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| ENG 111M Spring 2019Location: LOW 117Time: TTh 3:30 – 5:20 PMCourse Website: https://canvas.uw.edu/courses/1289832 | Instructor: Nanya JhingranOffice: PDL A-011Office Hours: TTh 12:00 – 1:00 or by apptEmail: nanyaj@uw.edu |

English 111: Composition (Literature)

Haunting the Machine: Time, Empire, Imprisonment

 “Haunting is one way in which abusive systems of power make themselves known and their impacts felt in everyday life, especially when they are supposedly over and done with (slavery, for instance) or when their oppressive nature is denied (as in free labor or national security).” (xvi) Avery Gordon, *Ghostly Matters* (1997)

“Probably someone is prey in all of our encounters. / You won’t admit it. The names alive are like the names/ In graves.” Terrance Hayes, “probably twilight makes blackness dangerous” (2017)

“If all the dead exist in the underworld, does the underworld occur outside of time, [...] can you state for the record the moan you heard the ghosts emit across the nation-state” Ken Chen, “Locate” (2019)

Hauntings and ghosts - present absences and absent presences – have preoccupied the human imaginary, across cultures and religions, for centuries. Most recently, in literatures of colonialism, imperialism, migration, incarceration and war, ghosts have often been summoned as reminders of pasts not yet past, violent histories refusing to be forgotten, and ways of being resistant to our modern ways. In our present, which is necessarily haunted by histories of colonialism, indigenous dispossession, slavery, and imperialism, a ghost can be a metaphor: that which haunts our present, which we thought was past but isn’t, which demands our attention. It can also be an insight: time is not always neatly divisible into past, present, and future; we do not all inhabit the same moment in time. Finally, it can be a stubborn absence: someone who has left us or will not leave us but with whom we may yet wish to remain.

In this class, we will engage with hauntings (as metaphors, as figures not-present, and as process) across contemporary literary texts, poems, film, and other media in order to ask **not** “what is a ghost?” or “are ghosts real?” but rather questions like:

* What does a haunting do to time and history in texts, and how does it change our understanding of these concepts?
* How do writers (or composers, more broadly) bring ghosts into their works in order to make particular claims about the past, present, and future of colonialism?
* Which spaces are haunted? How does a haunting re-define a place? What may we learn from a haunting?
* What forms of haunting do modern technologies enable (“ghosting”, digital surveillance)? And conversely, how may we read ghosts as transcending the hold of modern technologies?
* Finally, what does the concept of a haunting allow us to do in our writing, how may we make sense of spirits, absences, hauntings, in critical and accountable ways?

Most importantly, we will constantly harness our learning to the task of developing **accountable and** **critical reading and writing skills.** This is a writing class, and we will be writing **a lot**. Together, we will learn how to: develop focused questions about texts; locate and analyze important claims made by texts; develop critical and well-formed argument based on critical readings of texts; reach our audiences while responding to our rhetorical situation in an effective, and impactful manner; and finally, revising our writing through feedback from peers and self-reflection. In developing a strong compositional practice, we will work towards **four major course outcomes**:

Outcome 1: Develop the ability to recognize and compose for different audiences and contexts

Outcome 2: Incorporate multiple types of evidence in order to generate and support our compositions

Outcome 3: Produce complex, persuasive arguments that demonstrate stake and value

Outcome 4: Learn strategies that will allow us to revise and edit our compositions both effectively and efficiently

To this end, we will be working with not only literary texts but also film, visual art, music and other pop culture artefacts. Through these texts, we will explore how composers effectively use hauntings and ghosts, as metaphors and genres, to make **persuasive,** **stakes-driven claims** in their works. We will also, and especially, be interested in how they experiment with different **genres** and **modalities** to articulate stronger arguments.

**An important note:** This class will partly be co-taught in collaboration with ENGL 131 B3. We will join classes in order to have deeper inter-class conversations around accountability, learning in collaboration, and working across and through difference in order to think through the critical questions we develop as a class. As such, this process is experimental and requires full and committed participation from all students. Your final project in this class will necessarily be developed through this inter-class collaboration.

The skills that we will develop over the course of this quarter will help us create an intentional and responsible writing practice which will translate across discipline and context. This is a writing course that satisfies the university’s composition requirement (the “C” designation). All “C”

courses at the UW are designed to develop your strategic organization and expression or

ideas—both in your original work and in response to the works of others. To achieve this, please be prepared to read and/or write in preparation for every class meeting.

Course Texts and Materials

1. *Sing, Unburied, Sing* (2017), Jesmyn Ward
2. *Everything I Never Told You* (2014), Celeste Ng
3. *Home Fire* (2017), Kamila Shamsie
4. *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research for the University of Washington* (Blue Book)
5. Access to class canvas page for assignment submission and additional readings.

Course Assignments

Course assignments are listed on the syllabus calendar below. These are subject to change but will follow the same due dates. There are roughly two sequences, each comprising of one 5-7 page assignment and 3 shorter 2-3 page assignments. All assignments are due Sunday at midnight, unless specified otherwise. Late assignments will not receive written feedback. Please email me by Friday at 3 PM if you need help or extensions for the Sunday due date.

Assessment and Grades (what are those?)

**Portfolio (70% of Final Grade)**

In this course, you will complete two major assignment sequences, each of which is designed to help you fulfill the course outcomes. Each assignment sequence requires you to complete a variety of shorter assignments leading up to a major paper. These shorter assignments will each target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward a major paper at the end of each sequence. You will have a chance to revise significantly each of the major papers using feedback generated by your instructor, peer review sessions, and writing conferences. Toward the end of the course, having completed the two sequences, you will be asked to compile and submit a portfolio of your work along with a critical reflection. The portfolio will include the following: **one of the two major papers, two to three of the shorter assignments, and a critical reflection** that explains how the selected portfolio demonstrates the four outcomes for the course. In addition to the materials you select as the basis for your portfolio grade, your portfolio must include **all of the sequence-related writing you were assigned** in the course (both major papers and all the shorter assignments from both sequences). A portfolio that does not include all the above will be considered "Incomplete" and will earn a grade of 0.0-0.9. The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes. **The portfolio will be worth 70% of your final grade.**

**Participation (30% of Final Grade)**

This is not a class that will depend on lecture for learning. Seeing as the nature of the theme demands introspection and collective brainstorming, please be prepared to be awake and involved in class. Your participation grade is dependent on timely completion of all homework (10%), participation in class discussions, in-class writing and group projects (10%), peer review sessions and conferences (10%). **This will amount to 30% of your grade.**

A note on technology: I am not interested in banning technology from the classroom. I find it to be both a valuable and unavoidable tool for learning but I will ask this: when in the classroom, you are in a professional space, please use technology in a professional manner. This is not the time to make dinner plans with friends, share memes, do other homework, or involve yourself in any non-class related activities. I do not want to micro-manage and you are capable of being the judge of this for yourself.

Attendance Policy

Your regular attendance is **required** and your participation grade will suffer for the lack of attendance. Please communicate with me about your absences as much as possible. If you miss a class, it is your responsibility to get the assignments, class notes, and course changes from a classmate. If you miss class on a day that written work is due, you are still expected to turn your work in on time. In-class work cannot be made up. Please do not schedule any appointments during class time, unless an absolute emergency comes up.

Late Policy

Late work will not be given any written feedback. Students submitting late work are welcome to come to office hours to receive oral feedback. Missing a single Short Assignment or Major Assignment leads to a failing portfolio. Be sure to manage your time wisely and anticipate upcoming deadlines, which are all listed on the course schedule. And always come talk to me if you are struggling to keep up with the fast pace of the class. I’m happy to help in any way I can.

Conferences

You are required to attend two conferences with me during the quarter. I’ll be scheduling these mandatory conferences once at the middle and once at the end of the quarter. You are also welcome to come and talk to me during office hours any time, too. If you can’t make my office hours, I’m also happy to schedule an appointment with you outside of my office hours. I highly recommend you take advantage of this opportunity.

Extra Credit

There will be a few opportunities to receive extra credit throughout the quarter. Extra credit is worth one missed homework assignment or missed class session. These assignments are also a great way to get some extra practice and feedback. To earn extra credit, take your work to the Odegaard Writing & Research Center (<http://depts.washington.edu/owrc/>). In order to receive extra credit for meeting with a writing tutor, you will want to get the tutor’s signature, along with the date and time of your visit. You must also turn in a reflection that answers the following questions in at least 250 words: 1. What did you ask the tutor to look for in your paper? 2. What feedback did you receive? 3. How will you incorporate this feedback into this (and future) work?

University Policies

**Statement of Commitment**

We at the English department are committed to valuing the lived experiences, embodied knowledges, and scholarship produced by people of color and Indigenous peoples; queer, trans, and disabled people; immigrants and refugees, and other targeted identities who have historically been excluded from sites of knowledge production; denied access to wealth, resources and power; and forced to negotiate multiple interlocking forms of structural and institutional oppression and violence. This commitment emerges from and reflects our shared vision for a just and equitable world that actively affirms and values the humanity of every individual and group. It is this vision that informs our pedagogical practices.

**Code of Conduct**

We at the English department have a zero-tolerance rule for hate speech. According to the American Bar Association, hate speech is “any speech that offends, threatens, or insults groups, based on race, color, religion, national origin, sexual orientation, disability, or other traits.” While this could and does apply to many groups, one of the tenants of this course is that hate speech is a violence, and that these violences do not impact everyone equally. Rather, the force of their impacts is dependent on systems of power. Marginalized communities and people are vulnerable to and impacted by such speech in ways that groups or individuals in power are not. With this in mind, I will specify that I interpret “hate speech” to be any forms of speech that targets already vulnerable people/communities. Racism and xenophobia will not be tolerated in this course, nor will transphobia, homophobia, ableism, classism, or other statements or practices that uphold white supremacy.

**Academic Integrity**

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

**Complaints**

If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing Program staff in Padelford A-11: Director Candice Rai, (206) 543-2190 or crai@uw.edu; or Assistant Directors Nanya Jhingran nanyaj@uw.edu; Sumyat Thu, smthu@uw.edu; or Sara Lovett, slovett@uw.edu. If, after speaking with the Director or Assistant Directors of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair Anis Bawarshi, (206) 543-2690.

University of Washington Resources for Students

**Accommodations**

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources for Students Office (DRS) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at <http://www.washington.edu/students/drs/>.

**Campus Safety**

Preventing violence is everyone's responsibility. If you're concerned, tell someone.

* Always call 911 if you or others may be in danger.
* Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
* Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
* Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert.

For more information visit the SafeCampus website at [www.washington.edu/safecampus](http://www.washington.edu/safecampus).

**Writing Resources**

I encourage you to take advantage of the following writing resources available to you at no charge!

* The CLUE Writing Center in Mary Gates Hall (141 suite, CUADSS lobby) is open Sunday to Thursday from 7pm to midnight. The graduate tutors can help you with your claims, organization, and grammar. You do not need to make an appointment, so arrive early and be prepared to wait.
* The Odegaard Writing and Research Center is open in Odegaard Library Monday - Thursday 9am to 9pm, Friday 9am to 4:30pm, and Sunday 12pm to 9pm. This writing center provides a research-integrated approach to writing instruction. Find more information and/or make an appointment on the website: [www.depts.washington.edu/owrc](http://www.depts.washington.edu/owrc).

**Counseling Center**

UW Counseling Center workshops include a wide range of issues including study skills, thinking about coming out, international students and culture shock, and much more. Check out available resources and workshops at: <https://www.washington.edu/counseling/>

**Q Center**

The University of Washington Q Center builds and facilitates queer (gay, lesbian, bisexual, two-spirit, trans, intersex, questioning, same-gender-loving, allies) academic and social community through education, advocacy, and support services to achieve a socially-just campus in which all people are valued. For more information, visit <http://depts.washington.edu/qcenter/>.

**FIUTS**

Foundation for International Understanding through Students: FIUTS is an example of a campus organization that can bring together your social and academic learning. "FIUTS is an independent non-profit organization which provides cross-cultural leadership and social programming for UW's international and globally minded domestic students. FIUTS is local connections and global community!" FIUTS also offers a free international lunch on the last Wednesday of every month beginning with a lunch on September 28 from 11:30-1:30 in the Kane Hall Walker-Ames room. Consult FIUTS' web site for a detailed calendar of events and links to many resources [http://www.fiuts.washington.edu](http://www.fiuts.washington.edu/).

**COURSE OUTCOMES**

**1. To demonstrate an awareness of the strategies that writers use in different writing contexts.**

* 1. The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
	2. The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
	3. The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
	4. The writer articulates and assesses the effects of his or her writing choices.

**2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.**

* 1. The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
	2. Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
	3. The writing is intertextual, meaning that a “conversation” between texts and ideas is created in support of the writer’s goals.
	4. The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary – for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
	5. The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.

**3. To produce complex, analytic, persuasive arguments that matter in academic contexts.**

* 1. The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
	2. The stakes of the argument, why what is being argued matters, are articulated and persuasive.
	3. The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
	4. The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
	5. The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.

**4. To develop flexible strategies for revising, editing, and proofreading writing.**

* 1. The writing demonstrates substantial and successful revision.
	2. The writing responds to substantive issues raised by the instructor and peers.
	3. Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.

**Course Calendar for Readings and Due Dates (Subject to Change)**

**Week 1**

4/2 Introductions

4/4 Avery Gordon, Intro to *Ghostly Matters*

Parul Sehgal, The Ghost Story Persists in American Literature, Why?

**Personal Ghost Narrative due 4/7**

**Week 2**

4/9 Sing, Unburied, Sing Ch 1 - 3

4/11 Chapter 2, Are Prisons Obsolete

Sing, Unburied, Sing Ch 4

**Short Paper 1 due 4/14**

**Week 3**

4/16 Sing, Unburied, Sing Ch 5 - 7

4/18 Sing, Unburied, Sing Ch 8 - 10

**Emergent Critical Questions due 4/21**

**Week 4**

4/23 Sing, Unburied, Sing Ch 11- 15

4/25 Conferences

**Major Paper 1 due 4/28**

**Week 5**

4/30 Chapter 5, Are Prisons Obsolete

Home Fire, 3 - 55

5/2 Home Fire, 59 – 155

**Group Proposal for Major Project**

**Individual Proposal based on Values and Accountability**

**Week 6**

5/7 Home Fire, 157 – 221

5/9 Chapter 6, Are Prisons Obsolete

Home Fire, 225 - 274

**Critical Reflection on Caucus Conversation**

**Week 7**

5/14 Genre-based Production

5/16 Intertextuality and Curation

**Updated Group Proposal**

**Updated Individual Proposal**

**Week 8**

5/21 TBD

5/23 TBD

**Individual Major Project Due**

**Mock-up of Group Magazine Section**

**Week 9**

5/28 TBD

5/30 Conferences

**Magazine Section Project Due**

**Week 10**

6/4 Portfolio/Presentation

6/6 Portfolio/Presentation

**Portfolio Due June 11 by Midnight**