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## ID1.20: Language, Literacy, and Power

Fall, 2012 \* T-Th 11-12:15 \* CR 01

### The Course Description (from the Catalog) . . .

Who gets to read? to write? Why does it matter? What does it mean to use some languages, dialects, styles, and genres but not others? How do modes of communication shape not just how we listen but also to whom? How do they affect who holds power? At one time, scholars imagined that literate societies were necessarily more sophisticated than those without the technology of writing; we now recognize that meaning is communicated in many complex ways. In this seminar, we will think about the relationship between literacy and culture, focusing on literacy as a technology with individual, social, and political impacts. We will begin by evaluating claims about what “counts” as literacy and will then explore how literacy is represented in popular culture. We’ll work with students at a nearby school throughout the semester, and the final writing assignment will be to reflect on that experience in light of the course readings. What does it mean to sponsor someone else’s literacy?

What makes this course different from all other sections of ID1 (this semester and, in fact, ever) is that this course has a community-partnership component. Starting in the third or fourth week of the semester, we will ally with the LINC Program at the Draper Center to work in Oakmont and Vista elementary schools in Claremont, providing after-school tutoring and in-class teaching to support the teachers.

### The Back Story . . .

This is a course with multiple goals. The goal of the ID1 Program, writ large, is to prepare you to participate fully in the intellectual community of the college. That makes it sound as though this is a warm-up course, but in fact the only way to *prepare* to participate in intellectual life and community is by, well, *doing* it. To that end, this course treats you as apprentice scholars. Over the course of the semester, you’ll engage and contend with published scholars about ideas and texts; you’ll do independent research; you’ll present your ideas in formal (and informal) discussion; and you’ll respond critically and substantively to the works-in-progress of your peers. You’ll be doing most of these things in your other three courses this fall, but in ID1 you’ll get more help (from me and from Gabbi) than you will in most of those. That’s where the “preparatory” component comes in: We have the same high expectations for you and your work as they do in those various other classes, but we’ll talk about the process of meeting and exceeding those expectations a bit more, and you will drown in feedback about how you’re doing.

### Required Texts (available at Huntley)

- Diana Hacker and Nancy Sommers, *A Pocket Style Manual*, 6<sup>th</sup> edition.
- Judith Frank, *Crybaby Butch* (Firebrand Books, 2004)\*
- Eli Goldblatt, *Writing Home: A Literacy Autobiography* (Southern Illinois UP, 2012)\*

\* These books haven't arrived yet. Stay tuned!

All other course readings are on Sakai (<https://sakai.claremont.edu>) → Resources → Readings.

### Course Requirements & Expectations

#### Class Participation & Attendance (5% of the final grade)

You need to be in class, and you need to be an engaged, thoughtful, well-prepared member of class—otherwise, discussions will founder and you'll spend the semester wondering why.

You may miss 3 classes without penalty over the course of the semester; after that, it will affect your grade: half a step for each additional absence. If, however, you routinely neglect to do the reading and/or phone in your class and written participation, it will also affect your grade—both directly (in that you will be penalized) and indirectly, in that everything we do in this course feeds everything else.

#### Tutoring (5% of the final grade)

Our work with Oakmont and Vista through the LINC Program is an essential part of this course. That work will allow us to test our theories about literacy and learning through practice, and it will give us the experiential knowledge that will let us generate our own theories. Each of you will be working at one of these two schools 1-2 hours per week throughout most of the semester. This may be during school hours (8:00-2:30) or after school (2:30-4:00). Both schools are walking/biking distance from campus.

LINC coordinators:

Sarai Jimenez: [sarai.jimenez@pomona.edu](mailto:sarai.jimenez@pomona.edu)

Josh Nomkin: [joshua.nomkin@pomona.edu](mailto:joshua.nomkin@pomona.edu)

Leena Zurayk: [leena.zurayk@pomona.edu](mailto:leena.zurayk@pomona.edu)

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#### Written Participation (including cover letters, written peer feedback, pre-drafts, and field notes; 10% of the final grade)

There's ample evidence that writing about ideas—throwing words at problems, in essence—*develops* those ideas. There's also ample evidence that in order to move from writer-based prose (that only we can understand) to reader-based prose (which communicates ideas to an audience) writers need to pause over, analyze, reflect on, and revise their writing. To help you internalize that process, we require you to generate pre-drafts; to write cover letters to each full draft and revision; and to write responses to one another's drafts. The pre-draft assignments for Essay #1 are included here; I'll distribute more information regarding the rest of things over the course of the next few weeks.

Papers (including drafts, revisions, and tutoring reflections) (80% of the final grade)

ID1 is only formally designated “writing-intensive” course at Pomona. That means that we focus more in this course on the *process* and *goals* of academic written inquiry – not that you won’t be writing quite intensively in other classes. You will write four papers for this class. For each, you’ll write a full draft and one or more pre-draft writing assignments (including outlines, annotated bibliographies, brainstorming and freewriting exercises, etc.). You’ll get feedback on all those various pieces: from me, from Gabbi, from one another. I strongly encourage you to get additional feedback: from one another (again); from friends; from the Writing Fellows at the Writing Center.

**THE WRITING CENTER** (in Pearsons 010) offers students free, one-on-one consultations at any stage of the writing process – from generating a thesis and structuring an argument to fine-tuning a draft. The Writing Fellows – Pomona students majoring in subjects including Economics, Molecular Biology, English, Politics, and Religious Studies – will work with you on an assignment from any discipline. Consultations are available by appointment, which you can through the portal (Academics → Writing Center).

Academic Honesty

Papers for this class are an occasion for you to develop your ideas about the topics and texts of the course. To that end, I assume that the work you submit to me 1) was written by you (and only you) and 2) has not been previously submitted in another class -- both of which would violate our academic integrity code. Including language *or ideas* from others in your paper without proper citation is an act of academic dishonesty. Please don't do it. But *do* discuss your paper and ideas with others, and include a sentence or two acknowledging their contributions to your thinking and writing.

You can see the Pomona College Academic Honesty Policy here:

<http://catalog.pomona.edu/content.php?catoid=7&navoid=394>. If you are worried about whether or not to cite something, please refer to the *MLA Style Guide* or the MLA section in Hacker & Sommers' *Pocket Style Guide*. If they don't help, come and see me or Gabbi.

**To request academic accommodation due to a disability, please contact Dean Dan Tzuang. He can be contacted via e-mail at [dan.tzuang@pomona.edu](mailto:dan.tzuang@pomona.edu) or at 909 607-2147.**

**Assignment Overview**

Essay #1: Close Reading (4 pages)

Drawing on Ong, Goody, Graff and Duffy, or Street, identify the assumptions one of the assigned articles on a literacy crisis makes about what “literacy” is.

Essay #2: Test a Theory (8 pages)

Working with a one of the studies of literacy assigned in class, research an analogous literacy phenomenon and make an argument about how it complicates, challenges, extends, confirms, or refutes that study.

Essay #3: Theorizing Experience (4 pages)

For this essay, there are two choices. In either case, you should once again choose a course reading against which you will analyze:

- \* your own experience of literacy learning, or
- \* your experience with literacy tutoring at Vista or Oakmont.

Tutoring Reflections (4 x 1-2 pages)

One goal of this course is to help you become reflective practitioner (that's David Schon's concept). To that end, you'll take field notes throughout your work at Oakmont and Vista, and we'll periodically spend time in class de-briefing and thinking through the ways those experiences change or perhaps confirm our readings. In addition, you'll turn in four more extended and formal reflections on your tutoring work. These will give you a chance to identify strategies that work (and don't work), as well as to set goals for yourself as a tutor and teacher.

**Grades**

Below are the general standards to which I hold written work. I'll give you (and we'll discuss) a more detailed version of this early in the semester; they build on the program-wide goals for writing in ID1, which I've included at the end of this packet.

Generally speaking, there is a line between work that achieves my minimum goals for papers in this class and work that does not. This is the line between a B- and a C+. Essays that have an arguable thesis and a progressive, logical structure fall above that line (unless other problems are so egregious that they seriously damage the paper's quality), and typically receive grades in the B or A range. Essays that do *not* have both an arguable thesis and a logical, progressive structure fall below that line, and typically receive grades in the C range or below.

An **A-range** essay is both ambitious and successful. It presents a strong, interesting argument with grace and confidence.

A **B-range** essay is one that is ambitious but only partially successful, or one that achieves modest aims well.

A **C-range** essay has significant problems in articulating and presenting its argument, or seems to lack a central argument entirely.

A **D-range** essay fails to grapple seriously with either ideas or texts, or fails to address the expectations of the assignment.

## SCHEDULE\*

T 9/4 Convocation – *No class.*

Th 9/6 Introductions  
*Reading due:* Course Syllabus; “Writing and ID1”; Essay #1 Assignments

### ***LITERACY MYTHS & PANICS***

T 9/11 *Reading due:* Sheils et al., “Why Johnny Can’t Write”; Crystal, “2b or not 2b?”; Dillon, “What Corporate America Can’t Build: A Sentence”; Johnson, “Dawn of the Digital Natives”; Lewin, “Writing in Schools Found Both Dismal and Neglected.”

*Writing due:* Pre-Draft 1.1: definitions of literacy

Th 9/13 *Reading due:* Ong, “Writing Is a Technology That Restructures Thought”; Goody, “What’s in a List?”

*Writing due:* Pre-Draft 1.2a: summaries & talking points

T 9/18 *Reading due:* Graff & Duffy, “The Literacy Myth”; Street, “The Meanings of Literacy”; “Pomona College Academic Honesty Policy & Procedures”

*Writing due:* Pre-Draft 1.2b: summaries & talking points; take the “Academic Honesty Self-Test” (link on Sakai)

### ***STUDYING LITERACIES***

Th 9/20 *Reading due:* Emerson, “In the Field”; Tracey & Morrow, “An Introduction to Theories and Models”; Uhry & Ehri, “Children’s Reading Acquisition”

*Writing due:* Draft introduction to Essay #1

***Friday 9/21 by 5:00pm: Draft of Essay #1 due via Sakai.***

***Monday 9/24 OR Tuesday 9/25, 7:00-8:30pm: LINC Orientation, Draper Center (SCC).***

T 9/25 Draft Workshop 1  
*Reading due:* assigned drafts; Street, “New Literacy Studies”  
*Writing due:* draft responses

Th 9/27 *Reading due:* Szwed, “The Ethnography of Literacy”; Shuman & Blue, “Ethnography of writing”; Rockhill, “Gender, Language, and Politics of Literacy”; Camitta, “Vernacular Writing.”

*Writing due:* none

T 10/2 *Reading due:* Darnton, “What Is the History of Books?”; Thornton, “The Lost World of Colonial Handwriting.”

*Writing due: Revision of Essay #1 due by 9:00pm via Sakai.*

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\* This is my current plan for the semester. We may need to change some things as we find our way together.

- Th 10/4      *Reading due:* Radway, “Interpretive Communities”; McHenry & Heath, “The Literate and the Literary”  
*Writing due:* **Pre-Draft 2.1 due by 9:00pm via Sakai.**
- T 10/9      *Reading due:* Boone, “Aztec Pictorial Histories”; Mignolo, “Afterword: Writing and Recorded Knowledge.”  
*Writing due:* none.
- Th 10/11     *Reading due:* Freire, “The Adult Literacy Process”; Brandt, “Sponsors of Literacy.”  
*Writing due:* Tutoring Reflection 1
- T 10/16      ***Meet in Honnold-Mudd***  
*Reading due:* none.  
*Writing due:* revised/updated Pre-Draft 2.1 (due in class)
- Th 10/18     *Reading due:* TBA  
*Writing due:* Pre-Draft 2.2
- T 10/23      NO CLASS – OCTOBER BREAK***

***REPRESENTING LITERACIES***

- Th 10/25     *Reading due:* Frank, *Crybaby Butch*  
*Writing due:* Tutoring Reflection 2

***Friday 10/16 by 5:00 pm: Pre-Draft 2.3 due via Sakai.***

- T 10/30      *Reading due:* Frank, *Crybaby Butch*  
*Writing due:* none.

- Th 11/1      *Reading due:* Frank, *Crybaby Butch*; Lytle, “Living Literacy”  
*Writing due:* none.

***Friday 11/2 by 5:00 pm: Draft 2 due via Sakai.***

- T 11/6      Draft Workshop 2  
*Reading due:* assigned drafts  
*Writing due:* draft responses

- Th 11/8      *Reading due:* TBA  
*Writing due:* Tutoring Reflection 3

- T 11/13      *Viewing due:* “To Sir With Love”  
*Writing due:* none.

- Th 11/15     *Viewing due:* “The Class [*Entre les murs*]  
*Writing due:* Bring the Revision of Essay 2 to class.

***Friday 11/16 by 5:00pm: Revision of Essay 2 due via Sakai.***

T 11/20      *Reading due:* Goldblatt, *Writing Home*  
*Writing due:* none.

***Th 11/23      NO CLASS – THANKSGIVING***

T 11/27      *Reading due:* Goldblatt, *Writing Home*  
*Writing due:* Tutoring Reflection 4

Th 11/29      *Reading due:* Goldblatt, *Writing Home*  
*Writing due:* Pre-Draft 3

T 12/4      *Reading due:* TBA  
*Writing due:* none.

Th 12/6      *Reading due:* none.  
*Writing due:* ***Draft of Essay #5 due in class.***

T 12/8      Last Things  
*Reading due:* Bartholomae, “Inventing the University”; Stuckey, “The Violence of Literacy”

***When you get to this point in the syllabus, please write and introduce yourself to me. This is a class on literacy, so why don't you tell me about your earliest experience of reading or writing (in whatever language you did that first!): [dara.regaignon@pomona.edu](mailto:dara.regaignon@pomona.edu).***

## *Essay #1 Assignments*

### Essay #1: Close Reading (4 pages)

Drawing on Ong, Goody, Graff and Duffy, or Street, identify the assumptions one of the assigned articles on a literacy crisis makes about what “literacy” is.

### Pre Draft 1.1

*Due in class Tuesday, 9/11*

For each of the assigned articles, write a sentence explaining how the author or authors defines literacy.

### Pre-Drafts 1.2a and 1.2b

*Due in class Thursday, 9/13 and Tuesday, 9/18*

For each of the assigned essays (Ong, Goody, Graff and Duffy, Street), prepare the following:

- A 1-2 sentence summary of the author’s or authors’ main point.
- Three talking points – that is to say, questions, observations, or other interesting things from the essay that you would like us to discuss in class.

Draft due: Friday, 9/12 by 5:00pm.

Revision due: Tuesday, 10/2 by 9:00pm.

## Writing and ID1: The Pomona College First-Year Seminar in Critical Inquiry

The goal of ID1 is to prepare first-year students to participate fully and successfully in the intellectual community that is Pomona College, becoming more active participants in their own learning by becoming more critical thinkers, readers, and writers. By the end of ID1, students should regard writing as a central component of and vehicle for this intellectual community and should have learned strategies for generating, supporting, and sharing their ideas within a community of scholars.<sup>†</sup>

### Writing as Critical Inquiry

Students should understand writing as a form of critical thinking rather than merely the achievement of sentence-level correctness, and should regard learning to write well as a life-long process, not the accomplishment of a single semester or even an entire undergraduate career.

ID1 therefore seeks to teach student writers to:

- **Engage with the work of others.** Academic inquiry not only interprets (in the broadest sense of the term) texts, images, and data but also identifies and engages with what others have written about that subject.
- **Articulate arguments of their own.** Through such engagement, writers develop and articulate original positions that emerge from their engagement with the primary sources or data (of whatever form) *and* the scholarly literature on the subject.
- **Present that argument in a sustained and persuasive manner to a specific imagined audience.** Academic writers develop an awareness of the intellectual concerns and conventions of their fields. These include assumptions about what make interesting intellectual questions and what counts as effective support for an argument, as well as conventions of acknowledgement, citation, document design, and so forth.

### Writing as Process

The process of developing and presenting an insightful argument in dialogue with sources, while attending to disciplinary (or inter-disciplinary) expectations, usually involves a recursive process of drafting, revising, and getting feedback from a variety of readers.

ID1 gives student writers practice in this process by building the following activities into all sections:

- **Researching.** Students read the course texts critically, and are expected to select and develop questions and arguments in dialogue with those texts. In addition, all sections of ID1 include some instruction in library research, including the evaluation of sources.
- **Giving and Receiving Feedback.** Academic writers habitually share works-in-progress with colleagues in order to reconsider and develop their arguments. Students learn how to become better critical readers of their own prose by responding to one another in seminar discussions, classroom workshops, and draft exchanges.
- **Revising.** Students are asked to re-think their works-in-progress in ways that go beyond simply editing individual sentences to extend, develop, and modify their arguments and how they present, support, and develop them.
- **Editing.** Students are expected to turn in work that has been polished for clarity and proofread for correctness; that documents sources appropriately and correctly for the discipline in question and that makes effective use of visual design.

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<sup>†</sup> Dara Rossman Regaignon, Director of College Writing, drafted these guidelines in 2006. This document is informed by the following sources: "Writing and 'Critical Inquiry,'" a document that grew out of the Pomona College faculty's conversations about the place of writing in the liberal arts curriculum between the mid-1980s and 2006; the "WPA Outcomes Statement for First-Year Composition"; and the Outcomes Statements (or comparable statements of "goals" for first-year writing seminars) from the John S. Knight Institute for Writing in the Disciplines at Cornell University; the University Writing Program at Duke University; and the Princeton Writing Program. A draft was then circulated to the groups of faculty teaching ID1 in 2005 and 2006 for feedback and revision.