

University of California, Los Angeles
English Composition 100W
Interdisciplinary Academic Writing
Summer 2018, Session C
Antwann Michael, Instructor
Cierra Black, Peer Learning Facilitator

Email: antwanns@ucla.edu ; cblack13@ucla.edu

Class: 9a-10:50a, M-F; Royce 166

Office Hours: Rolfe Hall 1320

Thursday 12 noon – 2:30 p.m.; Friday 12 noon – 2pm

Required Text

Being Logical: A Guide to Good Thinking, D.Q. McInerney

All other readings and course materials will be provided via the class site or email from the instructor.

Overview:

This course is structured to sharpen both the writing prose and analytical skills of students. Specifically this class will cover sentence structure, argumentation fallacies, the politics of voice and authority, key rules of grammar, and how to use punctuation marks. Students will also learn how to identify the key argument(s) of a text and its supporting evidence, properly summarize and analyze texts, execute critical responses, utilize various citation formats, as well as how to use analysis within artistic interpretation and engage in ethical composition. Most importantly, this class focuses on the substructures of writing so that students will be able to write effectively, critique texts appropriately, and suggest proper and correct alternatives.

This class is grounded in critical thought and discussion. As such this course exposes students to an engaged collegiate classroom experience—meaning students are expected to read and be fully prepared and ready to be involved in the course as participant-learners. With this in mind, this class is not wholly lecture, it thrives off of student’s **informed** positions and participation to allow for spirited debate and dialogue while sharpening our writing capacity. As such this class is **not** a safe space, **but** a respectful one in which all positions are engaged and given careful and rigorous academic thought and response. Vital to this course is the concept of intersectionality and its implications as we engage a multi-learning approach method. As a result, this class challenges patriarchy, white supremacy, capitalism, heteronormativity, and various other socially normalized areas as it progresses in an effort to encourage students to reflect beyond their present ideological-political positions.

Lastly, this course enjoins itself to the intervention of Black feminist sociological theorist Patricia Hill Collins. In her landmark work *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*, Hill advances “...Black women intellectuals are neither all academics nor found primarily in the Black middle class. Instead, all U.S. Black women who somehow contribute to Black feminist thought as critical social theory are deemed to be

‘intellectuals’.’¹ Hill further asserts “Black feminist intellectual traditions involves much more than developing Black feminist analyses using standard epistemological criteria...this requires acknowledging not only how African American women outside of academia have long functioned as intellectuals...but [also] how this continues to be the case.”² Following Patricia Hill Collins’ insights, this class utilizes Black feminist thought as a pedagogical approach and, as a result, approaches ways of knowing via various means—inclusive of activism, resistance efforts, standard texts, poems, music, videos, articles, technology, etc. Students should take these various intellectual contributions seriously, interrogating the materials (in whatever form it may appear) in like manner to the standard academic text as they write and present.

Outcome Objectives

Develop and demonstrate critical thinking and collaboration skills
Sharpen academic writing prowess
Encourage thoughtful and supported articulation of ideas
Identify and analyze primary documents
Enhance public speaking acumen of students by way of the exchanging of ideas and presentations

Grading and Assignments

Critical Presentation	25%
Reflection Papers/Oratory Response	25%
Analytical Composition	25%
Attendance/Participation	25%

Critical Presentations:

Everyone will present once. What you present is your decision; however, your presentation must be critical, utilize the skills taught in class, marshal supporting evidence properly, *and must have a written script to guide you in your presentation (with a hardcopy being submitted to the instructor—do not email)*. All presentations must be no shorter than five minutes and no longer than eight minutes. How your presentation is executed is up to you. You may use PowerPoint, Prezi, the board, creative class engagement, or standard oratory—the decision is yours. Students will provide timed constructive feedback at the conclusion of each presentation. This paper is to use end notes with a works cited page. The paper should be formatted in MLA.

¹ Patricia Hill Collins, *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (New York: Routledge, 2000), 17.

² *Ibid*, 18-19.

Reflection Papers:

Reflection papers are to be exactly two pages. You will be responsible for turning in four reflection papers. The papers are to be written in first person and are to reflect your personal thoughts concerning the films “KiKi” and “Whose Streets?” (screened in class), one museum visit, and one ethnographic field observation. Reflection papers should be written in the proper structure for academic papers (paragraph indentions, grammar, punctuation, etc) as the paper is simultaneously written to illustrate your stream of consciousness as it relates to what you are observing. Papers for films are to use APA format (this means you should locate two to three sources to support your viewpoint in the response paper—no bibliography/works cited required). Papers for the field and art observation are to use ASA formatting.

Analytical Composition:

Each student will be responsible for submitting an analytical response paper. You are to identify a contemporary issue from any city of your choice, utilizing a prominent newspaper of the city. You are then to summarize the issue under debate, articulate the various sides, then provide an analysis of the public discourse. This paper is to be no longer (or shorter) than 5 full double spaced pages. A bibliography and footnotes are required for this assignment. This paper is to be formatted in Chicago/Turabian. No more than two persons are permitted to research the same city; and those two persons may not explore the same issue.

Attendance/Participation:

Attendance for each class is mandatory unless otherwise stated. Summer sessions are quick and requires your full engagement and attentiveness. It is easy to fall behind; you can prevent falling behind by making sure you are present in each class and that you are staying on top of your work.

Participation is not only based on your being present in the classroom, but also your engagement. You should be actively taking notes each class (notes do not follow a particular format, they are for you and should reflect what you find important) as well as participating in classroom activities. I strongly recommend you structure your notes in such a way that your notes will be able to help you in writing your papers.

Readings & Class Schedule

Week 1: Getting Started

August 6

Introduction/Syllabus Walkthrough/ Questions
“Show Me the Receipts” Whitney Houston

August 7

Privilege Walk

“The Meaning of Education” Angela Davis

Key terms and Concepts

August 8

“The Meaning and Impact of Racism” Camara Jules P. Harrell

“Revisionist Ontologies: Theorizing White Supremacy” Charles W. Mills

August 9

Notes on the State of Virginia (excerpt), Thomas Jefferson

“The Dark Continent of Our Bodies” E. Francis White

August 10: Summary vs. Analysis

“Apeshit” The Carters

“This is America” Childish Gambino”

“Hussle and Motivate” Nipsey Hussle

“Nothing New” 21 Savage

Week 2: So You Want to Write?**August 13: Approaches to Getting Started**

“What’s Going On?” Marvin Gaye

“How Does It Feel?” Kamaiyah

“A Thick Fog of Unreality” Eddie S. Glaude, Jr.

“Representatives of Their Race” James Forman, Jr.

“From DuBois to Black Lives Matter” Aldon D. Morris

August 14: Constructing a Thesis/Forming a Hypothesis; Gathering/Assessing Evidence

“I’m the Best” Nicki Minaj

“Slow Death: Is the Trauma of Police Violence Killing Black Women?” Christen A. Smith

“The Case for Reparations” Ta-Nehisi Coates

August 15: Structuring the Paper: Defining the Discourse, Setting Your Terms, Getting to the Conclusion

“Introduction” Sarah Haley

August 16: The Politics of Authority in Writing

“We Don’t Care” Kanye West

“Developing Black Feminist Thought” Patricia Hill Collins

Survival vs. Looting vs. Constructed Scarcity, A Visual Lesson

August 17: Whose/Who’s Right?, Politics of Positionality

“Crooked Room” Melissa Harris-Perry

“Houses Not Jail” Antwann Michael Simpkins

Ethnographic Field Observations of Los Angeles (weekend; document location and time length, take detailed notes)

Week 3: Getting into Writing

August 20: Active Reading—Shifting Focus, Leaning In

Reflecting on Field Observations/Next Steps, further research

“Understanding the Impact of Cultural Forces” William Julius Wilson

In Search of Respect (excerpts), Philippe Bourgois

August 21: How to Write a Summary

“In Defense of Black Rage” Brittney Cooper

Response Paper Structure Handout

August 22: Identifying the Main Point and Evidence

“Black Faces in High Places”, Keeanga-Yamahtta Taylor

August 23

“A Black Feminist Critique of Antidiscrimination Law and Politics” Kimberlé Crenshaw

What is Critical?

Mistakes Not to Make

August 24

REFLECTION PAPER 1 DUE

“Whose Streets?” (Class Screening)

Week 4: Navigating Writing, Philosophical Moves

August 27

REFLECTION PAPER 2 DUE

“Denying the Antecedent”

“Affirming the Consequent”

“Equivocation”

“Begging the Question”

“The False Dilemma”

August 28

“The Red Herring”

“False Assumption”

“The Straw Man Fallacy”

“Using and Abusing Tradition”

“Stopping Short at Analysis”

August 29

“Using and Abusing Tradition”

“Two Wrongs Don’t Make a Right”

“The Democratic Fallacy”
“The Ad Hominem Fallacy”
“Misclassification”
“Reductionism”

August 30

“The Uses and Abuses of Expertise”
“The Quantifying of Quality”
“Consider More Than the Source”
“Laughter as Diversionary Tactic”
“Tears as Diversionary Tactic”
“An Inability to Disprove Does Not Prove”

August 31

Art Observations

Week 5: Navigating Writing the Research Paper: A Lesson from Baltimore

September 3: No Class – Labor Day

September 4: Epistemology, Ontology, and Deontology

REFLECTION PAPER 3 DUE

A Lesson from Baltimore
Primary, Secondary, and Tertiary Sources

September 5: The Uses of Narrative

“Black Women’s Stories and the Criminal Law: Restating the Power of Narrative” Mario Barnes
A Lesson from Baltimore (con’t)

September 6: Critiquing the Writer

A Lesson from Baltimore (finish)

September 7

Kiki (Class Screening)

Week 6: Critical Presentations

September 10

REFLECTION PAPER 4 DUE

Presentations

September 11

Presentations

September 12

Presentations

September 13

Presentations

September 14

ANALYTICAL COMPOSITION DUE

Presentations

Paper Guidelines

Assigned papers must be formatted according to what each assignment indicates. You may find helpful resources here:

<https://owl.english.purdue.edu/owl/resource/717/01/>. (Chicago/Turabian)

<https://owl.english.purdue.edu/owl/resource/747/01/> (MLA)

<https://owl.english.purdue.edu/owl/resource/560/01/> (APA)

<https://owl.english.purdue.edu/owl/resource/583/01/> (ASA)

If your paper exceeds one (1) page, you are to paginate your work as well as reference your last name in the header beginning on the second page. Your name, followed by the date, the professor's name, the course title, and title of the assignment are to be typed (single spaced) in the upper right hand corner of the first page. The body of ALL submitted work is to be double spaced. ALL papers are to utilize 12 point Times New Roman Font, 1 inch margins. If your paper is not in the correct format it will be returned to you, which will result in a late paper (which will impact your grade). Be sure to refer to this section of the syllabus before submitting all assignments.

Class Guidelines

Section Guidelines:

Discussion Decorum: Participation is always encouraged, however abusive and disparaging comments disrupt and detract from meaningful and productive learning; as such, racist, sexist, homophobic, ableist, nationalist, and other marginalizing/degrading language will not be tolerated—more than two offenses will result in your removal from the course. While I do not support the notion of safe spaces, I fully support the notion of respectful and ethically responsive learning environments.

Email Messaging: You are more than welcome to email me with questions. Please allow me 24 hours to respond (or I will answer your question the next class period, as others may have the same question). While I will answer all questions to the best of my ability, please use class time as your initial point of inquiry (especially when it is related to class material as other students more than likely have similar concerns). I strongly encourage you to utilize my office hours or make an appointment for any additional assistance if

my office hours are not conducive to your schedule. **I do not accept assignments via email or answer emails on the weekends or Friday after 2pm.**

Food: Small silent snacks and drinks are permitted. Please clean up after yourselves. Foods should not give off a strong scent.

Technology: Please silence all cell phones during class/section. Laptops, iPads, etc are permitted in class as long as it is being used toward the production of thought in the classroom. If you are found to be using technology in any other way you will be asked to discontinue use and not to bring electronic devices for the remainder of the course.

Completing Assignments: This class meets Monday-Friday. Make sure you have read the reading *before* class where applicable. Please be prepared; this is a short course, so you must be ready to engage. Although it may seem challenging, you can do it. Prepare well so that you may execute well.

Academic Dishonesty: The University of California, Los Angeles prohibits using, copying or reproducing any and all work that is not your own. Cheating on both course/section work and exams is impermissible and can result in a failing grade and disciplinary action. All instances will be forwarded to the Dean of Students office. See UCLA Student Conduct Code: <http://www.deanofstudents.ucla.edu/students/integrity>.

Discrimination and Sexual Assault: Discrimination of any kind and sexual assault is strictly prohibited at the University of California. Toward this end, UCLA has dedicated offices to address these concerns. If you believe you have encountered discrimination please visit the office of Equity, Diversity, and Inclusion (EDI) in Murphy Hall 2255 (second floor). For more information about the office of Equity, Diversity, and Inclusion please visit <https://equity.ucla.edu/>. If you have experienced sexual assault immediately contact the Title 9 office. The Title 9 office is located on the second floor of Murphy Hall next to the EDI office. For more information about the Title 9 office please visit <https://www.sexualharassment.ucla.edu/>.

Mental Health Support: Please know that at UCLA we are dedicated to your well-being as a student. Toward this end UCLA offers its office of Counseling and Psychological Services (CAPS) to all students, staff, and faculty. CAPS is located opposite Wooden Gym at the Center of campus. For more on CAPS please visit <https://www.counseling.ucla.edu/>.

Accessible Education: If you have specific education accommodation needs, please know that UCLA supports you through your journey with the University of California. To register and arrange for your needs please visit the Center for Accessible Education. The administrative offices for the Center for Accessible Education is located at A255 Murphy Hall. For more on the Center for Accessible Education please visit <https://www.cae.ucla.edu/>.

Grade Distribution:

90-100	A
89-80	B
79-70	C
69-60	D
59-0	F

Disclaimer:

The syllabus is not a fixed and/or binding contract between the student and professor. The syllabus is in place to provide the expectations of the course. As such, the syllabus may be amended as the semester proceeds based upon the progression of the class or as needs and/or proficiencies are identified by the instructor.