

Porter 80B-01
Introduction to University Discourse: Composition, Creative Inquiry, and the Arts
Fall 2017

Instructor: Dr. Erik Bachman

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Office Hours: Fridays, 12-1PM, Bowls by Café Brasil

Seminars: Mondays and Fridays, 8-9:05AM, Porter Academic 249

Writing Groups: (A) Wednesdays, 8-9:05AM, Porter Academic 249

(B) Wednesdays, 9:20-10:25AM, Porter Academic 134

(C) Wednesdays, 10:40AM-11:45PM, Porter Academic 134

(D) Wednesdays, 12:00-1:05PM, Porter Academic 134

Creative Commons Workshop: Thursday, November 2nd, 8-10PM, Porter Dining Hall

Description

“Composition, Creative Inquiry, and the Arts” is an introduction to the standards of academic discourse, animated by the spirit of Porter College’s long-standing dedication to the arts and all forms of creative inquiry. It approaches the arts not only as objects of study (or things to write about) but also as instances of research, design, composition, and revision (or models for the craft of thinking and writing). Each of the course’s three units explores a fundamental question. Unit I, “Inspiration, Creativity, and Process,” asks what kind of human activity art is and why we do it. Unit II, “Art in Theory,” explores different approaches that artists and philosophers have taken to works of art in order to understand them and our experiences with them. Unit III, “Artist, Work of Art, and World,” considers the place and consequence of art in human society by asking what role can works of art play (and what role they should play) in creating the worlds in which we live. All three units invite you to find in the creative process a model that will serve you well as writers of critical prose.

As participants in the course, you will learn: how to interpret literature, other kinds of art, essays, and argumentative prose open-mindedly, attuned to the possibilities, limitations, and consequences of different perspectives; how to compose in more than one genre, taking into account rhetorical situations and genre conventions; how to ask questions and be guided by those questions to generate and sustain meaningful inquiry; how to locate relevant source material, evaluate its credibility, and cite it appropriately; how to analyze and synthesize ideas in source material to produce projects that interpret and evaluate your own ideas and assumptions, and those of others; how to apply strategies when composing,

revising, or evaluating your own work that allow you to follow conventions of standard professional English; and how to reflect critically on how to apply your processes for writing and analysis to writing projects in other contexts.

Texts and Materials

*Verlyn Klinkenborg, *Several Short Sentences about Writing*

*The Porter College *Core Course Reader*

(These texts are available for sale at The Bay Tree on campus.)

**Online writer's handbook*: The Purdue Online Writing Lab is a free resource containing useful information about all aspects of writing. To find it, search "Purdue OWL."

Recommended: an ink cartridge and plenty of paper. Your writing group will meet several times this quarter, and it will be your responsibility to bring enough copies for everyone in your writing group.

Class Meetings

Seminars: Each section of Porter Core ordinarily meets in seminar format. Seminar meetings will provide opportunities for you to examine the Core texts closely and deepen your understanding of them, and also to learn about strategies for generating, developing, and revising writing in academic and non-academic contexts. **As participants in the seminar, you are expected to pose questions, share new ideas, and engage other students in discussion. Be sure to bring the Course Reader and any other assigned readings to all class meetings, having marked up the passages you'd like to discuss. You should also bring your journal (see below) with you to every seminar meeting, writing group, or Core-related activity.**

Writing groups: Four times during the quarter, you will meet with the instructor and a small group of your classmates to discuss drafts of your writing along with those of your peers. These writing groups will strengthen your awareness of the features of effective writing by engaging you in the process of giving and receiving constructive criticism. **For each writing group, you are responsible for bringing seven copies of your work for your instructor, your classmates, and yourself.**

Porter Creative Commons Workshop: Core will give you the experience of forming and articulating your perspective through writing and also through art-making. In providing these two kinds of experiences side-by-side, we're hoping that you'll discover the parallels between writing and art-making in a way that will deepen your understanding of both kinds of work.

You will be asked to complete one creative project this quarter. A hands-on, interactive workshop will be offered to help you develop your skills as a maker of art. You will attend a workshop and learn to make an altered book with your instructor and the other students in your seminar. **Your workshop will take place on Thursday, November 2nd, from 8-10PM in the Porter Dining Hall.** Your attendance will be factored into your final course grade, as will the grade you earn for the creative project you make. All supplies for the workshops will be provided.

In addition, Creative Commons will hold open lab time each week for students working on their creative projects to use. Art supplies and tools will be available. No instruction will be provided during this time. Open labs will be held on Wednesdays, 3-5 PM, during weeks 2-10 of the quarter, with one exception: there will be no open lab during the week of Thanksgiving (week 8). An additional open lab will be held on Thursday night of week 9 (Nov. 30) from 8-10 PM. Open labs will be held in Porter C-118. Students should attend whenever they need tools, materials, or space to work on their altered book projects. Attendance is not required at open labs.

Writing Assignments

You will complete a variety of writing assignments for the course, including informal writing; formal, graded writing; a research-based essay; and at least one major revision in which you incorporate the criticism of your instructor and classmates. Late essays and creative projects will significantly reduce your grade; see grading rubrics for details. Essays and revisions that are more than three days late will not be accepted.

In addition, you will design and complete a creative project this quarter, using a process that includes invention, composing, and revising (a process similar to the one you will be using for your writing). You will have the option to revise your creative project. You will present your creative project during EnCore in week ten.

EnCore Presentations

Encore is a showcase and celebration of the creative and critical work Core students create during the quarter. It includes an exhibition of the altered books created in the course and an awards ceremony honoring the best student work of the quarter. This year it will take place on Thursday, December 7th, from 8:00-10:00 PM. Attendance is mandatory.

Westside Writing Center

One-on-one tutoring is available for all College 8, Kresge, Oakes, and Porter students working on any writing assignment or project at any stage of the writing process. Appointments recommended through the Westside Writing Center located at Oakes

College in room 111. To schedule a session, go to oakes.ucsc.edu > Academics > Westside Writing Center.

Attendance

Missing more than two class meetings, including writing groups, is grounds for failing the course. Take note that writing groups are an integral part of the course and its approach to critical writing. Because we will not meet in writing groups as often as we will meet in seminar, it is essential that you be present, alert, prepared, and engaged at each writing group meeting. Absence from more than one writing group meeting, for any reason (including illness), is grounds for not passing the course.

Journals

Active reading and note-taking are essential to developing your reading skills and drafting cogent essays for this course. To that end, students will be asked to keep a journal in which they record the questions, arguments, problems, and insights that come up in the course of completing the reading, writing, and research assignments. Treat your journal as an opportunity to engage the course materials in a conversation and to reflect upon your writing process. I will be spot-checking your journals throughout the semester.

Grade Breakdown

- 75% - Writing (includes all formal [60%] and informal [15%] writing assignments)
- 10% - Creative Project
- 15% - Participation (includes journal)

Schedule of Assignments (Texts marked with * can be found in the Course Reader)

<i>Introduction to Reading and Writing</i>		
Week 0	F	First Day Rigmarole
Week 1	M	*Alva Noë, <i>Strange Tools: Art and Human Nature</i> (2015): “Getting Organized” and “Reorganizing Ourselves”
10/04	W	Essay 1 Due in Writing Group
10/06	F	Verlyn Klinkenborg, <i>Several Short Sentences about Writing</i> (2015), 3-59 *Paul Graham, “The Age of the Essay” (2004)

Unit I: Inspiration, Creativity, and Process

- (1) Where does art come from?
- (2) What use does it make of the irrational?
- (3) What is the nature of art as a form of human activity?

Week 2	M	*Alva Noë, <i>Strange Tools: Art and Human Nature</i> (2015): “Designers by Nature” *Plato, <i>Ion</i> (late 5 th to early 4 th century B.C.E.)
10/11	W	NO WRITING GROUP (JUST COME TO SEMINAR) *Ovid, selections from Book 1 of <i>Metamorphoses</i> (c. 8) *Sigmund Freud, “Creative Writers and Day-Dreaming” (1907)
10/13	F	Verlyn Klinkenborg, <i>Several Short Sentences about Writing</i> (2015), 59-100 *James Baldwin “The Creative Process” (1962) *Harryette Mullen, “Sleeping with the Dictionary” (2002)
Week 3	M	Verlyn Klinkenborg, <i>Several Short Sentences about Writing</i> (2015), 100-49 *Annie Dillard, selections from <i>The Writing Life</i> (1989) *Rebeca Solnit, “Open Door” (2005)
10/18	W	Essay 2 (Paul Graham-Style) Due in Writing Group
10/20	F	*Jonathan Lethem, “The Ecstasy of Influence” (2007)
Week 4	M	Jackson Mac Low, selections from <i>Stanzas for Iris Lezak</i> (1971) [To be handed out in class]
10/25	W	Essay 2 Revision (Thesis-Driven) Due in Writing Group
10/27	F	MEET IN SPECIAL COLLECTIONS AT MCHENRY LIBRARY

Unit II: Art in Theory

- (1) How should we approach works of art in order to understand them and our (everyday) experiences with them?
- (2) What does your body help you do in the encounter with the work of art?
 - (3) What makes art of a work art?
- (4) What are the different freedoms and obligations that art confers on its recipients and creators?

Unit III: Artist, Work of Art, and World

- (1) Is art improved or diminished by separating it from other modes of representation (like politics, for instance)?
- (2) What role can/should works of art play in creating the world in which we live?
- (3) Is art didactic? Should it be?
- (4) What (if anything) can we do with beauty that isn't virtuously ethical or an instance of false consciousness?

Week 8	M	Alva Noë, <i>Strange Tools: Art and Human Nature</i> (2015): “Art Loops and the Garden of Eden” *Plato, <i>Laws</i> II (late 5 th to early 4 th century B.C.E.) *Ovid, selections from Book 7 of <i>Metamorphoses</i> (c. 8) Assignment Due in Seminar: Annotated Bibliography
11/22	W	NO WRITING GROUP (JUST COME TO SEMINAR) *Tzvetan Todorov, “Art and Ethics” (2010) *Daniel Tucker, “Struggles for Life: Art and Activism Take on Survival” (2014)
11/24	F	THANKSGIVING HOLIDAYS (NO CLASS)
Week 9	M	*Franz Kafka, “A Hunger Artist” (1922) Agnes Heller, “What Went Wrong with the Concept of the Beautiful?” (2011) [To be handed out to class in advance]
11/29	W	Essay 3 (Research) Due in Writing Group
12/01	F	Assignments Due in Seminar: Book Project (Class Presentation) AND Critical Self-Reflection (Essay 4)
Week 10	M	Assignments Due in Seminar: Book Project (Class Presentation) AND Critical Self-Reflection (Essay 4)
12/06	W	NO WRITING GROUP (JUST COME TO SEMINAR) Assignment Due in Seminar: EnCore Project AND Essay 3 (Research) Revision
12/07	Th	EnCore, 8-10PM (Porter Dining Hall)
12/08	F	*Donald Justice, “There Is a Gold Light in Certain Old Paintings” (2004)

Evaluation of Written Work

Core course instructors take a number of factors into account when evaluating essays and revised essays. Elizabeth Abrams and Kelly Mays have addressed some of them in the form of questions—questions that you would be well advised to ask of your own writing during the quarter.

Focus Is this an essay and not a report? Is the writer developing a question or questions and answers more complex than “yes” or a “no” (a *thesis* or idea)? Does this person have a reason for writing this essay (a motive)? Does the essay communicate a sense of purpose to the reader so effectively as to ensure that both reader and writer agree wholeheartedly that there's something worth thinking, reading, and writing about here? Is this essay making readers see something they haven't seen before, or renewing their vision of something seen all the time? Are the key terms carefully defined? Is it clear that this writer is thinking for him/herself rather than only through other people? Does this essay point beyond itself, encouraging readers to continue thinking about it? Would readers ever find themselves asking, “So what?” or do they say, instead, “Aha!” or “Yes, and...?”

Structure Is this argument carefully enough organized that the reader may follow it every step of the way? Does it ever take flying leaps, leaving the reader stranded and uncertain and wondering “Where am I?” or “How did I get here?” Does the writer see his or her thoughts and arguments through to their ends and think about their ramifications? Does the essay consider its main problem or question (idea) from every angle, or at least make clear the limitations of and rationale behind its approach? Does it include counterargument but avoid self-contradiction? Does it embrace complexity or make clear where and why it doesn't? Would readers too often find themselves asking, “But what about...?”

Evidence Does the essay offer evidence or illustrations that adequately explain and support its ideas and persuade the reader to accept them? Does it draw out its evidence and weave it into the argument, or does the writer expect the examples to speak for themselves? Does the essay account for other readings of the evidence or other examples that might contradict those included?

Style Does the structure of the paragraphs and sentences give the reader a clear guide to which points are most important? Are the grammar, syntax, punctuation, spelling, and typing free of the errors that might lead the reader to doubt a writer's ability to be the reader's guide? Are sentences well-formed, even elegant? Do they avoid repetitive, simplistic, or over-complex structures and wordiness? Are word choice and diction appropriate to subject and audience?

Grading

With respect to letter grades, Porter Core adopts the standards of the University's Writing Program, which are copied here in full:

- A (P)* The grade of A is appropriately given to students whose preparation for and execution of all course assignments (for example, reading, in-class discussions, presentations, group projects, informal writing, essay drafts, and revisions, etc.) have been consistently thorough and thoughtful. In addition, by the end of the quarter students who earn an A are consistently producing essays that are ambitiously and thoughtfully conceived, conscious of the demands of a particular assignment, purposeful and controlled, effectively developed, and effectively edited.
- B (P)* The grade of B is appropriately given to students who have satisfactorily completed all class assignments, although some of these efforts may have been more successful than others. By the end of the quarter, students who earn a B are consistently producing essays that are clearly competent in that they meet the demands of assignments, are controlled by an appropriate purpose, are sufficiently developed, and are accurately edited. A "B" performance may well reveal areas of strength that are not sustained throughout.
- C (P)* The grade of C is appropriately given to students who have fulfilled course requirements although, in some instances, minimally so. By the end of the quarter, students who have earned a C have provided sufficient evidence that they can produce focused, purposeful writing that satisfies the demands of an assignment, is adequately developed, and is carefully edited although, in some instances, achieving that standard depended on multiple revisions.
- D (NP)* The grade of D is appropriately given to students whose work has been unsatisfactory in some significant way: they have not completed all the course requirements and/or their essays have not yet achieved the level of competency described in the Writing Program's standard for passing work in Writing 1/2. Students receiving a D must repeat Writing 1/2 to satisfy the C or C2 requirement.
- F (NP)* The grade of F is appropriate for students whose work in Writing 1/2 is so incomplete or so careless that it does not represent a reasonable effort to meet the requirements of the course.

Please note: A final grade of C- or lower in Core will satisfy neither the College core course requirement nor any of the General Education requirements normally fulfilled by 80B.

Academic Integrity

Acknowledging your intellectual debts to other writers is a crucial part of our community of mutual respect and trust at Porter College and at the University.

Section 102.012 of *The Student Policies and Regulations Handbook* (“Code of Student Conduct”) defines plagiarism as “the use of intellectual material produced by another person without acknowledging its source. This includes, but is not limited to: a. copying from the writings or works of others into one’s academic assignment without attribution, or submitting such works as if it were one’s own; b. using the views, opinions, or insights of another without acknowledgment; or c. paraphrasing the characteristic or original phraseology, metaphor, or other literary device of another without proper attribution.”

Academic penalties for violating academic integrity include failure for the assignment and for the course. Administrative penalties include a letter of warning, suspension, and expulsion. Be scrupulous about acknowledging the sources of your ideas, and do not hesitate to ask your instructor for help in determining how to do so correctly.

Disability Accommodations

If you qualify for classroom accommodations because of a disability, please submit your Accommodation Authorization from the Disability Resource Center (DRC) to your instructor within the first two weeks of the quarter. For more information about disability accommodations, contact DRC at 459-2089 (voice), 459-4806 (TTY).

Don Rothman Writing Award

First-year students are eligible to submit an essay written in the Core Course, Writing 20, Writing 21, or Writing 2 for the Don Rothman Endowed Award in First-Year Writing. The writers of winning essays will be recognized in an awards ceremony and receive cash prizes. Details about entering can be found on the UCSC Writing Program’s home page.

The James B. Hall Prize for Outstanding Essay

At the end of the quarter, each faculty member will nominate one student essay from each section for the James B. Hall Prize for Outstanding Essay. Judges from the college will choose three winners from among the nominees. Winners will be announced at EnCore.

The James B. Hall Prize for Outstanding Creative Project

At the end of the quarter, each section of Core will nominate one finalist for the James B. Hall Prize for Outstanding Creative Project. Finalists’ projects will be displayed in a special section of the EnCore exhibit. Judges from the college will choose one winner from among the finalists. The winner will be announced at EnCore.