) in-text and works cited format
* submit to turnitin.com by deadline or lose .2 per calendar day from draft grade.

***Ethical It (Buckley)***

Compose an original essay after analyzing and discussing Buckley and considering your future area of study/career. Investigate how your field defines the bounds of ethical behavior—its **official** codes of conduct, oath, ethics guidelines—and where these have been violated by actual people in ways that caused harm. Compare/contrast the circumstances (*who, what, where, why, when and how*) with scenarios that support Buckley’s argument, justifying the validity of YOUR claims with specific evidence you close read from Buckley and outside sources.

Your essay should answer these questions: **What are the official ethics of my field? How have actual people violated these? How does Buckley’s argument about professionalism relate to these cases? What does connecting my field to Buckley show ME about *my work in the field*?**

To meet the minimum standards for credit you must:

* meet length requirement of >1,000 words (including works cited)
* proofread for [CCSS](http://www.everettsd.org/Page/3080) conventions and style errors that might block me from understanding your meaning
* state your essay’s [clear, complex, significant and manageable argument](#thesis) (explicitly answer the questions)
* [close read](#closeread) necessary passages to justify your interpretation of the argument of Buckley’s text
* close read necessary passages to establish the circumstances of at least one major ethical lapse in Buckley (Who, What, Where, When, Whys and How—for both perpetrator **and** victim)
* [close read](#closeread) a credible primary document (current official code of conduct/ethics) to justify your interpretation of ethics of your field
* [close read](#closeread) journalism/professional/academic source material related to your field (lawsuits/criminal trials, case examples or studies of actual violations of ethics) to identify 3 cases of violations relevant to your field
* cite [paraphrases, quotations and/or other material](#paraphrase) used with applicable [MLA](https://owl.english.purdue.edu/owl/resource/747/01/) in-text and works cited format
* submit to turnitin.com by deadline or lose .2 per calendar day from draft grade.

***Reflect It (Midpoint Critical Reflection)***

Produce a self-evaluation of your skills—meeting these minimum standards:

* identify specifically where/how [outcomes](#o1) traits are demonstrated in your Buckley Essay
* compare the strengths and weaknesses of your revised Percy/Butler with your Buckley Essay for each outcome
* provide data to show the changes/revamps/reemphases in your reading-thinking-writing process (from reading to brainstorming to final save)—from your first Percy/Butler to your Buckley Essay—including evidence from sequence assignments and drafts.
* submit to turnitin.com by final semester deadline.

***Investigate It (Myth Busters Investigation)***

After analyzing and discussing Ehrenreich, design and conduct an original participant observation project and compose a formal research findings report presenting it.

Your project should answer these questions: **What misapprehensions about my field do nonexperts hold that experts do not? What is a testable “myth” related to my field stated as true by 2-3 nonexperts? Why is its truth/falseness significant? What participant observation test could determine the validity of my hypothesis that for the myth is false? Which data do I collect, how do I record those data and what methods do I use to analyze those data? What does analysis show is *true, likely, false, unlikely and unclear* “in” my data? How do I justify these results? What do my results imply about my hypothesis? What new or changed action should be taken on the basis of my results? Why is that action a *logical* next step?**

To meet the minimum standards for credit you must:

* meet length requirement of >1,500 words
* proofread to correct [CCSS](http://www.everettsd.org/Page/3080) conventions and style errors that might block your audience from understanding your meaning
* state your hypothesis and your data collection method(s) for participant observation
* describe and justify your method(s) for data analysis
* cite and analyze your new data
* explain your reasoning for the meaning of your data and their implications for confirming/ refuting/ qualifying your hypothesis
* conclude with a plausible call to action/next steps to be taken on behalf of your field
* cite [paraphrases, quotations and/or other material used from sources](#paraphrase) with [MLA](https://owl.english.purdue.edu/owl/resource/747/01/) in-text and works cited format
* provide an appendix record of your collected raw data
* submit to turnitin.com by deadline or lose .2 per calendar day from draft grade.

***Fund It (Grant Proposal)***

After analyzing your original research findings, collaboratively or independently research your field’s/ discipline’s published research on the same topic to design a real world project for improvement/ mitigation of a relevant situation and compose a formal grant application proposing it.

Your proposal should answer these questions: **What “myth” related to my field is believed by nonexperts? Why is its truth/falseness significant? How do 3-5 academic/professional sources of data, synthesized together, adequately invalidate the myth? What opportunities exist for ACTION to improve nonexpert understanding, increase nonexpert access to accurate information or mitigate nonexpert inaccurate info/ misunderstanding relevant to the myth? What project (design steps, with specific locations, times, materials, participants, estimated costs, permissions, etc) can best take advantage of these opportunities? How is the project logistically feasible (time/ access/ resources/ funding, etc are sufficient)? What qualities make the project worth financing with taxpayer funds (how does the public benefit from it)? How will results be measured, recorded and shared with others?**

To meet the minimum standards for credit you must:

* meet length requirement of >1,500 words
* proofread to correct [CCSS](http://www.everettsd.org/Page/3080) conventions and style errors that might block your audience from understanding your meaning
* abstract the myth, its significance to your field, your research results and their implications
* conduct a [literature review](https://docs.google.com/document/d/1qod2mKjCZey3k2dXmOUkgDeWmYoSCOOEUMRxqlYVy3A/edit#bookmark=id.2lwamvv) summarizing and evaluating 3-5 academic/professional sources of data to represent your field’s “truth” regarding the myth
* provide a rationale for and establish the feasibility of a new, specific, manageable project to improve/mitigate the situation
* lay out the project’s timeline, sequence of actions, resources utilized and personnel involved, describe its unique features/ innovation (how is it different than what is already being done), its estimated costs and justify the results you expect from the project’s implementation
* describe significant risks/ difficulties to the project’s efficacy—including alternate plans/alternatives for the most significant risks/difficulties
* cite [paraphrases, quotations and/or other material used from sources](#paraphrase) with [MLA](https://owl.english.purdue.edu/owl/resource/747/01/) in-text and works cited format
* format your grant proposal as required by NIH
* submit to turnitin.com by portfolio deadline.

***Apply It (Final Critical Reflection)***

Produce an evaluation of your Portfolio items, meeting these minimum standards:

* identify specifically where/how [outcomes traits](#o1) are demonstrated in the Portfolio
* evaluate the strengths and weaknesses of your reading-thinking-writing process—citing evidence from sequence assignments and drafts
* explain what your strengths prepare you to do well in your 13th year org/school/program work
* explain the likely effect of weaknesses on your 13th year work
* lay out next steps for improving weaknesses as part of your 13th year work
* submit to turnitin.com by portfolio deadline.

**Portfolio**

Must contain the following items for credit as complete:

1. Final Percy/Butler Essay meeting minimum standards
2. Research Findings Report meeting minimum standards
3. Final Grant Proposal meeting minimum standards
4. Final Critical Reflection meeting minimum standards

Must be submitted to turnitin.com by final portfolio deadline for credit. NO LATE PORTFOLIOS ACCEPTED. This is graded according to the [Portfolio rubric](https://docs.google.com/document/d/1qod2mKjCZey3k2dXmOUkgDeWmYoSCOOEUMRxqlYVy3A/edit#bookmark=id.2zbgiuw) (linked online on the course site).

**Daily Class Activities and Notes**

September 4

National Board of Professional Teaching Standards (a division of The College Board®) says…

Accomplished teachers prepare for inquiry by asking themselves three key questions: **What do students know? What are the reasons behind their knowledge? What can they currently do or not do with their knowledge?** Once accomplished teachers have the answers to these questions, they perceive where to begin and how to scaffold students’ inquiry…an accomplished teacher gathers a variety of resources so that students can begin their investigations successfully and are excited at the prospect of pursuing them. Accomplished teachers understand the necessity of teaching inquiry to all students (“English Language Arts—Inquiry” 77).

Saul Alinsky, American “radical” organizer says…

**People only understand things in terms of their experience, which means that you must get within their experience. Further, communication is a two-way process. If you try to get your ideas across to others without paying attention to what they have to say to you, you can forget about the whole thing...Educators are in common agreement on this concept of communication, even though few teachers use it. But after all, there are only a few real teachers in the profession ("Communication" 81-2).**

I say…

Sounds like I need to *listen* to you before I go trying to teach (if I get to call myself a *real* teacher, according to Alinsky and an *accomplished* one, according to NBPTS). So, in your scientifically designed grouping,

**Discuss** what you collectively and individually know about doing inquiry, how/why/where/when you learned it and what it allows you to do and not do *today* as entering college students (15 minutes).

**Produce** a group Top Five List of Demands: what must this class do for *you*?

**Drop** in In-Bowl.

September 5

Picture Day, Pick up Tablets!!

September 6

**Demands I Can Meet**

On phones…<https://www.npr.org/programs/morning-edition/>

# A Gen Z Guide to Inclusivity

Shawna Shapiro explores the results of interviews with dozens of students on the topic and some of the surprises she encountered.

## By

[Shawna Shapiro](https://www.insidehighered.com/users/shawna-shapiro)

May 13, 2019

Over the past few years, I’ve noticed a marked increase in the use of the word “inclusivity” on my campus in Middlebury, Vt. Several of our campuswide committees include “inclusivity” or “inclusion” in their titles. Our [vision statement](http://envisioning.middlebury.edu/overview/), ratified in 2017, imagines “a world with a robust and inclusive public sphere.” We have a new director of education for equity and inclusion.

And we’re not alone: recent Inside Higher Ed articles have cited inclusivity as a factor in a range of issues, such as [yearbook photos](https://www.insidehighered.com/admissions/article/2019/02/25/wake-forest-searched-its-yearbooks-photos-linked-racism-and-found-its), the [design of dormitories](https://www.insidehighered.com/news/2019/03/05/author-explores-history-dormitories-forthcoming-book) and the [power dynamics in classroom discussions](https://www.insidehighered.com/news/2019/02/18/essay-about-how-white-male-students-dominate-discussions-sets-debate-dickinson-and).

These questions seem particularly pressing of late, as inclusivity is frequently described as in tension with another important value in higher education: freedom of expression. A [2017 survey from Gallup/the Knight Foundation](https://knightfoundation.org/reports/free-expression-on-campus-what-college-students-think-about-first-amendment-issues) asked students, “If you had to choose, which do you think is more important: a diverse and inclusive society or protecting free speech rights?” (In response, 53 percent overall chose the former.) Upon reading this, I wondered, do we have to choose? Perhaps more important: Do students think we have to choose?

My research assistants, Bryan Diaz and Casey Lilley, and I have been learning a great deal about undergraduates’ understandings of inclusivity at Middlebury College. We’ve conducted pilot interviews with dozens of students and formal interviews with 35 of them. Some of the findings surprised me but have come to make more sense as I learn more about Generation Z students, also known as “iGen” or “post-Millennial” and defined as those [born between 1995 and 2012](http://www.pewsocialtrends.org/2018/11/15/early-benchmarks-show-post-millennials-on-track-to-be-most-diverse-best-educated-generation-yet/psdt-11-15-18_postmillennials-00-00/). Below, I offer some initial insights -- a Gen Z Guide, if you will, to inclusivity in higher education.

One trend we saw throughout our data is that most students consider inclusivity a feeling, and they expect it to feel good. In our pilot interviews, we had asked students to define inclusivity in their own words. Very few were able to do so.

For formal interviews, we instead asked: “What word associations and personal experiences come to mind when you hear the word ‘inclusivity’?” The most common image described by students was what can only be categorized as multicultural clip art: a circle of students with different skin colors, smiling and/or holding hands. While this image was likely cited as an aspirational ideal, rather than a realistic objective, the same fuzzy feelings were present in many other students’ descriptions of what inclusivity should feel like:

* “Inclusivity means having a sense of belongingness, but … the basis of that is feeling safe and comfortable.”
* “Acceptance of everybody’s different lifestyles and identities … Nobody should feel outed or harassed due to their identity. No fear of violence or material that would make them feel less than.”
* “Everyone’s happy. There’s no discrimination. There’s no tension between anyone.”

These representative quotes suggest that, for many Generation Z students, the measure of inclusivity is not the presence of particular structures, opportunities or resources at the institution, but rather, the absence of negative feelings such as fear, insecurity or social tension. As one student put it, “For me it’s not so much like a place is just open to anyone, but instead that anyone is welcomed in that place.”

This finding raises a question: Whose job is it to create these feelings of inclusivity? Students said much of the responsibility lies with faculty members. In their views, we are -- or should be -- the ones with the authority and expertise to create the ideal classroom climate. Students often look to class participation as a measure of inclusivity:

* “Professors should be promoting an environment in which each student is respected and embraced by their peers.”
* “In a perfectly inclusive classroom, I picture students from all walks of life being given equal attention by their professors and their peers.”
* “Every student has their opinion -- get it out of them … It’s your job.”

Students also expect instructors to mitigate the tensions that might emerge when contentious topics are the focus of discussion:

* “Even though you want to have free speech … you also have to be considerate of [students’] safety and well-being.”
* “Although professors don’t have to actively call people out, they should act in a case where someone is racially attacked or if they see a microaggression. They have to make the call of when to act and when not to, but they should do their job and protect students.”
* “I think that’s what a college campus is for -- to hear sides that might not agree with you. I think it’s important that everyone feels comfortable, though, and I think that’s what inclusivity means.”

One takeaway from these responses is that many students assume professors are more adept at managing discomfort and tension in the classroom than we probably feel ourselves to be. That is not to say that students do not accept any of the responsibility for creating inclusive classroom environments. Many said it is their job to be “open” and “respectful” with one another in the classroom. Some suggested, as well, that they have agency over their own emotional experiences.

One student, for example, described a humanities course where she frequently felt “uncomfortable,” and said she continually asked herself, “Should I put in effort to not feel that way, or should the place itself give the feeling of inclusion?” Another reported similarly, “If I don’t feel included, I’ll make myself feel included somehow.”

A few students raised the possibility that they could expand their capacity for discomfort: “Leaning into discomfort plays a role in inclusivity,” one explained. “We shouldn’t shy away from it, but instead lean into that discomfort with a baseline of an open mind.” As another put it, students need to “take risks … in terms of expanding what you’re comfortable doing and in regard to what you’re in interested in.”

Such questions of responsibility and agency are closely tied to students’ lives outside the classroom as well. Many students in our study cited social “segregation” as a major hindrance to inclusivity. They described their own friend circles as fairly static and/or homogenous. “If students were able to step outside of their box more and interact with people they wouldn’t naturally interact with,” one said, “that could help inclusivity.”

Yet students who raised this concern seemed unsure about how to get outside their social comfort zone, and more than a few said that they would appreciate intervention from the faculty and administration. One student suggested that the college could have a dining space devoted to meeting new people. Others said more co-curricular events with the sole purpose of helping students broaden their friend groups were needed. One student admitted, perhaps a bit tongue-in-cheek, that he was nostalgic for the way things worked in kindergarten, where teachers “always told you to include everyone, that you can’t exclude kids, because that’s a form of bullying.”

These preliminary findings echo much of what research is showing about Generation Z students, who comprise a substantial proportion of today’s undergraduates. Gen Z students are characterized as diverse, driven and open-minded but also prone to experiencing [higher levels of anxiety and depression](https://www.insidehighered.com/blogs/just-visiting/one-small-step-address-student-mental-health-crisis) than earlier Millennials. People have attributed these challenges to a variety of factors, including “overparenting” and [too much time on smartphones](https://www.theatlantic.com/magazine/archive/2017/09/has-the-smartphone-destroyed-a-generation/534198/), as well as to [broader societal trends](https://www.insidehighered.com/blogs/just-visiting/million-thoughts-coddling-american-mind) like economic uncertainty and political polarization.

It is perhaps unsurprising, then, that many Gen Z students equate “being included” with an absence of negative feelings. Inclusivity serves as a conceptual placeholder for students’ aspirations when it comes to engaging difference within community. After all, for this generation, diversity isn’t the end goal -- it’s [the starting point](https://www.npr.org/2018/11/15/668106376/generation-z-is-the-most-racially-and-ethnically-diverse-yet). In this respect, our students’ conceptions of inclusivity are similar to the [definition put forth by the Association of American Colleges & Universities](https://www.aacu.org/making-excellence-inclusive): “The active, intentional and ongoing engagement with diversity -- in the curriculum, in the co-curriculum and in communities.”

Yet students in our study seem to be referencing not just opportunities for engagement but also a positive experience of engagement, as measured by feelings of comfort and belonging. [Greg Lukianoff and Jonathan Haidt](https://www.theatlantic.com/magazine/archive/2015/09/the-coddling-of-the-american-mind/399356/) claim that the use of emotion as an indicator of reality, known as “emotional reasoning,” is particularly prevalent among Gen Z students, in large part because influential adults may have overemphasized the importance of positive affect as the marker of success. Perhaps students’ lofty aspirations for inclusivity are rooted not in self-absorption. (“I deserve to feel good.”) They may instead stem from a faulty understanding of what it means to engage successfully with difference. (“This feels uncomfortable, so something must be wrong.”)

Given how abstract and fraught students’ views of inclusivity seem to be, is the concept still worth talking about? I would say yes. But we need a meta-conversation about what we’re aspiring to and how we’ll know that we’re headed in the right direction. The students in this study who seemed most pessimistic about inclusivity were those who framed it as a yes/no binary: Do I feel included in this class? Do I belong on this campus? Am I comfortable or uncomfortable?

If we frame inclusivity instead as a dynamic process in which discomfort is inevitable, but will not be ignored or dismissed, perhaps we can shift the conversation. I am quite confident that this shift is possible, keeping in mind that Gen Z students also have a reputation for [altruism](https://www.theatlantic.com/sponsored/allstate/getting-gen-z-primed-to-save-the-world/747/) and [creative problem solving](https://www.washingtonpost.com/news/post-nation/wp/2018/02/24/millennials-disrupted-the-system-gen-z-is-here-to-fix-the-mess/?utm_term=.92d7b6ad26b9). We need to talk with them -- not at them, as is often the case in [institutional statements](https://www.thefire.org/student-network/take-action/adopting-the-chicago-statement/) about free speech.

If many of the struggles of Generation Z are the result of panic-provoked intervention from parents and educators, let’s make sure we recalibrate in a more thoughtful and deliberative manner. And let’s not assume these students are too “fragile” or “coddled” to want to reimagine with us a vision for inclusivity that is messier but also much richer than the multicultural clip art.

## Bio

Shawna Shapiro is an associate professor of writing and linguistics at Middlebury College, where she also directs the Writing & Rhetoric Program.

<https://www.insidehighered.com/views/2019/05/13/exploring-student-views-inclusivity-campuses-opinion>

September 9

Donald Rumsfeld, U.S. Secretary of Defense for President George W. Bush, facing the problem of winning the Iraq War, said to Congress…

There are known knowns; there are things we know that we know. There are known unknowns; that is to say, there are things that we now know we don't know. But there are also unknown unknowns—there are things we do not know we don't know.

I say…

To paraphrase him: to see a problem, you break the terms of the task down—figure out what you know and what you need to know, and keep a lookout for the things you don’t know you need to know…*yet*.

Or, another way of saying it: Establish **operational definitions**. Majors and careers in science, design, math, business, law…you name it…value **being explicit and precise about how a term is being USED *for the task at hand***. In every discipline—yep, even English—**OD**’ing—operationally defining—is key to seeing the problem clearly. I’ll carve out time for you to OD as often as possible in my class. I hope OD’ing will become a habit not *only* for writing, but *especially* for writing.

How do you OD?

I would say you OD by first taking the time to examine the task in minute detail—like a forensics analyst doing an **inquiry**. What you know you don’t know, investigate. To uncover the unknown unknowns, ask the questions of your colleagues, supervisor, client, etc that double-check what is MEANT by EVERY term *explicit*—said outright—AND *implicit*—assumed or tacit—in the task. (I think of this step as “testing” your understanding—so the steps are OD-IT).

*After you OD-IT*

Operationally Define—peruse the task for what terms you know and don’t know;

Investigate terms you don’t know;

Test to double-check your understanding of every term in the task

*you’re ready to DO IT.*

…which brings us to The. Most. Important. Task. Of. Your. Life. (or—for seniors—so it might feel for, oh, about the next 7 months)…

Eugène Ionesco, Romanian Avant-Garde Playwright says…

That’s what a writer is: someone who sees problems a little more clearly than others (qtd in Murray "The Essential Delay" 717).

**Preassessment: Your College Admissions Essay**

You have dreaded and probably actively avoided it, but I am going to set up for you space and a process to tackle the “application” essay. The preassessment is intended to guide you to clarify the operational definitions known and unknown in this task for you, based on what I have learned from my own inquiries and seen firsthand in admissions. Trust me when I say, you *want* to [OD](file:///C:\Users\Judy%20Baker\Downloads\UW131F2017.docx#od) on this.

Ready?

Introduce yourself to a couple of people around you. Be nice about it. You’ll need them to get through this today.

Now, brace yourself. First, just read to “get the picture/sense” of [this college admissions prompt](https://admit.washington.edu/apply/freshman/writing-section):

Choose from the options listed below. Maximum length: 500 words

1. **Tell a story from your life, describing an experience that either demonstrates your character or helped to shape it.**
2. **Describe a time when you made a meaningful contribution to others in which the greater good was your focus. Discuss the challenges and rewards of making your contribution.**
3. **Has there been a time when you’ve had a long-cherished or accepted belief challenged? How did you respond? How did the challenge affect your beliefs?**
4. **What is the hardest part of being a teenager now? What’s the best part? What advice would you give younger siblings or friends (assuming they would listen to you)?**
5. **Submit an essay on a topic of your choice.**

At the University of Washington, we consider the college essay as our opportunity to see the person behind the transcripts and the numbers. Some of the best statements are written as personal stories. In general, concise, straightforward writing is best, and good essays are often 300 to 400 words in length.

Format for the essays:

Content is important, but spelling, grammar, and punctuation are also considered. We recommend composing in advance, then copy and paste into the application. Double-spacing, italics, and other formatting will be lost, but this will not affect the evaluation of your application. We've observed that most students write a polished formal essay yet submit a more casual Short Response. Give every part of the writing responses your very best effort, presenting yourself in standard, formal English. Proofread, proofread, proofread!

Tip:

Write like it matters, not like you're texting. This is an application for college, not a message to your BFF. Writing i instead of I, cant for cannot, u r for you are: not so kewl.

Now, listen and offer suggestions to your *compadres y commadres* about **what terms** (these can be phrases, not just single words) in this prompt you are certain **you know** (that is, your definition and UW’s **match up perfectly**).

Now those **you don’t know/aren’t sure** what UW means precisely (that is, you think you might “take it” differently than they intend, talk about the wrong kind of thing or “miss the point”). These are what you’d write down to follow up with research.

Did you come up with a scarily long list? *Good*—that means you’re [OD](file:///C:\Users\Judy%20Baker\Downloads\UW131F2017.docx#od)ing. I promise you’ll feel much better when you’re done ODing.

Since I think it is safe to assume that, in writing your college personal statement, you would like to avoid repeating Secretary Rumsfeld’s experience with finding Weapons of Mass Destruction in Iraq…

Consider this most significant unknown unknown I personally have gleaned from working with admissions, hiring and scholarship-granting organizations:

No matter what your college, organization or program SAYS to write, what the admissions/hiring committee reads your essay to JUDGE about you is…

**How likely is this applicant to succeed at handling our academic/skill/maturity requirements, based on what evidence?**

Thus, to make your best case for acceptance, no matter what the prompt SAYS to write about, make what you write about it PROVE…

**I am a good fit for the college/organization with the skills, knowledge and experience I have now.**

This means that you must not make the mistake that the US made in Iraq: you must be well-informed about THE PROGRAM you are applying to! Yes, this means you have to figure out what you know and don’t know *and* make the effort to learn what you don’t even know you don’t know—specifics about the school or organization’s **people** (directors, teachers, advisors), **programs** (departments, majors, specialties), **profile** (requirements, averages, recruitment)…

Tonight: research your top school(s)—collegeconfidential.com is a great place to get the “insider” info from people who got in/are going there, collegescorecard.ed.gov is fantastic (and HONEST) for figuring out what colleges to look at.

**Come in tomorrow knowing something you knew you didn’t know today, finding out one thing you didn’t know you didn’t know, and corroborating one thing you knew was accurate.**

Ready?...

September 10

On Wednesday, bring in a typed, single-spaced, hard copy of your best attempt at answering this prompt **in 400 words or less**, listing your ID # and not your name:

**Why am I a good fit for this college/organization with the skills, knowledge and experience I will have when I start?**

I, selection committee insider, will give you feedback on it—*once*.

This has been the most popular assignment in my class, and many students have completely rethought their college essays based on what they got as feedback on it. My sincere, no B\*S\* suggestion? Spend twice the time you WANT to researching yourself, terms of the prompt and the college and twice the time you want crafting your response; *act as if your acceptance to the program actually depends on it*. Then stop and print it out for Wednesday (even if you think it sucks!). The more effort you put into researching and crafting your essay, the more useful my feedback will be. This is why I push you to dive in to it *now* before the tsunami of other schoolwork comes ashore.

Need more specifics to do your best? Check out the supplemental *If…Then Guide to Writing the Personal Essay* on my website, which looks like…

<http://www.everettsd.org/Domain/965>

Some *known* unknowns I can offer concrete help with…

Donald Murray, Composition Researcher, says…

Amateurs try to write with words; professionals write with information. They collect warehouses full of information, far more than they need, so much information that its sheer abundance makes the need for meaning and order insistent. (“The Essential Delay” 716).

I do not adhere to Murray’s categorical assertion about writers, but I will say that

writing with information (offering *things* to readers to consider) is rare in student (college *and* high school) writers, while clichés and general statements (without *things* to “show” them to readers) are prevalent. Since in The. Most. Important. Essay. Of. Your. Life. you want your *writing* to show your skills/ knowledge/ experience, my advice is to focus

your preplanning/prewriting on:

* what evidence you elect to offer about yourself (is it believable? is it proof of what you are/do?)

a hard-worker who once spent a *whole night* on a paper? GASP! a leader who thinks out of the box, by joining a well-established organization in a well-established role and doing the same things it always does? a self-directed learner who spend hours working on a skill/topic for no reward or grade? a listener who honors what others have to offer?

and your drafting on:

* what words you select to explain yourself ([OD](file:///C:\Users\Judy%20Baker\Downloads\UW131F2017.docx#od): what do these mean to your audience…who is NOT like you?)

*passion*? That’s gross! *leader, proactive, open-minded*, *dedicated*, *successful?* Yawn.How about *patient, centered, willing-to-think-before-acting, wise, ethical, resourceful, sensitive?*

your editing comes AT THE END:

* when you’ve got the ideas in words, then hustle: offer someone good with grammar/writing a coffee/ice cream/help with making a meme/*something* to sit with you for an hour MAX and refine 1) your conventions, *then* 2) your sequencing, and ONLY *then* 3) the sophistication/level of your wording.

Are YOU good? Make a deal with someone to help edit theirs if you can talk through yours for an hour MAX to test if what you decided to talk about comes across the way you wanted to a reader.

Trinh T. Minh-ha, Vietnamese Artist, says…

I am so much that nothing can enter me or pass through me. I struggle, I resist, and I am filled with my own self. The ‘personal’ may liberate as it may enslave … **How do you describe difference without bursting into a series of euphoric narcissistic accounts of yourself?** (*Woman, Native, Other* 28 and 35, qtd in Jarratt "Beside Ourselves" 1389—my emphasis)

Keep that in mind as you partake of **some down and dirty advice about other unknown unknowns of the application essay…**

Most college and job applications solicit examples of **You In Action (You As An Individual)**—e.g., discussing a pivotal point in your life, describing how you learned/ decided/ accomplished something, answering a values question, etc—as well as examples of **You in Context (You *Vis á Vis* The Pool of Applicants)**—your scores, GPA, resume, goals, special circumstances, etc—so that they can determine how “safe” an investment you are (never forget you represent dedicated resources—time and money—to them).

Like any investor, they want to know about some broad characteristics:

* What drives *you* to succeed (need constant feedback?... hyper-competitive?...only interested in the end result…?...want to pay-it-backward/forward?...only feel satisfied if you can do it well?)…which might be applied in their program?
* How do *you* handle challenges (are you self-reliant?...collaborative?...addicted to risk?...careful, not impulsive?...got a system that works?)…like you might face in their program?
* How have *you* already met expectations (got analogous experience?...a long track record of similar tasks?...some lower level preparation?...insider experience/ knowledge?...solid fundamentals to apply?)…like those of their program?

**Be *honest* about who you are**—in action and in context—**and how who you are and what you want to accomplish fits their program—no fudging.** Don’t try to impersonate the person you think they want. Have a little pride! (Or at least accept that they might smell a rat, having been trained to do pest control.) Give them YOUR best shot. If YOU aren’t what they want, then…remember…

*You’re* also making an investment of time and money; *your* reading of their materials, performance data and admissions statements should be focused on getting satisfactory answers to the same questions from them. Why would you interview for a job *you* don’t want to do? (…unless you’re desperate and will take anything, right?) A mismatch doesn’t help *you* (Sure, it’s impressive that you got in/hired, but you may not stay and almost surely won’t get what you wanted out of it—your investment *and* theirs failed).

Tomorrow we’ll talk IN DEPTH about “The Diversity Question.”

September 11

Got your preassessment for me? Put it in the In-Bowl. Need more time to get it to me? That’s okay.

**Myths and Truths** about “The Diversity Question”

University of Michigan Supreme Court cases—**affirmative action has not been allowed for college admissions since 2006.**

So, what IS and ISN’T true about “preferential treatment?”

THIS IS WHAT THE “DIVERSITY” QUESTION IS *REALLY* ASKING—

If you know investors, you know that they *really* hope you’ll pay dividends, so they want to hear:

* What contribution do *you* bring to their program (are you value-added in your skills, resources, experience, viewpoint, knowledge?)…that they can’t get easily or from many others? *NOT* what category you fill, but what outlier knowledge/ skills/ experience/ involvement/ access you bring to the programs THEY are investing in.
* How well do your longer-term plans match *their* longer-term goals (how are you a means to an end of *theirs*? How are you cost-effective?)? Most schools aren’t just in the business of granting degrees (sadly)—they are BRANDS (even if they are publicly funded). How do you add to the value their alumni, donors, advocates “get” from the school?

Yes—the college admissions essay is just like a job interview: the people reading it are thinking, “we are looking to expand; now what can you do for *us*?” This is very different than the way many applicants imagine their readers’ thought (which is: “how much does this kid want to go here?”). There are loads of tips, good and bad, online about what to say in application essay. From my ongoing and past experience with selection committees, as unsexy as it might sound, I say…

September 12

Got your preassessment for me? Put it in the In-Bowl. Need more time to get it to me? That’s okay.

Time to collaborate!...

Trust me on this: Work with people who are DIFFERENT FROM YOU in a group—the less well you know each other, the better (not sure? Consider this a test of that “diversity adds value” argument made by the Supreme Court in the UMich cases).

Hoover, Eric. “What colleges want in an applicant (everything).” *New York Times*. 1 Nov 2017. [https://www.nytimes.com/2017/11/01/education/edlife/what-college-admissions-wants.html?hpw&rref=education&action= click&pgtype=Homepage&module=well-region&region=bottom-well&WT.nav=bottom-well](https://www.nytimes.com/2017/11/01/education/edlife/what-college-admissions-wants.html?hpw&rref=education&action=%20click&pgtype=Homepage&module=well-region&region=bottom-well&WT.nav=bottom-well) Accessed 1 Nov 2017.

Soares, Joseph. “More colleges than ever have test optional admissions policies.” *The Conversation*. 10 Jan 2018. <https://theconversation.com/more-colleges-than-ever-have-test-optional-admissions-policies-and-thats-a-good-thing-89852>. OR Jaschik, Scott. “Test-optional momentum.” *Inside Higher Ed*. 28 Sept 2018. <https://www.insidehighered.com/admissions/article/2018/09/28/proponents-test-optional-admissions-point-momentum>

Boyers, Robert. “The privilege predicament.” *American Scholar*. 5 Mar 2018. <https://theamericanscholar.org/the-privilege-predicament/#.W4GA_OhKjIU>. Accessed 25 Aug 2018.

Harvard Graduate School of Education. *Turning the tide: Executive Summary*. <https://mcc.gse.harvard.edu/collegeadmissions>. Accessed 25 Aug 2018.

Everyone will read all 4. But, each group will do so in a different order [this requires MATH]—because *the order you read influences your interpretation.* Since these articles are about a topic that matters, we want as useful a body of interpretations as possible. So let’s mix it up.

For reading #1, compose a written summary of your team’s answer to this question:

What [operational definitions](#od) of these terms are contained in this text explicitly or implicitly?

**What do people/institutions think these things ARE in DETAIL:**

applicant (good, bad, etc) education higher education’s mission

application/applicant info learning college student’s mission

For example: A “good” applicant knows a lot about the college program, its majors, requirements, styles of teaching, goals for its graduates, etc. A “bad” applicant picks a school based on “brand-recognition.”

Academics have a name for foundational ODs: ontology, **what a field/institution/etc believes exists** (and thus can be examined, developed, fixed, etc).

You just analyzed the expressed ontologies of **college entrance** held by some people in the field.

For reading #1, compose a written summary of your team’s answer to this follow up question for the ontologies you identified:

What methods for measuring/studying these things are contained in this text explicitly or implicitly?

**How do people/institutions think these can be examined/tested/identified?**

For example: An applicant’s knowledge of the program can be identified in the essays’ inclusion or lack of details of corporate career goals, independent learning style, commitment to risk-taking and hands-on application of knowledge.

Academics have a name for accepted methods of study: epistemology, **what a field/institution/etc believes is the right/best way to discover/record the truth about a subject.** You are analyzing how some in the field do their “testing.”

In the order assigned, analyze the ontologies and epistemologies of the remaining 3 readings.

I suggest you RECORD the insights you hear/come up with in examining these texts—they are you investigating the KNOWN UNKNOWNS and maybe identifying some UNKNOWN UNKNOWNS for your VIP (very important paper)…the REAL college admissions essay.

I planned time through Friday for you to get this done.

September 16

Remember those [operating definitions](#od)? Here’s a well-written and well-researched source useful for identifying what you know, what you don’t know and what you might not have known you did not know, in general, about what COLLEGES see as “**our academic/ skill/ maturity requirements”—**

[Conley, David T. "Redefining college readiness." Educational Policy Improvement Center (NJ1), 2007.](https://eric.ed.gov/?id=ED539251)

Use the link above (or my website’s Course Documents link) to download the source. Read the **stakes** of Conley’s study, “How college is different than high school” pages 6-7 and then Conley’s **findings**, pages 13-17.

Consider these questions as you continue YOUR **inquiry**:

* Which academic/skill/maturity requirements described here do YOU already have experience meeting (at the college level/equivalent)?
* Which are “missing” from YOUR experience or should be improved?
* What skills/knowledge did YOU believe would be important, but did not “reach significance” according to Conley? [Most educators were shocked that “reading” wasn’t The. Skill. To. Have.]
* What academic/skill/maturity requirements might YOU practice in THIS CLASS (and your others) to fill in gaps/hone YOUR readiness?
* What academic/skill/maturity requirements might a club, volunteer position or other extracurricular help you fill in or hone?

\*OPTIONAL: Check out *Understanding University Success* (on my Course Documents) for a *detailed* account of what colleges expect you to know/be able to do in each area.

September 17

Some known unknowns and some unknown unknowns about college registration, transfer credits, etc:

The count-em 4 DIFFERENT UW, EvCC and Just-Jackson Enrollment Options for this class

UW Option

Cost: $325 + registration fee of $45 (reg fee is for all courses together, NOT each)

Credits: 5; counts as 1.0 English at Jackson

This is a yearlong course.

Course Name: Engl 111 Composition: Lit **SLN: 184824**

Deadlines: Oct 29th registration postmark deadline; no refunds. [FORMS ARE HERE](https://www.everettsd.org/Page/3080).

Considerations: uses [UW grade scale](#scales) on UW transcript and [JHS Honors scale](#scales) on JHS transcript, covers writing requirement at UW at a stress-free pace and with lots of help, transfers widely as writing course/requirement instead of elective (check your college to be sure), gives you UW student privileges/access\*, credits advance registration priority.

More info (including transferability, etc) at: <http://www.uwhs.washington.edu/uwhs/>

More info about the specific course: <http://depts.washington.edu/engl/ewp/>

*Why take THIS option?* You are going **out of state** and want to have the writing requirement at your 4-year-university DONE; your school says it will take it as the writing requirement/equivalent. OR You are going **out of state** and want to have as many electives/English credits DONE as possible; your school says it will take it as English elective. (Some schools will allow you to get credit BOTH for an AP exam score AND UW credit.)

\*You aren’t a UW student until your registration is in and your tuition payment processed.

The address to send forms to is: You can CALL it in with a credit card, using the registration #

Registration Services 206.543.2310

Box 45010

4311-11th Ave NE Ste 100

Seattle WA 98145-0010

EvCC Option 1

Cost: $220; (Free/Reduced Lunch tuition waiver of **up to 10 credits** per year)

Course: ENGL &101 English Composition 1 (**Section #H165; Term: B893**) [*I teach other EvCC ENGL &101 courses, so you need to be sure to sign up for the correct one, using this information*]

Credits: 5; counts as 1.0 English at Jackson

This is a yearlong course.

Deadlines: Apply by Oct 21, complete CIHS form; by NOV 18 course registration and payment is due online (using a credit card); drop date is Dec 6.

Considerations: uses [EvCC grade scale](#scales) on EvCC transcript and [JHS honors scale](#scales) on JHS transcript, transfers within Washington sometimes as writing course/requirement (check your college to be sure), gives you EvCC student privileges\*, transfer credits advance registration priority at 4 year colleges.

**Application to be a new student** (and get a Student ID # required for registration): <http://www.everettcc.edu/enrollment/>

**Registration online and info** is available at: <http://www.everettcc.edu/ccec/college-in-high-school>

*Why take THIS option?* You are going to college **IN STATE** and want to have the writing requirement DONE OR want to have as many electives/English credits DONE as possible; your school will take the credit as writing requirement and/or elective. (Some schools will allow you to get credit BOTH for an AP exam score AND EvCC credit.)

EvCC Option 2

Cost: $220; (Free/Reduced Lunch tuition waiver of **up to 10 credits** per year)

Course: ENGL &101 English Composition 1 (**Section #9770; Term: B903**) [*I teach other EvCC ENGL &101 courses, so you need to be sure to sign up for the correct one, using this information*]

Credits: 5; COUNTS AS .5 ENGLISH + .5 ENGLISH ELECTIVE CREDIT PER SEMESTER AT JHS, if you transfer the credits through the counseling office. THIS IS A ONE SEMESTER COURSE

Deadlines: Apply by Oct 21, complete CIHS form; by NOV 18 course registration and payment is due online (using a credit card); drop date is Dec 6.

Considerations: uses [EvCC grade scale](#scales) on EvCC transcript and [JHS honors scale](#scales) on JHS transcript, transfers within Washington sometimes as writing course/requirement (check your college to be sure), gives you EvCC student privileges\*, transfer credits advance registration priority at 4 year colleges.

**Application to be a new student** (and get a Student ID # required for registration): <http://www.everettcc.edu/enrollment/>

**Registration online and info** is available at: <http://www.everettcc.edu/ccec/college-in-high-school>

*Why take THIS option?* You are going to college **IN STATE** and want to have the writing requirement DONE OR want to have as many electives/English credits DONE as possible; your school will take the credit as writing requirement and/or elective. (Some schools will allow you to get credit BOTH for an AP exam score AND EvCC credit.)

A second EvCC SEMESTER course for credit (ENGL &111 Intro to Lit) will be offered in Spring semester—this gives you the option to **take this course for 10 credits.**

**New YouTube Video.** We have created a YouTube video for Step 1: Apply for Admission. We find this is the most difficult process for students. The video may be viewed at

[https://www.everettcc.edu/ccec/college-in-high-school/chs-registration-information/chs-admission-process](https://nam01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.everettcc.edu%2Fccec%2Fcollege-in-high-school%2Fchs-registration-information%2Fchs-admission-process&data=02%7C01%7Cjbaker%40everettsd.org%7C47bb030c077b4b7e503608d7270e9561%7Ca6158ef04f854b0da599925097f77b3d%7C0%7C0%7C637020816032823127&sdata=rAOiVYWg06saxfI4gAAQdiYyyw7aBqF006GBBetJBV0%3D&reserved=0)

We find the application process is much smoother if you have your students apply for admission as a class under your guidance.

We are working on YouTube videos for Steps 2 and 3. Our goal is to have them completed by Oct. 1.

**Placement/prerequisites**: We have no changes for placement/prerequisites this year. We are keeping the model where the high school teachers are responsible to verify that placement/prerequisites have been met.

**Fee waiver**: Yes, we will continue to offer fee waivers to students who qualify for free or reduced meals. The maximum waiver is two classes. **This is only for students who attend a high school in Snohomish County.**

**College in the High School Information Session**: We are offering two College in the High School Information Sessions. The first is on **Saturday, Sept. 28th**on the main EvCC campus. The second is on **Saturday, Oct. 5th** at our East County Campus. Anyone can attend and we are specifically asking you to market this to students who would be new to the program. See attached flyer or the website at [https://www.everettcc.edu/ccec/college-in-high-school/parent-and-student-information](https://nam01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.everettcc.edu%2Fccec%2Fcollege-in-high-school%2Fparent-and-student-information&data=02%7C01%7Cjbaker%40everettsd.org%7C47bb030c077b4b7e503608d7270e9561%7Ca6158ef04f854b0da599925097f77b3d%7C0%7C0%7C637020816032833122&sdata=B9lQOINJJJWqYDpirrnJ592c30Vxg2uB94MesrzykYM%3D&reserved=0)

All applicable deadlines can be found at: [http://www.everettcc.edu/ccec/college-in-high-school/registration-and-refund-deadlines](https://nam01.safelinks.protection.outlook.com/?url=http%3A%2F%2Fwww.everettcc.edu%2Fccec%2Fcollege-in-high-school%2Fregistration-and-refund-deadlines&data=02%7C01%7Cjbaker%40everettsd.org%7C47bb030c077b4b7e503608d7270e9561%7Ca6158ef04f854b0da599925097f77b3d%7C0%7C0%7C637020816032843114&sdata=BRdlfIBnVqu1X2phypaU4UATLqBnSROc2MiW7PBCS5U%3D&reserved=0)

**Student resources**:

         Advising: before and/or after registration students can contact an advisor to discuss how course(s) apply towards a degree or certificate [advising@everettcc.edu](https://nam01.safelinks.protection.outlook.com/?url=advising%40everettcc.edu&data=02%7C01%7Cjbaker%40everettsd.org%7C47bb030c077b4b7e503608d7270e9561%7Ca6158ef04f854b0da599925097f77b3d%7C0%7C0%7C637020816032843114&sdata=0ty0cWLwPn5lgc78uR6MX7FSxKH4SDLTbqKqaRerByI%3D&reserved=0)

         Writing Center [https://www.everettcc.edu/programs/communications/writing-center](https://nam01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.everettcc.edu%2Fprograms%2Fcommunications%2Fwriting-center&data=02%7C01%7Cjbaker%40everettsd.org%7C47bb030c077b4b7e503608d7270e9561%7Ca6158ef04f854b0da599925097f77b3d%7C0%7C0%7C637020816032843114&sdata=foRnsxC8RRK3PfmVQYXoX3HdTKdPS%2FN4DKwmeCM6stU%3D&reserved=0)

         Tutoring Center [https://www.everettcc.edu/programs/academic-resources/transitional-studies/support/tutoring-center](https://nam01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.everettcc.edu%2Fprograms%2Facademic-resources%2Ftransitional-studies%2Fsupport%2Ftutoring-center&data=02%7C01%7Cjbaker%40everettsd.org%7C47bb030c077b4b7e503608d7270e9561%7Ca6158ef04f854b0da599925097f77b3d%7C0%7C0%7C637020816032853108&sdata=IZJI4UgQqHfSFfWoUB%2FkZML5ltAxG5MGzL%2BBv3K4EwY%3D&reserved=0)

Jackson Course (no tuition)

Cost: 0

Credits: 0.5 at Jackson per semester for a total of 1.0 credits for the year

Course: UW Eng 4 or EvCC Eng 4

Deadlines: none

Considerations: uses [JHS Honors scale](#scales), shows only on JHS transcript. Is a college level course in English equivalent to Freshman Comp at most universities/colleges, taught at a stress-reducing pace. Without formal credit through a college for this course, however, most programs will require you to take the same level course again. Having this course on your high school transcript only is evidence that you have experience taking college writing and reading.

Some terms to know:

**Transfer Equivalency—**what you “get” for an AP Exam score (may be a waiver or actual credit for a course); what transferred credits “count” as (may be elective, an equivalent course, a requirement—but not credit—etc).

**Direct Transfer Agreement—**the contract between colleges (often community colleges with universities) that lays out what courses and grades a student from college A is GUARANTEED to be able to use at college B and whether that student is GUARANTEED admission to B, admission to specific departments/majors/programs in B, etc.

September 18

Score MY writing:

**What academic/skill/maturity assets do I see this applicant demonstrating, based on what evidence?**

Submission A

B, C

Now some REAL writing…Gallagher

What feedback will you get on your Preassessment?

Peers’ comments tell you what they heard when they “[rhetorically listened](#rhetlisten)” to your draft, in this form:

***We hear  X argument\_from this text.***

***The details in it that most strongly back up that argument are  Y data.***

My comments tell you what I heard when I “[rhetorically listened](#rhetlisten)” to your draft, in this form:

[Outcome 1](#o1): \_\_\_ makes me a good fit for this school (I am what you value).

[O 2](#o2): \_\_\_\_ evidence shows “me” (data, not just claims)

[O 3](#o3): Because I am able to/have already practiced doing \_\_\_\_\_\_\_\_, I am likely to handle the requirements of studying the courses I would take for the degree, because... (the assets I bring)

[O 4](#o4): The choice of topic, wording and organization accomplish \_\_\_\_\_ for this argument. (how it “sounds” as writing)

Do you want me to pull your Preassessment from the Peer pile? Email me with your ID #. I will anonymize (remove all names/specs that might give you away).

September 19

Do you want me to pull your Preassessment from the Peer pile? Email me with your ID #. I will anonymize (remove all names/specs that might give you away). BEFORE MONDAY

Course Overview

Academics have a name for foundational ODs: ontology, **what a field/institution/etc believes exists** (and thus can be examined, developed, fixed, etc).

Academics have a name for accepted methods of study: epistemology, **what a field/institution/etc believes is the right/best way to discover/record the truth about a subject.** You are analyzing how some in the field do their “testing.”

My hot take: ontologies and epistemologies are usually hidden but always significant—THEY are what you [OD-IT](#od) for. And, again MY opinion, differences in them within and between groups of people/institutions are where conflict and misunderstanding start.

September 20

Do you want me to pull your Preassessment from the Peer pile? Email me with your ID #. I will anonymize (remove all names/specs that might give you away). BEFORE MONDAY

Be safe this weekend!



<https://theconversation.com/yes-im-searching-for-aliens-and-no-i-wont-be-going-to-area-51-to-look-for-them-120584>

Booth, Colomb & Williams lay out these guidelines for presenting others’ work in YOUR college-level writing…

**Summarize** when details are irrelevant but ideas are useful for *your* purpose; **paraphrase** when you can state what a source says more clearly or concisely than the original for *your* audience; **quote** when the words themselves are authoritative evidence, are compelling enough to discuss at length, and when you want to disagree with them (188-9; my emphases).

I say…

They pretty much nail it, I think. To get to the point of knowing you want to use others’ work, however, requires close reading it.

Close Reading at the College Level

This isn’t *only* reading—it’s writing and thinking, too. To complete a close reading you follow these steps:

1. Decode the text to “get” its meaning (look up interfering “[known unknowns](file:///C:\Users\Judy%20Baker\Downloads\UW131F2017.docx#od)”).
2. State a hypothesis: \_\_\_\_ is what this text argues is true about its [ontologies](#ontology) through its [epistemologies](#epistemology).\*
3. Cite the location of *necessary* data from the text using [MLA](http://bcs.bedfordstmartins.com/resdoc5e/) to *clearly, honestly and comprehensively* capture where/how this argument shows up in the text—explicitly and implicitly, agreeable to you and not—[OD-it](#od).
4. Justify how the details in your cited data MEAN what you SAY is the argument of the text, by themselves *and* in context of the whole work (this is taking your [interpretation](file:///C:\Users\Judy%20Baker\Downloads\UW131F2017.docx#interpretation) hypothesis…and adding data analysis to back it up)
5. Draw its implications: \_\_ is how this text’s argument likely relates to argument(s) *beyond it* that I think are worth pursuing.

\*#2 is another means of [PARAPHRASING](#paraphrase) (although in close reading, you may just quote, if a text states its full argument explicitly).

 I am hearing through my cosmic ear that you are thinking…

This sounds like stuff I’m not good at…you know,

*ENGLISHY* stuff.

Well…Drs. Flower and Hayes, researchers who examined entering college writers’ and professionals’ writing, say…

The main conclusion of our study is that good writers are simply solving a different problem than poor writers. Our guess is that the poor writers we studied possess verbal and rhetorical skills which they fail to use because of their underdeveloped image of their rhetorical problem. **Because they have narrowed a rhetorical act to a paper-writing problem, their representation of the problem doesn't call on abilities they may well have** ("The Cognition" 476, my bold).

Time to test this theory. (And one that will make you BELIEVE) With those jolly good fellows and femmes around you, use your not-ENGLISH-Essay-stuff abilities to hypothesize what the following texts argue is true and do data analysis to back it up—

Fish and visitors smell in 3 days.

Three may keep a secret if two of them are dead.

He who lieth down with dogs shall rise up with fleas.

Ready to reveal who in this room is *nice* and who is, well, *normal*?...

Silently think your answer to this one, then get ready to hear the exact opposite interpretation from someone else in the room…

Love your neighbor, yet don’t pull down your hedge.

There are no ugly loves nor handsome prisons.

A truly great man will neither trample on a worm nor sneak to an emperor.

Here’s a great one to show how the same data support different hypotheses…

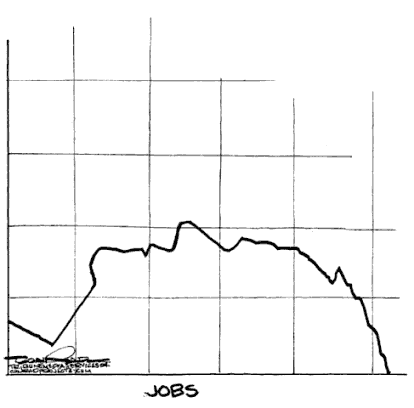
‘Tis hard for an empty bag to stand upright.

Ben Franklin must have been an ogre, ‘cuz with this last one, he’s got layers…

None preaches better than the ant, and she says nothing.

Above from Benjamin Franklin’s *Poor Richard’s Almanac*

from slate.com in the first decade of the millennium.

. 

I ask you to reflect on this test of Flower & Hayes…

Is close reading easier and…just possibly…more enjoyable than you would have predicted?

Did you use different skills than you usually use to “write an essay?” The same?

Did it help that the texts were short? No?

Did a more difficult font work?...(I *know*!)

Questions about **known unknowns** of close reading?

September 23

Georges Gusdorf, French philosopher, says…

To be open to the speech of others is to grasp it in its best sense, continually striving not to reduce it to banality, but to find in it something original. By doing this, moreover, **by helping the other to use his [sic] own voice,** one will stimulate him to discover his innermost need. Such is the task of the teacher, if, going beyond the monologue of instruction, he [sic] knows how to carry the pedagogical task into authentic dialogue where personality is developed. **The great educator is he who spreads around himself the meaning of the honor of language as a concern for integrity in the relations with others and oneself**. (*La Parole* 125, qtd in Kinneavy "Expressive Discourse" 384)

So, today I *sincerely* ask…

Please take Gusdorf as your guide as you to take on the role of teacher for another student…

With a partner, for a Preassessment that is not recognized by you, complete these steps:

1. Member #1 read the Preassessment aloud **verbatim** with no comments/ interruptions—partner LISTEN. No discussing.
2. In turn without discussing, Member #2 of the group share their ORAL paraphrase of what they listened to, that is

translate the selection into words that effectively communicate its meaning *for you*, capturing the details of the original accurately (attentively, humbly, fairly, unbiasedly, respectfully).

1. Agree on an accurate ORAL [close reading](#closeread) of the Preassessment’s argument. To do so,

state \_\_\_\_ is the *significant* idea this text argues is true about the applicant. Justify how details MEAN what you SAY is the argument. You’re paraphrasing, *not* evaluating.

1. Member #2 use the group’s input to fill in the 2 blanks below about this Preassessment IN WRITING on the Preassessment (or attach a sheet if necessary):

***We hear X argument from this text.***

***The details in it that most strongly back up that argument are Y data.***

6. With a new Preassessment, repeat the above steps with Member #2 taking on #1’s role, #1 taking #2’s…and keep rotating.

September 24

**RHETORICAL LISTENING**

...What we currently do in place of rhetorical listening is appropriate others’ texts for *our own* ends, looking for their vulnerabilities so we can use them to insert *our own* arguments, or mining them for ammunition for anticipated arguments. The self-centeredness of this way of reading leaves us cut off from others, and the consequence is a reading practice that might be understood as tone deaf. [Ratcliffe] forwards instead a practice of attentive reception of the texts of others that can serve as a “code of cross-cultural conduct.” Rhetorical listening begins with an attitude of receptiveness and humility, a listening while our own wants, needs, and egos are held at bay so that we may receive both the gifts and challenges others’ texts offer us. Rhetorical listening attends to both similarities and differences, asking the receiver to abide with the inherent contradictions rather than eject them for the sake of closure. (Krista Ratcliffe "Rhetorical Listening" 202, qtd in Schneider "Uncommon Ground" 927; my highlights)

This is what you \****hope***\* the admissions committee members do when reviewing your application, right? …because … *why*?

 Let me see if I can read your minds…

I am hearing through my cosmic ear that you are thinking…

’cuz that would be *fair(er)* to applicants…

that it would be *less biased* decision-making about who gets in/doesn’t…

that it would be a *respectful/caring/etc method of deciding—*that is a better epistemology for “seeing” the real human beings who are applicants AS real human beings (students who want to learn) and not as numbers, profiles or investments, etc.

And NOT just for college apps! In its study of what makes its collaborative teams more or less productive, Google (the company, not the search engine) found a set of “rhetorical listening” traits made all the difference.

<https://www.nytimes.com/2016/02/28/magazine/what-google-learned-from-its-quest-to-build-the-perfect-team.html>

….which just happen to line up with what Georges Gusdorf says.

Now, onward…

*Ways of Reading*

We’d like you to imagine that when you read the works offered in this course, somebody is saying something to you, and we’d like you to imagine that you are in a position to speak back, to say something of your own in turn.

Readers learn to put things together by writing. It is not something you can do, at least not to any degree, while you are reading. It requires that you work on what you have read, and that work best takes shape when you sit down to write. Writing gives you a way of going to work on the text you have read. To write about a story or essay, you go back to what you have read to find phrases or passages that define what for you are the key moments, that help you interpret sections that seem difficult or troublesome or mysterious. If you are writing an essay of your own, the work that you are doing gives a purpose and a structure to that rereading. Writing also, however, gives you a way of going back to work on the text of your own reading. It allows you to be self-critical. You can revise not just to make your essay neat or tight or tidy but to see what kind of reader you have been, to examine the pattern and consequences in the choices you have made. Revision, in other words, gives you the chance to work on your essay, but it also gives you an opportunity to work on your reading—to qualify or extend or question your interpretation.

Not everything a reader reads is worth that kind of effort.

*Strong Readers, Strong Texts*

The essays chosen for this class invite strong readings. They require more attention (or a different form of attention) than a written summary, a reduction to gist, or a recitation of main ideas. They are not “easy” reading. The challenges they present, however, do not make them inaccessible. The essays are not specialized studies; they have interested, pleased, or piqued general and specialist audiences alike. To say that they are challenging is to say, then, that they leave some work for a reader to do.

The question, then, is not what the author’s words might mean to a literary critic, or generally to those who study contemporary American culture. The question is what you, the reader, can make of those words given your own experience, your goals, and the work you do with what is written. In this sense, the essay is not what it means to others (those who have already decided what it means) but what it means to you, and this meaning is something you compose when you write about the essay; it is your account of what the author says and how what he or she says might be said to make sense.

*Reading With and Against the Grain*

To read generously, to work inside someone else’s system, to see your world in someone else’s terms—we call this “reading with the grain.” It is a way of working *with* a writer’s ideas, in conjunction with someone else’s text. As a way of reading, it can take different forms. You may need to summarize and paraphrase, to put others’ ideas into your terms, to provide your account of what they are saying. This is a way of getting a tentative or provisional hold on a text, its examples and ideas; it allows you a place to begin to work. And sometimes you will be asked to extend a writer’s project—to add your examples to someone else’s argument, to read your experience through the frame of another’s text, to try out the key terms and interpretive schemes in another writer’s work.

You also need to read against the grain, to read critically, to turn back, for example, *against* the author’s argument, to ask questions you believe might come as a surprise, to look for the limits of his vision, to provide alternate readings of her examples, to find examples that challenge the argument, to engage the writer, in other words, in dialogue.

*Working with Difficulty*

Many of the selections for this class are difficult to read. Students are not the authors’ primary audience (the selections may not speak directly to you). We chose them, in other words, knowing that we would be asking you to read something you were most likely not prepared to read. But this is what it means to be a student and it was our goal to take students seriously. Students have to do things they are not yet ready to do; this is how they learn. Students need to read materials that they are not yet ready to read. This is how they get started; this is where they begin. It is also the case that, in an academic setting, difficulty is not necessarily a problem. If something is hard to read, it is not necessarily the case that the writer is at fault. The work can be hard to read because the writer is thinking beyond the usual ways of thinking. It is hard because it is hard, in other words. The text is not saying the same old things in the same old ways.

We believe the best way to work on a difficult text is by rereading, but you can also work on the difficult text by writing—by taking possession of the work through sentences and paragraphs of your own, through summary, paraphrase, and quotation, by making another writer’s work part of your work. The course is organized to provide ways for you to work on these difficult selections by writing, rereading, and discussion.

This course allows you to participate in an extended academic project, one in which you take a position, revise it, look at a new example, hear what someone else has to say, revise it again, and see what conclusions you can draw about your subject. These activities always take time—they go through stages and revisions as you develop a command over the material, push against habitual ways of thinking, learn to examine an issue from different angles, reject quick conclusions, see the power of understanding that comes from repeated effort, and feel the pleasure scholars take when they find their own place in the context of others whose work they admire. This is the closest approximation we can give you of the rhythm and texture of academic life. This is an introduction to its characteristic ways of reading, thinking, and writing. (Bartholomae & Petrosky)

Classwork: Give Ratcliffe’s **Rhetorical Listening** approach a test to see what happens *for you* when you adhere to her “code of cross-cultural conduct” by avoiding being “self-centered.” Choose the section above that most conflicts with what you’re used to doing as a writer in school. **Make a full attempt at close reading it**.

Careful! Rhetorical listening doesn’t mean write what the passage SAYS and how you *REACT* to it. **Read, choose, cite, listen and interpret the meaning of the text *as it is* and then explain what *you* have to say BACK.**

Close Reading at the College Level

This isn’t *only* reading—it’s writing and thinking, too. To complete a close reading you follow these steps:

1. Decode the text to “get” its meaning (look up interfering “[known unknowns](file:///C:\Users\Judy%20Baker\Downloads\UW131F2017.docx#od)”).
2. State a hypothesis: \_\_\_\_ is what this text argues is true about its [ontologies](#ontology) through its [epistemologies](#epistemology).\*
3. Cite the location of *necessary* data from the text using [MLA](http://bcs.bedfordstmartins.com/resdoc5e/) to *clearly, honestly and comprehensively* capture where/how this argument shows up in the text—explicitly and implicitly, agreeable to you and not—[OD-it](#od).
4. Justify how the details in your cited data MEAN what you SAY is the argument of the text, by themselves *and* in context of the whole work (this is taking your [interpretation](file:///C:\Users\Judy%20Baker\Downloads\UW131F2017.docx#interpretation) hypothesis…and adding data analysis to back it up)
5. Draw its implications: \_\_ is how this text’s argument likely relates to argument(s) *beyond it* that I think are worth pursuing.

\*#2 is another means of [PARAPHRASING](#paraphrase) your rhetorical listening (although in close reading, you may just quote, if a text states its full argument explicitly).

September 25

What are you working on right now?

Decoding Percy/Butler—the first step of Close Reading.

Try

Taking it a paragraph at a time: after you read a paragraph, try paraphrasing what it argues—keep a running record of your paraphrases (can be voice notes, if that is easier than writing).

Changing the font/highlighting/etc to make it easier to “take in” the difficult sentences.

Talking through the known unknowns with others

UW Registration Forms and Info Sheet are now digital—on my Course Documents, [HERE](https://www.everettsd.org/Page/3080)!!

September 30

I say…

Teaching that there is a “writing process” [or worse, that there is THE writing process] is likely to mislead learners into doing exactly what is NOT writing. Reading, discussing, thinking, researching, listening, restating, paraphrasing, referencing others, experimenting, changing focus, having half-ideas, forgetting where they were going with what they are saying—these are **what a writer *writing* does** [not brainstorm, draft, revise, edit—these are the mechanics of *text production*). So, I use the term **composing** and when I use it, I mean all the internal cognitive work, all the external interactions with sources and all the interpersonal and internal communication that goes into coming up with and working to the point of saying anything. You could call this a thinking-reading-discussing-researching-writing-repeat process. Not *THE* process…it differs for each person and, in my experience at least, it changes also for different purposes (it’s still all there for a DM, but different parts get more/less weight in my “writing” it than, say, my “writing” this living syllabus segment.

That said, you asked me to help you prepare to do well in classes/careers where a more traditional view of writing (and assessing writing) is in force. To that end…

What are minimum CCSS CONVENTIONS standards? Check all the Literacy CCSS online on my website, Course Documents—under course resources. Here are the ones for **conventions**, specifically:

How does Smarter Balanced define high school Standard English grammar use and mechanics?

The graders do not just count up the number of errors you make (whew!). They look at which category your errors fit—*basic* (lower on the lists below) to *advanced* (higher on the lists)—and if they occur *often, occasionally or only rarely* **when compared to the amount of correct usage** in your writing.

|  |  |  |  |
| --- | --- | --- | --- |
| **Sentence Completion** | **Punctuation** | **Grammar Usage** | |
| Avoids “fused” sentences [run together, comma splices] (They went to the store, they bought groceries.).  May use purposeful fragments such as “Not us.” or in dialogue.  Avoids sentence fragments that are not purposeful—such as restrictive phrases (Going into town) or dependent clauses (Because of the rain) | **Semicolons** between two independent clauses (I studied late into the night; consequently, I passed the test or I studied; I passed).  **Colons** to introduce a list or quotation.  **Hyphenates** commonly combined terms (self-driving but *not* high school).  **Ellipsis** […] to indicate a pause or break or to show omitted words.  **Commas, parentheses or dashes** to set off nonrestrictive/ parenthetical information [appositives, explanatory phrases/clauses] (Batman, the famous caped crusader, battled the Joker; The winner (a rookie) got attention; Our teacher loves sweets—birthday cake included)  Uses a **comma**   * to separate coordinate adjectives (He wore an old, warm shirt but not He wore an old, green shirt.) * before a coordinating conjunction [and, but, for, nor, or, yet, so] in a compound sentence * in complete addresses (12345 67th Ave., Spokane, WA) * in dates (September 11, 2001) * with single words in a series (red, blue and green signs OR red, blue, and green signs—both OK) * in greetings and closings of letters * to set off an introductory element from the rest of the sentence (Therefore,) * to set off yes and no (Yes, thank you) * to set off a tag question (It’s true, isn’t it?) * to indicate direct address (Is that you, Steve?). | **Parallel Construction** in series   * with single words [verbs particularly in informational and technical writing] (A scientist observes, hypothesizes, and analyzes.) * with clauses (The coach told the players they should get plenty of sleep, they should eat well, and they should do some warm-up exercises.). * with phrases [infinitive] (Jamillah likes to hike, swim, and ride a bicycle.).   **Verbs**  Avoids inappropriate shifts in verb tense.  Consistent and appropriate **voice** and **mood**.  Correctly uses   * active and passive voices * indicative, imperative, interrogative, conditional, subjunctive moods * perfect tense (I had walked, I have walked; I will have walked) * simple verb tenses (I walked; I walk; I will walk) * progressive (I was walking; I am walking; I will be walking) * modal auxiliaries [can, may, must] to convey various conditions * past tense of frequently occurring irregular verbs (sat, hid, told) * regular and irregular verbs.   Uses **verb tense** to convey   * various times, sequences, states, and conditions * a sense of past, present, and future * conjecture (If I had driven, I would not have to walk home; You must have walked home since you do not drive).   Uses **frequently confused words** correctly (apart, a part of; maybe, may be; everyday, every day; there, they’re, their; lead, led; you’re, your; it’s its; is biased, has a bias; effect, affect; used to, use to)  Avoids misplaced or dangling modifiers.  **Pronouns**  Avoids inappropriate shifts in pronoun number and person and vague, ambiguous or unclear pronoun references (She and her sisters said it was theirs). | |
| **Capitalization**  title/official name (President of the US vs the president says; Jackson High School vs in high school; Mom vs my mom)  titles of books  first word in a sentence  the pronoun I  names of people  days of the week  months of the year  holidays  product names  geographic names  greetings and closings | **Apostrophes**   * in possessive nouns (one dog’s house, two dogs’ houses). * to form contractions * in [frequently occurring] possessives.   Uses commas and **quotation marks** to mark direct speech and quotations from text.  **Nouns**  Correctly uses   * regular and irregular plural nouns * abstract nouns (childhood) * singular and plural nouns with matching verbs in basic sentences (He hops; We hop) * collective nouns (group) * frequently occurring irregular plural nouns (feet, children, teeth, mice, fish).   **Conjunctions**   * correlative (either/or, neither/nor) * coordinate (and, but) * subordinate (because, although) * frequently occurring transitions (so, then, however, also).   Correctly uses **determiners** [articles, demonstratives] (the book is by me; a book is needed; that book is hers)  Uses **end punctuation** for sentences. | Correctly uses   * pronoun case [subject, object, possessive] (He and I go; Give it to him or me; Its ours) * intensive pronouns (This is a book of yours; I, myself agree.) * relative pronouns [who, whose, whom, which, that] * relative adverbs [where, when, why] * common personal, possessive, and indefinite pronouns [I, me, my; they, them, their; anyone, everything, no one] * reflexive pronouns [myself, ourselves].   **Agreement**  Pronouns with antecedents [singular-singular; plural-plural]  (The teacher told each student to turn in his or her papers; The teacher told the students to turn in their papers; Everybody wants his or her own book bag; They all want their own book bags; He brought his dog to school; He and Gary brought their lunches)  Subjects with verbs [singular-singular; plural-plural]  (My friend and I go to recess together; Sally goes to recess with her friends; Neither the coach nor the player is going to the banquet; None of us wants a second helping of pie; The school board is an elected body; People with colds should stay home from school)  Includes pronouns to refer to a [close] antecedent (The boy walked his dog).  **Adjectives/Adverbs**  Use conventional patterns to order adjectives within sentences (a small red bag, not a red small bag).  Correctly use comparative and superlative adjectives and adverbs. |

October 7

Lord Salisbury (1830-1903), British Prime Minister, says…

No lesson seems to be so deeply inculcated by the experience of life as that **you never should trust experts.** If you believe the doctors, nothing is wholesome; if you believe the theologians, nothing is innocent; if you believe the soldiers, nothing is safe. They all require to have their strong wine diluted by a very large admixture of insipid common sense (qtd in Swatridge, *Oxford Guide to Effective Argument* 55).

For 18 minutes max

A TED Talk is **18 minutes** long—a length that was chosen by TED organizers based both on neuroscience and strategy. They understood that **18 minutes** was long enough for a speaker to flesh out an idea, but short enough that a listener could take in, digest, and understand all of the important information. Learn more at: <https://www.duarte.com/presentation-skills-resources/10-ways-to-prepare-for-a-ted-format-talk/>

[RHETORICALLY LISTEN](file:///\\jhsfs01\jhsstaff\Baker.Judy-Gail\Staff016\summer16planning\131UWGen2015.doc#listresponse)

(This will be good—trustmeand TED, we’re experts 😉)

* Choose the section/passage/idea/argument from Percy/Butler part 1 which “got” you the most (it pleased, scared, angered, perplexed, disturbed or otherwise affected you)
* Cite **the exact text** you’re discussing using correct [[MLA](https://owl.english.purdue.edu/owl/resource/747/01/)](http://bcs.bedfordstmartins.com/resdoc5e/) in-text format

as [quotation(s](#paraphrase)) OR

specify its location in the text clearly (like this: “the second paragraph’s assertion about value P” or “her answer to Angus’ second question”)

Digital sources without published page numbers are cited like this:

**In-Text Citation Format:**

Percy *writes*/says/argues/explains/etc OR (Percy)

Butler *says*/explains/etc OR (Butler)

**Works Cited Format:**

Percy, Walker*. The Loss of the Creature.* Jackson High School. Judy Baker’s Home Page. <http://www.everettsd.org/jhs-jbaker> Accessed day Month 2019.

Butler, Judith. Interview by Ian Angus. “Gender is Extramoral,” 16 May 2009, <https://mronline.org/2009/05/16/interview-with-judith-butler-gender-is-extramoral/> Accessed day Month 2019.

* RE-RHETORICALLY LISTEN to the passage—in your head, by reading it out loud to yourself, by mouthing the words, whatever works for *YOU*
* Translate the selection into words that effectively communicate its meaning *for a person in YOUR field/major who has no knowledge of the text*, capturing the details of the original *accurately* (attentively, humbly, fairly, unbiasedly, respectfully), without *repeating* or *restating* the specific word choices (this is **college/pro-level** **paraphrase**)
* In 2-5 sentences explain what YOU personally see as significant about its meaning and what YOU personally feel/think is worth speaking back to it.

Now, let’s tackle the really important question: What are you going to USE this text for (so you can know how to go about dealing with it)? Let’s [OD](#od) the [Percy/Butler Essay](#percyess) assignment.

October 8

Carrie Leverenz, Composition Researcher, asks

How can we teach writing in ways that encourages—and rewards—more divergent thinking? One way to start is by **making sure writing assignments are, like design problems,** ***wicked***, in Richard Buchanan’s (1992) terms: **“ill-formulated, where the information is confusing, where there are many clients and decisions makers with conflicting values, and where the ramifications in the whole system are thoroughly confusing”** (p.15). Many of us would acknowledge the *wickedness* of most real life writing tasks, but as teachers our impulse is often to take the wickedness out of writing assignments—we make our expectations as explicit as possible in order to avoid confusing or frustrating students. Obviously, confusion and frustration do not in and of themselves lead to creative engagement in complex problem solving; rather, we tolerate these unpleasant feelings because we are engaged in addressing a problem that we care about or because there is something compelling at stake for someone. But most of us also know the pleasure of working on a hard problem long enough that we ultimately find a way to address it. By eschewing easy or obvious solutions, **wicked problems require us to think creatively about the problem as well as the solution. As a result, we come to own the problem—as our vision—rather than merely fulfilling someone else’s idea of what should be done**.

Leverenz, Carrie S. "Design Thinking and The Wicked Problem of Teaching Writing." *Computers and Composition* 33 (2014): 1-12.

J. Anthony Blair, Logician, asserts

The conditions of *visual* expression are indeterminate to a much greater degree than is the case with *verbal* expression (“The Possibility and Actuality of Visual Arguments” 27, qtd in George “From Analysis to Design” 1447).

I say…

Given that *Encyclopaedia Britannica* [a tertiary source] defines *a logical condition* as “a stipulation or provision that needs to be satisfied” in order for a text to communicate

And

I would [paraphrase](#paraphrase) that definition as “a problem both a text’s *creator* (in selecting the final version of a text’s words, organization, examples, etc) and that text’s *audience* (in interpreting it) have to solve *by means of* the text that exists”

And

Ionesco said **writers** “see” a problem more clearly

And

YOU are being asked to solve a wicked problem through a [composing process](#compprocess) to finalize your Percy/Butler Essay

And

Percy Part 1 and Butler’s explanations are cases of verbal expression whose “conditions” (or problems) are, to most audiences, *highly indeterminate* (that is, [WICKED](#wicked))

And

[Close reading](#closeread) is, essentially, scientific problem solving (hypothesizing, gathering and analyzing data, reaching a conclusion about) the “conditions” of a text

Then

Let’s—as [Outcome 1](#o1) suggests—experimentally test Blair’s assertion by attempting to solve the “wicked” (Leverenz) problem of Percy’s/Butler’s logical conditions (close reading) both *verbally* and *visually*

Since

This will prove that verbal expression is less, more or equally indeterminate to a visual expression of the same ideas.

So…

DUE THURSDAY (OCT 10) AT THE BEGINNING OF CLASS for Sequence credit:

Create an individual, original Visual Paraphrase of **one complex claim** in Part I of Percy’s essay/made by Butler. To do so, follow these steps:

1. Select ONE complex claim (an argument made that has *multiple* levels—who, what, where, when, **why** and **how**) from the reading.
2. Compose an original verbal [paraphrase](#paraphrase) that clearly, honestly and comprehensively states the meaning of that claim *for someone in YOUR field of interest*. Do NOT SHARE your work with anyone else.
3. Stow this paraphrase in a secure location where none of your peers or I will see it. This is the SECRET title of your Visual Paraphrase.
4. Create a static, single-screen/page presentation using **NO WORDS** to communicate **YOUR PARAPHRASE** of the claim **clearly, honestly and comprehensively.**
5. Assemble, revise and save your visual paraphrase and hold on to your secret verbal paraphrase for display on THURSDAY (OCT 10) at the beginning of class.

What do I mean by claim? **A statement that can be tested for validity**. If it does not need to be tested to be validated, it’s not a claim: Butler is interesting. Everyone has a unique perspective. We are affected by our surroundings. In **simplest** form, every claim in the universe fits two forms:

**A is/isn’t B ‘*cuz* their criteria *match up/don’t***

**A leads to/doesn’t lead to B ‘cuz *without* A stepsB results *happen/don’t***

A **complex** claim *combines* several simple ones to complicate the connection between A and B:

Asimple Bsimple

*Preformed symbolic complex* is <Percy’s definition>.

*Current representation of masculine sovereignty* comes from <Butler’s causes>.

trait trait trait trait trait

trait trait Acomplex

criteria step criteria criteria

criteria step step step

criteria step step

criteria step criteria

Bcomplex

*A, B, C, D, sometimes E but not F nor G* go into concept A.

*H, I, J, K steps, if L, M, N criteria apply* enable B outcome*—but not if O, P, Q do* since then *R, S, T happen*.

October 10

**Gallery Opening**

1. Find a designated gallery spot and position your drawing or boot up your Visual Paraphrase file, displaying ONLY the static, single-screen images—be sure no words (even name or title) appear. DON’T REVEAL WHICH IS YOURS.
2. When all have been placed, conduct a gallery walk to view artists’ paraphrases.
3. Select 5 paraphrases and record your interpretation in writing of each one’s meaning.

Monday, we will reveal the artists and titles of paraphrases, and you will get to reflect on whether a double-whammy of verbal and visual paraphrasing helped you and/or others to close read.

October 11

Sequence Assignment: find this on my course documents, complete it and submit to turnitin.com. The information for turnitin is:

Class Name UW/EvCC Fall 2019

Class ID **22680445**

Enrollment Key Percy

\*This is a way for me to be SURE you can get to everything before your first graded assignment is due. ASK if you’re having trouble getting turnitin to work, can’t find the assignment, etc!

DUE SUNDAY BY MIDNIGHT

October 14

Kenneth Bruffee, Rhetorician, argues

What students do when working **collaboratively** on their writing is not write or edit or, least of all, read proof. What they do is *converse*. They talk about the subject and about the assignment. They talk through the writer's understanding of the subject. They converse about their own relationship and, in general, about relationships in an academic or intellectual context (“Collaborative Learning” 553).

**Paraphras-a-Con**

1. Creator, reveal your secret title to viewers (your verbal [paraphrase](#paraphrase) of the meaning of that claim *in your own words*.)
2. For no more than 2 minutes, explain how you connect the reading’s actual words to your visuals.
3. Compose an individual reflection by answering the following questions:

**What did the experience of presenting and interpreting visual paraphrases make you think about**

[Blair’s assertion](file:///\\jhsfs01\jhsstaff\Baker.Judy-Gail\Staff016\summer16planning\131UWGen2015.doc#blairasserts) about visual versus verbal expression

and [Leverenz’ wicked problem-solving](#wicked)**?**

**What data = your conclusion?**

October 15

John Milton, English Writer says,

When there is much to learn, there of necessity will be much arguing, much writing, many opinions; for opinion in good men is but knowledge in the making (qtd in Colin Swatridge *Oxford Guide to Effective Argument* 129).

I say,

…sounds like a good reason to have a *conversation* with others as you work on Percy.

Your Percy Part 1 Close Reading, DUE by midnight, October 27 to turnitin.com, asks you to follow the CLOSE READING steps:

* Decode ALL OF PART 1 to “get” its meanings (look up interfering “[known unknowns](file:///C:\Users\Judy%20Baker\Downloads\UW131F2017.docx#od)”).
* State a hypothesis: \_\_\_\_ is what PART 1 argues is true about its ontologies through its epistemologies.\* (your INTERPRETATION)
* Cite the location of *necessary* data from the text as a quote, paraphrase or summary using [MLA](https://owl.english.purdue.edu/owl/resource/747/01/) to *clearly, honestly and comprehensively* capture where/how each complex claim in this argument shows up in the text—explicitly and implicitly, agreeable to you and not.
  + Remember: **“Summarize** when details are irrelevant but ideas are useful for *your* purpose; **paraphrase** when you can state what a source says more clearly or concisely than the original for *your* audience; **quote** when the words themselves are authoritative evidence, are compelling enough to discuss at length, and when you want to disagree with them” (Booth, Colomb & Williams 188-9; my emphases). ([OD-IT](#od))
* Justify IN WRITING how the details in your cited data MEAN what you SAY is the argument of each “subpart” of Part 1 as separate claims and in the context of the whole section (this is taking your interpretation hypothesis… and adding data analysis to back it up)
* Draw its implications IN WRITING: \_\_ is how this text’s argument likely relates to argument(s) *above and beyond it* that I think are worth pursuing in my Percy Essay?

\*This isn’t a paraphrase of ONE claim/concept in Part 1 like your visual paraphrase; it isn’t a summary of what Part 1 says—we’re not testing to see if you did the reading; this is explaining what YOU think all the claims/concepts, examples and commentary by Percy in Part 1 COMBINED together MEAN, as preparation to support what YOU will use this text [to argue about your field](#percyess).

Good news: there are only two forms of argument—

**A is/isn’t B ‘*cuz the criteria line up/don’t***

**A leads to/doesn’t lead to B ‘*cuz without/with A steps B happens/doesn’t***

So, your interpretation of ALL OF Percy Part 1’s arguments will be one or, since their complex, a combo of *both* of these. Something like, say, *THIS*…

In X examples of Part 1, because A is B, non-experts often do C, which causes D. But, in cases where they do E instead, F is the new result. When he looks at experts, his Y examples show that G actions cause H (although experts who do I instead, avoid H because this is/is not J). Sightseers Z in Percy hypothetically represent K, L, M, N, O actions that are *NOT* P [or the value *p!*] because…. So, overall, Percy is arguing that what we readers think of as Q is really not; it is more R instead due to S, T, U, V, W factors.

Ready to check out an A is/is not B argument? Look at the precision/accuracy needed to “see” the difference between (A) Close Reading and (B) Paraphrasing…

**Which definition better fits the following, and why?**

(an actual student model…careful not to turn it into—cause it to be—a *preformed symbolic complex*…)

In Percy’s essay *The Loss of Creature*, he examines the abandonment of personal subjectivity for the search of a more objective truth. He describes travelers, who upon finding a traditional Mexican village wish for their ethnologist friend to interpret the situation for them. In an attempt to achieve a greater understanding of their current situation, they give up their own thoughts, opinions, and feelings so that someone (that they believe is more qualified) can see the situation. Yet, in reality, they are sacrificing their sovereignty (and individuality) and all that the experience means to them. They are allowing someone else to tell them what to think instead of doing the one true thing: thinking for themselves.

Hints:

Paraphrase doesn’t include *explicit* evidence or analysis of a text; its rewording *implicitly* explains what the writer thinks the text means. Think of how peers interpreted your visual paraphrase; did they “see” your translation as a clear, comprehensive and/or honest translation of the concept/claim you were trying to communicate? Now think of how you presented your paraphrase in your talk—did you bring in details from Percy and connect them to your interpretation so that your audience could “see” what you were saying?

THAT’s close reading and *it’s* what you’re writing up for ALL of Part 1—**a clear explanation of why you interpret its claims and overall argument the way you do; where/ how/ why do you ‘get’ what you get from it; why is that reasonable/ defensible as comprehensive and honest?**

For the Part 1 Close Reading, you should write *with me as your reader*. Here’s what you know about me: I have read the text and I understand it, so I am skeptical—*questioning*, not suspicious—that it means what YOU state it means (usually I’m thinking: aren’t you simplifying it too much?).

Your job is to make the case for your reading as *valid* by bringing in evidence from the text and analyzing it to **show how it lines up with what you “see.”** Watch out for *preformed symbolic complexes* that might get in the way of you “seeing” and of you getting me to “see” what you are saying.

We did this with [aphorisms from Ben Franklin](#aphorism), remember?

Here’s some Percy-based examples:

***Preformed symbolic complexes* in Percy are NOT the same as a term we know, *preconceived notions*—**or else Percy would have used that term. **Part of your close reading should EXPLAIN how you interpret the difference between these, to show (not just quote) what Percy’s new term is (that isn’t what we are already expecting based on the term *preconceived notion*—A is *NOT* B).**

*Can* you “see” difference between the ontology of A versus that of B? Start by [OD](#od)ing *preconceived notions,* using a tertiary source(a dictionary/wiki, etc.). Then compare the who, what, where, why, when and hows of it with those of example preformed symbolic complexes in Percy (evidence). Logically, where do these diverge? *That’s* the difference.

**Percy often uses the term *it*, but he never defines *it* explicitly. Your close reading should hypothesize what his definition (the ontology) must be *logically* (from what he says/does with *it* in his essay) and back that up with evidence that shows your interpretation is correct.**

So, for example, YOU notice that choices cause people to lose *it* (A leads to B) in some of Percy’s examples; the essay’s title is *Loss of the Creature*. Does that mean Percy intends *it* to be *the creature*? The only way to figure it out is to first determine what makes something a *creature* (what is the ontology of A?—time for tertiary sources again). Then lineup that ontology with the who, what, where, why, when and hows of *it* in Percy to see if A is

**Yes!** you can and should use [paraphrasing](#sumparaquote) (of evidence from the text) within a close reading and only quote stand-alone segments of sentences, examples, etc instead of pasting in lengthy quotations. Remember that your [Rhetorical Listening](#rhetlisten) translation of the text shows a college audience what you think the text means *efficiently*—close reading adds the data analysis to prove it *effectively*.

A recap on the dos/don’ts of writing about others’ texts…

Paraphrasing is NOT just changing some of the original wording (that’s *rephrasing* or, more bluntly, *bad quoting*). When you decide you need to use someone else’s words in your writing, either

* use the exact words as a **quotation**, because this is the clearest, most efficient or most honest way your reader will get the specific info he/she needs to understand you. You may truncate a quotation to capture just the part that’s salient like:

MODEL

Percy points to a “symbolic complex” which he describes as “that which has already been formulated—by picture postcard, geography book, tourist folders, and the words Grand Canyon” before a sightseer encounters a sight” (589).

OR

* restate the passage as **paraphrase** in words that more clearly, effectively or efficiently communicate its accurate meaning for your audience and what you are using it for, [capturing the critical details honestly](file:///C:\Users\Judy%20Baker\Documents\Staff2018\UW131F2017.docx#listresponse) (rhetorically listening). Example:

MODEL

I would describe Percy’s preformed symbolic complex as encompassing three qualities: having been accepted prior to the actual encounter with a sight; including associations that others have attached to the sight; and involving the sightseer, the sightseeing *and* the sight itself as a “complex” of relationships (589).

Even **summary** is a paraphrase (albeit a general or broad one, so not often part of a close reading). It, thus, must have an in-text citation to credit its source. Example:

MODEL

Percy argues that sightseeing, by its very nature, is *not* seeing a sight (589-91).

Bottom line on THE RULES of citation for this class, professions and college:

**You can’t use someone’s actual words/material without quoting and citing; you can’t discuss someone’s words/ideas without accurately paraphrasing and citing. Leaving out the citation is plagiarism and irresponsible documentation of sources (**[outcome 4](file:///C:\Users\Judy%20Baker\Documents\Staff2018\UW131F2017.docx#O4)**)**.

My examples above refer to the printed textbook and thus list page numbers. YOU are using the digital version of this essay. To [MLA](https://owl.english.purdue.edu/owl/resource/747/01/) in-text cite digital texts, you ONLY note the page numbers if they appear on the digital copy (like, for instance, a scanned doc). Otherwise, you cite the author—or when no author—a short form of the title; NO PAGE NUMBERS. No, *really*. Thus,…

**Works Cited Format:**

Percy, Walker*. The Loss of the Creature.* Jackson High School. Judy Baker’s Home Page. <http://www.everettsd.org/jhs-jbaker> Accessed day Month 2019.

Butler, Judith. Interview by Ian Angus. “Gender is Extramoral,” 16 May 2009, <https://mronline.org/2009/05/16/interview-with-judith-butler-gender-is-extramoral/> Accessed day Month 2019.

Don’t be dishonest in your paraphrase, now.

<https://local.theonion.com/gruff-no-nonsense-teacher-only-hard-on-students-becaus-1822586332>

Choosing when to quote or paraphrase a particular passage is part of your strategies as a writer ([outcome 1](#o1); thanks for the help on this, [Colomb, Booth & Williams](file:///C:\Users\Judy%20Baker\Documents\Staff2018\UW131F2017.docx#sumparaquote)!). What that choice shows about your understanding of the text is [outcome 2](#o2).

Prompts you can use to make sure your close reading of Percy Part 1 includes ALL of the sub-parts:

Start at the beginning and use a T-chart, Venn diagram or other useful “organizer” for writing to compare/contrast the acts/ thought /reactions/ etc of the different types of Grand Canyon sightseers—the Explorer vs the 2-week tourist, vs the Inside Track vs the Familiar Revisited vs the Accidental Encounter. Explain the relationship of the data in your organizer as close reading of these sections.

What do the first paragraph’s concepts of “beauty,” “access,” “seeing it for what it is” and “recovery” have to do with those different categories of sightseer examples that come later? Explain how these early big picture concepts connect with non-sightseer examples that come later (by jumping around the text, this prompt helps get you out of the “summarize” instead of close read trap).

Go back through your notes and use a T-chart, Venn diagram or other useful “organizer” for writing to compare/contrast the acts/ thought /reactions/ etc of laypeople in Mexico vs France vs those in their backyard vs at the psychiatrist’s vs experts in Mexico vs France vs in their backyard vs at the psychiatrist’s—explain your data as close reading.

How do the first paragraph’s concepts and the Grand Canyon sightseers relate to these examples of laypeople vs experts in Mexico, France, their backyard and at the psychiatrist’s?—explain how big picture concepts connect with detailed examples.

Student favorite 

Starting from the end of Part 1, (stop at **A young Falkland Islander**) “outline” the essay by stating the claim/idea of each paragraph, from the last one about the **Neurotic** to the opening paragraph about the **Explorer**. Divide up your outline into topic sections (Cardenas, the different Grand Canyon sightseers, the couple visiting Mexico, etc). Then, in your own words, walk us backward through a paraphrase of each section and the connections from section to section (how they alternate, reverse, expand or otherwise progress a topic). That’s close reading the WHOLE text.

Been there, done Percy?...Reading Butler?

Consider dropping in on the [**ongoing scholarly conversation**](#ongoingconvo) about her ideas. Check out: <https://www.google.com/search?q=representation+Butler&rlz=1C1CHBF_enUS795US795&oq=representation+Butler&aqs=chrome..69i57.3892j1j7&sourceid=chrome&ie=UTF-8&safe=active&ssui=on>.

October 22

So, I told you how I judge whether I’m teaching “right” or not…

Carrie Leverenz, Composition Researcher, asks

How can we teach writing in ways that encourages—and rewards—more divergent thinking? One way to start is by **making sure writing assignments are, like design problems, *wicked***, in Richard Buchanan’s (1992) terms: **“ill-formulated, where the information is confusing, where there are many clients and decisions makers with conflicting values, and where the ramifications in the whole system are thoroughly confusing”** (p.15). Many of us would acknowledge the *wickedness* of most real life writing tasks, but as teachers our impulse is often to take the wickedness out of writing assignments—we make our expectations as explicit as possible in order to avoid confusing or frustrating students. Obviously, confusion and frustration do not in and of themselves lead to creative engagement in complex problem solving; rather, we tolerate these unpleasant feelings because we are engaged in addressing a problem that we care about or because there is something compelling at stake for someone. But most of us also know the pleasure of working on a hard problem long enough that we ultimately find a way to address it. By eschewing easy or obvious solutions, **wicked problems require us to think creatively about the problem as well as the solution. As a result, we come to own the problem—as our vision—rather than merely fulfilling someone else’s idea of what should be done**.

**How do you judge whether you’re “finding a way to address” my wicked problems “right?”**

**UW Thesis Standards**

An Arguable Thesis (YOUR “thinking creatively about the problem as well as the solution”) must attempt ALL of the following aspects:

* Clear articulation of [claim](#simpleclaim)s (wording is precise and accurate match to your intended meaning) **THIS IS THE *WICKEDEST* WITCH OF THEM ALL**.
* Complex [line of inquiry](#o3) (wording lays out a [fully developed argument](#variableclaim)—not single or simple claim—logically allowing for other points of view/ gray areas/ counterarguments/ qualifiers) THIS IS THAT **WICKEDER** WITCH.
* Significant contribution to a body of knowledge (argument is not just discussion, summary, personal response or paraphrase of what has been read/researched; it is a new offering proving something worth consideration by a college-level group of readers—usually in a specific discipline) THIS IS JUST…HO-HUM…WICKED.
* Manageable scope for the assignment (as worded, it can be completed reasonably in the assignment parameters given—no “impossible” arguments or PhD theses, please!) BRO, THIS IS *EASY*.

It does NOT have to be

* One sentence
* Combined into one statement (that is, you can progress through several separate claims that together equal your thesis instead of making one combined statement)
* Placed at the end of the first paragraph

Tips that have helped people in the past:

For clarity and manageability—self-[OD](file:///C:\Users\Judy%20Baker\Documents\Staff2019\UWFall2019full.docx#od) your wording; where it is not concrete/ specific, fine-tune it.

Avoid generalisms like X is *about*…,”overly-broad statements with every, always, never, any, some, etc and framing subjects as people, society, humanity, life, truth, etc.

If you judge you are talking *about*, say X *is* or X *does*… instead.

If you judge that you are trying to argue broad **effects**, consider tagging them with terms like *inevitably, by definition, undoubtedly, without exception, highly likely* or other provable conditions (then use your analysis of data to PROVE them!).

If you are judge that you are trying to argue wide **definitions** (subjects), make them specific, like typical high school students, recent college grads, the 99%, etc.

Check yourself: Ask, …which doesn’t include \_\_*what*?\_\_ after you state your claim. If you can’t fill in a specific exception to your statement, it’s not yet arguable, is unclear or is unmanageable.

For complexity and significance—reverse [Gusdorf](file:///C:\Users\Judy%20Baker\Documents\Staff2019\UWFall2019full.docx#gusdorf) and [Ratcliffe](file:///C:\Users\Judy%20Baker\Documents\Staff2019\UWFall2019full.docx#rhetlisten); be self-centered and unkind. [Rhetorically listen](file:///C:\Users\Judy%20Baker\Documents\Staff2019\UWFall2019full.docx#listresponse) to your sentence, seeking out the banal, cliché, predictable, already- or never-to-be accepted statements *a reader who doesn’t agree with* you would dismiss.

Then **be strong**…why?

**You are highly likely to be trying to avoid BEING WRONG by stating your argument in a way that narrows, broadens, abstracts or otherwise obscures what you WANT to prove (that way no one can DISPROVE it—so you must be “right,” *right*?). But, it is an *argument.* It *must* be FALSIFIABLE. Trying to remove that potential means you’re not saying anything.**

So,….

**State ALL of what you know you can prove, ONLY what you know you can prove and NOTHING BUT what you know you can prove.**

Examples of *Close Reading* Claims (interpretations of the reading):

**Model of What NOT to Write—unproveably-broad, unclear meaning of your wording (NOT your ideas…your WORDING)**

Percy says anyone who lets others influence how they think will lose their experiences in life. He means that only if we stay sovereign will we truly see things for what they are.

Try this to fix it:state what you think CAN be *dis*proven—in the negative, adding “because…”. This often allows you to “get the words out” you really mean:

**Model *Negative* Statement—to clarify your wording and narrow to proveable**

It is easy to simplify Percy’s claims about \_\_\_\_ {specific hypothetical situations} to: it is *not* possible to experience a sight, an idea or even one’s own thoughts with an open mind due to outside influences because \_\_\_\_\_ {specific things that happen to the experience/our perception *instead*}. Yet, Percy’s \_\_\_\_ {specific} examples of \_\_\_\_ {“open mindedness” happening} complicate the concepts of what an “experience,” “open mind” and “influence” are by showing these can be \_\_\_\_\_\_ {*like* *what* that is different/more than assumed?}.

**Model of using basic argument structure to** [**OD**](file:///C:\Users\Judy%20Baker\Documents\Staff2019\UWFall2019full.docx#od) **in the form of clear, complex statements:**

Definition A is/is not B

In Percy, there are several categories of hypothetical people meant to represent \_\_\_\_ {*what* roles} in real society. Non-experts differ from experts in \_\_\_\_ ways {traits unshared}. Sightseers differ from planners in \_\_\_\_\_ {unshared} ways. These categories also overlap in \_\_\_\_ {shared} ways. The relationship these four have *to each other* is thus \_\_\_\_\_\_\_ rather than the more broad/vague \_\_\_\_ {relationship} because...

Butler’s interview presents “what it means to remake, to resignify, the restrictive normative concepts of sexual life and gender.” Breaking this down into its component parts…

Cause/Effect A leads to/doesn’t lead to B

Percy argues that keeping sovereignty requires a sightseer/ visitor/ patient/ layman to \_\_\_\_\_ {specifically do *what} when, where, how* in order to prevent \_\_\_\_\_ {what *alternate* pathways} that lead to loss of sovereignty because \_\_\_ {is the *connecting steps from* person’s action to person’s sovereignty}.

The process of remaking is a process of resignifying because…

Actual Student Close Reading, annotated to show “what Ms. Baker sees” (highlights) and “how she thinks the claims work” (comments):

Close Reading Paraphrase

Evidence

Justification

Implication

"To him it is beautiful because, being first, he has access to it and can see it for what it is. But to no one else is it ever as beautiful... (para 1)"Percy argues that once a "sovereign discovery (para 5)" is found, it is rarely found again. He articulates this argument by putting the focus on various types of tourists who approach the concept of sovereignty differently but ultimately come to the same conclusion. The reader is first introduced to the explorer, who sets the bar for how everyone after him is to experience the site. Percy then describes the two-week tourist to explain that an expectation for the site is created, which ruins the chance of the tourist experiencing sovereignty. However, an opportunity to restore the sovereignty is presented through the tourist which goes off the "beaten track (para 9)." Percy describes that the surest way not to experience sovereignty is to find something genuinely unique only to have it validated by an expert (para 32). By looking at the tourists' approach side by side, it can be said that to experience sovereignty, one must view a site in a context outside of the intended method of viewing.

The explorer is able to experience sovereignty upon sight as he has seen it without any expectation. Because he had no intention of viewing the thing before him, he didn't have a criterion to which the site had to measure up, and he was able to fully appreciate it. Percy calls the explorer's experience a "progressive discovery (para 5)." A stark contrast is then presented with the uniformity of the two-week tourist. This type of tourist has his way of viewing the site planned to the smallest detail. He begins by choosing from a folder compiled of the various options in which him and his family can see the Grand Canyon (para 4); in essence, he chooses which expectation he wants the Grand Canyon to measure up, leaving no leeway for surprises. He takes away the power of the site because he creates an agenda which it must follow. The opportunity to view the Grand Canyon in a powerful, unique experience is no longer an option at this point, and the reader is given an example of how after the explorer, "sovereign discovery" is a rarity.

Percy doesn't completely rule out the ability to experience sovereignty after the initial discovery. He provides a couple ways in which it can be "recovered (para 9)." One of these instances is stated as "avoiding the approved confrontation (para 8)." The tourists who goes off the "beaten track (para 9)" is the example Percy provides for how one can recover sovereignty. This tourist originally comes as being assigned to a tour, but strays by creating his own route with which he will view the Grand Canyon (para 9). Percy describes it this way: "...he sees the canyon by avoiding all the facilities for seeing the canyon (para 9)." In other words, to view the site outside of the typical, intended way that one usually does, one is able to see it and be impressed by it. It's one thing to see the canyon, all types of tourists that Percy describes are able to do that. But besides the Spaniard, the other tourists are not impressed by it because it has a duty to meet expectations. Well by going off the beaten path, one cannot measure the canyon up to an expectation and is forced to experience it differently, which actually allows for a sovereign experience. Being forced to experience it differently can also occur through what Percy states as, "a consequence of a breakdown of the symbolic machinery... (para 12)." In this circumstance the lens is focused on a family trapped in the canyon due to a typhus outbreak (para 12). The outbreak has limited the flow of people and allows for the family to experience the canyon in relative peace. Percy introduces a concept which he labels the "distribution of sovereignty (para 12)." The reason that nearly everyone after the Spaniard is unable to view the canyon in the same appreciative light is partly due to the fact that it is so frequented which creates a lot of hype which leads to a creation of high expectations. Well without a large mass of visitors, the family can take in the site without the energy of expectation surrounding them. Their sovereignty is "recovered" because they are viewing it in a new context which they had not intended to view it, giving the place the power to be beautiful again.

Percy follows how one can recover sovereignty with how one will only push it further away. This is discussed using the example of an American couple touring Mexico. They find themselves at an Indian village and realize that it's the amazing site that they were looking for (para 24). And then they turn around to bring in a friend for validity. In the instant that they decide to seek approval, sovereignty is lost (para 32). This is because if they truly enjoyed the sight, if they truly took it in for what it was and felt that they were seeing something unmatched, then they shouldn't have the need to make sure someone else feels that way too; it's not that amazing if someone has to actively seek its approval. The reason sovereignty is so hard to obtain is that tourists measure up the value of a site with the value that an expert gives it. In paragraph 37, Percy sets up a scenario in which a native finds and returns objects to an experimental American team. It mirrors the tourists as the natives also follow a uniform process: find, seek expert, report, obtain reward. Sovereignty is lost when people put the ability to interpret and see something of value into someone else's hands who in turn creates a standard for how that something should be seen.

Sovereignty, beyond the explorer, is rarely obtained by any other. However, by viewing it outside the intended context, by taking a different perspective than what one initially had, sovereignty is achievable. The trick is that the different perspective cannot be actively sought; it must be by chance. Each tourist that Percy described had a routine way in which they planned to view the Grand Canyon. However, the ones who obtained that powerful experience were the ones who stumbled upon it by accident. Take the family who was hit with a typhus outbreak or the American couple who took the wrong turn, they had no intention of getting into the circumstances they did, but it was the break in expectation that opened the opportunity to take in the site's beauty. The lack of prior knowledge as to what the experience should be like is what allowed for that unfrequented experience that tourists secretly want it to be like.

The same thing happens when we look at colleges as applicants—we do not want to have the wrong experience, so we gather prior knowledge. This might mean we won’t have the powerful experience we could have had if we just took a risk and experienced it as an explorer.

October 28

Dissection Lab #1

Instructions:

1. As you enter, find your assigned lab station.
2. Take out one piece of paper for each station. Designate one Recorder to be in charge of documenting the lab for each station.
3. When I have given your station its dissection item, you will be given a specific time period in which to discuss the item with your station-mates. NO DISCUSSION MAY OCCUR WITH OTHER STATIONS.
4. After discussion your Recorder should assemble the following on your station lab sheet:
   1. The correct common name(s) of your specimen/representation.
   2. An accurate anatomical diagram of it with ALL parts labeled clearly.
   3. A one paragraph, precise description of the system of parts that makes up your specimen/ representation.

**Your station’s grade will be awarded based on the accuracy of your documentation.**

In your groups, discuss the following and be ready to share your conclusions with other groups:

[Close Reading](#closeread) the Lab

1. State a hypothesis for the [clear, complex, significant and manageable](#thesis) argument **this exercise** showed is true/not true about the specimen, my instruction, this class, etc. (Events/objects were/weren’t something; events/objects caused/did not cause something)
2. Cite explicit and implicit details from the exercise ([paraphrases, quotations and/or other material](#paraphrase)) that show where **this argument** shows up what was done today
3. Justify why those details MEAN what you SAY is **the argument of this exercise**, *clearly, honestly and comprehensively*, by themselves *and* in context of the whole experience

[Close Reading](#closeread) Yourself

1. What did the way you thought/acted in this lab show was true about YOU What implications can you draw about **how this exercise, its argument and YOU relate to Percy/Butler**?

October 29

When a small group is working efficiently, its members are able to contain cognitive load through sharing the working memory functions across group members. An effective small group can become its own info processing system when it possesses all the knowledge required to solve a challenging problem, when it is working hard, and can coordinate its activities. **Under such ideal teamwork conditions groups are likely to outperform individuals** (John Hattie & Gregory Yates *Visible Learning and the Science of How We Learn* 152).

Discuss to reach a “consensus” close reading of your assigned passage:

Group A: Agree upon a “consensus” close reading of this passage:

The situation of the tourist at the Grand Canyon and the biology student are special cases of a predicament in which everyone finds himself in a modern technical society—a society, that is, in which there is a division between expert and layman, planner and consumer, in which experts and planners take special measures to teach and edify the consumer. The measures taken are measures appropriate to the consumer: the expert and the planner *know* and *plan*, but the consumer *needs* and *experiences* [….] The tourist who carves his initials in a public place, which is theoretically “his” in the first place, has good reasons for doing so, reasons which the exhibitor and planner know nothing about. He does so because in his role of consumer of an experience (a “recreational experience” to satisfy a “recreational need”) he knows that he is disinherited. He is deprived of his title over being. He knows very well that he is in a very special sort of zone in which his only rights are the rights of a consumer. He moves like a ghost through schoolroom, city streets, trains, parks, movies. He carves his initials as a last desperate measure to escape his ghostly role of consumer. He is saying in effect: I am not a ghost after all; I am a sovereign person. And he establishes title the only way remaining to him, by staking his claim over one square inch of wood or stone.

Group B: Agree upon a “consensus” close reading of this passage:

Does this mean that there is no use taking biology at Harvard and Shreveport High? No, but it means that the student should know what a fight he has on his hands to rescue the specimen from the educational package. The educator is only partly to blame. For there is nothing the educator can do to provide for this need of the student. Everything the educator does only succeeds in becoming, for the student, part of the educational package. The highest role of the educator is the maieutic role of Socrates: to help the student come to himself not as a consumer of experience but as a sovereign individual. The thing is twice lost to the consumer. First, sovereignty is lost: it is theirs, not his. Second, it is radically devalued by theory. This is a loss which has been brought about by science but through no fault of the scientist and through no fault of scientific theory. The loss has come about as a consequence of the seduction of the layman by science. The layman will be seduced as long as he regards beings as consumer items to be experienced rather than prizes to be won, and as long as he waives his sovereign rights as a person and accepts his role of consumer as the highest estate to which the layman can aspire.

Group C: Agree upon a “consensus” close reading of this passage:

In truth, the biography of scientists and poets is usually the story of the discovery of the indirect approach, the circumvention of the educator’s presentation—the young man who was sent to the *Technikum* and on his way fell into the habit of loitering in book stores and reading poetry; or the young man dutifully attending law school who on the way became curious about the comings and goings of ants. One remembers the scene in *The Heart Is a Lonely Hunter* where the girl hides in the bushes to hear the Capehart in the big house play Beethoven. Perhaps she was the lucky one after all. Think of the unhappy souls inside, who see the record, worry about scratches, and most of all worry about whether they are *getting it*, whether they are bona fide music lovers. What is the best way to hear Beethoven: sitting in a proper silence around the Capehart or eavesdropping from an azalea bush? However it may come about, we notice two traits of the second situation: (1) an openness of the thing before one—instead of being an exercise to be learned according to an approved mode, it is a garden of delights which beckons to one; (2) a sovereignty of the knower—instead of being a consumer of a prepared experience, I am a sovereign wayfarer, a wanderer in the neighborhood of being who stumbles into the garden.

Group D: Agree upon a “consensus” close reading of this passage:

The educator whose business it is to teach students biology or poetry is unaware of a whole ensemble of relations which exist between the student and the dogfish and between the student and the Shakespeare sonnet. To put it bluntly: A student who has the desire to get at a dogfish or a Shakespeare sonnet may have the greatest difficulty in salvaging the creature itself from the educational package in which it is presented. The great difficulty is that he is not aware that there is a difficulty; surely, he thinks, in such a fine classroom, with such a fine textbook, the sonnet must come across! What’s wrong with me? The sonnet and the dogfish are obscured by two different processes. The sonnet is obscured by the symbolic package which is formulated not by the sonnet itself but by the media through which the sonnet is transmitted, the media which the educators believe for some reason to be transparent. The new textbook, the type, the smell of the page, the classroom, the aluminum windows and the winter sky, the personality of Miss Hawkins-these media which are supposed to transmit the sonnet may only succeed in transmitting themselves. It is only the hardiest and cleverest of students who can salvage the sonnet from this many-tissued package. It is only the rarest student who knows that the sonnet must be salvaged from the package. (The educator is well aware that something is wrong, that there is a fatal gap between the student's learning and the student's life: the student reads the poem, appears to understand it, and gives all the answers. But what does he recall if he should happen to read a Shakespeare sonnet twenty years later? Does he recall the poem or does he recall the smell of the page and the smell of Miss Hawkins?)

Group E: Agree upon a “consensus” close reading of this passage:

…the Sarah Lawrence student who scores A in zoology is apt to know very little about a dogfish. She is twice removed from the dogfish, once by the symbolic complex by which the dogfish is concealed, once again by the spoliation of the dogfish by theory which renders it invisible. Through no fault of zoology instructors, it is nevertheless a fact that the zoology laboratory at Sarah Lawrence College is one of the few places in the world where it is all but impossible to see a dogfish. The dogfish, the tree, the seashell, the American Negro, the dream, are rendered invisible by a shift of reality from concrete thing to theory which Whitehead has called the fallacy of misplaced concreteness. It is the mistaking of an idea, a principle, an abstraction, for the real. As a consequence of the shift, the "specimen" is seen as less real than the theory of the specimen. As Kierkegaard said, once a person is seen as a specimen of a race or a species, at that very moment he ceases to be an individual. Then there are no more individuals but only specimens [….] (The *reductio ad absurdum* of Whitehead's shift is Toynbee's employment of it in his historical method. If a gram of NaCl is referred to by the chemist as "sample of" NaCl, one may think of it as such and not much is missed by the oversight of the act of being of this particular pinch of salt, but when the Jews and the Jewish religion are understood as—in Toynbee’s favorite phrase—a “classical example of” such and such a kind of *Voelkerwanderung*, we begin to suspect that something is being left out.)

October 30

Performing an [OD](#od)—

**I**t may be recovered by a dialectical movement which brings one back to the beaten track but at a level above it. **F**or example, after a lifetime of avoiding the beaten track and guided tours, a man may deliberately seek out the most beaten track of all, the most commonplace tour imaginable: he may visit the canyon by a Greyhound tour in the company of a party from Terre Haute—just as a man who has lived in New York all his life may visit the Statue of Liberty. (**S**uch dialectical savorings of the familiar as the familiar are, of course, a favorite stratagem of The New Yorker magazine.) **T**he thing is recovered from familiarity by means of an exercise in familiarity. **O**ur complex friend stands behind his fellow tourists at the Bright Angel Lodge and sees the canyon through them and their predicament, their picture taking and busy disregard. **I**n a sense, he exploits his fellow tourists; he stands on their shoulders to see the canyon.

**S**uch a man is far more advanced in the dialectic than the sightseer who is trying to get off the beaten track—getting up at dawn and approaching the canyon through the mesquite. **T**his stratagem is, in fact, for our complex man the weariest, most beaten track of all.

November 4

Feeling uninspired about the [Percy/Butler Essay](#percyess)?

Here’s a little motivation from STANFORD…

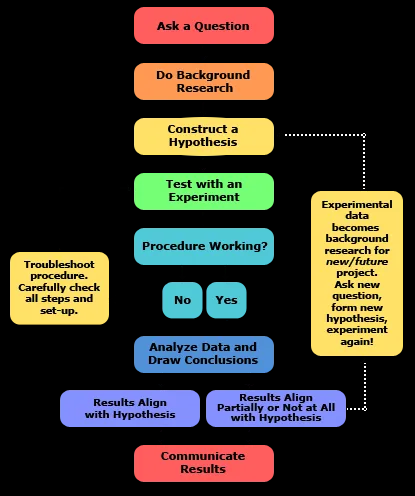
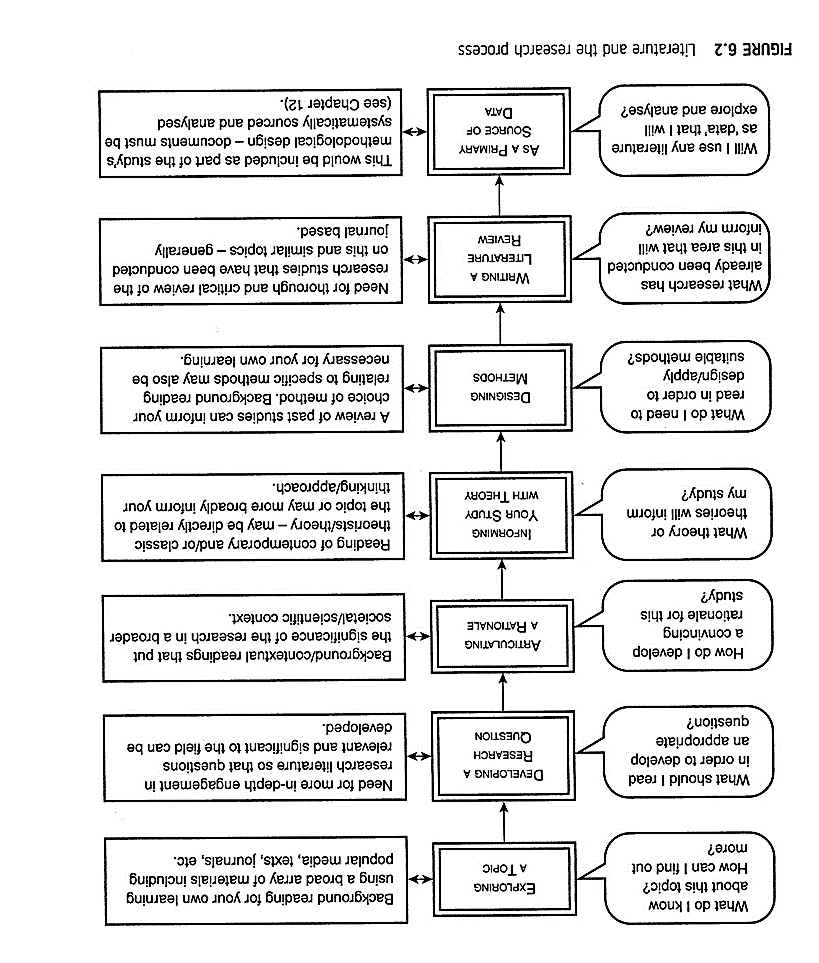
I’m currently taking a required English course called “Program in Writing and Rhetoric,” and I can genuinely say that high school- specifically your class- has prepared me so incredibly well for it (and this is not the case for many of my peers). Every assignment we’ve done in this class maps back to something we did back in UW (rhetorical analysis, text in conversation (basically a synthesis essay), and research paper). Also, I’ve brought up ideas we discussed from the Percy essay in conversation more times than I’d like to admit (seems like I can never escape that thing).

Your essay prompt is actually a straightforward argument:

A for Percy/Butler is/isn’t B for my field because the causes (ways used to measure) of A are/are not the same/similar as the causes (ways of measuring) of B.

To prove you’re right, you need to **gather data** from Percy/Butler and from your field and **TEST** them. That’s right, *EXPERIMENT*. *Whaaaaaaaat*?...

Yes, the *scientific* + *research* method!



Above left from: O’Leary, Zina. *The Essential Guide to Doing Your Research Project*. Sage Publications, 2009. Above right from: <http://topherpusa.com/?page_id=1168>

How can you think about your essay as an experiment?

To be [clear](#thesis), be precise about the WHO, WHAT, WHERE, WHEN and HOWs you are taking from Percy/Butler—this is the **theory** you are going to test with **a real world case**. Ask how that theory applies to the real world as a research question that data PROVE false or valid (if you can’t be “wrong,” you don’t have an [argument](#simpleclaim)). Let’s go back to (not so) basics:

**A variable is the thing you’re trying to measure.** It can be practically anything, such as objects, amounts of time, feelings, events, or ideas. If you’re studying how people feel about different television shows, the variables in that experiment are television shows and feelings. If you’re studying how different types of fertilizer affect how tall plants grow, the variables are type of fertilizer and plant height.

There are two key variables in every experiment: the independent variable and the dependent variable.**The independent variable is the variable whose change isn’t affected by any other variable in the experiment.** Either the scientist has to change the independent variable herself or it changes on its own; *nothing else in the experiment affects or changes it*.**Two examples of common independent variables are age and time.** There’s nothing you or anything else can do to speed up or slow down time or increase or decrease age. They’re *independent* of everything else.

**The dependent variable is what is being studied and measured in the experiment.** It’s what changes as a result of the changes to the independent variable. An example of a dependent variable is how tall you are at different ages. The dependent variable (height) depends on the independent variable (age).

An easy way to think of independent and dependent variables is, when you’re conducting an experiment,**the independent variable is what *you* change, and the dependent variable is what changes *because of that.*** You can also think of the independent variable as the cause and the dependent variable as the effect.

From: <https://blog.prepscholar.com/independent-and-dependent-variables>

To be [complex](#thesis), your Percy/Butler Essay experiment should address/handle THESE, too:

**Confounding variables** are categorised according to their source. The choice of measurement instrument (operational confound), situational characteristics (procedural confound), or inter-individual differences (person confound).

* An **operational confounding** inadvertently measures something else as well as the in/dependent variable(s).
* A **procedural confounding** mistakenly allows another variable to change along with the manipulated independent variable.
* A **person confounding** occurs when two or more groups of units are analyzed together (e.g., workers from different occupations), despite varying according to one or more other (observed or unobserved) characteristics (e.g., level of expertise, responsibility, etc).

From: <https://en.wikipedia.org/wiki/Confounding>

So, for **gathering data** ([close](#pcr)*[R](#pcr)* [reading](#pcr) of the passages containing A, ALL the passages containing A and *nothing but* the passages containing A), try this:

* [OD](#od) the variables used by *Percy/Butler* for **TESTing** their claims (they might test with hypothetical or actual examples—*you* must use actual events, actions, people’s words, etc.--remember [this](#paraphrase) version of MY close reading of Percy/Butler?) **Then,**
* search specifically for sources that contain *the same* variables operating **in vivo**—in the REAL LIFE actions/words by actual people in your field. **BUT,**
* be on the lookout for confounding variables why.

Hint: identifying variables and then analyzing the DATA about them to reach the conclusion will help you to avoid just summarizing the reading or “describing” your field or, the opposite, only talking about a single example/case in the reading/your field essay.

To be [significant](#thesis) means YOU try to take the following into account as you gather data and ANALYZE it—

**Validity**: be careful to measure/test what was intended/promised to measure/test (EXTERNALLY aligned)

**Reliability**: be sure that the test/measure is trustworthy (is INTERNALLY consistent)

**Authenticity**: represent the experience as it is ACTUALLY perceived by participants, no “spin;”

**Ethicality**—think through and address issues around sensitivity, confidentiality, safety/security of those affected/represented by your data, NOT just yourself/those like you.

**Subjectivity**—acknowledge that there is ALWAYS bias/perspective in everything and try to challenge it…but…keep in mind:

**Objectivity vs Neutrality vs Transparency vs Dependability**—accept that objectivity is unachievable, neutrality means being careful *in how you select data* AND your interpretation of it; thus transparency is a way to demonstrate your honesty about what your data are and how you are testing/ analyzing them, dependability comes from displaying how you question *yourself* in your argument.

In your essay’s implications (conclusion), you are explaining HOW your argument is…

**Generalizable**—show your findings DIRECTLY applicable beyond the test case to YOU and what YOU are planning to do.

**Transferable**—show findings are INDIRECTLY applicable beyond the test case to YOU.

**Reproducible**—show your *methodology* is applicable to other data (that YOU would be dealing with in the real world).

From: <https://studysites.sagepub.com/oleary2e/study/examples.htm>

November 5



A model experiment (which YOU may judge as proven or not)…

Data in blue, yellow and fuchsia; confounding/questioning assumptions in green; gray is conclusion

**Is The Cat in the Hat Racist?**

**By**[**Stephen Sawchuk**](http://www.edweek.org/ew/contributors/stephen.sawchuk.html)

October 4, 2017

A recent spat over Dr. Seuss’ place in the children’s literature canon has highlighted an uncomfortable truism about the books that children experience in their earliest school days: **Some of the most classic and beloved titles, from *The Wizard of Oz* on down, draw on racist tropes and images.**

The Oompa-Loompas in Roald Dahl’s *Charlie and the Chocolate Factory*, at least in its original version, were depicted as African pygmies who were happy to be working for cocoa beans at said chocolate factory. The eponymous Cat in the Hat, a new scholarly book argues, [**draws from the antics and costumes of minstrel shows**](https://www.amazon.com/Was-Cat-Hat-Black-Literature/dp/019063507X/ref=sr_1_1?ie=UTF8&qid=1507151052&sr=8-1&keywords=was+the+cat+in+the+hat+black).

This topic entered the mainstream again late last month, when first lady Melania Trump sent 10 Dr. Seuss books to a school in each state. In [**a response posted online**](http://www.hbook.com/2017/09/blogs/family-reading/dear-mrs-trump/), a librarian in Cambridge, Mass., Liz Phipps Soeiro, said she would not keep them, calling the choice of books a “cliché” and criticizing his illustrations in *If I Ran the Zoo*, among others, as “steeped in racist propaganda, caricatures, and harmful stereotypes.”

She also took aim at the Trump administration’s support for school choice programs. Trump’s spokeswoman shot back that the “divisive” letter was unfortunate.

Hundreds of articles about the dust-up followed, some defending the librarian’s decision and others criticizing her rejection of the books as churlish. But from a curricular perspective, the episode thrusts into the limelight a difficult question: What should teachers and parents do about the culturally insensitive imagery and text in some beloved classics—including the dog-eared favorites that still sit on their shelves?

**A Complex History**

The history of Dr. Seuss, whose full name was Theodor Seuss Geisel, is complex and not easily summarized. As a political cartoonist, he excoriated Jim Crow laws—but also drew racist cartoons depicting Japanese-Americans as the enemy. Some of his early books suffer from [**similar caricatures**](https://freshwriting.nd.edu/volumes/2015/essays/can-we-forgive-dr-seuss). *If I Ran the Zoo* contains stereotypical images of Africans and at one point references “helpers who all wear their eyes at a slant.” (The book was not in the collection provided by Mrs. Trump.)

It can be hard to square such depictions with some of Seuss’ other tales, which were often liberal on sociopolitical subjects. *The Sneeches* argues against prejudice based on physical characteristics; *The Lorax* is an unsubtle environmental lament; and *The Butter Battle Book* allegorizes the nuclear arms race.

*The Cat In the Hat* lies somewhere in the middle. Although less explicitly racist, the main character owes a debt to blackface vaudeville, and was based on a black woman who worked as an elevator operator, said Philip Nel, a professor of English as Kansas State University.

And while the cat brings liveliness to two children on a dreary day, he is also clearly marked as not belonging in their white household.

“It’s actually kind of ordinary and that’s part of the point—racism is ordinary, it’s not aberrant, it’s not strange—and that’s why Seuss is useful to think about,” said Nel, whose book-length study *Was The Cat In the Hat Black?*, was released in August. “He is an example of how even progressive, anti-racist people can act in ways that are racist. I don’t think he’s intentionally recycling stereotypes in his book from the ‘50s, but the imagination is influenced by the culture in which it grows, and it doesn’t necessarily filter out the racism bits during artistic creation.”

Critics of such analyses wonder if they say more about adults’ baggage than kids’ books. To echo those who have pushed back at the critical attention on Seuss—the [**mayor of Springfield, Mass.**](https://www.seattletimes.com/nation-world/democratic-mayor-of-dr-seuss-hometown-invites-trump-visit/), Geisel’s hometown, among them—isn’t the Cat in the Hat, well, just a cat in a hat?

But Nel counters that the images are powerful ones, a reminder of racism’s capacity to adapt. “I think children notice on levels that they may not be able to articulate,” he said. “The persistence of blackface minstrelry, even in subtle ways, has a normalizing effect.”

It’s tempting to think that only the subtler examples of racism persist in children’s literature. But according to Michelle H. Martin, the Beverly Cleary professor for children and youth services at the information school at the University of Washington in Seattle, versions of *Little Black Sambo*, first published in 1899 and long since in the public domain, have been brought out as recently as 2004, though they are sometimes sanitized.

Meanwhile, despite some advances, the children’s literature market remains dominated by white authors and depictions of white characters. According to annual data collected by the [**Cooperative Children’s Book Center**](https://ccbc.education.wisc.edu/default.asp), a research library at the University of Wisconsin-Madison’s school of education.

In 2016, just 22 percent of the roughly 3,400 books reviewed by the center featured nonwhite characters, and only 13 percent were written by people of color—even though more than half of the United States’ school-age population are children of color.

The spotlight on Seuss could bring some uncomfortable attention for organizations long tied to his work, among them the National Education Association. The nation’s largest teachers’ union has since 1997 celebrated [**Read Across America**](http://www.nea.org/grants/read-across-america-faq.htm), an initiative centered on Geisel’s birthday each year. And an associated symbol, the Cat in the Hat’s red-and-white-striped stovepipe hat, has been sported by everyone from the NEA president to Barack and Michelle Obama.

In recent years, the NEA has broadened its focus from Seuss, highlighting more diverse children’s books and expanding resources aimed at older children. And while it has gotten more queries and some criticism about Seuss as the author’s background has become more widespread, those changes have been priorities for some time, said Steven Grant, an NEA spokesman and manager of Read Across America.

“I think there will always be a place for Seuss books—they are in every classroom and library in America—and in some cases, they’re effective for younger readers,” he said. “That said, it’s not to the exclusion of all the other great books that are out there.”

**A Tough Balance**

The harder question concerns teachers whose classrooms are stocked with the older books. The tendency is to avoid them altogether or to keep only those that don’t have objectionable content (*Green Eggs and Ham*, anyone?) But scholars like Nel and Martin argue there’s another way to do it: Embrace the history in effective ways.

Martin said she’s talked about one of the modern rewrites of the Sambo story, Anne Isaac’s *Pancakes for Supper*, with her 5-year-old niece. (The book reworks the story as an American tall tale with a female protagonist.)

“The fact that it is still part of our culture—why are we still rewriting the story? Of what value is it?” she said. “Anne Isaac’s story is a delightful story, and if you didn’t know that it’s derived from a little black Sambo story, it would stand on its own, but that’s part of the argument we’re making—bring that history out. Ask kids what they think. They might say, ‘This is an awesome story,’ but they should be informed while reading.”

Martin, who has also been a teacher-educator, also believes that programs preparing teachers need to engage with similar questions and help teachers locate more diverse books, some of which have been published by smaller, independent presses. “If the teachers don’t have training in [**cultural sensitivity**](http://www.edweek.org/ew/articles/2016/02/17/for-preservice-teachers-lessons-on-cultural-sensitivity.html) and diverse children’s books, they have a disconnect going into the classroom—and they have a disadvantage. And they don’t know it,” she said.

And adults of all professions should be open to taking a hard look at their favorite children’s books, and embrace the discomfort it may bring.

“I don’t think nostalgia is a defense. Affection is not a defense,” Nel said. “What you have to do is take a deep breath, step back, and realize that the culture in which these books live and in which these books were written is a racist culture and a sexist culture.”

Available here: <http://www.edweek.org/ew/articles/2017/10/04/is-ithe-cat-in-the-hati-racist.html>

**BAKER’S** [**clear, complex, significant, manageable**](#thesis) **thesis rewrite:**

Despite being praised for their value as experiences for learners, books adults choose to expose children to can expose them to representations/ symbolic packaging of People of Color that are dehumanizing. Children’s “seeing” others through such “acceptable” stories can thus contribute to their building racist complexes or embodying stereotypes, perpetuating the “unacceptable” ideologies behind them.

**BAKER’S conclusion (fitting the** [**Percy/Butler Essay**](#percyess) **prompt):**

As an educator who seeks not to be a planner and who is committed to *anti*-racist pedagogy, I accept that I cannot shelter learners from “bad” content. I want them to “recognize they have a fight on their hands” (Percy), that to be who they want to be is “a practice, a struggle, a process” because we are never *free from* nor completely *controlled by* power (Butler). But I acknowledge that making the choice to expose students to problematic content, even if I maieutically help them to confront its issues, is still imposing their problems upon students that do not affect me, a White teacher, the way they do my students and colleagues of color.

From Wikipedia’s Academic Journals Project, link lists of academic journals (Apr 6 2015) are:

**By topic**

[List of accounting journals](http://en.wikipedia.org/wiki/List_of_accounting_journals)

[List of African studies journals](http://en.wikipedia.org/wiki/List_of_African_studies_journals)

[List of anarchist periodicals](http://en.wikipedia.org/wiki/List_of_anarchist_periodicals)

[List of arachnology journals](http://en.wikipedia.org/wiki/List_of_arachnology_journals)

[List of astronomy journals](http://en.wikipedia.org/wiki/List_of_astronomy_journals)

[List of bioinformatics journals](http://en.wikipedia.org/wiki/List_of_bioinformatics_journals)

[List of biology journals](http://en.wikipedia.org/wiki/List_of_biology_journals)

[List of botany journals](http://en.wikipedia.org/wiki/List_of_botany_journals)

[List of chemistry journals](http://en.wikipedia.org/wiki/List_of_chemistry_journals)

[List of earth and atmospheric sciences journals](http://en.wikipedia.org/wiki/List_of_earth_and_atmospheric_sciences_journals)

[List of economics journals](http://en.wikipedia.org/wiki/List_of_economics_journals)

[List of educational psychology journals](http://en.wikipedia.org/wiki/List_of_educational_psychology_journals)

[List of engineering journals and magazines](http://en.wikipedia.org/wiki/List_of_engineering_journals_and_magazines)

[List of entomology journals](http://en.wikipedia.org/wiki/List_of_entomology_journals)

[List of environmental economics journals](http://en.wikipedia.org/wiki/List_of_environmental_economics_journals)

[List of environmental journals](http://en.wikipedia.org/wiki/List_of_environmental_journals)

[List of environmental periodicals](http://en.wikipedia.org/wiki/List_of_environmental_periodicals)

[List of environmental social science journals](http://en.wikipedia.org/wiki/List_of_environmental_social_science_journals)

[List of fluid mechanics journals](http://en.wikipedia.org/wiki/List_of_fluid_mechanics_journals)

[List of forestry journals](http://en.wikipedia.org/wiki/List_of_forestry_journals)

[List of health care journals](http://en.wikipedia.org/wiki/List_of_health_care_journals)

[List of history journals](http://en.wikipedia.org/wiki/List_of_history_journals)

[List of humanities journals](http://en.wikipedia.org/wiki/List_of_humanities_journals)

[List of humor research publications](http://en.wikipedia.org/wiki/List_of_humor_research_publications)

[List of information systems journals](http://en.wikipedia.org/wiki/List_of_information_systems_journals)

[List of intellectual property law journals](http://en.wikipedia.org/wiki/List_of_intellectual_property_law_journals)

[List of international business journals](http://en.wikipedia.org/wiki/List_of_international_business_journals)

[List of international law journals](http://en.wikipedia.org/wiki/List_of_international_law_journals)

[List of international relations journals](http://en.wikipedia.org/wiki/List_of_international_relations_journals)

[List of law journals](http://en.wikipedia.org/wiki/List_of_law_journals)

[List of linguistics journals](http://en.wikipedia.org/wiki/List_of_linguistics_journals)

[List of literary magazines](http://en.wikipedia.org/wiki/List_of_literary_magazines)

[List of logic journals](http://en.wikipedia.org/wiki/List_of_logic_journals)

[List of mathematics education journals](http://en.wikipedia.org/wiki/List_of_mathematics_education_journals)

[List of mathematics journals](http://en.wikipedia.org/wiki/List_of_mathematics_journals)

[List of medical and health informatics journals](http://en.wikipedia.org/wiki/List_of_medical_and_health_informatics_journals)

[List of medical journals](http://en.wikipedia.org/wiki/List_of_medical_journals)

[List of mycology journals](http://en.wikipedia.org/wiki/List_of_mycology_journals)

[List of nursing journals](http://en.wikipedia.org/wiki/List_of_nursing_journals)

[List of ornithology journals](http://en.wikipedia.org/wiki/List_of_ornithology_journals)

[List of pharmaceutical sciences journals](http://en.wikipedia.org/wiki/List_of_pharmaceutical_sciences_journals)

[List of philosophy journals](http://en.wikipedia.org/wiki/List_of_philosophy_journals)

[List of physics journals](http://en.wikipedia.org/wiki/List_of_physics_journals)

[List of planning journals](http://en.wikipedia.org/wiki/List_of_planning_journals)

[List of political science journals](http://en.wikipedia.org/wiki/List_of_political_science_journals)

[List of probability journals](http://en.wikipedia.org/wiki/List_of_probability_journals)

[List of psychiatry journals](http://en.wikipedia.org/wiki/List_of_psychiatry_journals)

[List of psychology journals](http://en.wikipedia.org/wiki/List_of_psychology_journals)

[List of psychotherapy journals](http://en.wikipedia.org/wiki/List_of_psychotherapy_journals)

[List of public relations journals](http://en.wikipedia.org/wiki/List_of_public_relations_journals)

[List of scientific journals](http://en.wikipedia.org/wiki/List_of_scientific_journals)

[List of sexology journals](http://en.wikipedia.org/wiki/List_of_sexology_journals)

[List of Slavic studies journals](http://en.wikipedia.org/wiki/List_of_Slavic_studies_journals)

[List of social science journals](http://en.wikipedia.org/wiki/List_of_social_science_journals)

[List of sociology journals](http://en.wikipedia.org/wiki/List_of_sociology_journals)

[List of statistics journals](http://en.wikipedia.org/wiki/List_of_statistics_journals)

[List of systems science journals](http://en.wikipedia.org/wiki/List_of_systems_science_journals)

[List of theology journals](http://en.wikipedia.org/wiki/List_of_theology_journals)

[List of zoology journals](http://en.wikipedia.org/wiki/List_of_zoology_journals)

**Open-access journals**, by field:

Astronomy

* [Journal of the Korean Astronomical Society](http://en.wikipedia.org/wiki/Journal_of_the_Korean_Astronomical_Society)

Agriculture

* [Open Access Journal of Medicinal and Aromatic Plants](http://en.wikipedia.org/wiki/Open_Access_Journal_of_Medicinal_and_Aromatic_Plants)

Biology

* [Cell Reports](http://en.wikipedia.org/wiki/Cell_Reports)
* [Check List](http://en.wikipedia.org/wiki/Check_List)
* [eLife](http://en.wikipedia.org/wiki/ELife)
* [F1000Research](http://en.wikipedia.org/wiki/F1000Research)
* [International Journal of Biological Sciences](http://en.wikipedia.org/wiki/International_Journal_of_Biological_Sciences)
* [Oncotarget](http://en.wikipedia.org/wiki/Oncotarget)
* [Open Biology](http://en.wikipedia.org/wiki/Open_Biology)
* [PeerJ](http://en.wikipedia.org/wiki/PeerJ)
* [PLOS Biology](http://en.wikipedia.org/wiki/PLOS_Biology)
* [PLOS Computational Biology](http://en.wikipedia.org/wiki/PLOS_Computational_Biology)
* [PLOS Genetics](http://en.wikipedia.org/wiki/PLOS_Genetics)
* [ZooKeys](http://en.wikipedia.org/wiki/ZooKeys)

Computer science

* [Computational Linguistics (journal)](http://en.wikipedia.org/wiki/Computational_Linguistics_(journal))
* [INFOCOMP Journal of Computer Science](http://en.wikipedia.org/wiki/INFOCOMP_Journal_of_Computer_Science)
* [JOT: Journal of Object Technology](http://en.wikipedia.org/wiki/JOT:_Journal_of_Object_Technology)
* [Journal of Artificial Intelligence Research](http://en.wikipedia.org/wiki/Journal_of_Artificial_Intelligence_Research)
* [Journal of Formalized Reasoning](http://en.wikipedia.org/wiki/Journal_of_Formalized_Reasoning)
* [Journal of Machine Learning Research](http://en.wikipedia.org/wiki/Journal_of_Machine_Learning_Research)
* [Journal of Statistical Software](http://en.wikipedia.org/wiki/Journal_of_Statistical_Software)
* [Logical Methods in Computer Science](http://en.wikipedia.org/wiki/Logical_Methods_in_Computer_Science)
* [Theory of Computing (journal)](http://en.wikipedia.org/wiki/Theory_of_Computing_(journal))

Chemistry

* [Arkivoc](http://en.wikipedia.org/wiki/Arkivoc)
* [Molecules](http://en.wikipedia.org/wiki/Molecules_(journal))
* [Organic Syntheses](http://en.wikipedia.org/wiki/Organic_Syntheses)

Dance

* [Contact Quarterly](http://en.wikipedia.org/wiki/Contact_Quarterly)

Educational technology

* [Australasian Journal of Educational Technology](http://en.wikipedia.org/wiki/Australasian_Journal_of_Educational_Technology)
* [Educational Technology & Society](http://en.wikipedia.org/wiki/Educational_Technology_%26_Society)
* [International Journal of Educational Technology](http://en.wikipedia.org/wiki/Australasian_Journal_of_Educational_Technology)

Engineering

* [Advances in Production Engineering & Management](http://en.wikipedia.org/wiki/Advances_in_Production_Engineering_%26_Management)

Environmental studies

* [Conservation and Society](http://en.wikipedia.org/wiki/Conservation_and_Society)
* [Ecology and Society](http://en.wikipedia.org/wiki/Ecology_and_Society)
* [Environmental Health Perspectives](http://en.wikipedia.org/wiki/Environmental_Health_Perspectives)
* [Environmental Research Letters](http://en.wikipedia.org/wiki/Environmental_Research_Letters)

Finance

* [The Journal of Entrepreneurial Finance](http://en.wikipedia.org/wiki/The_Journal_of_Entrepreneurial_Finance)

General science

* [PLOS ONE](http://en.wikipedia.org/wiki/PLOS_ONE)

Higher education

* [Journal of Higher Education Outreach and Engagement](http://en.wikipedia.org/wiki/Journal_of_Higher_Education_Outreach_and_Engagement)

Materials science

* [Materials Today](http://en.wikipedia.org/wiki/Materials_Today)
* [Science and Technology of Advanced Materials](http://en.wikipedia.org/wiki/Science_and_Technology_of_Advanced_Materials)

Mathematics

* [Ars Mathematica Contemporanea](http://en.wikipedia.org/wiki/Ars_Mathematica_Contemporanea)
* [Electronic Journal of Combinatorics](http://en.wikipedia.org/wiki/Electronic_Journal_of_Combinatorics)
* [Electronic Journal of Probability](http://en.wikipedia.org/wiki/Electronic_Journal_of_Probability)
* [Electronic Journal of Statistics](http://en.wikipedia.org/wiki/Electronic_Journal_of_Statistics)
* [Journal of Computational Geometry](http://en.wikipedia.org/wiki/Journal_of_Computational_Geometry)
* [Münster Journal of Mathematics](http://en.wikipedia.org/wiki/M%C3%BCnster_Journal_of_Mathematics)

Music theory

* [Gamut: The Journal of the Music Theory Society of the Mid-Atlantic](http://en.wikipedia.org/wiki/Gamut:_The_Journal_of_the_Music_Theory_Society_of_the_Mid-Atlantic)

Nutrition

* [Journal of Nutrition](http://en.wikipedia.org/wiki/Journal_of_Nutrition)

Medicine

* [Annals of Saudi Medicine](http://en.wikipedia.org/wiki/Annals_of_Saudi_Medicine)
* [Bangladesh Journal of Pharmacology](http://en.wikipedia.org/wiki/Bangladesh_Journal_of_Pharmacology)
* [Biomedical Imaging and Intervention Journal](http://en.wikipedia.org/wiki/Biomedical_Imaging_and_Intervention_Journal)
* [BMC Medicine](http://en.wikipedia.org/wiki/BMC_Medicine)
* [BMC Health Services Research](http://en.wikipedia.org/wiki/BMC_Health_Services_Research)
* [British Medical Journal](http://en.wikipedia.org/wiki/BMJ)
* [British Columbia Medical Journal](http://en.wikipedia.org/wiki/British_Columbia_Medical_Journal)
* [Canadian Medical Association Journal](http://en.wikipedia.org/wiki/Canadian_Medical_Association_Journal)
* [F1000Research](http://en.wikipedia.org/wiki/F1000Research)
* [International Journal of Medical Sciences](http://en.wikipedia.org/wiki/International_Journal_of_Medical_Sciences)
* [Journal of Postgraduate Medicine](http://en.wikipedia.org/wiki/Journal_of_Postgraduate_Medicine)
* [The New England Journal of Medicine](http://en.wikipedia.org/wiki/The_New_England_Journal_of_Medicine)
* [PeerJ](http://en.wikipedia.org/wiki/PeerJ)
* [PLOS Medicine](http://en.wikipedia.org/wiki/PLOS_Medicine)
* [PLOS Neglected Tropical Diseases](http://en.wikipedia.org/wiki/PLOS_Neglected_Tropical_Diseases)
* [PLOS Pathogens](http://en.wikipedia.org/wiki/PLOS_Pathogens)

Pharmaceutical sciences

* [Scientia Pharmaceutica](http://en.wikipedia.org/wiki/Scientia_Pharmaceutica)

Philosophy

* [Philosophers' Imprint](http://en.wikipedia.org/wiki/Philosophers%27_Imprint)
* [Journal of Ethics & Social Philosophy](http://en.wikipedia.org/wiki/Journal_of_Ethics_%26_Social_Philosophy)

Physics

* [New Journal of Physics](http://en.wikipedia.org/wiki/New_Journal_of_Physics)
* [Physical Review X](http://en.wikipedia.org/wiki/Physical_Review_X)

Political science

* [European Political Economy Review](http://en.wikipedia.org/wiki/European_Political_Economy_Review)
* [Central European Journal of International and Security Studies](http://en.wikipedia.org/wiki/Central_European_Journal_of_International_and_Security_Studies)
* [Caucasian Review of International Affairs](http://en.wikipedia.org/wiki/Caucasian_Review_of_International_Affairs)
* [Journal of Politics & Society](http://en.wikipedia.org/wiki/Journal_of_Politics_%26_Society)
* [Michigan Journal of Political Science](http://en.wikipedia.org/wiki/Michigan_Journal_of_Political_Science)
* [International Socialism journal](http://en.wikipedia.org/wiki/International_Socialism_(magazine))

Social science

* [Frontiers in Psychology](http://en.wikipedia.org/wiki/Frontiers_in_Psychology)
* [Journal of Artificial Societies and Social Simulation](http://en.wikipedia.org/wiki/Journal_of_Artificial_Societies_and_Social_Simulation)
* [Journal of Political Ecology](http://en.wikipedia.org/wiki/Journal_of_Political_Ecology)
* [Journal of Pan African Studies](http://en.wikipedia.org/wiki/Journal_of_Pan_African_Studies)
* [Journal of World-Systems Research](http://en.wikipedia.org/wiki/Journal_of_World-Systems_Research)

Humanities and other journals

* [Anamesa](http://en.wikipedia.org/wiki/Anamesa)
* [The Asia-Pacific Journal: Japan Focus](http://en.wikipedia.org/wiki/The_Asia-Pacific_Journal:_Japan_Focus)
* [continent](http://en.wikipedia.org/wiki/Continent_(magazine))
* [First Monday](http://en.wikipedia.org/wiki/First_Monday_(journal))
* [GHLL](http://en.wikipedia.org/wiki/GHLL)
* [Digital Humanities Quarterly](http://en.wikipedia.org/wiki/Digital_Humanities_Quarterly)
* [Culture Machine](http://en.wikipedia.org/wiki/Culture_Machine)
* [Journal of Evolution and Technology](http://en.wikipedia.org/wiki/Journal_of_Evolution_and_Technology)
* [arXiv](http://en.wikipedia.org/wiki/ArXiv)
* [Directory of Open Access Journals](http://en.wikipedia.org/wiki/Directory_of_Open_Access_Journals)
* [Geoscience e-Journals](http://en.wikipedia.org/wiki/Geoscience_e-Journals)
* [List of scientific journals](http://en.wikipedia.org/wiki/List_of_scientific_journals)
* [List of health care journals](http://en.wikipedia.org/wiki/List_of_health_care_journals)
* [PlanetMath](http://en.wikipedia.org/wiki/PlanetMath)
* [SciELO](http://en.wikipedia.org/wiki/SciELO)

**Multidisciplinary open-access journals**

* [Die Elektronische Zeitschriftenbibliothek (English version) (EZB)](http://rzblx1.uni-regensburg.de/ezeit/index.phtml?bibid=AAAAA&colors=7&lang=en)
* [J-STAGE](http://www.jstage.jst.go.jp/browse/-char/en) – Japanese journals; not all content is open access
* [Genamics JournalSeek](http://journalseek.net/)
* [Journals4Free](http://www.journals4free.com/) - Journals4Free is a directory of full or partial open-access journals (i.e., with an embargo period). Results may be limited to titles included in PubMed, Scopus, and ISI databases
* [LivRe!](http://livre.cnen.gov.br/)
* [JURN directory](http://www.jurn.org/directory/) (arts & humanities ejournals)
* [Open Access Journals Search Engine (OAJSE)](http://oajse.com/)
* [Revistas CSIC](http://revistas.csic.es/), Scientific Journals published by [CSIC](http://en.wikipedia.org/wiki/CSIC), Spain
* [University of Nevada Collection of Free Electronic Journals](http://www.library.unr.edu/ejournals/free.aspx)
* [Directory of Open Access Journals](http://www.doaj.org/)
* [African Journals OnLine (AJOL)](http://www.ajol.info/) - A portal for electronic journals from African countries; not all content is open access.
* [Hrčak](http://hrcak.srce.hr/?lang=en) - Hrčak: Portal of scientific journals of Croatia; along with scientific and technical journals; this resource includes humanities journals.
* [PANDORA](http://pandora.nla.gov.au/) - PANDORA, Australia's Web Archive, is a growing collection of Australian online publications, established initially by the National Library of Australia in 1996, including open-access journals
* [Hong Kong Journals Online](http://hkjo.lib.hku.hk/exhibits/show/hkjo/home) - Hong Kong Journals Online (HKJO) is a full-text image database providing access to selected academic and professional journals, both in English and Chinese, published in Hong Kong
* [SciELO](http://www.scielo.org/php/index.php?lang=en) - SciELO - Scientific Electronic Library Online is a collection of open-access journals and a model for cooperative electronic publishing of scientific journals on the Internet - especially for developing countries
* [Paperity](http://paperity.org/journals/) - full and hybrid open access journals
* [Arastirmax](http://www.arastirmax.com/taxonomy_vtn/voc/10) - Arastirmax Scientific Publication Index Journal List (especially Turkish Journals)

**Subject-specific lists of open-access journals**

Physical sciences

* [Alphabetical list of Open Access Journals in Ecology and closely related topics](http://jurnsearch.wordpress.com/titles-indexed-ecology-related/)
* [ABC-Chemistry: Directory of Free Journals in Chemistry](http://abc-chemistry.org/)

Social Sciences

* [Alphabetical list of Open Access Journals in Ancient Studies](http://ancientworldonline.blogspot.nl/2012/07/alphabetical-list-of-open-access.html)
* [Alphabetical list of Open Access Journals in East Asian Studies](http://www.foreast.org/journals)
* [Alphabetical list of Open Access Journals in Judaism Studies](http://www.ualberta.ca/~ebenzvi/Assist/Judaism/judaismOnlineJournals.html)
* [Alphabetical list of Open Access Journals in Middle Eastern Studies](http://amirmideast.blogspot.nl/2014/05/alphabetical-list-of-open-access.html)
* [Alphabetical list of Open Access Journals in Theology](http://libguides.tyndale.ca/content.php?pid=180470&sid=1603626)

Applied sciences

* [Open Access Journals in the Field of Education](http://aera-cr.asu.edu/ejournals/) (American Education Research Association)
* [FreeMedicalJournals](http://www.freemedicaljournals.com/) (FreeMedicaljournals lists health open-access journals and journals with open access after an embargo period)

Other

* [Perspectivia.net](http://www.perspectivia.net/?set_language=en)
* [List of questionable, scholarly open-access journals](http://scholarlyoa.com/individual-journals/) - [predatory open-access publishing](http://en.wikipedia.org/wiki/Predatory_open-access_publishing)-related list by [Jeffrey Beall](http://en.wikipedia.org/wiki/Jeffrey_Beall)

How about professional publications?

Wikipedia’s WikiProject Magazines’ list of trade journals, alphabetical (Apr 6 2015) is:

**A**

* [ABA Journal](http://en.wikipedia.org/wiki/ABA_Journal)
* [Advance for Medical Laboratory Professionals](http://en.wikipedia.org/wiki/Advance_for_Medical_Laboratory_Professionals)
* [Adweek](http://en.wikipedia.org/wiki/Adweek)
* [Air and Space Power Journal](http://en.wikipedia.org/wiki/Air_and_Space_Power_Journal)
* [Airframer](http://en.wikipedia.org/wiki/Airframer)
* [*American Bar Association Journal*](http://en.wikipedia.org/wiki/American_Bar_Association_Journal)
* [American Metal Market](http://en.wikipedia.org/wiki/American_Metal_Market)
* [Amusement Today](http://en.wikipedia.org/wiki/Amusement_Today)
* [AMWA Journal](http://en.wikipedia.org/wiki/AMWA_Journal)
* [The Asian Banker Journal](http://en.wikipedia.org/wiki/The_Asian_Banker_Journal)
* [Associated Construction Publications](http://en.wikipedia.org/wiki/Associated_Construction_Publications)
* [Attire Accessories](http://en.wikipedia.org/wiki/Attire_Accessories)
* [Australian Banking & Finance](http://en.wikipedia.org/wiki/Australian_Banking_%26_Finance)
* [Australian Dairy Foods](http://en.wikipedia.org/wiki/Australian_Dairy_Foods)
* [The Authors' Circular](http://en.wikipedia.org/wiki/The_Authors%27_Circular)
* [Automation World](http://en.wikipedia.org/wiki/Automation_World)
* [AVN (magazine)](http://en.wikipedia.org/wiki/AVN_(magazine))

**B**

* [Bar journal](http://en.wikipedia.org/wiki/Bar_journal)
* [*BedTimes*](http://en.wikipedia.org/wiki/BedTimes)
* [Bell Labs Record](http://en.wikipedia.org/wiki/Bell_Labs_Record)
* [Beverage Digest](http://en.wikipedia.org/wiki/Beverage_Digest)
* [The Biologist](http://en.wikipedia.org/wiki/The_Biologist)
* [*Bioradiations*](http://en.wikipedia.org/wiki/Bioradiations)
* [Biotech Week](http://en.wikipedia.org/wiki/Biotech_Week)
* [Blueprint (architecture magazine)](http://en.wikipedia.org/wiki/Blueprint_(architecture_magazine))
* [Boards (magazine)](http://en.wikipedia.org/wiki/Boards_(magazine))
* [Bodos Power Systems](http://en.wikipedia.org/wiki/Bodos_Power_Systems)
* [Bookseller and Publisher (Australian magazine)](http://en.wikipedia.org/wiki/Bookseller_and_Publisher_(Australian_magazine))
* [Brandweek](http://en.wikipedia.org/wiki/Brandweek)
* [Broadcasting & Cable](http://en.wikipedia.org/wiki/Broadcasting_%26_Cable)
* [Building (magazine)](http://en.wikipedia.org/wiki/Building_(magazine))
* [Building Design+Construction](http://en.wikipedia.org/wiki/Building_Design%2BConstruction)

**C**

* [C4ISR Journal](http://en.wikipedia.org/wiki/C4ISR_Journal)
* [California Lawyer](http://en.wikipedia.org/wiki/California_Lawyer)
* [Campaign (magazine)](http://en.wikipedia.org/wiki/Campaign_(magazine))
* [Casual Living](http://en.wikipedia.org/wiki/Casual_Living)
* [Cement and its applications](http://en.wikipedia.org/wiki/Cement_and_its_applications)
* [Cennad](http://en.wikipedia.org/wiki/Cennad)
* [CERN Courier](http://en.wikipedia.org/wiki/CERN_Courier)
* [CFO (magazine)](http://en.wikipedia.org/wiki/CFO_(magazine))
* [Chain Leader](http://en.wikipedia.org/wiki/Chain_Leader)
* [Chemical & Engineering News](http://en.wikipedia.org/wiki/Chemical_%26_Engineering_News)
* [Chemist + Druggist](http://en.wikipedia.org/wiki/Chemist_%2B_Druggist)
* [Chemistry World](http://en.wikipedia.org/wiki/Chemistry_World)
* [China Plastic & Rubber Journal](http://en.wikipedia.org/wiki/China_Plastic_%26_Rubber_Journal)
* [Chiropractic Economics](http://en.wikipedia.org/wiki/Chiropractic_Economics)
* [The Cinema News and Property Gazette](http://en.wikipedia.org/wiki/The_Cinema_News_and_Property_Gazette)
* [CINEMAEDITOR](http://en.wikipedia.org/wiki/CINEMAEDITOR)
* [CIO Digest](http://en.wikipedia.org/wiki/CIO_Digest)
* [ClickZ](http://en.wikipedia.org/wiki/ClickZ)
* [Clive Jacobs](http://en.wikipedia.org/wiki/Clive_Jacobs)
* [Coach & Bus Week](http://en.wikipedia.org/wiki/Coach_%26_Bus_Week)
* [Coinslot](http://en.wikipedia.org/wiki/Coinslot)
* [Communicate magazine](http://en.wikipedia.org/wiki/Communicate_magazine)
* [Components in Electronics](http://en.wikipedia.org/wiki/Components_in_Electronics)
* [Computer Underground Digest](http://en.wikipedia.org/wiki/Computer_Underground_Digest)
* [Construction Equipment](http://en.wikipedia.org/wiki/Construction_Equipment)
* [Construction Law Journal](http://en.wikipedia.org/wiki/Construction_Law_Journal)
* [Construction News](http://en.wikipedia.org/wiki/Construction_News)
* [Consulting-Specifying Engineer](http://en.wikipedia.org/wiki/Consulting-Specifying_Engineer)
* [Control Engineering (magazine)](http://en.wikipedia.org/wiki/Control_Engineering_(magazine))
* [Converting (magazine)](http://en.wikipedia.org/wiki/Converting_(magazine))
* [CorpComms](http://en.wikipedia.org/wiki/CorpComms)
* [Cosmetics International](http://en.wikipedia.org/wiki/Cosmetics_International)
* [Cranes Today](http://en.wikipedia.org/wiki/Cranes_Today)
* [Creativity (magazine)](http://en.wikipedia.org/wiki/Creativity_(magazine))
* [Cruise International](http://en.wikipedia.org/wiki/Cruise_International)
* [Current (newspaper)](http://en.wikipedia.org/wiki/Current_(newspaper))
* [Custom Builder](http://en.wikipedia.org/wiki/Custom_Builder)

**D**

* [IBM Data Magazine](http://en.wikipedia.org/wiki/IBM_Data_Magazine)
* [Dentistry Magazine](http://en.wikipedia.org/wiki/Dentistry_Magazine)
* [Design News](http://en.wikipedia.org/wiki/Design_News)
* [Design World](http://en.wikipedia.org/wiki/Design_World)
* [Deutsches Ärzteblatt](http://en.wikipedia.org/wiki/Deutsches_%C3%84rzteblatt)
* [Diagnostic and Interventional Cardiology](http://en.wikipedia.org/wiki/Diagnostic_and_Interventional_Cardiology)
* [The DO](http://en.wikipedia.org/wiki/The_DO)
* [Dynamic Chiropractic](http://en.wikipedia.org/wiki/Dynamic_Chiropractic)

**E**

* [EHS Today](http://en.wikipedia.org/wiki/EHS_Today)
* [Electronic Products](http://en.wikipedia.org/wiki/Electronic_Products)
* [Elektronikpraxis](http://en.wikipedia.org/wiki/Elektronikpraxis)
* [Emergency Nurse (magazine)](http://en.wikipedia.org/wiki/Emergency_Nurse_(magazine))
* [EMS World](http://en.wikipedia.org/wiki/EMS_World)
* [The ENDS Report](http://en.wikipedia.org/wiki/The_ENDS_Report)
* [The Engineer (magazine)](http://en.wikipedia.org/wiki/The_Engineer_(magazine))
* [Engineering (magazine)](http://en.wikipedia.org/wiki/Engineering_(magazine))
* [Engineering & Technology](http://en.wikipedia.org/wiki/Engineering_%26_Technology)
* [Engineering News-Record](http://en.wikipedia.org/wiki/Engineering_News-Record)
* [The English Mechanic and World of Science](http://en.wikipedia.org/wiki/The_English_Mechanic_and_World_of_Science)
* [The Ensign (USPS magazine)](http://en.wikipedia.org/wiki/The_Ensign_(USPS_magazine))
* [The Entertainment Herald](http://en.wikipedia.org/wiki/The_Entertainment_Herald)
* [Eos (magazine)](http://en.wikipedia.org/wiki/Eos_(magazine))
* [European Coatings Journal](http://en.wikipedia.org/wiki/European_Coatings_Journal)
* [*European Railway Review*](http://en.wikipedia.org/wiki/European_Railway_Review)
* [*Eurotransport*](http://en.wikipedia.org/wiki/Eurotransport)
* [EventDV](http://en.wikipedia.org/wiki/EventDV)

**F**

* [Fire Chief (magazine)](http://en.wikipedia.org/wiki/Fire_Chief_(magazine))
* [Fire Engineering Magazine](http://en.wikipedia.org/wiki/Fire_Engineering_Magazine)
* [*Fish Friers Review*](http://en.wikipedia.org/wiki/Fish_Friers_Review)
* [Florist's Review](http://en.wikipedia.org/wiki/Florist%27s_Review)
* [Food Technology (magazine)](http://en.wikipedia.org/wiki/Food_Technology_(magazine))
* [Foodservice Equipment & Supplies](http://en.wikipedia.org/wiki/Foodservice_Equipment_%26_Supplies)
* [Forum Mleczarskie](http://en.wikipedia.org/wiki/Forum_Mleczarskie)
* [Front of House Magazine](http://en.wikipedia.org/wiki/Front_of_House_Magazine)
* [Frontiers of Health Services Management](http://en.wikipedia.org/wiki/Frontiers_of_Health_Services_Management)
* [Furniture Style](http://en.wikipedia.org/wiki/Furniture_Style)
* [Furniture Today](http://en.wikipedia.org/wiki/Furniture_Today)
* [FX (magazine)](http://en.wikipedia.org/wiki/FX_(magazine))

**G**

* [Game Industry Report Magazine](http://en.wikipedia.org/wiki/Game_Industry_Report_Magazine)
* [Gamesauce](http://en.wikipedia.org/wiki/Gamesauce)
* [GameWeek Magazine](http://en.wikipedia.org/wiki/GameWeek_Magazine)
* [Gavin Report](http://en.wikipedia.org/wiki/Gavin_Report)
* [German Medical Journal](http://en.wikipedia.org/wiki/German_Medical_Journal)
* [Gift Focus](http://en.wikipedia.org/wiki/Gift_Focus)
* [Global Custodian](http://en.wikipedia.org/wiki/Global_Custodian)
* [The Global Legal Post](http://en.wikipedia.org/wiki/The_Global_Legal_Post)
* [Global Sources Magazines](http://en.wikipedia.org/wiki/Global_Sources_Magazines)
* [Golf Course News International](http://en.wikipedia.org/wiki/Golf_Course_News_International)
* [Graphic Arts Monthly](http://en.wikipedia.org/wiki/Graphic_Arts_Monthly)
* [The Grocer](http://en.wikipedia.org/wiki/The_Grocer)

**H**

* [Hairdressers Journal International](http://en.wikipedia.org/wiki/Hairdressers_Journal_International)
* [Handy Shipping Guide](http://en.wikipedia.org/wiki/Handy_Shipping_Guide)
* [The Hard Copy Observer](http://en.wikipedia.org/wiki/The_Hard_Copy_Observer)
* [Harrison's Reports](http://en.wikipedia.org/wiki/Harrison%27s_Reports)
* [Hatton-Brown Publishers](http://en.wikipedia.org/wiki/Hatton-Brown_Publishers)
* [Hazards (magazine)](http://en.wikipedia.org/wiki/Hazards_(magazine))
* [Heritage365](http://en.wikipedia.org/wiki/Heritage365)
* [Hits (magazine)](http://en.wikipedia.org/wiki/Hits_(magazine))
* [Home Accents Today](http://en.wikipedia.org/wiki/Home_Accents_Today)
* [Home Media Magazine](http://en.wikipedia.org/wiki/Home_Media_Magazine)
* [Hot Vidéo](http://en.wikipedia.org/wiki/Hot_Vid%C3%A9o)
* [Hotels (magazine)](http://en.wikipedia.org/wiki/Hotels_(magazine))

**I**

* [Inside Retailing](http://en.wikipedia.org/wiki/Inside_Retailing)
* [Inspectioneering Journal](http://en.wikipedia.org/wiki/Inspectioneering_Journal)
* [Institutional Investor (magazine)](http://en.wikipedia.org/wiki/Institutional_Investor_(magazine))
* [International Hair Route Magazine](http://en.wikipedia.org/wiki/International_Hair_Route_Magazine)
* [International Musician and Recording World](http://en.wikipedia.org/wiki/International_Musician_and_Recording_World)
* [International Review of Food Science and Technology](http://en.wikipedia.org/wiki/International_Review_of_Food_Science_and_Technology)
* [International Textiles](http://en.wikipedia.org/wiki/International_Textiles)
* [International Trade Today](http://en.wikipedia.org/wiki/International_Trade_Today)
* [Irish Medical News](http://en.wikipedia.org/wiki/Irish_Medical_News)
* [Irish Medical Times](http://en.wikipedia.org/wiki/Irish_Medical_Times)
* [ITNOW](http://en.wikipedia.org/wiki/ITNOW)

**J**

* [JCK India magazine](http://en.wikipedia.org/wiki/JCK_India_magazine)
* [JOM (journal)](http://en.wikipedia.org/wiki/JOM_(journal))
* [Journal of Electronic Defense](http://en.wikipedia.org/wiki/Journal_of_Electronic_Defense)

**K**

* [Kennedy's Confection magazine](http://en.wikipedia.org/wiki/Kennedy%27s_Confection_magazine)
* [Kinematograph Weekly](http://en.wikipedia.org/wiki/Kinematograph_Weekly)

**L**

* [Land Line Magazine](http://en.wikipedia.org/wiki/Land_Line_Magazine)
* [The Law Society Gazette](http://en.wikipedia.org/wiki/The_Law_Society_Gazette)
* [Legal Week](http://en.wikipedia.org/wiki/Legal_Week)
* [The Lawyer](http://en.wikipedia.org/wiki/The_Lawyer)
* [Light Metal Age (magazine)](http://en.wikipedia.org/wiki/Light_Metal_Age_(magazine))
* [Liquid magazine](http://en.wikipedia.org/wiki/Liquid_magazine)
* [Local Government Chronicle](http://en.wikipedia.org/wiki/Local_Government_Chronicle)
* [Logistics Management (magazine)](http://en.wikipedia.org/wiki/Logistics_Management_(magazine))
* [Logistics Management India magazine](http://en.wikipedia.org/wiki/Logistics_Management_India_magazine)
* [Lürzer's Archive](http://en.wikipedia.org/wiki/L%C3%BCrzer%27s_Archive)

**M**

* [Machine Design](http://en.wikipedia.org/wiki/Machine_Design)
* [Market for Home Computing and Video Games](http://en.wikipedia.org/wiki/Market_for_Home_Computing_and_Video_Games)
* [Marketing Week](http://en.wikipedia.org/wiki/Marketing_Week)
* [Materials Today](http://en.wikipedia.org/wiki/Materials_Today)
* [Materials World](http://en.wikipedia.org/wiki/Materials_World)
* [MediaWeek](http://en.wikipedia.org/wiki/MediaWeek)
* [The Mining Journal (trade magazine)](http://en.wikipedia.org/wiki/The_Mining_Journal_(trade_magazine))
* [Modern Machine Shop](http://en.wikipedia.org/wiki/Modern_Machine_Shop)
* [Modern Metals Magazine](http://en.wikipedia.org/wiki/Modern_Metals_Magazine)
* [Morning Advertiser](http://en.wikipedia.org/wiki/Morning_Advertiser)
* [Multi-Housing News](http://en.wikipedia.org/wiki/Multi-Housing_News)
* [Museums Journal](http://en.wikipedia.org/wiki/Museums_Journal)
* [The Music Trades (magazine)](http://en.wikipedia.org/wiki/The_Music_Trades_(magazine))
* [Music Week](http://en.wikipedia.org/wiki/Music_Week)
* [Musical Courier](http://en.wikipedia.org/wiki/Musical_Courier)

**N**

* [Nation's Restaurant News](http://en.wikipedia.org/wiki/Nation%27s_Restaurant_News)
* [New Music Weekly](http://en.wikipedia.org/wiki/New_Music_Weekly)
* [NewHorizon](http://en.wikipedia.org/wiki/NewHorizon)
* [Next City](http://en.wikipedia.org/wiki/Next_City)
* [Next Magazine (Santa Monica)](http://en.wikipedia.org/wiki/Next_Magazine_(Santa_Monica))
* [Night Magazine](http://en.wikipedia.org/wiki/Night_Magazine)
* [Notices of the American Mathematical Society](http://en.wikipedia.org/wiki/Notices_of_the_American_Mathematical_Society)
* [Nursing in Practice](http://en.wikipedia.org/wiki/Nursing_in_Practice)
* [Nursing Standard](http://en.wikipedia.org/wiki/Nursing_Standard)
* [Nursing Times](http://en.wikipedia.org/wiki/Nursing_Times)

**O**

* [Office Products International (OPI)](http://en.wikipedia.org/wiki/Office_Products_International_(OPI))
* [Official Board Markets](http://en.wikipedia.org/wiki/Official_Board_Markets)
* [Outdoor USA Magazine](http://en.wikipedia.org/wiki/Outdoor_USA_Magazine)
* [Outsource magazine](http://en.wikipedia.org/wiki/Outsource_magazine)
* [Overload (magazine)](http://en.wikipedia.org/wiki/Overload_(magazine))

**P**

* [Packaging Digest](http://en.wikipedia.org/wiki/Packaging_Digest)
* [Paper Technology](http://en.wikipedia.org/wiki/Paper_Technology)
* [Performink](http://en.wikipedia.org/wiki/Performink)
* [Perini Journal](http://en.wikipedia.org/wiki/Perini_Journal)
* [Phi Delta Kappa](http://en.wikipedia.org/wiki/Phi_Delta_Kappa)
* [PHONE+ magazine](http://en.wikipedia.org/wiki/PHONE%2B_magazine)
* [Photo District News](http://en.wikipedia.org/wiki/Photo_District_News)
* [Plant Engineering](http://en.wikipedia.org/wiki/Plant_Engineering)
* [Play Meter](http://en.wikipedia.org/wiki/Play_Meter)
* [Playback (website)](http://en.wikipedia.org/wiki/Playback_(website))
* [Playthings (magazine)](http://en.wikipedia.org/wiki/Playthings_(magazine))
* [Post Magazine](http://en.wikipedia.org/wiki/Post_Magazine)
* [Prestige Bulletin](http://en.wikipedia.org/wiki/Prestige_Bulletin)
* [Primary Health Care (magazine)](http://en.wikipedia.org/wiki/Primary_Health_Care_(magazine))
* [Print Solutions Magazine](http://en.wikipedia.org/wiki/Print_Solutions_Magazine)
* [PrintWeek](http://en.wikipedia.org/wiki/PrintWeek)
* [Processing Magazine](http://en.wikipedia.org/wiki/Processing_Magazine)
* [Products Finishing](http://en.wikipedia.org/wiki/Products_Finishing)
* [Professional Builder UK](http://en.wikipedia.org/wiki/Professional_Builder_UK)
* [Professional Distributor Magazine](http://en.wikipedia.org/wiki/Professional_Distributor_Magazine)
* [Professional Remodeler](http://en.wikipedia.org/wiki/Professional_Remodeler)
* [Professional Tool & Equipment News](http://en.wikipedia.org/wiki/Professional_Tool_%26_Equipment_News)
* [The Publican](http://en.wikipedia.org/wiki/The_Publican)
* [Publishers Weekly](http://en.wikipedia.org/wiki/Publishers_Weekly)
* [Pulp and Paper](http://en.wikipedia.org/wiki/Pulp_and_Paper)
* [Purchasing (magazine)](http://en.wikipedia.org/wiki/Purchasing_(magazine))

**R**

* [Radio (magazine)](http://en.wikipedia.org/wiki/Radio_(magazine))
* [Radio & Records](http://en.wikipedia.org/wiki/Radio_%26_Records)
* [Radio Today (website)](http://en.wikipedia.org/wiki/Radio_Today_(website))
* [Rail Business Intelligence](http://en.wikipedia.org/wiki/Rail_Business_Intelligence)
* [Rail Professional](http://en.wikipedia.org/wiki/Rail_Professional)
* [R&R (magazine)](http://en.wikipedia.org/wiki/R%26R_(magazine))
* [Record Retailer](http://en.wikipedia.org/wiki/Record_Retailer)
* [Reed Infomedia India](http://en.wikipedia.org/wiki/Reed_Infomedia_India)
* [REM (magazine)](http://en.wikipedia.org/wiki/REM_(magazine))
* [Restaurants & Institutions](http://en.wikipedia.org/wiki/Restaurants_%26_Institutions)
* [Revolution (magazine)](http://en.wikipedia.org/wiki/Revolution_(magazine))
* [RFID Journal](http://en.wikipedia.org/wiki/RFID_Journal)
* [RISKS Digest](http://en.wikipedia.org/wiki/RISKS_Digest)
* [Rural Cooperatives](http://en.wikipedia.org/wiki/Rural_Cooperatives)

**S**

* [Safeguard (magazine)](http://en.wikipedia.org/wiki/Safeguard_(magazine))
* [Sales Promotion (magazine)](http://en.wikipedia.org/wiki/Sales_Promotion_(magazine))
* [Scandinavian Brewers' Review](http://en.wikipedia.org/wiki/Scandinavian_Brewers%27_Review)
* [Scotsman Guide](http://en.wikipedia.org/wiki/Scotsman_Guide)
* [Screen International](http://en.wikipedia.org/wiki/Screen_International)
* [Semiconductor International](http://en.wikipedia.org/wiki/Semiconductor_International)
* [Shoot (advertising magazine)](http://en.wikipedia.org/wiki/Shoot_(advertising_magazine))
* [Showmen's Trade Review](http://en.wikipedia.org/wiki/Showmen%27s_Trade_Review)
* [Southeast Asia Building (magazine)](http://en.wikipedia.org/wiki/Southeast_Asia_Building_(magazine))
* [Spectroscopy (magazine)](http://en.wikipedia.org/wiki/Spectroscopy_(magazine))
* [Speech Technology (magazine)](http://en.wikipedia.org/wiki/Speech_Technology_(magazine))
* [$pread](http://en.wikipedia.org/wiki/$pread)
* [SQL Server Pro](http://en.wikipedia.org/wiki/SQL_Server_Pro)
* [Strategische Unternehmensführung](http://en.wikipedia.org/wiki/Strategische_Unternehmensf%C3%BChrung)
* [Submarine Telecoms Forum](http://en.wikipedia.org/wiki/Submarine_Telecoms_Forum)
* [Supply & Demand Chain Executive](http://en.wikipedia.org/wiki/Supply_%26_Demand_Chain_Executive)
* [Supply Business](http://en.wikipedia.org/wiki/Supply_Business)
* [Supply Management (magazine)](http://en.wikipedia.org/wiki/Supply_Management_(magazine))

**T**

* [Talkers Magazine](http://en.wikipedia.org/wiki/Talkers_Magazine)
* [Talking Machine World](http://en.wikipedia.org/wiki/Talking_Machine_World)
* [Television/Radio Age (magazine)](http://en.wikipedia.org/wiki/Television/Radio_Age_(magazine))
* [TelevisionWeek](http://en.wikipedia.org/wiki/TelevisionWeek)
* [Test & Measurement World](http://en.wikipedia.org/wiki/Test_%26_Measurement_World)
* [Timber Trades Journal](http://en.wikipedia.org/wiki/Timber_Trades_Journal)
* [Travel Extra](http://en.wikipedia.org/wiki/Travel_Extra)
* [Travel Trade Gazette](http://en.wikipedia.org/wiki/Travel_Trade_Gazette)
* [Travel Weekly (UK)](http://en.wikipedia.org/wiki/Travel_Weekly_(UK))
* [TV Technology](http://en.wikipedia.org/wiki/TV_Technology)
* [TWICE](http://en.wikipedia.org/wiki/TWICE)
* [TWX (magazine)](http://en.wikipedia.org/wiki/TWX_(magazine))

**U**

* [U.S. Pharmacist](http://en.wikipedia.org/wiki/U.S._Pharmacist)

**V**

* [Vending Times](http://en.wikipedia.org/wiki/Vending_Times)
* [VideoAge International](http://en.wikipedia.org/wiki/VideoAge_International)

**W**

* [Web Hosting Magazine](http://en.wikipedia.org/wiki/Web_Hosting_Magazine)
* [The Western Way](http://en.wikipedia.org/wiki/The_Western_Way)
* [Whole Foods Magazine](http://en.wikipedia.org/wiki/Whole_Foods_Magazine)
* [Windows IT Pro](http://en.wikipedia.org/wiki/Windows_IT_Pro)

**X**

November 12

**Dialectical Movement Time**

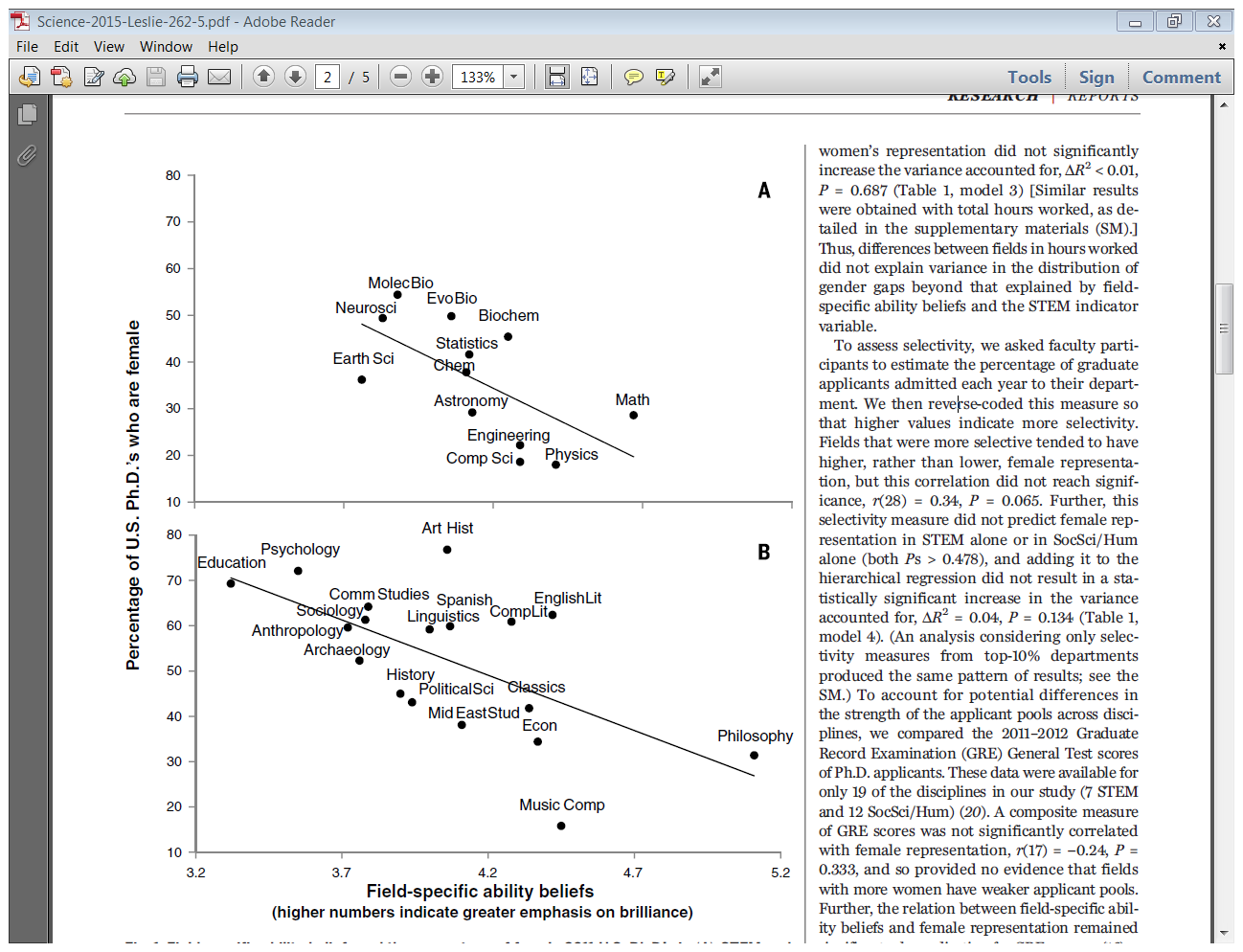
I’m seeing a pattern in the close readings that I want to call out through a maieutic lesson:

Sequence Assignment, part 1: [PARAPHRASE](#paraphrase) the text below. Reminder that this means you

[RHETORICALLY LISTEN](#rhetlisten) to UNDERSTAND—in whatever works for *YOU*. Ratcliffe clarifies her [operating definition](#od):

As I employ it, then, understanding means more than simply listening for a speaker/writer's intent. It also means more than simply listening for our own self-interested intent, which may range from appropriation (employing a text for one's own ends), to [self-] identification (smoothing over differences), to agreement (only affirming one's own view of reality). Instead, understanding means listening to discourse not for intent but with intent—with the intent to understand not just the claims, not just the cultural logics within which the claims function, but [**your**] rhetorical negotiations of understanding as well. (Ratcliffe 205)

Translate the selection into words that effectively communicate its meaning *for a person in YOUR field/major who has no knowledge of the text*, capturing the details of the original *accurately* (attentively, humbly, fairly, unbiasedly, respectfully), without *repeating* or *restating* the specific word choices (this is your [interpretation](file:///C:\Users\Judy%20Baker\Downloads\UW131F2017.docx#interpretation)/ hypothesis)

From Leslie et al.

Sequence Assignment, part 2: [ANALYZE](#closeread) the text. Reminder that this means you

Justify HOW the details in your data MEAN what you SAY is the argument of the text, by themselves *and* in context of the whole work (this is taking your [interpretation](file:///C:\Users\Judy%20Baker\Downloads\UW131F2017.docx#interpretation) hypothesis…and adding data analysis to back it up)

Try triangulating that dialectic, now.

What do you “see” when revisit what you thought was familiar?

Paraphrase : Analysis

Preformed Symbolic Complex : Preconceived Notion

Discovery : Sovereignty

Exploring : Sightseeing

Beauty is in the eye of the beholder; Every explorer names his island Formosa, beautiful

For Part 2 of Percy:

Symbolic Complex : Symbolic Package

Specimen : Creature

Technician : Great Man

Sarah Lawrence Biology Student : Rare Student Strong Enough, Brave Enough

November 18

Next (and LAST) reading…

|  |  |
| --- | --- |
| [Thank You For Smoking cover.jpg](https://en.wikipedia.org/wiki/File:Thank_You_For_Smoking_cover.jpg)  First edition | |
| **Author** | [Christopher Buckley](https://en.wikipedia.org/wiki/Christopher_Buckley_(novelist)) |
| **Country** | United States |
| **Language** | English |
| **Genre** | [Satire](https://en.wikipedia.org/wiki/Satire) |
| **Publisher** | [Random House](https://en.wikipedia.org/wiki/Random_House) |
| **Publication date** | May 17, 1994 |
| **Media type** | Print ([Paperback](https://en.wikipedia.org/wiki/Paperback)) |
| **Pages** | 272 pp |
| [**ISBN**](https://en.wikipedia.org/wiki/International_Standard_Book_Number) | [0-679-43174-8](https://en.wikipedia.org/wiki/Special:BookSources/0-679-43174-8) |

Get this book.

Let’s talk about how the remainder of the semester goes…

November 20

Outside of the fields related to language,***literature*** in the professional or scholarly sense is the (usually research–based) analyses, influential texts and primary documentation that make up the “body of knowledge” produced, consulted and utilized by practitioners in a discipline. Literatures, especially their academic texts, often span interrelated disciplines—so, social science research, for example, is part of the literatures of every field that focuses on people, inside and outside of Humanities (marketing, medicine, environmental sciences, engineering, etc). Reading and writing *this* literature is always grounded in real-world applications.

This class employs not only the [operational definition](#od) of ***literature*** above, but the epistemology that claims: analyzing literature is useful for real-world applications of knowledge and skill in every field—if literature is treated like a “body of knowledge” [data] and not dismissed as “play.”

Being ethical and “not doing anything illegal” are not equivalent. Need help conceptualizing the difference? Try this: <https://ethics.org.au/ethics-morality-law-whats-the-difference/>.

Starting in college, **ethics** become real. Breaching them has harsh consequences (not just to a grade) and adhering to them is *not rewarded*—rather, it is expected of you, your work and your behavior in and out of class (not just for a grade). Lack of awareness is not accepted as an excuse for violating ethics. So, you have to know them AND follow them—even though they are often implicit.

Knowing your field’s ethics and the issues that have arisen around them is key to YOUR survival and satisfaction in the field.

The best way to research ethics is through **case study**. But, any such data suffers from a major flaw: self-reporting bias—no one can “see” what someone is thinking; we can only judge their actions and words. [Your midwife says, You “saw” this problem yourself, right? When you were searching for data for YOUR PERCY/BUTLER ESSAY?]

Here is where **fiction** can be especially useful, even though it is not “true.” Like Einstein’s thought experiments, fiction can operate as a *virtual* **case study**.

McLeod lays out what a psychological case study DOES:

Case studies allow a researcher to investigate a topic in far more detail than might be possible if they were trying to deal with a large number of research participants (nomothetic approach) with the aim of ‘averaging’.

Because of their in-depth, multi-sided approach case studies often shed light on aspects of human thinking and behavior that would be unethical or impractical to study in other ways.

Research which only looks into the measurable aspects of human behavior is not likely to give us insights into the subjective dimension to experience which is so important to [psychoanalytic](https://www.simplypsychology.org/psychoanalysis.html) and humanistic psychologists. [….]

The procedure used in a case study means that the researcher provides a description of the behavior. This comes from interviews and other sources, such as observation.

The client also reports detail of events from his or her point of view. The researcher then writes up the information from both sources above as the case study, and interprets the information.

The research may also continue for an extended period of time, so processes and developments can be studied as they happen.

Amongst the sources of data the psychologist is likely to turn to when carrying out a case study are [observations](https://www.simplypsychology.org/observation.html) of a person’s daily routine, [unstructured interviews](https://www.simplypsychology.org/interviews.html#unstructured) with the participant herself (and with people who know her), diaries, personal notes (e.g. letters, photographs, notes) or official document (e.g. case notes, clinical notes, appraisal reports).

The case study method often involves simply observing what happens to, or reconstructing ‘the case history’ of a single participant or group of individuals (such as a school class or a specific social group), i.e. the [idiographic approach](https://www.simplypsychology.org/nomothetic-idiographic.html).

The [interview](https://www.simplypsychology.org/interviews.html) is also an extremely effective procedure for obtaining information about an individual, and it may be used to collect comments from the person's friends, parents, employer, workmates and others who have a good knowledge of the person, as well as to obtain facts from the person him or herself.

Most of this information is likely to be [qualitative](https://www.simplypsychology.org/qualitative-quantitative.html#Qualitative-Research) (i.e. verbal description rather than measurement) […]

McLeod, Scott. “Case Study Method.” Simply Psychology. 2019. <https://www.simplypsychology.org/case-study.html> Accessed 19 Nov 2019.

Buckley’s novel we are going to treat as a case study—this means you are analyzing it as described above. This is a different kind of analysis than you did for Percy/Butler (nonfiction).

Sequence Assignment: Read Le Guin’s VERY short story on my Course Documents AS AN **ETHICS** CASE STUDY.

What do you “see” in this data?

November 21

It is my hunch that it is only through the exercise of problem-solving and the effort of discovery that one learns the working heuristics […] the more one has practice, the more likely one is to generalize what one has learned into a style of problem-solving or inquiry that serves for any kind of task encountered—or almost any. Of only one thing am I convinced. **I have never seen anybody improve in the art and technique of inquiry by any means other than engaging in inquiry.** (Bruner *On Knowing* 94)

**Welcome to the Falkland [Malvinas] Islands!**



Dissection Lab #2

Instructions:

* Explore the creature you find on the beach…er…screen before you.

*What is it? Where did it come from? Who created it? What can it do? How does it work? How do you know?*

|  |  |
| --- | --- |
| Illustration by Peter Newell from COSMOPOLITAN, August 1898 | Figures often beguile me, particularly when I have the arranging of them myself; in which case the remark attributed to Disraeli would often apply with justice and force: **"There are three kinds of lies: lies, damned lies and statistics."** - *Mark Twain's Own Autobiography: The Chapters from the North American Review\** |

\*Twain's *Autobiography* attribution of a remark about lies and statistics to Disraeli is generally not accepted.

What’s this?...*another* creature?!?

* Explore the creature you find on the beach…er…screen before you.

*What is it? Where did it come from? Who created it? What can it do? How does it work? How do you know?*

G.H. Hardy, Mathematician, says

There are many highly respectable motives which may lead men [sic] to prosecute research, but three which are much more important than the rest. The first (without which the rest must come to nothing) is **intellectual curiosity, desire to know the truth**. Then, **professional pride, anxiety to be satisfied with one's performance**, the shame that overcomes any self-respecting craftsman when his work is unworthy of his talent. Finally, **ambition, desire for reputation**, and **the position, even the power or the money** which it brings. It may be fine to feel, when you have done your work, that you have added to the happiness or alleviated the sufferings of others, but that will not be why you did it. So if a mathematician, a chemist or even a physiologist, were to tell me that the driving force in his [sic] work had been the desire to benefit humanity, then I should not believe him (nor should I think the better of him if I did). His dominant motives have been those which I have stated, and in which, surely, there is nothing of which any decent man need be ashamed. (qtd in Swatridge *Oxford Guide to Effective Argument* 135-6)

* Discuss with your fellow Falklanders/Malvinas@s: In what ways do these creatures [align](#toulmin)?

*What characteristics do these BEINGS share? What environments contain them both? Where/when do their ancestries overlap? Their histories? Their futures?*

* Discuss with your fellow Falklanders/ Malvinas@s: In what ways do these creatures [diverge](#toulmin)?

*What characteristics are unique to each BEING? What environments? Which ancestries? Histories? Futures?*

Evaluate: what is the [most subtle/significant](#thesis) way YOU related these two BEINGS?

Ready to be Masters of Creation?

*Another* other creature?!?

* Explore the creature you find on the beach…er…screen before you.

*What is it? Where did it come from? Who created it? What can it do? How does it work? How do you know?*

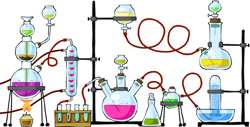
Few people on this planet know what it is to be truly despised. Can you blame them? I earn a living fronting an organizing that kills one thousand two hundred human beings a day; 1200 people. We're talking two jumbo jet plane loads of men, women, and children. I mean there's [Attila](https://en.wikipedia.org/wiki/Attila_the_Hun), [Genghis](https://en.wikipedia.org/wiki/Genghis_Khan), and me, Nick Naylor, the face of cigarettes, the [Colonel Sanders](https://en.wikipedia.org/wiki/Colonel_Sanders) of nicotine. This is where I work, the Academy of Tobacco Studies. It was established by seven gentlemen you may recognize from C-Span. These guys realized quick if they were going to claim cigarettes were not addictive, they better have proof. This is the man they rely on—Erhardt Von Grupten Mundt. They found him in Germany; I won't go into the details. He's been testing the link between nicotine and lung cancer for thirty years, and hasn't found any conclusive results. The man's a genius—he could disprove gravity. Then we got our sharks. We draft them out of [Ivy League](https://en.wikipedia.org/wiki/Ivy_League) law, schools and give them timeshares and sports cars. It's just like a [John Grisham](https://en.wikiquote.org/wiki/John_Grisham) novel, well—you know—without all the espionage. Most importantly, we've got spin control. That's where I come in. I get paid to talk. I don't have an MD or law degree. I have a bachelor's in kicking ass and taking names. You know that guy who can pick up any girl? I'm him, on crack.

* Discuss with your fellow Falklanders/Malvinas@s: In what ways does this creature [align](#toulmin) with the previous ones?

*What characteristics do these BEINGS share? What environments contain them both? Where/when do their ancestries overlap? Their histories? Their futures?*

* Discuss with your fellow Falklanders/ Malvinas@s: In what ways does this creature [diverge](#toulmin)?

*What characteristics are unique to this BEING? What environments? Which ancestries? Histories? Futures?*



© Thinkstock

Synthesize:

**What can these three BEINGS *together* accomplish\* that one or two alone cannot?** How do you know you’re right?

\*= mean, show, prove, connect, etc.

November 22

We have covered:

[Rhetorical Listening](#rhetlisten)

[Paraphrasing](#sumparaquote)

[Close Reading](#closeread)

[Argument](#thesis)

Intertextual Conversation/Synthesis

This fifth “way of writing” for this class is **Intertextual Conversation (*Synthesis* is the non-Englishy term for it)**. Before college, **comparison/contrast** involves you connecting two or more ideas (an example to a claim, one author to another, etc) or creating a sequence of ideas (one claim to the next to a counterclaim, etc).

College and professional writing asks for **systems thinking**—[OD](#od)-ing, then experimenting to test how parts, in different relations to each other, can together create/ cause/ construct something **NEW**.

Unlike “using multiple sources” for an argument (the high school level of this kind of writing)—intertextual conversation requires that the relationships you make between parts are [clear, complex, significant and manageable](#thesis) (not just relevant/ logical—that’s too simple a system). **Going beyond the obvious, familiar and binary—and, perhaps, fighting against making a later idea “fit” the pattern you’ve already seen** (preformed complex?), **to imagine ALL the possible connections/ relationships a set of ideas might have**—this requires YOU work as a reader [[rhetorical listening](#rhetlisten)] and work in your planning what you write and work *re-vising* what you plan, to BUILD **something above and beyond just restating the ideas/ texts/ evidence or connecting them to a new topic.**

To “create” a NEW way to “see” synthesis, I synthesize an [ontology](#ontology) from Percy with the guidelines from Booth, Colomb & Williams with the [epistemology](#epistemology) from Ratcliffe:

The phrase *specimen of* expresses in the most succinct way imaginable the radical character of the loss of being which has occurred under his very nose. To refer to the dogfish, the unique concrete existent before him, as a "specimen of *Squalas acanthias*" reveals by its grammar the spoliation of the dogfish by the theoretical method. This phrase, *specimen of, example of, instance of*, indicates the ontological status of the individual creature in the eyes of the theorist. The dogfish itself is seen as a rather shabby expression of an ideal reality, the species *Squalus acanthias*. The result is the radical devaluation of the individual dogfish. (The *reductio ad absurdum* of Whitehead's shift is Toynbee's employment of it in his historical method. If a gram of NaCl is referred to by the chemist as "sample of" NaCl, one may think of it as such and not much is missed by the oversight of the act of being of this particular pinch of salt, but when the Jews and the Jewish religion are understood as—in Toynbee’s favorite phrase—a “classical example of” such and such a kind of Voelkerwanderung, we begin to suspect that something is being left out.) (Percy Part II).

**Summarize** when details are irrelevant but ideas are useful for *your* purpose; **paraphrase** when you can state what a source says more clearly or concisely than the original for *your* audience; **quote** when the words themselves are authoritative evidence, are compelling enough to discuss at length, and when you want to disagree with them (Booth, Colomb & Williams188-9; my emphases).

As I employ it, then, **understanding** means more than simply listening for a speaker/writer's intent. It also means more than simply listening for our own self-interested intent, which may range from appropriation ([cherry-picking] a text for one's own [argument]), to [self-] identification (smoothing over differences [just connecting “different” texts]), to agreement (only affirming one's own [[epistemology](#epistemology)]). Instead, understanding means [treating texts/data as BEINGS in their own right] listening to discourse not for intent but with intent—with the intent to understand not just the claims, not just the cultural logics within which the claims function, but [**your**] rhetorical negotiations of understanding as well. (Ratcliffe 205)

Your rhetorical listening-thinking-reading-discussing-researching-writing work builds naturally off of two “ways of writing” you’ve practiced, [close reading](#closeread) and [argument](#argument) (see—system relationships!).

You can ask yourself the following questions to get to **Intertextual Conversation** from close reading and argument

1. Close read your source texts. What complex and [significant concepts/arguments](#thesis) in the texts/ evidence I’m using [align with](#toulmin) each other, and how do I SHOW I’m right about where/how/in what ways they fit together?

(how is text [A = text B or A + B = C](#toulmin), etc?—hint: this is a [close read](#closeread) of the relevant parts of each text where you PROVE overlaps/ connections—*not* explicit/black-and-white, but implicit/grAy areas of agreement)

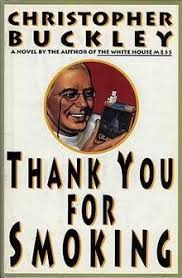
1. What in the texts’/evidence’s arguments/ concepts [diverge from](#toulmin) each other, and how do I SHOW I’m right about where/how/in what ways they *don’t* fit together?

(how is text [A ≠ text B or A + B ≠ C](#toulmin), etc?—hint: this, too, is a [close read](#closeread) of the relevant parts of each text but PROVING contradictions/ friction—*not* explicit/black-and-white, but implicit/grAy areas of disagreement)

1. How does MY PERSONAL way of combining what they argue/mean *separately and together* CONSTRUCT something that wouldn’t have been in them before about/for something *beyond them?* That is,

**what** [**clear, complex, significant and manageable**](#thesis)[**argument**](#argument) **can I PROVE is true about a new topic/subject by TRIANGULATING [intertextual conversation/**synthesis**] texts we read for class with each other *and* with data I gather myself?**

December 11



READING

How do you read this novel **as a [virtual] case study of professional ethics**?

The same way a real world researcher would “read” real world case data:***rhetorically****.*

You answer these questions:

What are the categories of *real world* ethical violations (re)presented in the novel?

What significant act(s) by characters exemplify each category?

WHY—justify through analysis—do the acts fit the categories YOU say they do?

How, in SPECIFIC WORDS OF SPECIFIC PASSAGES, does Buckley cue/set up/manipulate *the reader’s judgment* of the characters’ acts?

How do you write about the novel as a case study in a way that matters to your field?

The same way a real world researcher would “write” a real world case study: *by reading, thinking, researching, discussing the data; PLANNING their argument out; then drafting, revising, editing their case study report.*

Monday, we will hear from each other what our PLANS are…

**Paper Proposal Précis**

Working Title: A PHRASE (*not* Ethics Essay or Buckley Essay) that provides a subtle but effective introduction to your paper’s argument for your specific field.

Working Thesis: A [clear, complex, significant and manageable](about:blank) CLAIM—**X ethical standards in my field are violated in Y real world examples and Z examples from Buckley, with \_\_\_\_ significant consequences.** Comparing the virtual and real cases show me that \_\_\_\_ are actions I must take to avoid such ethical violations in my own career.

Methods: Specific categories of ethics you will examine in Buckley’s virtual ANDreal world cases *(who, what, where, why, when, how* people act) through [rhetorical analysis](#rhetanal) of SPECIFIC WORDS in your sources.

Evidence: Primary source(s) IDENTIFIED (for your fields’ SPECIFIC ethical standards/guidelines); ANNOTATION of nontertiary (news reporting, legal documents, interviews, etc) sources detailing real world violations in your field.

Strengths: Description of what a college-level, real-world audience in this field would need to see to be impressed with your writing/thinking/reading/researching and how your plan allows for it.

Weaknesses: Explanation of what may be missing or inadequate about your writing/ thinking/ reading/ researching and what barriers/problems/deficits exist for you to meet field standards.

Some background info to help “situate” Buckley--

**Philip Morris Hit With Record Damages --- Jury Awards $80.3 Million In Oregon Smoker Case; Company Set to Appeal**

**Author:** By Milo Geyelin **Publication date:** Mar 31, 1999 [ProQuest document link](http://search.proquest.com/docview/398689153?accountid=2649)

In another defeat for the tobacco industry, a state-court jury in Portland, Ore., hit Philip Morris Cos. with a record $80.3 million in damages in a case brought on behalf of a former Marlboro smoker who died of lung cancer two years ago.

The verdict, which included a stunning $79.5 million in punitive damages, is the second in a suit on behalf of an individual smoker that Philip Morris has been hit with since last month. A state jury in San Francisco in February slammed the company with $51.5 million in damages on behalf of a former smoker with inoperable lung cancer.

Yesterday's verdict served powerful notice yet again that tobacco companies remain vulnerable to individual lawsuits, despite recent court victories by the industry and November's $206 billion settlement with 46 states that ended their high-profile national effort to recoup public health-care costs linked to smoking. Another 20 or so suits on behalf of individual smokers are scheduled for trial this year.

News of the verdict sent Philip Morris's shares, already depressed by last month's jury verdict, skidding $3.4375, or 8.3%, to $37.75 in New York Stock Exchange composite trading. Indeed, despite strong earnings, Philip Morris's shares remain stuck under a cloud of tobacco liability; the company's stock is virtually unchanged from two years ago.

Other tobacco stocks were also affected. Shares of RJR Nabisco Holdings Corp., parent of R.J. Reynolds Tobacco Co., fell $1.1875, or 4.1%, to $27.75.

Although the verdict could be overturned or reduced on appeal, analysts said it marks a shift in juror attitudes toward the tobacco industry. "The industry has got to recognize that the tide has turned, that juries will increasingly find in favor of plaintiffs, and that they've either got to price away this increased litigation risk [by raising prices] or they have to find a way to get closure on this avenue of litigation," said Gary Black, an analyst at Sanford C. Bernstein &Co.

Analysts also have expressed concern that the industry's $206 billion settlement, which was on top of four earlier state settlements totaling $40 billion, may have desensitized jurors against large damage awards in individual smoker suits.

John Mulderig, associate general counsel of Philip Morris, said the company planned to appeal the Oregon verdict on grounds that Multnomah County Circuit Judge Anna Brown, who heard the case, erred in allowing the jury to see evidence that the company contends was inadmissible. "In our view the jury should have been far more limited in what evidence it could have considered," he said.

Some executives questioned whether the industry's traditional defense -- that smokers are responsible for their own decision to light up and that there is still no definitive link between smoking and any individual's lung cancer -- still works. "Perhaps we shouldn't fight tooth and nail on all these causation issues," said one industry executive.

"Any party who's involved in litigation like we are is continually looking at their position in these cases and trying to strengthen their positions," Mr. Mulderig said. "But we still believe our fundamental defenses in these cases are very, very strong."

The suit, brought by the estate of Jesse D. Williams, a retired school janitor in Portland who died of lung cancer at age 67, was viewed by analysts as weak. Unlike smokers who have won in three other trials since 1996, Mr. Williams first smoked as an adult while serving in the military, at age 21. That bolstered Philip Morris's defense that he was aware of the risks and could have quit anytime. Mr. Williams's brother, in fact, did quit smoking for health reasons, lawyers for Philip Morris said.

Moreover, the extent to which Philip Morris's Marlboro brand caused Mr. Williams's illness was unclear. For much of his life, Mr. Williams smoked the unfiltered Pall Mall brand, made by British American Tobacco PLC's Brown &Williamson Tobacco Co. unit. And several other factors weighed in favor of Philip Morris.

Oregon law disallows any damages against a defendant for negligence if a jury finds that the plaintiff is more than 50% responsible for his injury. The judge in the case had thrown out a claim that Marlboros are defectively designed, ruling there was insufficient proof that a safer design existed. And recent industry polls indicate that 70% of Americans remain unwilling to award money to smokers who knowingly accept the risks of lighting up.

Still, the jury found Philip Morris liable for negligence and deceit. On the claim of negligence, it found Mr. Williams was 50% responsible for his own smoking, which under Oregon law automatically reduces the $821,485 compensatory award by about half. Of the $79.5 million in punitive damages, a legal reform law on the books in Oregon entitles the state to 60%.

The case brought by Mr. Williams's estate, like the suit lost by Philip Morris in San Francisco last month, relied heavily on internal documents wrested from the industry in Minnesota's Medicaid recoupment suit, which was settled out of court during closing arguments last year. Part of the settlement established a repository of internal industry records showing that tobacco companies knew well before the public that nicotine is addictive and that smoking is directly linked to cancer, yet aggressively played down those concerns.

In suits prior to Minnesota's, the industry had largely succeeded in keeping those documents from public view. Now, many of the most potentially inflammatory ones are readily available on the Internet.

Yesterday's verdict, said Charles S. Tauman, one of the plaintiff's lawyers in the case, built from "other cases and what other attorneys have done," referring to the Minnesota suit.

Mr. Tauman and his colleagues, William Gaylord and Raymond Thomas, are also benefiting from their affiliation with a network of plaintiffs' lawyers brought together by Norwood S. "Woody" Wilner to share tobacco-litigation strategies. Mr. Wilner, of Jacksonville, Fla., won two trials against Brown &Williamson. He is in trial against Brown &Williamson and Reynolds, in state court in Memphis, Tenn. A verdict is expected by the end of April.

Suein L. Hwang contributed to this article. Credit: Staff Reporter of *The Wall Street Journal*

January 7

[Buckley Essay](#buckley) is due Sunday by midnight.

To argue [a COMPLEX and SIGNIFICANT thesis](#thesis) for your Buckley Essay, consider analyzing real world cases that represent SYSTEMIC “gray areas” in how your field does its work (not just comparing/contrasting Buckley’s characters with people who have been fired/sanctioned/accused of specific violations in the real world). This is what makes Buckley’s “case study” compelling as a satire [a critique of *accepted* behavior].

What do I mean by this?

Model from real world: **How Professors Help Rip Off Students:** Textbooks are too expensive. <https://www.nytimes.com/2019/12/11/opinion/textbook-prices-college.html?action=click&module=Opinion&pgtype=Homepage>

Once you have a productive target for your argument, the intellectual work of [rhetorical](#rhetanal) [analysis](#rhetanal) can begin…

**Analyzing ethics—principles applied through actions.**

We are all familiar with the Hippocratic Oath that health professionals take (“first do no harm”)—this oath is an ACTION, which is the most common way “official” ethics are expressed.

STEP ONE: [Close read](#closeread) the official statements so you can accurately, honestly and comprehensively [paraphrase](#paraphrase) the [argument](#simpleclaim) each makes.

Sequence:

**First do no harm.**

What do these four words *separately* MEAN? Assembled into *this statement*, what do they MEAN?

Once you’ve close read to be sure you’ve got a clear (precise) understanding of the actual words, you are ready to ANALYZE the statement. That means asking **WHY**?

STEP TWO: What is the “ideology”/”belief”—the ethics principle—that the action is *applying*?

Sequence:

Why instead of *making someone healthier* (a health care provider’s JOB) is *NOT harming them* asserted to be “right?”

The principles “behind” statements’ actions are, logically, answers to this question:

**What do you *have* *to* believe is**

**MOST important/valuable/necessary TO THE WORLD**

**about YOUR (field’s) KNOWLEDGE/POWER**

**to be the “ideal” representative of your field?**

Sequence:

Truck driving?

Studio music?

**The Hastings Framework** lays out basic actions by health professionals and volunteers—look at the WHO, WHAT, WHEN, WHERE, HOW they make explicit:

Respect the rights and dignity of patients

Respect the clinical judgment of clinicians

Provide optimal care to each patient

Avoid imposing nonclinical risks and burdens on patients

Address health inequalities among populations

Conduct continuous learning activities that improve the quality of clinical care and health care systems

Contribute to the common purpose of improving the quality and value of clinical care and health care systems

[**Ethical Oversight of Learning Health Care Systems**](http://onlinelibrary.wiley.com/doi/10.1002/hast.2013.43.issue-s1/issuetoc), *Hastings Center Report Special Report* 43 (s1); January-February 2013. <http://www.bioethicsinstitute.org/tag/ethical-framework>

See how the red terms (WHO/WHAT) can be generalized to fields that are not health-related?

Respect the rights and dignity of ~~patients~~ others

Respect the ~~clinical~~ professional judgment of ~~clinicians~~ collaborators

Provide optimal ~~care~~ service to each ~~patient~~ client/project

Avoid imposing ~~nonclinical~~ risks and burdens ~~on patients~~

Address ~~health~~ inequalities unfairness? ~~among~~ ~~populations~~

Conduct continuous learning activities that improve the quality of ~~clinical~~ ~~care~~ ~~and~~ ~~health care~~ service and systems

Contribute to the common purpose of improving the quality and value of ~~clinical care~~ and ~~health care~~ service and systems

…because they represent basic underlying beliefs about *professionalism*…

People/animals/beings have inherent rights and worth and it is WRONG to deny/ignore them (YOU are not the only one that matters—everyone involved matters).

Our work is teamwork. It is WRONG to treat co-workers as if they are untrustworthy (YOU are not superior—everyone involved has a role to play).

Our time/money/ideas/work are valuable and so are our clients’, so it is WRONG to do less than 100% (YOU do not deserve “easy” answers/shortcuts—we must continuously “earn” our privileges through fully investing in our work).

Every action has risks and costs—it is WRONG to create any more than we must (YOU do not push responsibilities/problems on others—everyone’s needs and barriers must be considered in decision-making).

To trust and respect each other, we must identify and deal with unfair situations. It is WRONG to ignore injustice (YOU cannot condone mistreatment—someone/something in our field causing harm hurts all of us).

To be committed to *our work*, we must be willing to improve ourselves and each other. It is WRONG to stagnate (YOU cannot become complacent/defensive—we let each other down if we don’t each keep innovating).

To be committed to *our field*, we must be willing to go above and beyond just doing our jobs. It is WRONG to only focus on our personal tasks/work (YOU cannot have a narrow interest/outlook—we weaken the field if we don’t think and act “big picture”).

Do you accept these principles as the proper beliefs for YOUR field? Do you feel that there are principles missing from the list (in general or for YOUR field)?

STEP THREE: Be sure to think as carefully about what your field’s official applied ethics ARE. Close read and derive the underlying principles—this will make it possible for you to do what Buckley did: critique what you believe in, as a way to make it—and you—better.

January 8

Sequence: What are the ethical principles underlying the US Constitution/government?

What is BUCKLEY showing about the application of these principles in the actions in this passage (taken from the movie, not the book)…

**Senator Ortolan Finisterre**: Mr. Naylor, as Vice President of the Academy of Tobacco Studies, what was required of you? What did you do?

**Nick**: I informed the public of all the research performed in the investigation on the effects of tobacco.

**Senator**: And what, so far, has the Academy concluded in their investigation into the effects of tobacco?

**Nick**: Well, many things actually. Why just the other day they uncovered evidence that smoking can offset Parkinson's disease.

**Senator**: I'm sure the health community is thrilled. Mr. Naylor, who provides the financial background for the Academy of Tobacco Studies?

**Nick**: Conglomerated tobacco.

**Senator**: That's the cigarette companies.

**Nick**: For the most part, yes.

**Senator**: Do you think that might affect their priorities?

**Nick**: No. Just as, I'm sure, campaign contributions don't affect yours. *Audience laughs*

**Senator Lothridge**: Mr. Naylor is not here to testify on the goings on of the Academy of Tobacco Studies. We're here to examine the possibility of a warning label on cigarettes. Now, Mr. Naylor, I have to ask you out of formality, do you believe that smoking cigarettes, over time, can lead to lung cancer and lead to other respiratory conditions such as emphysema.

**Nick**: Yes. In fact, I think you'd be hard pressed to find someone who really believes that cigarettes are not potentially harmful. I mean -- show of hands -- Who out here thinks that cigarettes aren't dangerous?

**Senator Dupree**: Mr. Naylor, there's no need for theatrics.

**Nick**: I'm sorry. I just don't see the point in a warning label for something people already know.

**Senator Dupree**: The warning symbol is a reminder, a reminder of the dangers of smoking cigarettes.

**Nick**: Well, if we want to remind people of danger why don't we slap a skull and crossbones on all Boeing airplanes, Senator Lothridge. And all Fords, Senator Dupree.

**Senator Finisterre**: That is ridiculous. The death toll from airline and automobile accidents doesn't even skim the surface cigarettes. They don't even compare.

**Nick**: Oh, this from a Senator who calls Vermont home.

**Senator**: I don't follow you, Mr. Naylor.

**Nick**: Well, the real demonstrated #1 killer in America is cholesterol. And here comes Senator Finisterre whose fine state is, I regret to say, clogging the nation's arteries with Vermont cheddar cheese. If we want to talk numbers, how about the millions of people dying of heart attacks? Perhaps Vermont cheddar should come with a skull and crossbones.

**Senator**: That is lu-- The great state of Vermont will not apologize for its cheese!

**Senator Lothridge**: Mr. Naylor, we are here to discuss cigarettes -- not planes, not cars -- cigarettes. Now as we discussed earlier these warning labels are not for those who know but rather for those who don't know. [What about the children](https://en.wikiquote.org/wiki/What_about_the_children)?

**Nick**: Gentlemen, it's called education. It doesn't come off the side of a cigarette carton. It comes from our teachers, and more importantly our parents. It is the job of every parent to warn their children of all the dangers of the world, including cigarettes, so that one day when they get older they can choose for themselves. I look at my son who was kind enough to come with me today, and I can't help but think that I am responsible for his growth and his development. And I'm proud of that.

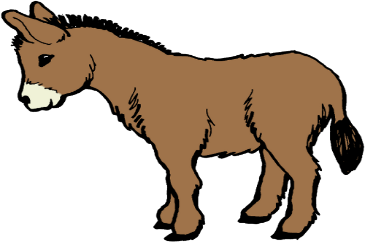
**Senator Finisterre**: Well, having said that, would you condone him smoking?

**Nick**: Well, of course not. He's not 18. That would be illegal.

**Senator**: Yes, I've heard you deliver that line on 20/20, but enough dancing. What are you going to do when he turns 18? C'mon, Mr. Naylor. On his 18th birthday will you share a cigarette with him? Will you spend a lovely afternoon -- like one of your ludicrous cigarette advertisements? You seem to have to have a lot to say about how we should raise our children. What of your own? What are you going to do when he turns 18?

**Nick**: If he really wants a cigarette, I'll buy him his first pack.

January 16

Snow days will NOT delay finals (or give us more time for grading). So… check out my assignment timeline alterations to save your .

MY grading timeline: grade Percy revisions (ASAP), then Buckley (next week), then late submissions, then critical reflections (1/27).

I know the time crunch means you’re going to be barely keeping your head above water to try to prep for finals/final work in all your classes (take that, science—snow can *drown*!). Here’s the info on the [Critical Reflection](#critref) NOW so you have the maximum flexibility to fit it into your schedule of work:

The introduction to the course textbook, *Ways of Reading,* argues:

This course allows you to participate in an extended academic project, one in which you take a position, revise it, look at a new example, hear what someone else has to say, revise it again, and see what conclusions you can draw about your subject. These activities always take time—they go through stages and revisions as you develop a command over the material, push against habitual ways of thinking, learn to examine an issue from different angles, reject quick conclusions, see the power of understanding that comes from repeated effort, and feel the pleasure scholars take when they find their own place in the context of others whose work they admire. This is the closest approximation we can give you of the rhythm and texture of academic life. (Bartholomae and Petrosky)

*This* is the “[wicked problem](#wicked)” of my class. **Your** [**critical reflection**](#critref) **is your argument about how you solved this problem:**

***Reflect It (Midpoint Critical Reflection)***

Produce a self-evaluation of your skills—meeting these minimum standards:

* identify specifically where/how [outcomes](#o1) traits are demonstrated in your Buckley Essay
* compare the strengths and weaknesses of your final Percy/Butler with your Buckley Essay for each outcome
* provide data to show the changes/revamps/reemphases in your reading-thinking-writing process (from reading to brainstorming to final save)—from your first Percy/Butler to your Buckley Essay—including evidence from sequence assignments and drafts.
* submit to turnitin.com by final semester deadline.

Here are the descriptors for my grading of it (30% of your class grade), highlighted within the overall portfolio rubric for UW Composition courses:

### Outstanding Portfolio 3.7-4.0

This portfolio exhibits outstanding proficiency in all outcome categories—composing strategies, working with information, complex arguments, composition process—outweighing its few weaknesses**. The critical reflection clearly indicates which items in the portfolio demonstrate the course outcomes and makes a compelling argument for how they do so. In so doing, it displays thorough and thoughtful awareness of the writer’s own writing, using evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses by quoting or paraphrasing from these materials in support of its argument.** The selected major paper and shorter texts offer an outstanding demonstration of all the course outcomes through a very highly proficient and skillful handling of the traits associated with them. The outstanding portfolio will likely demonstrate some appropriate risk-taking, originality, variety, and/or creativity.

### Strong Portfolio 3.1-3.6

The strong portfolio exhibits strengths clearly outweighing weaknesses, but may show somewhat less proficiency in one or two of the outcomes categories, perhaps strong in complex arguments, working with information, and composing strategies, but slightly less in composition process. **The critical reflection clearly indicates which items in the portfolio demonstrate the course outcomes and makes an effective argument for how they do so. It also displays thoughtful awareness of the writer’s own writing, using evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses by quoting or paraphrasing from these materials in support of its argument, but may not present as clear an argument for the choices as the outstanding portfolio.** The selected major paper and shorter texts, although slightly less consistent in demonstrating the course outcomes, nonetheless offer a strong demonstration of effectiveness in many traits associated with the outcomes, handling a variety of tasks successfully. This portfolio engages the material and follows the assignments given, but may risk less than the outstanding portfolio.

### Good Portfolio 2.5-3.0

The good portfolio also exhibits strengths outweighing weaknesses, but may show less strength in two of the outcomes categories, perhaps strong in complex argument and working with information, but less so in composition process and composing strategies. **The critical reflection indicates which items in the portfolio demonstrate the course outcomes and makes an argument for how they do so, although the argument may display less thoughtful awareness of the writer’s own writing by using less evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses in support of its argument.** The selected major paper and shorter texts effectively demonstrate the course outcomes, but with less proficiency and control. The portfolio usually will not display the appropriate risk-taking and creativity of the strong and outstanding portfolios.

### Acceptable Portfolio 2.0-2.4

The acceptable portfolio is competent, demonstrating that the course outcomes are basically met, but the traits associated with them are not as fully realized or controlled. The writing can succeed in the academic environment. The strengths and weaknesses are about evenly balanced but should be slightly stronger on complex argument and working with information, as these represent key facets of academic writing. Some parts of the selected texts may be underdeveloped, too general, or predictable, or leave parts of the outcomes unconsidered. While demonstrating knowledge of conventions, this portfolio typically will not display awareness of composing situation or control over composition process. **The critical reflection indicates which items in the portfolio demonstrate the course outcomes but may not make as effective an argument for how they do so, one based in evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses.** There may be moments of excellence, but in general the portfolio simply meets successfully the demands of the course outcomes.

### Inadequate Portfolio 1.0-1.9

A portfolio will be inadequate when it shows serious deficiencies in three of the four course outcomes, especially in complex argument, working with information, and composition process (for example, revision is limited to correcting grammar or to adding or deleting sentence and phrase level changes.) Alternatively, this portfolio may be error free, yet does not adequately demonstrate the other outcomes. **The critical reflection will be brief and may not indicate which items in the portfolio demonstrate the course outcomes or make an effective argument for how they do so.** The portfolio indicates that the student may need more time to be able to handle the demands of both academic reading and writing as characterized in the course outcomes and associated traits.

### Incomplete Portfolio 0.0-0.9

The incomplete portfolio covers the range, from no portfolio turned in (0.0), to the **portfolio that includes only part of the required work for the class, a portfolio missing significant portions of the work of the course**.

FAQ

Is there a specific format for the Critical Reflection? No—it is graded according to the content of its argument, not its style/form.

What have been the weaknesses of past CRs? Little/no evidence/analysis of actual writing decisions, specific passages, connections between sequence/feedback/draft/final content.

How do I do this most efficiently? Remember that I KNOW the traits. You can refer to them by number. Also remember that I am judging whether YOU understand the traits. So, [paraphrasing](#paraphrase) *what YOU interpret them as* sets up clear claims that you can then PROVE by explaining why what YOU DID/THOUGHT/SAW matches them well, somewhat, not well, etc. You can go trait by trait or from start to finish of your process or go through all the strengths and then all the weaknesses—whichever way works best. Just be sure that you cover ALL the traits.