

# University of Washington 111

*UW in the High School - Lynden Christian School*



Mr. Thomas  
Spring Semester

# UW 111: Course Overview

## English 111 (from UW EWP Website)

As gateways to academic reading, research, and writing at the University of Washington, all Expository Writing Program (EWP) courses are designed around a set of shared learning [outcomes](#). These outcomes articulate the need for students to develop and practice the skills and habits that are foundational to academic writing and to recognize how to adapt these skills and habits for the varied demands of university-wide writing that students will encounter.



In this writing course students work closely with their peers and instructor to develop a portfolio of writing that reflects and ability to write papers with complex claims that matter in academic contexts. The readings in this class focus on both literary texts and scholarship about literature.

The course will be taught in Two Academic Sequences:

**Sequence 1** - *American Identity* (Academic and Analytical Writing)

**Sequence 2** - *Film as Literature* (Critical and Argumentative Writing)

## English 111 Course Description:

Welcome to UW in the High School, English 111, a course designed to engage you as a reader, writer, and thinker. In your lifetime, the notion of reading has changed. whereas literacy used to be your ability to read a book, an essay, or a poem, it has now grown into visual media that requires you to look, think and write about movies, commercials, ads, and cultural symbols.

In this course, we will move from the Book of Genesis, about which you are all familiar, to Post-Modern philosophers, about which most of you have not heard (and, unless you are an English Major in college, will not hear about again). In it, we will write **6 Small Papers** (SP) and **2 Major Papers** (MP). But everything we study centers around three Big Questions:

*Who Are You?*  
*How Did You Get Here?*  
*Where Are You Going?*

Every story we read, every painting we examine, every movie we watch will be designed to help enrich your reading, writing, communicating, and thinking, but, more so, they will be the stepping stones to life's big questions. Maybe you have already asked them of yourself; maybe someone has asked them of you. But this class, through critical and creative viewing, writing, and reading, will press you to consider how to use literature as a mirror to your culture, your values, and to your soul



**Required Texts –**

- *Acts of Inquiry*, University of Washington
- *Reluctant Fundamentalist*, Hamid
- *Martin Dressler: Tale of an American Dreamer*, Milhauser
- *Hamlet*, Shakespeare
- *Reading in the Dark*, Jonathan Golden

**EWP Outcomes (from UW EWP Website)**

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

- The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
- The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
- 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.
- 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.**

- The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
- Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
- The writing is intertextual, meaning that a "conversation" between texts and ideas is created in support of the writer's goals.
- 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.
- 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.**

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

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

All coursework will be evaluated according to [University of Washington EWP Outcomes](#):

## University of Washington Grading Scale

This course fulfills all requirements for the University of Washington's English 131 course, and uses all required elements such as textbook, assessments, evaluation, and grading. UWHS courses are graded using the UW's numeric grading system. Grades can be assigned from 0.7 to 4.0; 0.7 is the lowest passing grade. For more information the grading system and the numeric equivalent of letter grades please see this link: [UWHS Grading Equivalent Scale](#).

Letter	Number	Note
A	4.0 - 3.9	
A-	3.8 - 3.5	
B+	3.4 - 3.2	
B	3.1 - 2.9	
B-	2.8 - 2.5	
C+	2.4 - 2.2	
C	2.1 - 1.9	Lowest Passing Portfolio Grade
C-	1.8 - 1.5	Lowest grade to remain in class
D+	1.4 - 1.2	
D	1.1 - 0.9	

## University of Washington Academic Integrity Statement

**From the UW Student Conduct Code:**

*Admission to the university carries with it the presumption that students will conduct themselves as responsible members of the academic community. As a condition of enrollment, all students assume responsibility to observe standards of conduct that will contribute to the pursuit of academic goals and to the welfare of the academic community. That responsibility includes, but is not limited to "Practicing the high standards of academic and professional honesty and integrity," and, insofar as the University of Washington has defined it in their academic integrity statement.*

# Sequence I Overview: American Identity

## SP 3.1: Poetry Essay

Using 3 poems from the Modern Period (*Tommy Atkins*, *Lovesong of J Alfred Prufrock*, and *White Man's Burden*) and the opening scene from *Martin Dressler: Tale of an American Dreamer*, answer the following prompt:

“What do these poems say about the Modern Age, how do you see them in *Martin Dressler*, and how (do you think) they foreshadow what is to come in the novel?”

### I. Pattern

For this essay, you will be using what is called an **I-I-C Format**: *Introduction, Introduction, Correlation*, and it will follow this pattern:

- Introduction** — Inverted Triangle
- Body Paragraph #1** — 3-C Paragraph on Poem (1 of the the 3)
- Body Paragraph #2** — 3-C Paragraph on Poem (1 of the the 3)
- Body Paragraph #3** — Deductive Resp. Paragraph (Compare-Contrast to *Martin Dressler*)
- Conclusion** — Foreshadowing: how will the attitudes affect the *Martin Dressler*?

### Focus:

#### Themes from Subtext- extract ideas, not just information

- Literature is character and conflict
- Subtext is motivation for action
- Theme is lesson/idea that controls the work

#### Citations: Embedded - evaluating the author's idea using his quotations

- Ex: *Prufrock* invites the reader to come “you and I” into a bizarre journey of chaos in confusion (v. 1)

SP 1.1 Rubric	Outstanding	Strong	Adequate	Inadequate
<i>I-I-C Format</i> (Outcome 1)				
<i>Claim from Inquiry</i> (Outcome 3)				
<i>Purposeful Evidence</i> (Outcome 2)				
<i>So What?</i> (Outcome 3)				

**SP 3.2 - Motif Essay**

Unlike the **I-I-C Essay** (*Expository* — shows how idea works in story) in SP 3.1, this essay is called the **Telescope Correlation Essay** (*Form Essay* — looks at literary structure), and focuses on how authors uses different literary (generally sub-textual) constructs in their work. Therefore, using Martin Dressler and our discussion of literary technique from class, answer the following prompt:

*Motifs in literature can be subtle, but authors use them to develop a comprehensive picture out of the smaller pieces of the story: Using Martin Dressler: Tale of an American Dreamer, discuss how the author uses motifs and how they contribute to the novel as a whole.*

The essay takes on the following shape:

**Thematic Introduction (Define Concept)**  
**Body Paragraph 1 (3-C from Beginning)**  
**Body Paragraph 2 (3-C from Middle)**  
**Body Paragraph 3 (3-C from End)**  
**Conclusion (Discuss Sub-Text/Draw Conclusions)**

**Focus:**

**Focus #1 - Supporting Details**

- **Rule of 3** — Text, Context, Interpretation — to examine each motif you use
- **Varied Connections:** historical, literary device, author’s purpose/effect (**Ex:** *When Millhauser uses the color black, he shows . . . which ties \_\_\_\_\_ to the idea of . . .*)

**Focus #2 - Citations** —This is vitally important!

- **Direct Citations** - use an extended quotation set off by a colon or a comma – generally at the end of the sentence. All direct quotations need a context, commentary, citation: (**Ex:** *“On page 66, when Martin first meets the Vernon family, he’s struck by an immediate contrast that, “. . .”*).
- **Implicit Citations** relays a specific idea, includes a short quotation, and ends with a citation. (*Martin notices “. . .” almost immediately; this “. . .” creates . . . as they both show . . . —Dressler, 66*).
- **Embedded Citations** summarize a specific scene without quotations, but use a quote to emphasize their summary. This is your most effective method because you are using text and analysis at the same time. (**Ex:** *Chapter 4 elaborates on Martin’s struggle between . . . which shows how the Modern period “corrupted people’s hopes and dreams” (Dressler, 44-51)*)

SP 1.2 Rubric	Outstanding	Strong	Adequate	Inadequate
<i>Telescope Correlation</i> (Outcome 1)				
<i>Citations</i> (Outcome 4)				
<i>Rule of 3</i> (Outcome 3)				

### SP 3.3 - Name that Novel

For this paper, we will use the *Telescope Correlation* model, which does exactly as it suggests: puts a work under a microscope. In order to do this, turn to your *Fundamentalist Study Guide*, pages 22-24, and answer the question “Which novel best describes *The Reluctant Fundamentalist*? To do this:

1. Read the three definitions of contemporary novel: *Bildungsroman*, *Novel of Manners*, *Psychological Novel*.
2. Determine which definition best applies to the novel
3. Examine (with text, summary, paraphrase) the connection between the definition and the novel.

**NOTE:** Traditional novels use traditional forms; contemporary novels use different structures to create different effects. If you see something that does not fit exactly, ask yourself “Why doesn’t he do that?” and try and answer it in the paragraph.

Essay Pattern:

**Introduction:** Definition  
**1st Body Paragraph:** Characteristic #1 in Novel  
**2nd Body Paragraph:** Characteristic #2 in Novel  
**3rd Body Paragraph:** Characteristic #3 in Novel  
**Conclusion:** Impact of Author’s Use of Form

In order to do this successfully, you will have to concentrate on a few particular areas:

- **A Great Place to Start:** ask yourself, “What problem is the speaker trying to solve?” If you can answer it, you have all the thematics you will need to write the paper.
- **Thematic Writing** -- Start your Introduction by developing a theme; follow that theme through in your topic sentences.
- **Tone** -- Start infusing tone words into your writing; they characterize a situation and show your ability to evaluate.
- **Voice/Character** - Changez has a unique voice that alternates between knowledgeable and deviant. Why?
- **Conflict** - Fiction is character and conflict; in this story there are layers of conflict -- do not get fooled following just one strain of problems.
- **Characterization** -- Characters all follow an arc, a pattern of change from beginning, middle, and end. If you don’t look at Changez from all three places, you will miss the point of the novel

SP 1.2 Rubric	Outstanding	Strong	Adequate	Inadequate
<i>Telescope Correlation</i> (Outcome 1)				
<i>Integration of Research</i> (Outcome 2)				
<i>Complex Argument</i> (Outcome 3)				
<i>Conclusion</i> (Outcome 3)				

## MP 3.1 - RESEARCH PAPER

### *What is America?*

#### **Purpose:**

The last phase of our examination on Martin Dressler, this piece of the assignment gives you insight into our world as it relates to the novel. You will research three different topics and piece together some assumptions and connections that will allow you to write a culminating paper on the topic,

“What is America and is there a place for a hero within it?”

#### **The Assignment:**

##### **Part I - Post Modern Theory**

You will need to research 4 topics as extensively as the internet will allow (2 to 3 sources a piece):

- 1) Simulacra/Simulacrum (Post Modern Literary Theory)
- 2) History of Disney World
- 3) Background on Mall of America
- 4) Background Great Wolf Lodge

##### **Part II – Plotlines**

Re-read the relevant parts of Booker’s *The Quest* – Annotate

- Write Abstract
- Write a brief comparative/contrast outline between *The Quest* and *The Reluctant Fundamentalist* (only relevant connections or disconnections – not all)

Re-read the relevant parts of Booker’s *Rebirth* – Annotate

- Write Abstract
- Write brief comparative/contrast outline between *Rebirth* and *Martin Dressler* (only relevant connections or disconnections – not all)

##### **Part III – The Classic Hero**

Research The Hero’s Journey

- Write Abstract
- Write Outline for both Martin Dressler’s and Changez’s journey (it may be exact, it may be similar, it may be different – each of these creates possibilities for interpretation)

Read Tennyson’s *Ulysses* – Annotate

- Research Ulysses, the character, and the poem *The Odyssey*
- Write Abstract
- Write 3-C Response to question: “What is the heart of Hero?”

##### **Part III: Classic Rhetorical Argument**



To this point in the semester, you have written an Historical Criticism (3.1 - *Modernism*), *Form Criticism* (3.2 - *Motifs*), and a *Textual Criticism* (3.3 - *Name that Novel*). Using all three of these techniques, you will now integrate your research and writing into a Classical Rhetorical Argument. To be completely technical, you could use 6 separate paragraphs (for those of you who are uncertain about the technique, this would be your best bet), but the best essays will combine the sections as fitting of their argument. The final product is generally **5-6 pages**:

<p><b>Introduction</b></p> <p>Narration (set up the different voices)</p> <p>Thesis (major claim = problem and solution)</p> <p>Concessions (how the other side could see it)</p> <p>Rebuttal (why your opinion is better)</p> <p><b>Conclusion</b></p>
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MP 1.1 Rubric	Outstanding	Strong	Adequate	Inadequate
<i>Classical Structure</i> <b>(Outcome 1)</b>				
<i>Citations</i> <b>(Outcome 2)</b>				
<i>Argument &amp; Persuasion</i> <b>(Outcome 3)</b>				
<i>Conversational Voice</i> <b>(Outcome 3)</b>				

# Sequence II Overview: Film as Literature

## SP 4.1 - Kuleshov Effect

Write a 1.5 - 2 page response answering the prompt: “Is the Kuleshov Effect accurate?”

In order to do this, follow the pattern below, in sequence:

- 1) Watch [The Kuleshov Effect](#) (about 6 minutes)
- 2) Watch a **TV Drama** of your choice without sound (20 minutes)
  - Focus on **One Shot** (close-up, deep, rack, pull, neutral, high, low)
  - **Draw/Sketch** 5-10 shots during your watching, write brief explanation next to it (what’s going on in scene?) - to be handed in with assignment
  - Write [Deductive Response Paragraph](#): “How does the use of this shot convey meaning/emotional response/dramatic tension in the show?”
- 3) Read Esther Inglis Arkill’s article [“Can the Kuleshov Effect Control . . . Emotions”](#)
  - Write a [They Say/I Say Deductive Response Paragraph](#) just beneath your first paragraph.
  - **Prompt**: “Is Arkill correct based on your experience?”

### Focus:

2. **Deductive Response** — it’s a great paragraph that offers everything you need to write an effective response
3. **They Say/I Say Method** — this is argumentation; your goal should be to “have a conversation with the text”
4. **Use Proof** (evidence from your show) and to substantiate your claims

SP 4.1 Rubric	Outstanding	Strong	Adequate	Inadequate
<i>Argument</i> (Outcome 3)				
<i>Integration of Research</i> (Outcome 2)				
<i>They Say/I Say</i> (Outcome 1)				

**SP 4.2 - Visual Text**

In class we have discussed Film Theory and applied that theory to visual and written texts that culminated in a Mise-en-Scene, or metonymous picture (a visual that represents the whole story). Using the Mise-en-Scene, then, this assignment has two parts:

- 1) **Turn Your Pictures into Words** (1 Page)
  - a. Read Yale’s [Mise-en-Scene Overview](#)
  - b. Make sure you have a copy of your group’s presentation

From: *Literature and Culture*, Hans Bertrand

*Unfortunately . . . personal freedom does not lead the working class towards ‘the best that has been thought and said’ {High Culture} and towards the ‘essentially disinterested’ attitude that the appreciation of culture demands. It does, instead, lead to activities and pastimes that in their brashness and thoughtless vulgarity are the antithesis of culture . . . Ruthless entrepreneurs are busy creating an exclusively profit-oriented, dehumanized economy that has little genuine interest in {upholding high culture in favor of} exploiting the working class.*

- c. Write that scene in the tone of the picture
  - 1) What is the color
  - 2) What are the symbols
  - 3) What shot did you use
  - 4) What kind of lighting did you present
  - 5) What kind of theme are you trying to project
- d. This is **not** analytical writing — this is scenic, where you are stopping to smell the roses.
  - 1) Write it like a scene from a book
  - 2) Write it as a 3rd Person witness to the action
  - 3) Write it like something you might hear on the radio

2. **Mise-en-Scene Yourself** (1-Page)
  - a. Read this article on [Setting a Scene](#)
  - b. Write your own scene
    - i. Where does it happen?
    - ii. What are the symbols?
    - iii. What shot is being used?
    - iv. What kind of lighting will you use?
    - v. What is the theme you are trying to project?
  - c. This, again, is not analytical writing — you are not to tell me the theme or say “this is the symbol I would use”; I should walk away with an impression/picture
    - i. Set the scene
    - ii. Write it in 3rd Person, as if in a Treatment for a movie
    - iii. Imagine narrating the scene in a movie

SP 4.2 Rubric	Outstanding	Strong	Adequate	Inadequate
<i>Symbol</i> (Outcome 3)				
<i>Integrating Texts</i> (Outcome 2)				
<i>Strategies</i> (Outcome 1)				
<i>Pictures into Words</i> (Outcome 4)				

**SP 4.3 - Noir**

We have watched a whole season of Luther, not particularly *Noir* in the truest sense of the word; neither is it Pulp Fiction (in the truest sense of the phrase — as you shall see). Your task in this assignment will be to look at Luther in a critical way

- *Formally* — examining its techniques
- *Historically* — examining its place
- *Culturally* — examining its value as a reflection of life

Start with the box above (do you agree or disagree?), then, below, you will read a few small articles/ definitions/prompts. Using Luther as your primary example, you will have to, ultimately, you will have to answer the question: **“What does Luther/Noir tell us about ourselves?”** The answer is illusively simple: as you make your argument, pay close attention to the articles you are reading (they give insight that you cannot get from simply having an opinion.

**Formal Criticism:**

- Read Roger Ebert’s Article: [“A Guide to Film Noir”](#)
- *What elements of Noir do you find in Luther?*

**Historical Criticism:**

- Read [“What is Film Noir”](#)
- Why was Noir significant?
- What’s the correlation between it’s genesis and contemporary film making?

**Cultural Criticism:**

- Read [“What is Pulp Fiction?”](#)
- What is the value of pulp fiction and what is the new pulp fiction?

SP 4.3 Rubric	Outstanding	Strong	Adequate	Inadequate
<i>Persuasion</i> (Outcome 1)				
<i>Multiple Voices</i> (Outcome 2)				
<i>Major Claim</i> (Outcome 2)				
<i>Integrated Reading</i> (Outcome 3)				

## MP 4.1 - MOVIE TREATMENT

### *Story of My Life*

#### **Purpose:**

Writer and literary critic John Gardner says, at the most basic level, only two plots exist: “A boy/girl leaves home or a stranger comes to town.” At this point in your high school career, the same could be argued: you are either departing or arriving. Which is it? This assignment requires you to answer that question without summary and claims, but rather setting, scenes, and figurative language. Tell your story according to the elements below, and leave the impression of *who you are*, *why you are here*, and *where you are going*.

#### **Assignment:**

#### **I. Treatment - Narrative Writing (1-2 Pages)**

You have studied 7 basic plots (shows how much John Gardner knows, huh?). You have read, written, and viewed a sampling for all of them. Now, you need to write a Treatment for your story based on the plot of your life. You do not need to use your own name, your own circumstances, or your own setting. Writers use those things as representations; feel free to do so the same.

[Marilyn Horowitz](#), in her article *How to Write a Movie Treatment*, explains the treatment this way:

#### **The Three Act Structure (1-2 pages)**

Any discussion of treatment writing should at least touch on basic screenplay structure. Although everyone reading this article is probably familiar with this information, revisiting the basics can be helpful.

In his seminal book of fragments, *The Poetics*, Aristotle suggested that all stories should have a beginning, middle, and an end. The writing method I have developed uses the expressions Setup, Conflict and Resolution as more evocative terms for describing the movements of a screenplay.

Breaking the movement of a story into three parts, gives us a 3- part or act structure. The word "act" means "the action of carrying something out."

Many screenplays are organized into a 3-act structure. The tradition of writing in this form comes from the theater and was followed by filmmakers. Think of it as a foundation for building a house that others can easily identify, even if the details are new and original.

- Act 1** - the Set-up, The situation and characters and conflict are introduced. This classically is 30 minutes long.
- Act 2**, - The Conflict, often an hour long, is where the conflict begins and expands until it reaches a crisis.
- Act 3** - The Resolution, the conflict rises to one more crisis and then is resolved.

**Most Important:** genre is merely window dressing for the basic human story. For instance: what's the common denominator between a Facebook fight and an intergalactic war? A fight. Where it takes place is the spectacle, why it takes place is the motivation, and your story, regardless of genre, should be a reflection of human motivation. One distinction: **Satire**, wherein the tone does not match the setting.

#### **II. Characters - Analytical Writing (1 Page)**

**Backstory** helps fill in the blanks of a script. It introduces the characters and explains their motivation. Characters — in my opinion — are the lifeblood of the script. If the audience doesn't connect with the characters, they will not connect with the story. In this section, you need to give the backstory for the characters in your script.

The names can be changed to protect the innocent, describe your characters as they relate to the plot — how do they move things forward (or keep things stalled). Looking at Scott Sedita's Argument about the [8 Characters of Comedy](#), write a précis on your story's characters (they may need to be altered if you choose a drama).

Character	Definition
The Logical Smart One	responsible, stable, barometer for others
The Lovable Loser	sarcastic, optimistic, needy, impulsive
The Neurotic	awkward, nervous, controlling, worried
The Bitch/Bastard	friendly, naive, gullible, no ulterior motive
The Romancer	mean, insensitive, insecure, doesn't apologize
The Materialist	judgmental, entitled, spoiled
The Space Spice	odd, eccentric, lives illogically

**Warning:** Do not simply relay this information in bullet points and summary. Analyze their character using definition, cause-and-effect, comparison-contrast, Show the interconnections between the characters and the story — how one builds into another.

### III. Scene - Descriptive Writing (1 Page, each)

Here you will have two tasks:

1. Write a [scene as if from a book](#) (example attached)
  - a. *Mise-en-Scene* - this should be the crux of your story
  - b. Impressionistic — let the symbols, images, characters and setting speak for themselves
2. Write a [scene as if from a movie](#) (example attached)
  - a. *Mise-en-Scene* - this should be the crux of your story
  - b. Technical — should demonstrate understanding of
    - i. Dialogue
    - ii. Characterization
    - iii. Lighting
    - iv. Camera Angles
    - v. Sound: diegetical/non-diegetical

The emphasis here will be economy: you may not write more than one page (double-spaced). Choose your words and descriptions wisely and give the essentials.

MP 4.1	Outstanding	Strong	Adequate	Inadequate
<i>Contextual Criticism</i> (Outcome 1)				
<i>Major Claim</i> (Outcome 3)				
<i>Integrated Text</i> (Outcome 2)				
<i>Mechanics</i> (Outcome 4)				