

Handbook for Instructors

First-Year Writing Program

Temple University

2011-2012

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ACADEMIC CALENDAR 2011-2012

Fall Semester 2011

First day of classes	Monday, August 29
Labor Day holiday	Monday, September 5
Last day to drop a course	Tuesday, September 12
Last day to withdraw from a course	Monday, October 31
Calendar Adjustment*	Tuesday, November 22-Wednesday, November 23
Thanksgiving recess	Thursday, November 24-Sunday, November 27
Classes resume	Monday, November 28
Last day of classes	Wednesday, December 7
Study days	Thursday, December 8-Friday, December 9
Final examinations	Monday, December 12-Saturday, December 17
Winter recess begins	Saturday, December 17 at 10:00pm

* Tuesday, November 22: Follow Thursday class schedule

* Wednesday, November 23: Follow Friday class schedule

Spring Semester 2012

First day of classes	Tuesday, January 17
Last day to drop a course	Monday, January 30
Spring recess begins	Sunday, March 4
Classes resume	Monday, March 12
Last day to withdraw from a course	Monday, March 26
Last day of classes	Monday, April 30
Study days	Tuesday, May 1-Wednesday, May 2
Final examinations	Thursday, May 3-Wednesday, May 9
Commencement	Thursday, May 10

Dear Readers,

Welcome to the First Year Writing Program at Temple University. We are a large program: well over 6000 students enrolled in Introduction to Academic Discourse and Analytical Reading and Writing over the two semesters in 2010-2011. We're proud of our reputation for program innovation, regular assessment, and on-going instructional support. Most of all, the quality of the program depends on the people who teach the classes, read and respond to the papers, evaluate the portfolios, and develop the curriculum based on pedagogical reflections and intellectual commitments. I am grateful to every member of our faculty, from the newest instructor to the most experienced veteran, for the care you take to make First Year Writing at Temple a thriving academic enterprise.

Teaching reading and writing to beginning college students is a significant intellectual challenge. Students often leave high school with a rather static view of academic writing as a chore assigned by the teacher/judge or a performance defined by predetermined formulas and adorned with arcane vocabulary. Our job is to reframe writing as a means of exploring ideas, mounting arguments, and navigating the relationships that shape communication in any given setting. We must teach rhetoric as a lively art rather than a deadening ritual. Our classrooms must become learning environments where the words writers generate will matter to those who receive them. Along the way, we hope to convince our students that the strategies and perspectives they develop in our classes can prove invaluable to their work in other disciplines and for other audiences.

Whether you are encountering this document for the first time, or returning in search of new resources, I hope you will find our 2011-12 Handbook a useful tool for your own practice. Once again, thanks for your dedication to Temple students. If Rachael Groner and I—or any one of our great staff in the FYW office—can help you in any way, please feel free to contact us.

Best,

Eli Goldblatt
Professor, English
Director, First Year Writing

PART I: AN INTRODUCTION TO THE FIRST-YEAR WRITING PROGRAM

The Main Campus office of the First-Year Writing Program is 1046 Anderson Hall, which is between 11th and 12th Streets, above Montgomery Avenue. Eli Goldblatt is the Director of the Program; Rachael Groner is the Associate Director; Leslie Allison is the Graduate Assistant to the Director; and Derrick Johnson is the FYWP Administrative Coordinator. In addition, Nathaniel Racine is the Graduate Student Mentor assigned to work individually with instructors teaching English at Temple for the first time. Gloria Basmajian, the Administrative Supervisor for the English Department, is located in Anderson Hall 1038.

The First-Year Writing Program at Temple University aims to provide Temple students with a comprehensive experience of writing to learn and learning to write. First-Year Writing includes two main courses, English 0701, Introduction to Academic Discourse, and English 0802, Analytical Reading and Writing. First-Year Writing also includes English 0711 and English 0812, which are sections of English 0701 and English 0802 (respectively) designated especially for English-as-a-Second-Language (ESL) students.

The two levels of courses form a year-long sequence to introduce students to academic discourse. Entering first-year students are either placed into the two course sequence or take only 0802. Some students are exempted from the course entirely. Placement is based on a placement test score which takes into account the results of a placement essay, DTLS reading and writing scores, high school grades, and the SAT verbal score. English 0701 focuses on a single theme, beginning with a range of writing styles but ultimately focusing on critical reading and writing for meaning and context. English 0802 requires research, the correct use of citation, bibliography, argumentation, and source evaluation.

At the end of the sequence, students should demonstrate both fluency and competence with Standard English in their finished papers, and they should be able to recognize and correct errors and logical contradictions in early drafts. Most importantly, students must be able to take a position and organize an effective argument to support that position. Reflective writing must indicate an understanding of writing as a rich process informed by analytic thinking and fueled by curiosity and discovery. Written critiques of peers' writing will show that students have taken on the role of responsive reader as well as responsible writer; critiques should go beyond the stage of "I liked this" and identify specific areas of miscommunication, faulty reasoning, inadequate evidence, or unexamined assumptions in the papers reviewed. In all of these courses—0701, 0711, 0802, and 0812—a student must earn a C- to pass.

Overview of FYWP Courses

English 0701 and 0711: Introduction to Academic Discourse

English 0701 is a four-credit course designed to introduce basic writers to academic discourse, the language of the university. In the course of helping students negotiate between their own ways of speaking, writing and reading and the requirements of the academy, we raise general questions of discourse production, authority and contestation. We invite students to become members of the academic community (rather than its audience or object). Developing critical reading and writing skills, as well as learning the importance of accuracy and context when using textual evidence in their own papers, are the key aims of the course.

By the end of the semester, English 0701 students must demonstrate ability to: organize ideas in a coherent manner; connect multiple texts through an issue or an idea; draw points out of a text; and write a reasonably error-free paper. That is, error should not intrude upon the intended meaning or fall outside the parameters of acceptable first-year writing.

English 0711 is the ESL equivalent of English 0701. Depending on the skill level of each class as determined by the instructor, the English 0701 syllabus may be adjusted. There is a greater emphasis on class discussion of the texts in recognition of cultural differences which may be highlighted by unfamiliar concepts and issues addressed by the readings. The classes are smaller and an additional two conferences are required. Instructors may add units on ESL matters peculiar to the particular class. English 0711 is a required course for non-native speakers whose test results place them in basic writing.

In **English 0701** and **0711**, students:

- learn to process college-level texts, including the development of contextual understanding
- read, discuss, and sometimes cite the work of their fellow students
- become familiar with academic genres
- learn to write papers that are reasonably error-free by concentrating on problems in grammar, mechanics, and usage
- do multiple revisions of their papers
- incorporate previous work into new assignments

English 0802 and 012: Analytical Reading and Writing

English 0802 is a four-credit general education course that requires students to explore a theme from the point of view of more than one discipline. Students spend the early part of the semester learning to articulate specific positions using evidence to support their claims. Research and the evaluation of sources are crucial in this process. By semester's end, English 0802 students should demonstrate both fluency and competence with Standard English in their finished papers, and they

should be able to recognize the shortcomings of their earlier drafts. Most importantly, the papers should show the writer's ability to take a position and order an argument to support that position. Having students critique each other's writing enlarges the audience for the writer, fosters students learning from each other, and provides opportunities for critical reading in a venue other than assigned readings. The course will include two research sessions at the library, small group sessions with the instructor, and individual conferences.

English 0812 is the ESL equivalent of English 0802 and makes the same ESL accommodations as English 0711. It is usual for students from English 0711 to move on to English 0812. Students who are not native speakers have the option of choosing this course as an alternative to English 0802.

In **English 0802** and **0812**, students:

- produce papers that represent separate efforts with fewer revisions than in English 0701/0711
- establish and support arguments according to the standards of academic discourse
- engage complex texts using critical reading skills
- possess skills in grammar, mechanics, and usage appropriate to college writing

Teaching Circles

All First-Year Writing instructors are assigned to a Teaching Circle-- four or five FYWP instructors who meet over the course of the semester to discuss the progress of the courses they are teaching, syllabi, class plans, student papers, or any other issues. The group will determine the exact agenda for each Circle. The Circle Leader, appointed by the Program, is responsible for convening meetings. Teaching Circles are also the basis of groups that review student portfolios at the end of the semester.

Temple University Resources for First-Year Writing Instructors and Students

Temple University Libraries

Temple Libraries offer over 200 online databases, 3 million books, special collections, and a wide range of periodicals to support teaching and research. This can be overwhelming to undergraduates, many of whom have never had access to such resources before coming to Temple.

Because English 0802 and 0812 emphasize research-based assignments and evaluation of information, students will require instruction in scholarly information resources in order to succeed in the course. Library instruction covers how to identify the appropriate resources, search online scholarly databases, locate books and articles in the libraries' collections, and think critically about information.

To facilitate library instruction, English 0802 and English 0812 will require all classes to attend two librarian-led research sessions at a University library during the semester. The librarians and the First-Year Writing Program will schedule these sessions for instructors, and the dates and times will be assigned with the section number(s) the instructor will be teaching; these dates and times will be provided to instructors via the Program's Blackboard site and/or the FYWP Listserv.

The University Writing Center

The Writing Center (www.temple.edu/writingctr) is a free tutoring service for Temple students, employing a trained and supervised staff of graduate and a few selected undergraduate tutors. Its tutors are excellent academic writers who are articulate about writing as a process; they hire people who produce strong essays in their academic discipline and who understand—and can describe—the variety of things that writers actually do when they write.

Students come to the Center with writing for classes in a wide range of disciplines and at all levels of sophistication. Tutors work with good writers as well as writers who are struggling. Sessions are not meant to “fix” papers but to provide student-writers with thoughtful, critical response to their work in a supportive atmosphere. Writers may bring work at any point in the writing process— from brainstorming to drafting to editing. The Center is not a proofreading service, but students can come here to learn about grammar and usage issues. Tutors encourage students leave themselves plenty of time after their session to work on whatever they discussed with the tutor; in other words, it is best if they don't come 30 minutes before the paper is due.

Most writers, most of the time, can benefit from having someone respond to their work. Professional writers, for instance, routinely turn to academic colleagues and editors for feedback and critical dialogue. The Writing Center's pedagogical goal is to provide that type of critique for student-writers.

Writing Center Resources for Students

The Center's primary service is tutoring, and students can access it in several ways:

- Drop-in sessions: Students can request to see a tutor on a first-come, first-served basis. Please warn your students that the wait time for a drop-in session can be prohibitive during mid-terms and finals. Drop-in sessions are limited to 30 minutes.

- Appointment sessions: Students can call ahead to reserve a tutoring slot (215-204-0702). They can request a specific tutor or can select a tutor based on their availability. Please warn your students to call at least 2-3 days in advance for an appointment; we cannot make same-day appointments. Appointment sessions are limited to 60 minutes.
- E-mail sessions: Students can access our e-mail tutoring services 24 hours a day. Students cut-and-paste their paper into our web form (http://www.temple.edu/writingctr/e-mail_tutoring.html) and receive a detailed response from a tutor within 24-36 hours. Please have your students review the Center's policies and procedures on the website before using this service.

Students may bring work at any stage of the writing process, including pre-writing, but it is crucial that they have their assignments and any other relevant information with them for the session to be successful. You can require individual students to use the Writing Center if their writing has particular problems that you can't address in class or in conference. In addition to tutoring services, there is an extensive array of materials, both in-center and on the web, to guide students through the process of writing. On-line materials can be found at http://www.temple.edu/writingctr/student_resources.htm.

Writing Center Resources for Instructors

The Writing Center also provides in-class workshops on a variety of topics. If you just want your students to learn a bit about the Writing Center and what it offers, you can request a fifteen-minute "Introduction" workshop. If you would prefer something more in-depth and content-based, you can request a full-length workshop. These workshops combine writing instruction with hands-on activity and discussion. These workshops are tailored to your classes' individual needs (via your collaboration), and can provide crucial information usually offered through tutoring to your students as a group. Some of the most commonly requested workshops for First Year Writing courses include Peer Review, Argumentation and Thesis Statements, Revision, and Clarity, though the Center's instructors can adapt or create materials based on your needs. To request a workshop, complete our web form at http://www.temple.edu/writingctr/workshop_request.htm or contact Lori Salem at 215-204-0709. *Please note: The Writing Center must have two weeks notice for all workshops.*

The Writing Center's mission includes support for instructors and faculty. To this end, they provide a faculty development section of the website with materials and resources for instructors to use in class and outside of class: http://www.temple.edu/writingctr/faculty_development.htm. They include materials on teaching a writing-enriched class, responding to student writing, working with non-native speakers, preventing and detecting plagiarism, and building mini-lessons on writing into your classes. If you would like more individualized assistance, contact Writing Center Director Lori Salem at 215-204-0709 or lsalem@temple.edu.

The Writing Center Classroom

The Writing Center also offers a classroom (Tuttleman 201D) that can be reserved through the Writing Center's website. The classroom features 22 computers for students, an instructor

podium for controlling presentation hardware (VCR and DVD capabilities attached to a widescreen projector), and a conference table that will seat an additional 14-16 people. In an effort to accommodate requests across the University, the classroom cannot be reserved for every class meeting throughout a semester.

The Graduate Teaching Assistant Program

Teaching Assistantships are the main form of financial award made by the Graduate Awards Committee and they carry tuition remission. Graduate students with this award are required to register for a teaching practicum course in their first semester of teaching unless they have taken a comparable course at another institution. In this case, they may petition the Director of Graduate Studies to have the practicum requirement waived. Other new teachers (such as adjunct instructors) may also be asked to take the practicum during their first semester of teaching.

Teaching Practicum

ENG 9087 (Composition Practice) is designed to support students through their first semester as teachers of English 0802 at Temple and to introduce them to the field of composition and rhetoric. This course investigates the theoretical, institutional, and political aspects of writing instruction. Participants in the course read scholarship in composition, political analyses, and institutional documents. Members of the class will use and adapt a common syllabus and consider how to modify it for future use. Students will analyze student papers, produce new teaching materials, and think about the relation between teaching and scholarly work. This year the course will be taught by Professor Eli Goldblatt, the director of the Program.

Mentoring

Teaching assistants are required to participate in the mentoring program throughout the year. Mentors review sets of graded papers and observe classroom teaching. Program mentors are themselves experienced teaching assistants, and are regarded as some of our best instructors.

Policies and Procedures of the First-Year Writing Program

Office Assistance

At some time or another we all need logistical support, and then the question becomes a matter of where to go for it. Here are some basic guidelines:

Derrick Johnson – adjunct payroll, book orders, copying requests, textbooks, bluebooks, pads of paper, roll/grade-books, pens, pencils, chalk, and miscellaneous forms.

Gloria Basmajian – office assignments, keys, full-time instructor payroll, and telephony.

Human Resources Information

New faculty and adjuncts need to fill out an application with the online Human Resources system available here: <http://www.temple.edu/vpfaculty/parttime.html>. This system will prompt you to submit your resume/CV and your W-4 and I-9 forms; if you do not submit these forms, you will not get paid. You should also submit a resume/CV and a transcript to Derrick Johnson in the FYWP office (1046 Anderson Hall). After these two steps are complete, you will be able to get your ID. Once you have an ID, you will be able to get your Temple e-mail address from the Computer Services office in the TECH Center located next door to Anderson Hall. If you have problems with access to computer technology, the TECH Center is the best place to go to resolve these problems.

Copying

Syllabi, writing assignments, student papers, and handouts that you devise will be photocopied by the English Department. Complete a white “copy request form,” available in 1046 Anderson Hall, and give it to Derrick Johnson at least 24 hours in advance. **Please be as sparing as you can when requesting copies.** Try to find online versions of articles, for example. Or, use the copier in 1046 to scan material for posting as a PDF on Blackboard. There are instructions for creating such a PDF near the machine. If you wish to use copyrighted material in a packet for your students to purchase, work with the Conwell Hall Copy Center (6th floor). As a rule, the Copy Center will need at least 3-weeks’ lead time to obtain copyright clearance and pricing.

Audio Visual and Other Equipment

Audio visual resources and other equipment for your classes can be ordered online. Below are the URLs of the Classroom Technology Support site and a link to the library page that tells us about reserving DVDs and other media. Familiarize yourself with the Media Learning Center on the ground floor of Anderson Hall. Students can watch videos/movies there on the TV sets at the back of the Center, and many films are available from the Center itself. Check with the front desk for details.

Finding materials: <http://diamond.temple.edu/screens/videodvd.html>

Classroom Technology Support for ordering equipment:

http://www.temple.edu/cs/cts/request_service.htm

Blackboard

Blackboard is an online academic support program available to all Temple students and instructors. You can access the program through TUPortal and consult “Blackboard Quick Start” for basic information. Please note that new instructors may not be able to use Blackboard during the first week or two of class; Derrick Johnson and Rachael Groner will help facilitate Bb access, but it simply takes time to get you into the “system” for full Bb access.

Green Cards

This strange looking card, if signed by an instructor, will allow a student to register for a section of First-Year Writing that is already closed because it is full. We strongly discourage signing green cards. New teachers to the program should not sign green cards unless they have been asked to do so by Rachael Groner or Eli Goldblatt.

Ambler and TUCC campuses

FYWP courses are regularly offered at all campuses. If you are scheduled for courses at either of these campuses, FYWP personnel will be happy to provide more information (or point you in the right direction, at least).

Course and student evaluations

During the final weeks of classes, all FYWP instructors will have their class complete University course-evaluation questionnaires, either in person or online. The completion of these evaluations is mandatory.

Textbooks

The FYWP orders enough copies of the texts on the standard syllabi for English 0701, 0711, 0802, and 0812 for all sections running each semester. If you have taught for us at least one semester or have used our standard syllabus at least once since it was last revised, you are welcome to order alternate textbooks. To do so, contact the Bookstore directly; if you have problems with your order, consult Derrick Johnson. Please let Rachael Groner and/or Eli Goldblatt know of your plans before the semester begins. We generally approve of such efforts, but it’s easier for us to support you if we know early that you’re teaching the course in a unique way.

Faculty Absences

When illness or other emergency prevents you from teaching a class, please call the office (Main Campus, 215-204-8518) so that arrangements can be made to cancel the class. If possible, arrange with a colleague to cover the class, especially if it appears that the illness is likely to extend to a second class meeting. If you plan to be absent from class for some reason (other than canceling class to hold conferences), inform Eli Goldblatt or Rachael Groner of the arrangements you have made to cover or make up the class.

Mailboxes and Telephones

Every Main Campus instructor has a mailbox in room 1029 (across from the elevators) on the tenth floor of Anderson Hall. Mailboxes should be checked regularly. If your office has a telephone, use it judiciously.

Mentoring

New Teaching Assistants and graduate student adjunct instructors participate in mentoring during their first year; see policy on the Graduate Teaching Assistant Program for more details.

Attendance and Warning Policies

Your attendance policy **must** appear on the syllabus. We are recommending the following attendance policy: students will not pass a FYWP class if they are absent four times (the equivalent of two weeks of classes). The standard syllabus indicates that there are other instances that could be counted as absences—a missed conference, for example. Lateness could be counted as half an absence. You may count the non-appearance of adequately prepared material in a peer workshop as an absence. Further, you should decide whether you will excuse any absences and tell your class what you decide; most of us choose to state that all absences are equal (that is, excused or unexcused absences count equally toward the limit of four). We simply ask that you are clear with the guidelines you include in your syllabus and that, once there, the rules are enforced.

Copies of a warning notice for absences or poor performance in class are available online at our FYWP Blackboard Community site. You should also file a copy of the warning with the Rachael Groner; send them to Rachael via email, if possible. Make sure that you are clear about the consequences noted in the warning notice. Remember, though, that neither the College of Liberal Arts nor the University itself has a set attendance policy. Given the nature of First-Year Writing program courses—the interaction, discussion, peer review, intensive guidance, and conferencing—we feel that missed classes are to be avoided by students if at all possible.

Academic Honesty: Plagiarism and Violating the Rules of an Assignment

(Adapted from the Temple University Policy on Academic Honesty)

Plagiarism

Plagiarism is the unacknowledged use of another person's labor: another person's ideas, words, or assistance. Some sorts of plagiarism are obvious. Students must not copy someone else's examination answer or laboratory report, submit a paper written in whole or in part by someone else, or have a friend do an assignment or take a test for them. Other forms of plagiarism, however, are less obvious. We provide below some guidelines concerning the types of materials that should be acknowledged through an acceptable form of citation.

- (a) Quotations
- (b) Paraphrasing another's language
- (c) Facts
- (d) Ideas

In general, all sources must be identified as clearly, accurately, and thoroughly as possible. When in doubt about whether to identify a source either cite the source or consult your instructor.

Violating the Rules of an Assignment

Academic work is intended to advance the skills, knowledge, and intellectual competence of students. It is important, therefore, that students not behave in such a way as to thwart these intentions. When students are given assignments in a class, the instructor will normally explain the rules under which the assignment is to be carried out. A student who does not understand the rules should ask the instructor for clarification.

Academic cheating is, in general terms, the thwarting or breaking of the general rules of academic work and/or the specific rules of individual courses. It includes falsifying data; submitting, without the instructor's approval, work in one course that was done for another; helping others to plagiarize or cheat from one's own or someone else's work; or actually doing the work of another person.

Penalties for Academic Dishonesty

The penalty for dishonesty can vary from a reprimand and receiving a failing grade for a particular assignment, to failure for the course, to suspension or expulsion from the University. The penalty varies with the nature of the offense, the individual instructor, the department, and the school or college.

The First-Year program encourages its instructors to be very clear about plagiarism and the penalty for a violation. This statement should appear on your syllabus. The Program's position is that the explanation of plagiarism at the beginning of an 802/812 course should be warning enough, and a violation of that policy should lead to the student failing the course. If in doubt, please consult Rachael Groner for advice.

Writing Handbooks

Instructors are free to use a handbook of their own choosing, or to use alternative materials and resources that serve the same purpose. Many of these are available free on the web (see below), but instructors may continue to use a handbook in their classes if they choose. Given that a student who takes the English 0701/English 0802 sequence might find herself being asked to buy a different handbook for each class, we recommend that those who require the purchase of a handbook use Hacker (see below), a short and financially manageable resource (around \$20), with the added advantage of extensive web support. If you will be using a handbook other than Hacker, please let Derrick Johnson know so orders can be placed in good time.

Hacker, Diana. *A Pocket Style Manual (Fifth Edition)*. New York: Bedford /St. Martins, 2009.

The accompanying website is: <http://dianahacker.com/pocket/>. The site includes sample annotated papers and interactive grammar exercises, as well as research exercises and a useful section on “Language Debates.”

Web Resources

<http://www.bartleby.com/usage>

<http://grammar.ccc.commnet.edu/grammar>

<http://owl.english.purdue.edu/index.htm>

<http://www.temple.edu/writingctr>

<http://www.ucl.ac.uk/internet-grammar>

PART II: TEACHING ENGLISH 0701/0711

English 0701: An Overview

The overarching work of “Introduction to Academic Discourse” is to introduce students to the varieties and conventions of current academic discourse(s). At the same time, in the course of helping students negotiate between their own ways of speaking, writing and reading and the requirements of the academy, we wish to raise general questions of discourse production, authority, and contestation. Thus, materials included in the curriculum and tasks assigned should invite students to become members of the academic community (rather than its audience or object). The more specific work of the course will include the practice and discussion of: 1) discrete interpretive skills (e.g., paraphrase, citation, attention to context, inference, connecting ideas); 2) writerly choices and their rhetorical effects (e.g., when to use “I,” “the author,” or “one”; where to put the main idea; how many paragraphs are needed for the required task); 3) conventional editing skills (e.g., punctuation, computer graphics, layout preferences).

Requirements of English 0701:

1. The course must have a unifying theme. We recommend the syllabus based on gender. The syllabus is included in this handbook.
2. The syllabus must include sequenced writing assignments that relate to the theme of the course. English 0701 students are expected not only to apply to their writing the ideas encountered in their reading, but to question and sometimes challenge the positions and assumptions of the texts.
3. Papers should be revised at least once. Instructors should set firm deadlines for revision.
4. Around mid-term, instructors should provide students with an evaluation of their progress in the course. Students who are not making satisfactory progress should be informed of where they stand. Often mid-term evaluation takes the form of a mid-term portfolio—a collection of the student's work to that point—that should be assigned a letter grade.
5. Instructors are expected to meet with students individually at least 3 times during the semester. Up to 6 hours of class time (total) may be canceled for this purpose. Conferences are often the best place for instructors to handle the writing problems of individual students. Time may be spent explaining comments on papers, giving individual instruction on grammar and punctuation errors, and brainstorming about topics and writing strategies.

Students who fail or low pass the University placement test in English usually show poor reading and interpretive skills. There may be additional problems with grammar, structure and logic within the writing that they do, and either the passages they are given to summarize, or the instructions for the task itself, are misread or miscomprehended. Summary often misses crucial parts of the prompt, or misinterprets it so that the essay that follows is on the wrong track from the beginning of the process.

A Rubric for English 0701/0711

What follows is a suggestion for the way in which our guidelines should be applied to the teaching of English 0701 and 0711. Continuing teachers of 0701 are not obliged to use the gender syllabus, but we have found that it works well with students in this course. We recommend using *Composing Gender*, a reader that was edited by two members of our own Program: Rachael Groner and John O'Hara. The second additional text should be chosen by each individual instructor; our sample syllabus recommends Michael Kimmel's *Guyland*, but we have not ordered this book for you (you should order it on your own through the Bookstore) . Teachers of 0711 should refer to the sample syllabus and/or speak to the ESL Coordinator, Sook Kim, for advice.

Assignments

English 0701 and 0711 need to be based on a sequenced set of assignments that develops and builds on skills. We are suggesting a rubric that lays out this sequence, and explains the purpose for each step. We want each assignment to be set up so that there is a clear set of instructions for the *successful completion* of the task. This should take the form of: "To successfully complete this assignment, you must..." If the requirements of the assignment are not met, then a paper cannot pass.

Here is the sequence of assignments we would like to see common among all sections of 0701/0711, though you may revise this sequence if you've taught 701 more than once:

1. Summary for a purpose: this assignment should focus on a key question. The task is for students to summarize long, involved, and evolved essays accurately (one essay with multiple approaches and points in it, or a multiplicity of essays that address the same topic), and then decide which viewpoint/position best addresses the question at hand. They need to explain why they have come to that conclusion. For example, if the essays are based on issues of nature and nurture in gender, the key question could be: "Summarize and examine the definition of gender roles and how they are formed within this/these essay(s), and decide which one best reflects your perception of American culture. Explain why you made this decision."
2. Summary plus comparison and rudimentary thematic synthesis of materials: this assignment should ask students to summarize multiple essays and then compare and contrast the major points within those essays. Create a conversation between the writers of the set essays to show how the student writer reads, interprets and connects the points being made. This begins the move towards synthesis, evaluation, and thematic analysis.
3. Directed close reading: using at least one essay from the reader as the cornerstone for this assignment, writers will be asked to conduct a close reading of a cultural text or set of texts. Students will be expected to use at least two other course texts to evaluate the essay they are

addressing. This task draws on the skills of summarizing, evaluating, and synthesis, and develops the ability to evaluate points of view accurately.

4. For the final assignment, a second text should be introduced. We recommend that students read and study a work of fiction, nonfiction, drama or cinema that is based on the theme of the course.

The text is to be analyzed and read by applying the theories, ideas, and observations from academic reading completed throughout the semester. While highlighting the difference in genre, this will also introduce some of the elements of mixed media and culture that students will see in English 0802 and in Mosaic. That said, we are not asking students to write a literature paper; rather, we are asking them to explain the themes at work within the novel/play/story/film and to use direct textual reference from the literature and the academic texts to contextualize and make an argument about the chosen text. If you choose to use a film, the students must make direct reference to the textual version (the screenplay) in the same way that they would use quotations from a prose text or a play.

The book for the sample syllabus is Michael Kimmel's *Guyland* (2009). But if the course is themed around gender, play choices could include Tennessee Williams' *A Streetcar Named Desire*, Henrik Ibsen's *The Doll's House*, August Strindberg's *Miss Julie*, Caryl Churchill's *Cloud Nine*, or David Mamet's *Oleanna*. Novels might include Tobias Wolff's *This Boy's Life*, Virginia Woolf's *Orlando*, *The Female Man* by Joanna Russ, or *Herland* by Charlotte Perkins Gilman. Also recommended are *Persepolis* by Marjane Satrapi, a graphic novel, and Nora Vincent's *Self-made Man*, which is non-fiction. *As Nature Made Him* by John Colapinto and Ursula Le Guin's novel, *The Left Hand of Darkness*, have also been used effectively. These texts are suggestions, but they are offered to give some sense of how we are thinking about this course as we move forward.

Below you will find suggested syllabi for English 0701 and English 0711. Some of the essays are longer and more complex than others. Classroom activities to use with the readings will be for you to devise based on the dynamics and needs of your particular classroom.

We have also provided sample assignments, but again, these are meant to be revised as necessary. Obviously, the assignment for paper four will be written specifically for the second text you decide to use with the gender reader; the sample syllabus contains an assignment for *Guyland* as a model. At the end of the semester, as in English 0802, students must turn in a final portfolio. The portfolio should include all essays written for the course, with previous drafts. The instructor may choose to have students include other writing assignments, including journal entries and peer evaluations, if they wish.

Films that work well with the theme of gender (many of which are owned by the FYWP and TU Libraries)

Discovering Psychology: Sex and Gender (psychological development and gender roles in children)

Childhood: Among Equals (games and play in children's gender groups)

Nova: Sex Unknown

Discovery Health: Changing Sexes

Representation and the Media (racial and gender stereotypes in media)

Mickey Mouse Monopoly (good section on race and gender roles in Disney films)

Playing Unfair: The Media Image of the Female Athlete (sports media, heterosexism and homophobia)

Sexuality on Television (examines sex on screen, how commercials affect gender roles)

Dream Worlds II: Desire, Sex and Power in Music Video (examines women's roles in music videos)

Warrior Marks (examines cultural and political implications of female genital mutilation)

Status of Latina Women (examines differences between U.S. and Latina women)

A Gathering of Men: Robert Bly (Bill Moyers' interview with Bly on changing men's roles [1980s])

The Smell of Burning Ants (examines role of cruelty, fear, power, shame in boys' socialization process)

Tough Guise: Violence, Media and the Crisis in Masculinity (on violence, pop culture, masculinity)

Wrestling with Manhood (documentary on pro wrestling, violence, constructions of masculinity)

Hammering It Out (primer on feminist issues of equality and identity in workplace)

The Sex Contract (sociobiological; how sexes attract and couple)

Sex and Marriage (examines unique marital customs around the world)

Hidden Faces (examines impact of Islamic fundamentalism in Middle East on women)

Greek Fire: Sex (compares contemporary views on sexuality to those in ancient Greece)

Portrait of an Onnagata (examines female impersonation in Kabuki theatre)

Woubi Cheri (examines homosexuality in western Africa, [French w/ subtitles])

Nu Shu: A Hidden Language of Women in China (on separate, subjugated women's language in China)

The Brandon Teena Story (documents a hate crime against a transgender boy in Nebraska, 1993)

You Don't Know Dick (traces life stories of six men who were once women)

Busting Out (exploration of American fascination and mystification of female breasts)

Breasts (examines psychological and social intricacies of women's relationships with their bodies)

Killing Us Softly 4: Advertising Images of Women (title says it all)

Hammering It Out (primer on gender and equality focuses on women in the construction trades)

Paris is Burning (award-winning film documents drag culture in NYC)

Small Town Gay Bar (documents gay culture in four rural towns)

Dare (Indy drama set in Philly tells story of an unusual love triangle -- fiction)

I Was a Teenage Feminist (Gloria Steinem, rowdy frat boys and Cosmo culture are explored)

The Business of Being Born (doc examines the process of childbirth in line with Davis-Floyd from [CG](#))

Generation M: Misogyny in Media (explore wide range of ideas about women and men in pop culture)

Beyond Killing Us Softly: The Impact of Media Images on Women and Girls (title says it all!)

Straightlaced: How Gender's Got Us All Tied Up (college students respond to gender pressures)

Prom Night in Kansas City (documentary detailing one typical HS prom)

American Swing (documentary detailing the "swing" culture of 1970s NYC)

Made Over in America (documentary on cosmetic surgery, body image, gender)

Purity: Breaking the Codes of Silence (Hebrew w Eng subtitles; about women's laws in middle east)

Boy I am a Documentary (profiles 3 biological women as they prepare for sex change operation)

A Married Couple (1969 documentary traces changing gender roles in relationships)

Trained in the Ways of Men (gender roles examined through the murder of a transgender boy)

Portfolios and Final Grades

The portfolio will be assessed on the grounds that the student has completed every assignment to a reasonable standard. Each instructor is required to meet with a Teaching Circle for portfolio evaluation. If the instructor and a second reader disagree significantly on a grade, the portfolio goes to a third reader.

Every student must receive a passing grade (C- or better) on the portfolio in order to pass the course. Should the student receive a passing grade on the portfolio, the instructor may then consider grades on other assignments, the student's progress, class attendance, and participation in determining the student's final grade. As a rule, however, a student should not receive a final grade more than one full letter grade higher than the portfolio. In other words, a student receiving a C on the portfolio should not receive higher than a B for the course.

Some Clarification on Grades Other than A Through C-

“F”—Students should receive this grade if they have not produced the written work required for the course and/or has exceeded the allowed number of absences for the semester.

“I”—This grade should be reserved for students who have completed all course requirements except for the handing in of one or two assignments. A student does not qualify for an I unless a substantial portion of the required work is completed, and there are extenuating circumstances. Instructors should make sure that they give a student a deadline for submitting missed work and make arrangements to read and grade that work. Instructors giving incompletes should fill out a card for each, specifying the circumstances and a default grade for the student if the work is not completed by the deadline. All incomplete grades must be erased within twelve months, or the default grade will be applied.

“W”— No student may withdraw from a course after the ninth week of classes. A student may not withdraw from the same course more than once. A student may withdraw from no more than five courses (taken after Sept. 1, 2003) during an undergraduate career. To withdraw, students must obtain an advisor's signature. Instructors will not be required to sign withdrawal forms. (Policy #02.10.14)

Further Guidelines for English 0711:

In the ESL-inflected composition classroom there are cross-cultural implications of both what it means to do academic work (expectations of classroom roles and behavior, ways of imagining and experiencing writing) and what it means to share historical and cultural knowledge. To address this consideration, teachers need to be aware of the degree of cultural (in)comprehensibility contained in texts, assignments, questions, classroom strategies and should take into account that there are realistic plateaus of language acquisition; and, given the probable

level of sophistication which has already been achieved, mastery of rules of syntax and semantics is primarily a matter of long-term immersion and language use.

Therefore, when evaluating portfolios, instructors should give students leeway for a modest number of local errors: e.g., articles, prepositions, subject-verb agreement, pluralizing nouns. Instructors should formalize and invite oral participation as a way of encouraging fluency and enhancing comfort with participation in American academic settings. In addition, instructors must spend extended time in tutorial conferences (at least 6 conferences a semester) to explain embedded cultural assumptions, review teacher commentary on student work, and provide opportunity for further questions.

Suggested English 0701 Syllabus

Instructor:

Office hours:

E-Mail:

Telephone:

Website: <http://tuportal.temple.edu>, then click on “Blackboard”

Any student who has a need for accommodation based on the impact of a disability should contact me privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215- 204-1280 in 100 Ritter Annex to coordinate reasonable accommodations for students with documented disabilities.

Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has a policy on Student and Faculty and Academic Rights and Responsibilities (Policy #03.70.02) which can be accessed through the following link: http://policies.temple.edu/getdoc.asp?policy_no=03.70.02.

WRITING ABOUT GENDER

This semester we are going to take a look at gender and gender roles in American culture. We will be using gender as the topic of our course because it is both relatively simple (everybody has one) and extremely complex in terms of how gender impacts people’s lives and identities, feelings and behaviors. While gender will be the topic of our semester-long discussion, our focus will be on developing the reading and writing skills you will need to achieve in college. You must therefore be prepared to do a considerable amount of work in this class, to read carefully and take notes on each reading assigned, and to revise many times the essays you will write throughout the term. The aim of the course is not to advance any one position on gender roles and gendered behaviors. Rather, we will be using the subject as an exercise in critical thinking, and students are not only encouraged but expected to challenge some of the positions expressed in the assigned texts. By the end of the course you will be asked to apply the ideas you have learned from the readings, to discuss critically the concepts studied, and to write about gender issues in a clear and thoughtful manner.

Required texts (available at the bookstore):

Groner, Rachael and John O’Hara, eds. *Composing Gender*. New York: Bedford St. Martins, 2008.

Kimmel, Michael. *Guyland: The Perilous World Where Boys Become Men*. New York: Harper Collins, 2009.

Two beauty/fashion/lifestyle magazines geared toward EACH gender (*Cosmo, Vogue, TeenVogue, Maxim, FHM*)

Hacker, Diana. *A Pocket Style Manual (fifth edition)*. New York: Bedford St. Martins, 2009.

WRITING ASSIGNMENTS AND PORTFOLIOS

You will write four essays during the semester and revise the first three of these for the portfolio. You must complete all four essay assignments to pass the class, although simply completing the

essays does not guarantee a passing grade. I will not read the portfolio of any student who has not turned in typed drafts on schedule throughout the semester.

At the end of the semester you will submit a portfolio: a collection of revised essays to be graded. This means a number of things. One, your success in the class will not be determined by any one essay. Two, all essays grades are tentative until they enter the final portfolio; you may revise your papers as many times as you feel is necessary throughout the semester in order to get them into their best possible versions for the final portfolio. Three, you will spend considerable time this term working on revisions and thinking about your writing.

Your portfolio will contain your three revised essays and all drafts of all essays completed in the course, as well as the final assignment. You should also include a final self-reflection essay, which serves as an introduction to your portfolio. All papers should be typed, double-spaced, and stapled. No title pages or folders, please. Simply type your name and the course information at the top of the left margin on your first page of your paper, and give the essay a title, which should be centered about the first paragraph.

COURSE POLICIES

Attendance and lateness: You are permitted a total of four absences throughout the semester, excused or unexcused. Obviously, it is better for you and for me if you are at all the classes. If you have more than four absences you will not pass the course. Students who are not in class when I note attendance, but who show up after that, will be marked as late. Two times being late will equal one absence. If you miss a class you are still responsible for catching up with the work from that day. No pagers or phones in class, please.

Quizzes: Short, in-class reading quizzes will be given throughout the term. These are to encourage close and careful reading of the text and to find out if important concepts are clear to you. They will usually be open-book. There will be no make-up deals for missed quizzes. If you aren't there, you'll get a zero.

In-class workshops: We will hold in-class workshops to help you to understand the demands of the assignments, generate ideas, organize your arguments, and discuss each others' writing in a focused, constructive, and meaningful way. It is an important part of the course and responsible participation is required. Lack of participation in any workshop will be scored as an absence, so please ensure you bring the required materials with you to class.

Conferences: You will meet with me individually three times this semester. We will arrange dates and times. In our meeting we will discuss your work and you will explain ideas you have and ask questions specific to your work. You must bring a typed paper with you to every conference, either a draft I have returned that you wish to discuss, or a draft that you would like to go through with me.

If you miss your appointment, or if you fail to bring work with you to discuss, an absence will be counted. I will schedule additional conferences beyond the mandatory three on request.

Classroom participation: Obviously you will need to contribute in class; much of our class-time will be discussion. You must also arrive in class fully prepared, which means that you have read assigned texts and that you have them with you in class. Participation can raise or lower your final portfolio grade by one letter grade.

GRADING

You must receive a C- or above to pass the course. You must receive a C- or above on the portfolio to pass English 0701, although a passing portfolio alone doesn't guarantee you will pass the course. A student with any or all of the following will receive an F (fail) for the course: an incomplete portfolio, a markedly insufficient portfolio, a missing portfolio, more than the allowed number of absences, plagiarism. **In order to have a portfolio considered for final grading, all assignments must be submitted in a timely fashion throughout the semester.**

Requirements for the Final Portfolio

Final portfolios will be collected on the last day of classes and will not be accepted late. Buy a paper, two-pocket binder (they have them in the bookstore). Neatly write your full name, course details, and instructor's name on outside cover, top right hand corner. The portfolio needs to contain:

1. A self reflection essay. This essay should identify specific places in the portfolio that show evidence of your progress as a writer this semester.
2. Assignment four.
2. Revised versions of assignments one, two, and three. These must be accurate, error-free copies showing your best work on these assignments.
3. All previous drafts of papers, and your quizzes. The purpose of these drafts is to create a more complete picture of your development as a writer. Include all quizzes and notes and drafts from in-class writing workshops.

ACADEMIC DISHONESTY

Plagiarism and Violating the Rules of an Assignment (Excerpted from the Temple University Statement on Academic Honesty for Students in Undergraduate Courses)

Plagiarism is the unacknowledged use of another person's labor: another person's ideas, words, or assistance. In general, all sources must be identified as clearly, accurately, and thoroughly as possible. Academic cheating is, in general terms, the thwarting or breaking of the general rules of

academic work and/or the specific rules of individual courses. It includes falsifying data; submitting, without the instructor's approval, work in one course that was done for another; helping others to plagiarize or cheat from one's own or someone else's work; or actually doing the work of another person.

Penalties for Academic Dishonesty: The penalty for dishonesty can vary from a reprimand and receiving a failing grade for a particular assignment, to failure for the course, to suspension or expulsion from the University.

NOTE: If you plagiarize in my class you will fail the course. This is not negotiable. If you are uncertain about anything, ask BEFORE you hand in the work. It will be too late afterwards. Of course we do not want to discourage you from using other people's ideas or data. *Our aim is exactly the opposite.* But you must always make clear your sources. The following rules will help you to avoid plagiarism. If you are in any way uncertain about what constitutes plagiarism just consult with me.

701 Course Schedule for Fall 2011

This schedule may be revised as necessary throughout the semester. Changes to the schedule will be announced in class or via email. When readings are due, I expect you to come to class prepared for an in-class writing assignment/quiz and ready to participate in discussion.

MW Schedule

Week One

- M 8/29 Introductions
- W 8/31 Devor, "Becoming Members of Society: Learning the Social Meanings of Gender" (140-47)
Lorber, "Night to His Day: The Social Construction of Gender" (335-47)

Week Two

- M 9/5 No Class; Labor Day
- W 9/7 Renzetti and Curran, from *Women, Men and Society* (466-77)
Review Paper #1 Assignment

Week Three

- M 9/12 Martin, "Becoming a Gendered Body: Practices of Preschools" (348-74)

NOTE: Monday 9/12 is the last day to drop a class

- W 9/14 Messner, "Barbie Girls vs. Sea Monsters: Children Constructing Gender" (384-403)

Week Four

- M 9/19 Lieberman, "'Some Day My Prince Will Come': Female Acculturation through Fairy Tales" (321-334)
- W 9/21 Rough Draft of Paper #1 due for Peer Review Workshop

Week Five

- M 9/26 Davis-Floyd, "Gender and Ritual: Giving Birth the American Way" (106-21)
Paper #1 due to instructor
- W 9/28 Best, from *Prom Night: Youth, Schools, and Popular Culture* (35-47)
Review Paper #2 Assignment

Week Six

- M 10/3 No class; individual conferences on Paper #1 (be ready to discuss Paper #2)
- W 10/5 Dellinger and Williams, "Makeup at Work: Negotiating Appearance Rules in the Workplace" (124-38)

Week Seven

M10/10 Rough Draft of Paper #2 due for Peer Review Workshop
Review Paper #3 Assignment

W 10/12 Wolf, "The Beauty Myth" (545-52)
Mernissi, "Size 6: the Western Women's Harem" (379-83)
Paper #2 due to instructor

Week Eight

M 10/17 Steinem, "Sex, Lies, and Advertising" (511-530)
BRING FASHION MAGAZINES TO CLASS

W 10/19 No class; individual conferences on Paper #2 (be ready to discuss Paper #3)

Week Nine

M 10/24 Rough draft of Paper #3 due for Peer Review Workshop

W 10/26 Greven, "Dude, Where's My Gender? Contemporary Teen Comedies and New
Forms of American Masculinity" (199-217)

Week Ten

M 10/31 In-class Movie and discussion (in conjunction w/ Greven)
Paper #3 due to instructor

NOTE: Monday, 10/31 is the last day to withdraw from a class

W 11/2 Messner and Montez De Oca, "The Male Consumer as Lower: Beer and Liquor
Ads in Sports and Media Events" (405-427)
Review Paper #4 Assignment

Week Eleven

M 11/7 No class; individual conferences on Paper #3 (be ready to discuss Paper #4)

W 11/9 Michael Kimmel, *Guyland* (chapters 1-3)

Week Twelve

M 11/14 Michael Kimmel, *Guyland* (chapters 4-6)

W 11/16 Michael Kimmel, *Guyland* (chapters 7-10)

Week Thirteen

M 11/21 Michael Kimmel, *Guyland* (chapters 10-12)

W 11/23 No class for Thanksgiving (all Wednesday classes follow a Friday schedule)

Week Fourteen

M 11/28 Peer Review Workshop for Paper #4

W 11/30 Peer Review Workshop for revised version of a Paper #1, #2, OR #3

Week Fifteen

M 12/5 Peer Review Workshop for entire portfolio

W 12/7 Last day of class; Portfolio DUE to instructor

TR Schedule

Week One

T 8/30 Introductions

R 9/1 Devor, "Becoming Members of Society: Learning the Social Meanings of Gender (140-47)

Lorber, "Night to His Day: The Social Construction of Gender" (335-47)

Week Two

T 9/6 Renzetti and Curran, from *Women, Men and Society* (466-77)
Review Paper #1 Assignment

R 9/8 Martin, "Becoming a Gendered Body: Practices of Preschools" (348-74)

Week Three

T 9/13 Messner, "Barbie Girls vs. Sea Monsters: Children Constructing Gender" (384-403)

NOTE: Monday 9/12 is the last day to drop a class

R 9/15 Lieberman, "'Some Day My Prince Will Come': Female Acculturation through Fairy Tales" (321-334)

Week Four

T 9/20 Rough Draft of Paper #1 due for Peer Review Workshop

R 9/22 Davis-Floyd, "Gender and Ritual: Giving Birth the American Way" (106-21)
Paper #1 due to instructor

Week Five

T 9/27 Best, from *Prom Night: Youth, Schools, and Popular Culture* (35-47)
Review Paper #2 Assignment

R 9/29 No class; individual conferences on Paper #1 (be ready to discuss Paper #2)

Week Six

T 10/4 Dellinger and Williams, "Makeup at Work: Negotiating Appearance Rules in the Workplace" (124-38)

R 10/6 Rough Draft of Paper #2 due for Peer Review Workshop
Review Paper #3 Assignment

Week Seven

T 10/11 Wolf, "The Beauty Myth" (545-52)
Mernissi, "Size 6: the Western Women's Harem" (379-83)
Paper #2 due to instructor

R 10/13 Steinem, "Sex, Lies, and Advertising" (511-530)
BRING FASHION MAGAZINES TO CLASS

Week Eight

T 10/18 No class; individual conferences on Paper #2 (be ready to discuss Paper #3)

R 10/20 Rough draft of Paper #3 due for Peer Review Workshop

Week Nine

T 10/25 Greven, "Dude, Where's My Gender? Contemporary Teen Comedies and New Forms of American Masculinity" (199-217)

R 10/27 In-class Movie and discussion (in conjunction w/ Greven)
Paper #3 due to instructor

NOTE: Monday, 10/31 is the last day to withdraw from a class

Week Ten

T 11/1 Messner and Montez De Oca, "The Male Consumer as Lower: Beer and Liquor Ads in Sports and Media Events" (405-427)
Review Paper #4 Assignment

R 11/3 No class; individual conferences on Paper #3 (be ready to discuss Paper #4)

Week Eleven

T 11/8 Michael Kimmel, *Guyland* (chapters 1-3)

R 11/10 Michael Kimmel, *Guyland* (chapters 4-6)

Week Twelve

T 11/15 Michael Kimmel, *Guyland* (chapters 7-10)

R 11/17 Michael Kimmel, *Guyland* (chapters 10-12)

Week Thirteen

T 11/22 Peer Review Workshop for Paper #4

R 11/24 No class for Thanksgiving

Week Fourteen

T 11/29 Peer Review Workshop for revised version of a Paper #1, #2, OR #3

R 12/1 Peer Review Workshop for entire portfolio

Week Fifteen

T 12/6 Last day of class; Portfolio DUE

PAPER ASSIGNMENTS

ASSIGNMENT #1 (recommended length: 4-5 pgs)

The goal of paper # 1 is to write a paper in which gender, as a broad category, is defined and placed in context with a particular claim about how the “social construction” of gender occurs. The overall definition of gender, and the more specific facet explored, must draw from the articles read in class using summary and quotation for substantiation of claims. I am looking for your ability to read and summarize academic articles accurately while drawing out the concepts that are important to your central claim(s).

Judith Lorber writes that the social statuses of gender are “carefully constructed through prescribed processes of teaching, learning, emulation, and enforcement” (Groner and O’Hara 337). Using Renzetti and Curran’s article about toys, as well as your own observations (of a toy store, a toy catalog in print or online, toy commercials, your siblings’ or relative’s toy collection, a particular set of toys board games, Halloween costumes, or anything related), write a paper in which you relate Lorber’s claims about the social construction of gender to the landscape(s) of children’s culture.

You can focus on equally on “teaching, learning, emulation and enforcement” (Lorber) or address the categories you find most substantial—teaching and enforcement, for example—in your selected example(s). Just make sure that you link what you observe regarding toys to Lorber’s larger claims about how gender, gender roles, gender difference, gender division, etc., is constructed in American culture. You will be pointing out basically how this occurs in part through toys childhood experience, using the example(s) you select.

ASSIGNMENT #2 (recommended length: 4-5 pgs)

Robbie Davis-Floyd’s essay, “Gender and Ritual: Giving Birth the American Way,” addresses the “ritualistic” nature of child-bearing practices in American culture, presenting the process anthropologically

as a “rite of passage.” For Paper #2, you should choose another set of rituals or a rite of passage in America and analyze it in terms of the social construction of gender. Consider some of the categories David-Floyd uses to conceptualize the relationship between the rituals/rites of passage and the cultural values they promote/affirm. What do the specific actions, processes or requirements of the rite of passage stand for? How do they embody or symbolize social values? (Example: the father of the bride “gives away” his daughter at a wedding; later, she throws the bouquet and the groom throws the garter). If you wish, you can use the Prom as a rite of passage. What rituals are involved in the total “rite of passage”? What cultural messages about gender are symbolized/solidified in the process? What elements of gender roles, behavior and belief are embodied in these rituals?

The goal here is do an analysis akin to Davis-Floyd’s in the sense that you will be presenting a certain ritual or rite of passage as part of the process through which individuals “become members of society” (Devor) by adopting (or resisting) gender codes/roles through rituals and rites of passage.

Be careful not to invent a thesis that says simply, “Prom is a rite of passage.” You should include a sense of the implications, the consequences of that claim. “So what?” you might ask. What does that tell us about the institutionalized nature of gender practices? What does it say about the locations where gender norms are produced and sustained? Does anybody challenge those norms through the prom, and are those challenges effective? How does the prom exert different forms of pressure on one or both genders?

ASSIGNMENT # 3 (recommended length 5-6 pgs)

The goal of this assignment is to analyze popular representations through which cultural meanings about gender are crystallized, metaphorically encoded, and transmitted to the mass culture. You are asked to examine a contemporary fashion/lifestyle magazine and discuss the contradictions or paradoxes that exist in dominant, mass-disseminated cultural messages about gender, gender identity, gender expectations, men’s or women’s social roles, men’s or women’s sexual roles, beauty or body norms (fitness/diet/exercise/body care), economic potential, or any other facet of gender in which our culture seems to encourage or demand two or more competing characteristics in gender achievement.

By focusing on contradictions and paradoxes—the “mixed messages” about gender in popular culture—we are attempting to complicate our ideas about how gender is produced and reproduced in culture. Consider gender not as a fixed, clear-cut or categorically definitive status, but a provisional one, one that involves all kinds of (sometimes opposing) characteristics.

Think of and analyze how the paradoxes we have discussed in class take shape in your magazine. Diagnose the possible consequences of the “mixed messages” about femininity or masculinity that you identify in your magazine. Do the mixed messages reflect a more general contradiction in contemporary understandings of men and women (visible in other places, other cultural expressions, icons, etc.)? Might they place undue pressure on men or women to conform to impossible ideals? What kinds of messages are sent to men and women about doing gender “correctly” through the content and advertisements? What are the promised rewards? Are there contradictions between the content and the advertisements in the magazine?

ASSIGNMENT #4 (recommended length: 6-8 pgs)

Our course has been primarily concerned with understanding 1.) how gender is not a fixed, stable category that offers scientific, universal, transcultural, transhistorical understandings of the differences between the sexes; 2.) how differences between the sexes as we find them in reality (in appearance, behavior, attitudes, sexual practices, etc.) are at least as much social as biological, and media representations, cultural practices and products contribute to those differences; 3.) how many gender differences taken to be differences between the “sexes” are, in significant ways, only differences in how society creates and reinforces gender distinctions; and 4.) how certain sites of culture (schools, toys, stories, mass-market magazines, movies, etc.) are places where many of our contemporary understandings of gender are *represented, constructed and contested*. The more you can synthesize these ideas within a specific framework, in relation to specific gender(ing) dynamics, in terms of a specific form of representation (cinema/commercials/magazine), the more successful you are likely to be in paper #4.

For Paper #4, generate your own topic and analysis in relation to Kimmel’s *Guyland* about the construction of masculinity in particular. You may want to include a discussion of a film using David Greven’s article as a reference. We have a lot of possibilities to choose from in generating our topics, and we will work on this in class over the next few weeks as we invent our thesis statements and brainstorm places where we can find evidence to support our claims.

English 711, Section ***
Fall 2011
TTh/Times

Instructor:
Office:
Office hours:
E-mail:
Telephone:

As an introductory writing course equivalent to English 701, English 711 is designed to help students whose native language is not English to develop college-level **reading, writing, and critical thinking** skills that are essential to academic work. To achieve these goals, we will explore a single theme, “language.” Language is our theme because it is an essential part of being human and because, as learners of English, you should develop a keen awareness of how language works, how it shapes our views of the world and ourselves in society, and how society affects language use. Throughout the semester, you will critically read and discuss such topics as the power of language, gender and language, and bilingualism and bilingual education. You will also write about these topics, incorporating your understandings of essays, making connections among the readings, relating the readings to your own experiences with language, expressing your ideas clearly and persuasively, and revising your essays as many times as necessary so that you move closer to becoming competent members of the academic community.

By the end of the course, you will be expected to have achieved the following **specific objectives**:

- A. to be able to draw out the main points of the assigned reading and understand how they are supported;
- B. to be able to connect multiple texts through an issue or an idea;
- C. to be able to write clear, coherent, grammatically correct, and effective essays;
- D. to be able to critique the writing of classmates.

II. Required Texts

- A. Course Packet: available on Blackboard
- B. Hacker, Diana. *A Pocket Style Manual*. 5th ed. Boston: Bedford/St. Martin’s, 2009.
(available at the bookstore, located at the basement of the Student Activities Center)

III. Course Requirements

- A. Writing Assignments and Portfolio
During the semester, you will write **four essays** and revise the **first three** of these. These revisions and your final essay will be graded in the form of a portfolio, a collection of

your work. This means that individual essays will not be graded and that you will need to spend considerable time working on revisions throughout the semester. All assignments should be typed and double spaced. **Electronic** copies are **not accepted**. On the last day of class, you will submit a **portfolio** containing your **three revised essays** and **final essay** (placed in the left folder) and **all drafts** of your essays (placed in the right folder). This requires that you save all of your essays completed in the course.

A panel of instructors will review your portfolio to ensure that all students are fairly graded and that consistent standards are used in the First-Year Writing Program. In order to be eligible to pass the course, you must receive a passing grade (C- or above) on the portfolio, although a passing portfolio alone does not guarantee that you will pass the course.

- B. Reading Assignments: You must come to class having completed all assigned readings and ready to participate in our class discussions.
- C. Individual Conferences: You will meet with me individually **four** times this semester. We will arrange dates and times. In our meeting, we will discuss your work, and you will ask questions specific to your work. A missed appointment will be counted as a class absence, and there will be **no make-up** conferences.

VI. Course Policies

- A. Attendance: Attendance is mandatory. If you have more than **two absences** (excused or unexcused), you will have a lowered final grade (a **reduction of one letter grade** (e.g., from B to B-) **for each absence** beyond the second absence). If you have more than **four absences**, you will **not pass the course**, regardless of your final grade.

If you miss a class, you are still responsible for catching up with the work from that day. Contact one of your classmates to ask what you missed that day; **do not e-mail me** about what you missed.

- B. Lateness: If you are not in class when I note attendance, you will be marked as late. **Two** times being late will equal **one absence**.
- C. Late Essays: If you turn in your essay or homework late, it will affect your final grade.
- D. Etiquette: Please **turn off** your **cell-phone** while you are in class. **Eating** and **drinking** are **not permitted** in class.

V. Grading (You must receive a C- or above to pass the course):

- A. Portfolio: 50%
- B. Quizzes: 15%
- C. Exam: 20%
- D. Homework: 10%
- E. Participation (both verbal and attentional (to other speakers, including me): 5%

VI. Policy of Academic Honesty (Excerpted from the *Temple University Statement on Academic Honesty for Students in Undergraduate Courses*)

A. Plagiarism

Plagiarism is the unacknowledged use of another person's labor: another person's ideas, words, or assistance. In general, all sources must be identified as clearly, accurately, and thoroughly as possible. Academic cheating is, in general terms, the thwarting or breaking of the general rules of academic work and/or the specific rules of individual courses. It includes falsifying data; submitting, without the instructor's approval, work in one course that was done for another; helping others to plagiarize or cheat from one's own or someone else's work; or actually doing the work of another person.

B. Penalties for Academic Dishonesty

The penalty for dishonesty can vary from a reprimand and receiving a failing grade for a particular assignment, to failure for the course, to suspension or expulsion from the University.

If you **plagiarize** in my class, you will **fail the course**. This is **not negotiable**. If you are uncertain about anything, ask BEFORE you hand in the work. It will be too late afterwards.

Of course, we do not want to discourage you from using other people's ideas or data. Our aim is exactly the opposite. But you must always make clear your sources. The following rules will help you to avoid plagiarism:

1. The language in your paper must be either your own or a direct quote from the original author.
2. Changing a few words or phrases from another writer's work is not enough to make the writing "your own." The writing is either your own or the other person's; there are no in-betweens.
3. In text citation and an accurate bibliography, acknowledge that the fact or opinion expressed comes from another writer. If the language comes from

another writer, quotation marks are necessary in addition to a correct citation.

If you are in any way uncertain about what constitutes plagiarism, consult with me.

VII. Disability Disclosure Statement

Any student who has a need for accommodation based on the impact of a disability should contact me privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215-204-1280 in 100 Ritter Annex to coordinate reasonable accommodations for students with documented disabilities.

VIII. Statement on Academic Freedom

Freedom to teach and freedom to learn are inseparable facets of **academic freedom**. The University has adopted a policy on Student and Faculty Academic Rights and Responsibilities (Policy # 03.70.02) which can be accessed through the following link: http://policies.temple.edu/getdoc.asp?policy_no=03.70.02.

Schedule of Reading and Essay Assignments

Week 1 (Aug. 30, Sept. 1)

T Introduction of course objectives, requirements, and policies
In-Class Writing

Th Reading: Malcolm X – “Homemade Education” (pp. 95-98)
Workshop: Basics on Writing an Academic Paragraph (Topic Sentence, Support, Organization, Unity, and Coherence)
(<http://owl.english.purdue.edu/owl/resource/606/01>)

Week 2 (Sept. 6, 8)

T Reading: Michaels – “My Yiddish” (pp. 105-112)
Workshop: Basics on Writing an Academic Essay
(<http://owl.english.purdue.edu/owl/resource/685/01>)

Th Reading: Marin – “Spanish Lessons” (pp. 112-117)
Workshop: Discussion of Essay Assignment #1

Week 3 (Sept. 13, 15)

T Reading: Kingston – “The Language of Silence” (pp. 118-122)
Workshop: MLA Documentation I (Hacker 104-127 [#28-#32a])

Th Reading: Kornheiser – “No Detail Is Too Small for Girls Answering a Simple

Question” (pp. 305-307) & Holmes – “Women Talk Too Much” (pp. 299-305)

Week 4 (Sept. 20, 22)

T **Essay 1 Due**

Workshop: Peer Review Guide & Critique of Student Essay

Th Reading: Macaulay – “Sex Differences” (pp. 307-313)

Workshop: MLA Documentation II (Hacker 127-154 [#32b-#33])

Week 5 (Sept. 27, 29)

T Reading: Thompson – “He and She: What’s the Real Difference?” (pp. 313-316)

Workshop: Discussion of Essay Assignment #2

Th Conferences (1) – Class Cancelled

Week 6 (Oct. 4, 6)

T **Quiz 1**

Writing Workshop: Punctuation I (Hacker 58-68 [#17-#18])

Th Reading: Rafelman – “The Party Line” (pp. 316-322)

Writing Workshop: Fragments (Hacker 42-44 [#14])

Week 7 (Oct. 11, 13)

T **Essay 2 Due** (Bring two copies of your essay.)

Peer Review

Th Reading: Tannen – “I’ll Explain It to You’: Lecturing and Listening” (pp. 322-334)

Week 8 (Oct. 18, 20)

T **Revision of Essay 2 Due**

Workshop: Punctuation II (Hacker 68-78 [#19-#21]) & Run-on Sentences (Hacker 44-47 [#15])

Th Reading: Hayakawa – “Bilingualism in America” (pp. 575-580)

Discussion of Essay Assignment #3

Week 9 (Oct. 25, 27)

T Conferences (2) – Class Cancelled

Th Reading: Crawford – “A Nation Divided by One Language” (pp. 594-596)

Workshop: Subject and Verb Agreement (Hacker 21-25 [#10])

Week 10 (Nov. 1, 3)

T Reading: M. Mujica – “Why the U.S. Needs an Official Language” (pp. 580-585)

Workshop: Verbs (Hacker 25-32 & 48-50 [#11& #16a])

Th **Essay 3 Due** (Bring two copies of your essay.)

Peer Review

Week 11 (Nov. 8, 10)

T **Quiz 2**

Workshop: Pronouns (Hacker 32-40 [#12])

Th **Revision of Essay 3**

Workshop: Adjectives and Adverbs (Hacker 40-42 [#13])
& Discussion of Essay Assignment #4

Week 12 (Nov. 15, 17)

T Reading: Rovira – “Let’s Not Say Adiós to Bilingual Education” (pp. 590-593)

Workshop: Articles (Hacker 50-53 [#16b])

Th Reading: B. Mujica – “To Succeed, Learn in English” (pp. 150-154)

Workshop: Sentence Structure (Hacker 53-55 [#16c])

Week 13 (Nov. 22, 24)

T Conferences (3) – Class Cancelled

Th Thanksgiving Recess

Week 14 (Nov. 29, Dec. 1)

T Conferences (4)—Bring your outline of Essay 4

Th **Quiz 3**

Workshop: Prepositions (Hacker 55-56 [#16d]) & In-Class Writing

Week 15 (Dec. 6) – **Last day of class**

T Course Evaluations & Review of Basics on Writing an Academic Essay

Paper 4 Due

Portfolio Due

Essay Assignments

Essay Assignment #1; Length: three pages

Summarizing and making connections – In this assignment, you are required to show your abilities to **summarize** multiple essays with the purpose of connecting the major points of the essays to your own experiences.

In this chapter, we read four essays by authors who discover the power of language in one form or another. For example, Malcolm X describes, in his essay “Homemade Education,” how his lack of understanding of many words found in books made him feel frustrated and how learning them

empowered him by opening a new world for him. In her essay “Spanish Lessons,” Marin discusses how she came to find many of her voices, both Spanish and English, how they “contributed to the formation of self and identity,” and how she learned the different power of both languages.

Write an essay in which you **summarize two essays** among the four to which you can best relate and **compare** them with **your own language experience**. What are the similarities and differences between their experiences and yours?

In order to complete the assignment successfully, you must **summarize** your chosen essays **precisely** and make **clear connections** between the authors’ experiences and your own, providing sufficient, relevant details.

Essay Assignment #2; Length: three to four pages

Summary and comparison with rudimentary thematic synthesis of materials – In this assignment, you are required to show your abilities to **summarize** multiple essays and then **compare and contrast** the major points within those essays.

In this chapter, we read writers arguing for and against the effect of gender on the way people talk to one another. For example, in his essay “Sex Differences,” Ronald Macaulay argues that the popular assumption that the speech of men and women is essentially different is a pure myth, while Rachel Rafelman, in her essay “The Party Line,” supports the myth by describing how men and women talk about different topics and employ different communication styles in some social conversations that she has observed.

Choose **four** essays from the first five readings on “Gender and Language,” **summarize** each essay accurately, and **compare and contrast** the major points within those essays. What are the common assumptions and observations of the writers? What conclusions do the writers reach? What are their differences?

While comparing and contrasting the points, you need to explain clearly how those points are similar to and/or different from each other. You also need to make clear connections among them, as if you are creating a conversation between the writers of the essays.

Essay Assignment #3; Length: three to four pages

Directed close reading – This assignment requires you to demonstrate your ability to **evaluate** a long essay on its strength, validity, and flaws by drawing on such skills as summary, analysis, critique, and synthesis.

Based on her empirical observations and studies, Deborah Tannen writes extensively, in “I’ll Explain It to You’: Lecturing and Listening,” that men and women use language for different purposes and in different conversational styles, which leads to the emergence of different patterns of conversation.

Using **two other essays** from our course readings, write an essay in which you **critically evaluate Tannen’s essay**, showing the strengths and/or flaws of the arguments and the validity of the evidence used to support the arguments.

In order to successfully accomplish this assignment, consider the following steps:

- (1) Read Tannen’s essay closely, making sure that you thoroughly understand her major points and the evidence that she uses to support them.
- (2) Review the previous readings on Gender and Language to make connections to Tannen’s claims and evidence.
- (3) Decide on some specific claims and evidence of Tannen’s that you will critique in your essay, and write a critique of each one.

* Before writing your critique, write a **half-page summary** of Tannen’s essay in your first body paragraph so that your readers can fully understand the major points of the essay before reading your critique.

Essay Assignment #4; Length: five to six pages

Argumentation – In this assignment, you are required to show your ability to argue a controversial issue by taking a position and persuading your readers with convincing evidence that your position is more valid than that of the other side. For this task, you need to draw on your abilities to succinctly and accurately summarize different writers’ points of view and to synthesize your sources.

Option #1

Generally, bilingualism can be defined as “the ability to speak two languages easily and naturally” or “the regular use of two languages in everyday communication.” In the context of the USA, however, bilingualism can refer to the promotion of a language other than English—mainly Spanish—as another official language. Proponents of the “English Only” movement such as Hayakawa argue that English should be made the official language of the U.S. by law because bilingualism leads to national disunity, places a large financial burden on government, and sends a wrong message to newcomers about the importance of learning English. On the other hand, Opponents claim that the “English Only” movement hinders non-English speaking Americans to exercise their civil rights, encourages “xenophobic attitudes,” and discriminates against immigrants.

Are the costs of the “English Only” movement outweighed by its benefits? Write an essay in which **you argue for or against** the recognition of English as an Official language. While arguing for your position, make sure that you introduce opposing views and counter them to make a strong and convincing argument. Provide at least five sources, two of which should be outside sources.

Option #2

Generally, bilingualism can be defined as “the ability to speak two languages easily and naturally” or “the regular use of two languages in everyday communication.” In the context of the USA, however, bilingualism can refer to the promotion of a language other than English—mainly Spanish—as another official language. Among many other uses of another language for public service, bilingual activists have sought to promote its use in the classrooms of public schools, namely “bilingual education.” Bilingual education is defined as teaching non-English speaking students all school subjects in their native language instead of English.

Supporters of bilingual education argue that when non-English speaking students receive several years of instruction in their native language, they **learn English** more rapidly and improve their overall **academic progress**. In addition, these students can maintain their **native language** and do not lose their **cultural heritage**, they argue. On the other hand, **critics** of bilingual education, such as S.I. Hayakawa, claim that bilingual education **impedes** non-English students’ **mastery of English**, their **academic progress**, and their **assimilation** into mainstream America.

Write an essay in which **you argue for or against bilingual education**. While arguing for your position, make sure that you introduce opposing views and counter them to make a strong and convincing argument. Provide at least five sources, two of which should be outside sources.

PART III: TEACHING ENGLISH 0802/0812

English 0802/0812: An Overview

English 0802 and English 0812 are courses designed to introduce students to the strategies, conventions, habits of mind, and research methods used in academic reading and writing. English 0812 is designed for students whose primary language is not English and who are either placed into or are given the option of an ESL-inflected section of Analytical Reading and Writing. English 0812 takes into consideration that there are culture-specific ways of writing. The majority of entering Temple students place directly into 0802, but a significant number will take English 0701 or 0711 first. Both courses share a focus on the ways of reading and writing that students will be expected to employ in more advanced classes such as Mosaic and the writing-intensive courses offered in major disciplines. English 0802/0812 differ from 0701/0711 in that there is an immediate emphasis on research.

Although 0802/0812 are themed courses, our primary purpose is to help students become familiar with the complex demands of college writing, especially argumentation, research, evaluation of sources, and synthesis of materials. The theme of any given section will provide a sense of direction and coherence to the semester's work, and it should serve to motivate and inspire students as they explore intellectually challenging questions.

However, "covering the content" will be less crucial than encouraging students to develop effective critical thinking, productive habits, and efficient proofreading skills, to master an underlying view of writing that encourages revision, investigation, and argumentation.

Good writing requires the shaping of meaning and cannot be learned merely by rote formulas or time-honored rules. Writing also occurs within a social context, and thus the course emphasizes the relationship between writer and reader.

Course Requirements

The Composition Committee has developed guidelines for English 0802/0812 in an effort to shape a course that connects with the goals and objectives of English 0701/0711 and prepares students for the Mosaic sequence and the writing intensive courses students will encounter later.

1. Instructors should evaluate students' writing effort using portfolios. Instructors will first assess the students' portfolios and then meet with their portfolio group.
2. All instructors must meet in 15-30 minute conferences with each student twice and may cancel up to six hours of class time to that end. Other small group conferences will be held during the fourth contact hour of class time each week.
3. Students do not pass the course unless their portfolio receives a passing grade (C- or higher).

Objectives

At semester's end, students should demonstrate both fluency and competence with Standard English in their finished papers, and they should be able to recognize errors and logical contradictions they made in early drafts. These objectives are the same for ESL students in English 0802 or 0812, except that ESL students should not be expected to demonstrate a command over

American discourses. Instead, ESL students in 0802 or 0812 should show marked improvement in fluency, competence, and the ability to effectively edit their own writing. Students should use standard bibliographic forms (either APA or MLA) in all papers.

We expect this course to address the following competencies:

1. **Critical Reading and Thinking.** Students can read for the purposes of careful analysis and critique, evaluate both the evidence and reasoning in an academic text, and see relationships (explicit and implicit) between and among multiple texts; they can raise meaningful questions, compare ideas, and extract underlying assumptions.
2. **Self-reflection.** Students are able to reflect, seriously and critically, on their own writing processes as well as their written work.
3. **Rhetorical Strategies.** In academic writing, students can:
 - a) define key terms for specific purposes.
 - b) summarize the ideas and arguments of others.
 - c) make meaningful comparisons between ideas.
 - d) analyze and respond to the needs of a specific task/audience.
4. **Argumentation.** Students can take a position, marshal and organize relevant evidence, and respond to opposing views.
5. **Revision.** Students can substantively revise earlier written work.
6. **Correctness.** In their finished papers, students demonstrate a reasonable degree of both fluency and competence with Standard English, and ESL students should demonstrate marked improvement in these areas. All students should be able to effectively edit their own work.

We are providing a syllabus that we see as a model of our intentions. We encourage instructors to use this syllabus, to get comfortable with it, and then to use it as a jumping off point for their own ideas on the syllabus. We do not require that our experienced or returning teachers use this syllabus, but new instructors in English 0802 will be required to use our standard model in the first semester of teaching.

We also want to see the policies of the course written into the syllabus. In the sample syllabus you will see that we have defined the attendance policy, and the policy regarding food/drink/cell phones, etc. Although there is always the danger that a syllabus might turn into a legal document, we know from experience that expectations are very important to make clear for both the student and the instructor.

Major areas of focus

Research

Students will conduct independent research from the beginning of English 0802/0812. We want them to make direct connections between their own lives and research experiences and the materials that we are presenting to them through the academy. These outside texts should not be limited to print materials. With the growth and development of technology, students need to learn how to write about a variety of sources. Thus, we encourage research to take in—but not be limited to—newspapers, magazines, journals, books, television, music, movies, painting, advertising, and—of course—the Internet. Citation will need to be addressed early on in the course, but we feel that the emphasis on the link between the resources that the student finds and the materials that are prescribed in the class will lead to a greater understanding of the value of research, the importance of accurate evaluation, and the basic precepts of argumentation.

Peer response

We know that different teachers have different ways of managing peer response. We encourage the use of online forums such as Blackboard to develop peer response. The varied and original work evidenced in student papers should engage students in both their own writing and in the experience of reading work presented by their classmates. Work, exploration, and research should be showcased and shared in written and oral form. Also, we envision that the introduction and framing of original research from the beginning of the course will facilitate better argumentation, and the development of argumentative strategies.

Reading

The teaching of reading has to be interactive and proactive. We suggest one or more of the following activities: a weekly reading journal; responses to discussion questions posted to the Blackboard discussion page; directed in-class writing for 5-10 minutes at the beginning of class sessions; student generated study questions. Reading quizzes can be effective, but in English 0802/0812 they should call for at least a full paragraph and involve textual reference and citation. The discussion of readings should provide students with strategies to employ with all texts—questions of audience, tone, effectiveness, persuasion, rhetorical strategies, language and word choice, etc.

Grading of pre-portfolio drafts

It is recommended that no letter grade be assigned to a student's paper while it is seen as a draft. In other words, until the portfolio (which is to be considered holistically) every draft should be seen and treated as a work in progress. The portfolio carries the weight of the grade for the course, but timely submission of drafts is required for students to pass the course. This does not mean that the instructor can't make a notation of a grade range for him- or herself on each assignment. Provisional grades of "satisfactory," "not satisfactory," or "potentially good" may be helpful. Students who request information about their grade in the course so far should get an honest answer. The thinking here is that students will be more inclined to continue revision and to improve

revision technique if the grade is always contingent up to the final portfolio. Not grading drafts also focuses the student on comments rather than letter grades. The mid-semester progress report asking if a student's progress is satisfactory or unsatisfactory will still be a fair reflection of performance in the classroom and on assignments, even without a letter grade attached.

If a student does not fulfill one or more of the requirements of an assignment, the paper should not pass and the student should be told that it is not satisfactory.

The cover statement or letter

With the pre-portfolio draft of each assignment, the student will include a short self-reflective piece about his or her own development as a writer (about a page of text). Having self-reflection as an ongoing process will help the instructor to evaluate student progress, and help the students to conceptualize their development as writers. The student will write a final self-reflective assessment of their work throughout the semester and include it in the portfolio. The self-reflective assessment should point to specific evidence of the student's progress as a writer throughout the semester. This final self-reflection will be assessed as a part of the final paper and included in a holistic response to the portfolio.

Sequence of assignments

Here is the sequence of assignments we would like to see common among all sections of 0802/0812:

1. Evaluation and Argument, 4-6 pages

The purpose of this assignment will be for students to a) summarize and evaluate class readings and research materials; and b) be able to take a position on the ideas presented in the readings and research materials. Students will be expected to utilize at least one text from within the classroom reader and at least two outside sources that they will research. Accurate evaluation of sources and the construction of effective positions and refutations are at the core of this assignment.

2. Synthesis and Argument, 5-7 pages

Students will be required to use class readings and research resources to make connections between the readings and the research materials that they have collected. They will develop ways to make the sources and ideas talk to each other. This paper should demonstrate a student's ability to refer to several different sources within one paragraph or section of the paper, and to move away from the block by block reference that we usually see from beginning academic writers. Students may revisit previous papers and texts to construct the arguments and observations we expect to see in this paper. Students should demonstrate control of logic, transitions and connections. This assignment draws on and develops many of the critical skills that will have been developed by this point in the semester.

3. Argument on a full-length text, 6-8 pages

This final paper should demonstrate considerable new research and development of ideas, and the basis for the topic of this paper is a full-length text. This assignment is sometimes called the “show me” paper because successful papers will demonstrate control of critique, argument and counter-argument, and synthesis.

Portfolio goals for English 0802/0812

Goal 1 – Critical Reading/Critical Writing Connections

Portfolios will

1. Develop research based on the analysis and interpretation of both source texts and one’s own ideas and experiences. Demonstrating an understanding of the validity of outside texts (especially internet-based materials) is crucial to this project;
2. Demonstrate the ability to use the ideas of others as a critical lens through which to reflect on one’s own ideas and experiences;
3. Accurately represent and acknowledge differing points of view or interpretations, and make connections and distinctions between source materials, writers’ ideas, and ideas presented in sources;
4. Represent sources correctly and with respect for the original text and context;
5. Make integral use of sources to develop the subject of the course.

Goal 2 – Shaping Meaning and Communication

Portfolios will

1. Provide adequate context for readers, including brief summaries and definitions of key terms;
2. Articulate a clear purpose in all papers;
3. Make rhetorical choices consistent with that purpose;
4. Show an awareness of audience, respecting the need for coherence, context and clarity.

Goal 3 – Academic Writing Practices

Portfolios will

1. Demonstrate the ability to choose outside sources wisely based on their relevance, and value in support of the writer’s position and purpose;
2. Show a knowledge of the conventions of academic argument, including the importance of acknowledging opposing and multiple positions;
3. Incorporate the ideas of others accurately and fairly with the correct use of grammar, logic, summary, paraphrase, and quotation where relevant;
4. Document all summaries, paraphrases and direct quotations, and provide a works cited page according to conventional academic guidelines;
5. Meet academic expectations for grammatical and mechanical correctness.

Goal 4 – Self-Reflection

The self-reflection included in the portfolio will

1. Demonstrate an awareness of how writing affected thinking and beliefs about various subjects throughout the semester;
2. Demonstrate the ability to communicate what the writer learned about reading, evaluation and interpretation, and how this knowledge has affected critical reading and writing practices;
3. Demonstrate an understanding of the role of context in the reading and interpretation of a text, and how context will influence the writing process;
4. Demonstrate an understanding of substantive revision and the crucial role it plays in improving the quality of a written text.

Grading

Students must earn a grade of C- on the portfolio to pass the course. A teacher may raise or lower the portfolio grade by one marking level to reflect a student's work in class, including participation, homework, peer review, and quizzes. A portfolio graded B, therefore, would lead to a final grade of B+, B, or B-, depending on the student's work in the semester. A student who earns C- on the portfolio and meets attendance requirements, however, will not fail the course. **In order to have a portfolio considered for final grading, all assignments must be submitted in a timely fashion throughout the semester.** Any student in danger of failing because he or she has not met the requirements of the course by the semester's midterm (or no later than two weeks before the end of the semester) should be given adequate warning that the portfolio will not be accepted.

Final portfolios should be evaluated according to the following criteria:

“A” work

An "A" portfolio would contain writing that demonstrates a clear understanding of the reading materials and the intellectual project of the course. A student's position to the arguments in the assigned texts represents a thorough engagement with the central issues and terms used by the author(s). The papers in the portfolio also demonstrate that the writer can connect different authors in terms of the issues of the course. When others read the papers, both the subject of the papers and the framework of interpretations are always clear. Thesis statements effectively reflect the writer's purposes. Body paragraphs carefully follow the organizational plan stated in the introduction and are fully developed and tightly controlled. The writer chooses quotes that indicate an understanding of the author's key terms and goals. The writing reflects an ability to explain and use the author's language. Sentences are varied in length and structure according to the writer's meaning and emphasis. The word choice is uniformly good. Words are chosen for precise denotation, connotation, and tone. Appropriate transitional words and phrases and effective coherence techniques make the prose distinctive. Virtually no errors in syntax, grammar, mechanics, and usage occur. Papers written by ESL students may be permitted a few additional errors but should demonstrate improvement over the course of the semester.

“B” Work

A "B" portfolio would contain writing that demonstrates an understanding of the reading materials and the intellectual project of the course that is above the basic level. A student's position to the arguments in the assigned texts represents a strong attempt to engage with the central issues and terms used by the author(s). The papers in the portfolio also demonstrate that the writer can draw partial connections among the different authors in terms of the issues of the course. When others read the papers, both the subject and the framework of interpretations are usually clear. Where the writing suffers is based upon an insufficient understanding of the assigned text and not an inability to organize papers effectively. Therefore, the thesis statement will reflect the writer's purpose. Reasonably well-developed unified paragraphs document the thesis. The organization is logical and correct based upon the writer's understanding of the texts. The writer chooses quotes that indicate an understanding of the author's key terms and goals, but does not always effectively define or explain the quotes. The writing reflects a partial ability to explain and use the author's language. Sentences show a variety of patterns, and constructions indicate that the writer has facility in the use of language. Effective transitions are accompanied by sentences constructed with orderly relationships between word groups. The writer has gone beyond automatic word choice to find the more precise and effective phrasing. The paper is generally correct in grammar, mechanics, and usage, though there are some problems with complex grammar and punctuation; papers by ESL students may contain more problems or errors with grammar, mechanics, and usage.

“C” Work

A "C" portfolio would contain writing that demonstrates an adequate understanding of the reading materials and the intellectual project of the course. The student attempts to engage with the central issues and terms used by the author(s). The student does not, however, reflect an understanding of more than one or two of the central points. Subsidiary or side-points are not connected to form a coherent whole. The papers in the portfolio demonstrate the writer is able only to connect the authors discussed in the most general or basic fashion. These papers are marked by a basic coherence and simple structure since they lack full engagement with the complexity of the arguments. Paragraphs generally follow a logical organizational plan, and they are usually sufficiently unified and developed. Sentence variety is minimal, and sentence construction lacks sophistication. Some transitions are used and parts are related to each other in a fairly orderly way. The transitions also reflect only a basic understanding of the assigned texts. The word choice is generally correct, but the range is limited; therefore, the diction is often imprecise and monotonous. Though the paper contains few major errors, there are mistakes in spelling, grammar, punctuation and mechanics.

“Failing” Work (D+ and below)

A failing portfolio would contain writing that does not demonstrate an understanding of the reading materials and the intellectual project of the course. A student's position to the arguments in the assigned texts does not engage with the central issues and terms of the author(s). Opinions seemed to be based only on personal experience. The writer fails to demonstrate an ability to read or engage with academic discourse. Thesis statement and organization are vague and/or weak or

missing. Underdeveloped, ineffective paragraphs do not support the thesis. They may be made up of a series of generalizations without the details or of only details that have no controlling thesis. Sentences lack variety, usually consisting of subject-verb and occasionally complement constructions. Errors in sentence structure are often frequent enough to distract the reader. Transitions and coherence devices are inadequate. Words are occasionally misused. Sentences often fail to conform to conventions of standard written English; syntactical, mechanical, grammatical, and usage errors occur frequently.

Some Clarification on Grades Other than A Through F

“**I**”—This grade should be reserved for students who have completed all course requirements except for the handing in of the final portfolio. A student does not qualify for an I unless there are extenuating circumstances and the student has been more or less diligent throughout the semester. Instructors should make sure that they give a student a deadline for submitting missed work and make arrangements to read and grade that work. Instructors giving incompletes should fill out a card for each, specifying the circumstances and a default grade for the student if the work is not completed by the deadline. All incomplete grades must be erased within twelve months, or the default grade will be applied. See Rachael or Derrick in order to file an Incomplete.

“**W**”—No student may withdraw from a course after the ninth week of classes. A student may not withdraw from the same course more than once. A student may withdraw from no more than five courses (taken after Sept. 1, 2003) during an undergraduate career. Students are encouraged to discuss this option in advance with their instructor. To withdraw, students must obtain an adviser’s signature. Instructors will not be required to sign withdrawal forms.

Further Guidelines for English 0812:

In the ESL-inflected classroom there are cross-cultural implications of both what it means to do academic work (expectations of classroom roles and behavior, ways of imagining and experiencing writing) and also what it means to share historical and cultural knowledge. To address this consideration, teachers:

1. need to be aware of the degree of cultural (in)comprehensibility contained in texts, assignments, questions, classroom strategies;
2. should take into account that there are realistic plateaus of language acquisition; and, given the probable level of sophistication which has already been achieved, mastery of rules of syntax and semantics is primarily a matter of long-term immersion and language use. In light of this principle, instructors of English 0812:
 - should be selective at a general level (rather than correct a word, discuss the underlying rule which generates the correction) and help students track their own attempts to master rules;

- should keep in mind that errors that interfere with the intelligibility of the writing are more serious than those that are deemed unacceptable in standard English, e.g., “who” vs. “whom”;
- should be aware that their interventions may not eradicate many errors immediately;
- should focus on raising awareness about patterns of error.

In addition, it is advisable for teachers of 0812 to spend extended time in tutorial conferences (at least 3 individual conferences a semester, as well as small group conferences) to explain embedded cultural assumptions, review teacher commentary on student work, and provide opportunity for further questions.

Textbooks for 802/812

All of the books used in English 802 and 812 are focused on argumentation and text based research. Students are not expected to take what they read in these texts at face value; we welcome and reward students’ criticisms of the positions put forward in these books, and we promote an ability to marshal facts and commentary to support a claim. It is not easy to find books that support that mission.

For 2011-2012, the program-wide textbook for 802 is *Cultural Conversations: The Presence of the Past* (2001), edited by Stephen Dilks, Regina Hansen, and Matthew Parfitt, supplemented with Diana Hacker’s *A Pocket Style Manual* (5th edition) and Octavia Butler’s novel *Kindred*. *Cultural Conversations* was chosen by the Composition Textbook Committee after a long process of discussion and pilot testing. The book is divided into six units—“Gender,” “Race,” “Disability,” “Psychoanalysis,” “Non-Violence,” and “The Frontier”—each of which includes “Text,” “Context,” and “Contemporary Conversations.” “Text” includes the pivotal core text of each unit and a discussion of its influence; “Context” situates this text within contemporary responses, reviews, pertinent visual images or other works by the author. The “Contemporary Conversations” sub-section takes the core text in newer directions, with the hope that students see its ideas mutating and being applied to “new fields.”

Within the “Gender” unit, for example, the primary text is an excerpt from Virginia Woolf’s *A Room of One’s Own*. The “Context” provides excerpts and images from *Orlando*; a portrait of Woolf with obvious resemblance to an image from *Orlando*; and reviews of *Room* from *The Times Literary Supplement*. The “Contemporary Conversations” sub-section includes pieces by Audre Lorde and Eve Kosofsky Sedgwick extending Woolf’s concerns to issues of race and sexual identity.

Each unit provides helpful apparatus for students and teachers, including re-reading assignments for students; suggestions for writing (it is left up to the teacher to structure the formal writing assignments); and research tasks that connect chapters and disciplines.

Experienced instructors are welcome to use any book that meets the objectives of the course and can be adapted to the assignment sequence; consult with Rachael Groner or Eli Goldblatt about your choice. We have many desk copies of alternate textbooks available in the office, including the other finalist for our program-wide text, *What’s Language Got to Do with It?* (Norton, 2005), but you can also request desk copies of other books directly from the publisher.

The textbook for 0812 remains the same as it has been in the past few years (*International Viens*), but the advice above for experienced 0802 instructors is the same for 0812 instructors: you are welcome to use any book that meets with the objectives of the course and can be adapted to the assignment sequence. Please let Rachael Groner or Eli Goldblatt know if you are planning to use an alternate text.

FYW Wiki

We have set up a wiki for the program to discuss, continue to develop, and share materials and ideas for teaching *Cultural Conversations*. It is accessible at <http://templefyw.pbworks.com>. Instructors are encouraged to edit or add pages/files to the wiki. To be confirmed as a member of our community and to be granted access to make these edits and additions, please request access by clicking the relevant link on the front page of the wiki (please allow a few days for access to be granted). A wealth of resources is available on the wiki, including web links for each chapter (to images, videos, music, and other secondary sources), alternate assignments, and supplemental readings. It is our hope that the wiki will grow and function as an active part of the program and its curricular development.

English 0802 Syllabus, Section XXX, Fall 2011

DAY/TIME

LOCATION

Instructor:

Office hours:

E-Mail:

Telephone:

Website: <http://TUPortal.temple.edu> then click on “Blackboard”

English 802 is a foundation course in the general education program; it will fulfill your Analytical Reading and Writing requirement. In this course, you will learn to organize ideas in a coherent and logical manner; connect multiple texts through an issue or an idea; identify authors' key arguments; create and defend arguments of one's own; and demonstrate correct grammar, syntax and acknowledgment of sources. This is a class in which there are no right or wrong answers or opinions in most cases; positions will be for you to create, argue, and develop in your papers.

The theme of this course is the power of language to enable or disempower individuals or groups in a society. Particular ways of classifying people define what is “normal” or standard in culture and thus allow some privileges others do not share. The words we use to describe ourselves to ourselves allow us to think more expansively about our possibilities or foreclose hopeful beginnings. We begin the semester by considering “disability culture,” a term used recently to describe not only efforts to support the growth of people of differing abilities but also the efforts to problematize accepted ways of categorizing people altogether. The second section focuses on the art and philosophy of African American tradition that challenged the language of enslavement and prejudice in order to clear the way for the Civil Rights Movement and the mass effort to overcome “the problem of the color line,” as W.E.B. DuBois put it. The third section explores the complex interaction between past atrocities and present realities, using the metaphor of time travel in the novel *Kindred* to dramatize the way history haunts our daily lives and intervenes when we would rather ignore what seems dead and gone. Throughout the semester writing will serve not merely as a vehicle for earning a grade or demonstrating academic competence. We recognize and utilize writing as a tool for applying concepts to experience, but we also celebrate writing that draws on a wide variety of authoritative voices, facts, and stories to assert the writer's own position on an issue.

Required texts (available in the University bookstore):

Dilks, Stephen, Regina Hansen, and Matthew Parfitt, eds. *Cultural Conversations: The Presence of the Past*. New York: Bedford Books, 2001.

Butler, Octavia. *Kindred*. Boston: Beacon Press Books, 2003.

PDFs available on Blackboard: you are responsible for printing them out, reading them and bringing them to class on the day we are discussing them.

Optional (but a good idea to have for this course and beyond):

Hacker, Diana. *The Pocket Style Guide (5th Edition)*. New York: Bedford/St. Martins, 2009.

Writing: You will complete three substantial pieces of writing that involve evaluation, argumentation, synthesis, and development of rhetorical strategies and original ideas. You will also be asked to write in-class or online responses to the readings and a proposal for the final project. Essays will go through a draft seen by me in conference, perhaps a peer review, and then a final version. With each assignment you will hand in a short assessment of your own development as a writer. This requirement will help you to articulate and reflect on the critical writing skills you are learning in the course. Everything will be included in a portfolio evaluated holistically at the end of the course.

In-class workshops: We will hold in-class workshops to help you to understand the demands of the assignments, generate ideas, organize your arguments, and discuss each other's writing in a focused, constructive, and meaningful way. Lack of participation in any workshop will be scored as an absence, so please make sure that you bring the required materials with you to class.

Conferences: You will meet with me individually two times this semester. We will arrange dates and times. In our meeting we will discuss your work and you will explain ideas you have and ask questions specific to your work. You must bring a typed paper with you to every conference; either a draft I have returned that you wish to discuss, or a draft that you would like to go over with me. If you miss your appointment, or if you fail to bring work with you to discuss, an absence will be counted. We will also meet in a small group conference at the end of class in the beginning of the semester.

Online participation: I have also set up a page for us on the Blackboard website, and I may assign discussion topics about our readings for you. You may use the discussion board section of Blackboard to respond to the topics and to each other.

Attendance and lateness: You are permitted a total of four absences throughout the semester, excused or unexcused. Obviously it is better for you and for me if you attend all the classes. If you have more than four absences, you will not pass the course. Students who are not yet in class when I take attendance will be marked as late. Two latenesses equal one absence. Leaving early is equivalent to a lateness or absence, depending on how much class you miss. If you miss a class, you are still responsible for catching up with the work from that day first with a peer and then with me if necessary. No food, pagers or phones in class, please, except for emergencies. Absolutely no texting. No laptops during discussion unless approved by the instructor for a specific reason.

Grading: For the course you must receive a C- or above to pass. If the final portfolio is not of passing standard, you will not be eligible to pass the course. I will indicate to you whether a paper is unsatisfactory, satisfactory, or potentially very good. Much more important will be the comments on the paper, and the areas that are indicated to you for revision and development. Your portfolio of work will contain final, clean versions of all three assignments, a final reflection, and an instructor

marked draft of one assignment. You should refer to the portfolio goals for the course (posted on Blackboard) as these are the criteria that will be used to evaluate your work. A panel of instructors will review your portfolio to assess the grade. This procedure ensures that all students are fairly scored and that standards are kept consistent in the First-Year Writing Program. Your instructor may raise or lower your portfolio grade one marking level to reflect your performance in classwork, including participation, quiz grades, homework, and peer reviewing. A B- portfolio, therefore, might lead to a final grade of B or C+, depending on the student's other work. A student with a C- portfolio who has not violated the policy on absences will always pass. **However, in order to have a portfolio considered for final grading, all assignments must be submitted in a timely fashion throughout the semester.**

Participation: It is important that you attend each class meeting. Missing even one class can put you at a disadvantage: if you are not present, you cannot participate. You also must come prepared to each class and ready to be an active and thoughtful listener and participant. Successive lateness or leaving early will also constitute absences. In many classes, we will have in-class writing assignments on the day's reading. These in-class assignments function as quizzes and will often be used to generate class discussion.

Successful classroom participation includes: coming to class with the readings assigned for the day (including PDFs), coming to class prepared to talk about the readings, contributing regularly to the class discussion, working well with others, listening well to others, being respectful of the classroom environment for learning, and not talking while others are talking. Everyone should work to make everyone feel comfortable learning, participating, and asking questions. Successful classroom participation also includes being prepared for and performing well on in-class writing, peer review, group work and small and large group discussion.

Policies: Any student who has a need for accommodation based on the impact of a disability should contact me privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215- 204-1280 in 100 Ritter Annex to coordinate reasonable accommodations for students with documented disabilities.

Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has a policy on Student and Faculty and Academic Rights and Responsibilities (Policy #03.70.02) which can be accessed through the following link:
http://policies.temple.edu/getdoc.asp?policy_no=03.70.02.

Academic Dishonesty: Plagiarism and Violating the Rules of an Assignment (Excerpted from the Temple University Statement on Academic Honesty for Students in Undergraduate Courses)

Plagiarism is the unacknowledged use of another person's labor: another person's ideas, words, or assistance. In general, all sources must be identified as clearly, accurately, and thoroughly as

possible. Academic cheating is, in general terms, the thwarting or breaking of the general rules of academic work and/or the specific rules of individual courses. It includes falsifying data; submitting, without the instructor's approval, work in one course that was done for another; helping others to plagiarize or cheat from one's own or someone else's work; or actually doing the work of another person.

Penalties for Academic Dishonesty

The penalty for dishonesty can vary from a reprimand and receiving a failing grade for a particular assignment, to failure for the course, to suspension or expulsion from the University.

NOTE: If you plagiarize in my class you will fail the course. This is not negotiable. If you are uncertain about anything, ask BEFORE you hand in the work. It will be too late afterwards.

Of course we do not want to discourage you from using other people's ideas or data. *Our aim is exactly the opposite.* But you must always make clear your sources. The following rules will help you to avoid plagiarism. If you are in any way uncertain about what constitutes plagiarism just consult with me.

Course Schedule

This schedule may be revised as necessary throughout the semester. Changes to the schedule will be announced in class or via email. When readings are due, I expect you to come to class prepared for an in-class writing assignment/quiz and ready to participate in discussion.

MW Schedule

Week One

- M 8/29 Introductions
- W 8/31 Helen Keller, from “The World I Live In” and “The Story of My Life,” including photographs (210-221; 228-234)
Georgina Kleege, “Blind Rage: An Open Letter to Helen Keller” (273-279)
Group A in-class Conference: Active mark-up assignment

Week Two

- M 9/5 No Class; Labor Day
- W 9/7 Douglas Baynton, “Disability and the Justification of Inequality in American History” (PDF on Blackboard)
Group B in-class Conference: Active mark-up assignment

Week Three

- M 9/12 Oliver Sacks, “Protest at Gallaudet” (235-261)
Harlan Lane, “Representations of Deaf People” (263-272)
Review Assignment for Paper #1
Group C in-class Conference: Active mark-up assignment

NOTE: Monday 9/12 is the last day to drop a class

- W 9/14 Discuss media representations of disability (view in-class film, or do worksheets available on Bb)
Eli Clare, “Stolen Bodies, Reclaimed Bodies” (PDF on Blackboard)
Group D in-class Conference: Active mark-up assignment

Week Four

- M 9/19 Simi Linton, “Reassigning Meaning” (281-297)
Slackjaw, “Getting Hip to the Lights-Out Way” (299-307)
- W 9/21 Rough Draft of Paper #1 due for Peer Review Workshop

Week Five

- M 9/26 First Library Workshop; Paper #1 due to instructor
- W 9/28 W.E.B. Du Bois, From *The Souls of Black Folk* and *Criteria of Negro Art* (128-147; 159-162)

Week Six

- M 10/3 Hughes, Washington, Cooper, Harper, and Anonymous (147-162)
Review Assignment for Paper #2
- W 10/5 No class; individual conferences (bring Paper #1 and be ready to discuss ideas for Paper #2)

Week Seven

- M10/10 Martin Luther King, "Letter from Birmingham Jail" (471-486)
Glenn Loury, "Free at Last? A Personal Perspective on Race and Identity in America" (173-180)
- W 10/12 Alice Walker, "In Search of Our Mothers' Gardens" (164-171)
Joan Morgan, "From Fly-Girls to Bitches and Hos" (201-205)

Week Eight

- M 10/17 Second Library Workshop
Review Counter-Argument and Rebuttal Worksheet (PDF on Blackboard)
- W 10/19 bell hooks, "Feminism" (PDF on Blackboard)
Elaine Richardson, "African American Women's Literacies" (PDF on Blackboard)

Week Nine

- M 10/24 Rough Draft of Paper #2 due for Peer Review Workshop
- W 10/26 Paper #2 due to instructor
Kindred

Week Ten

- M 10/31 *Kindred*
Review assignment options for Paper #3

NOTE: Monday, 10/31 is the last day to withdraw from a class

W 11/2 *Kindred* and History
Hayden White, “The Value of Narrativity in the Representation of Reality” (PDF
on Blackboard)

Week Eleven

M 11/7 No class; individual conferences (bring Paper #2 and be ready to discuss ideas for
Paper #3)

W 11/9 *Kindred* and Resistance
Leonard, “Race and Ethnicity in Science Fiction” (PDF on Blackboard)

Week Twelve

M 11/14 *Kindred* and Disabilities

W 11/16 Rough draft of Paper #3 due for Peer Review Workshop

Week Thirteen

M 11/21 Paper #3 due to instructor

W 11/23 No class for Thanksgiving (all Wednesday classes follow a Friday schedule)

Week Fourteen

M 11/28 Peer Review Workshop for revised version of Paper #1

W 11/30 Peer Review Workshop for revised version of Paper #2

Week Fifteen

M 12/5 Peer Review Workshop for entire portfolio

W 12/7 Last day of class; Portfolio DUE

TR Schedule

Week One

- T 8/30 Introductions
- R 9/1 Helen Keller, from “The World I Live In” and “The Story of My Life,” including photographs (210-221; 228-234)
Georgina Kleege, “Blind Rage: An Open Letter to Helen Keller” (273-279)
Group A in-class Conference: Active mark-up assignment

Week Two

- T 9/6 Douglas Baynton, “Disability and the Justification of Inequality in American History” (PDF on Blackboard)
Group B in-class Conference: Active mark-up assignment
- R 9/8 Oliver Sacks, “Protest at Gallaudet” (235-261)
Harlan Lane, “Representations of Deaf People” (263-272)
Review Assignment for Paper #1
Group C in-class Conference: Active mark-up assignment

Week Three

- T 9/13 Discuss media representations of disability (view in-class film, or do worksheets available on Bb)
Eli Clare, “Stolen Bodies, Reclaimed Bodies” (PDF on Blackboard)
Group D in-class Conference: Active mark-up assignment

NOTE: Monday 9/12 is the last day to drop a class

- R 9/15 Simi Linton, “Reassigning Meaning” (281-297)
Slackjaw, “Getting Hip to the Lights-Out Way” (299-307)

Week Four

- T 9/20 Rough Draft of Paper #1 due for Peer Review Workshop
- R 9/22 Paper #1 due to instructor
W.E.B. Du Bois, From *The Souls of Black Folk* (128-147)

Week Five

- T 9/27 First Library Workshop
W.E.B. Du Bois, From *Criteria of Negro Art* (159-162)

R 9/29 Hughes, Washington, Cooper, Harper, and Anonymous (147-162)
Review Assignment for Paper #2

Week Six

T 10/4 No class; individual conferences (bring Paper #1 and be ready to discuss ideas for Paper #2)

R 10/6 Martin Luther King, "Letter from Birmingham Jail" (471-486)
Glenn Loury, "Free at Last? A Personal Perspective on Race and Identity in America" (173-180)

Week Seven

T 10/11 Alice Walker, "In Search of Our Mothers' Gardens" (164-171)
Joan Morgan, "From Fly-Girls to Bitches and Hos" (201-205)

R 10/13 Second Library Workshop

Week Eight

T 10/18 bell hooks, "Feminism" (PDF on Blackboard)
Elaine Richardson, "African American Women's Literacies" (PDF on Blackboard)

R 10/20 Rough Draft of Paper #2 due for Peer Review Workshop

Week Nine

T 10/25 Paper #2 due to instructor
Kindred

R 10/27 *Kindred*
Review assignment options for Paper #3

NOTE: Monday, 10/31 is the last day to withdraw from a class

Week Ten

T 11/1 *Kindred* and History
White, "The Value of Narrativity in the Representation of Reality" (PDF on Blackboard)

R 11/3 No class; individual conferences (bring Paper #2 and be ready to discuss ideas for Paper #3)

Week Eleven

T 11/8 *Kindred* and Resistance
Leonard, "Race and Ethnicity in Science Fiction" (PDF on Blackboard)

R 11/10 *Kindred* and Disabilities

Week Twelve

T 11/15 Rough draft of Paper #3 due for Peer Review Workshop

R 11/17 Paper #3 due to instructor

Week Thirteen

T 11/22 Peer Review Workshop for revised version of Paper #1

R 11/24 No class for Thanksgiving

Week Fourteen

T 11/29 Peer Review Workshop for revised version of Paper #2

R 12/1 Peer Review Workshop for entire portfolio

Week Fifteen

T 12/6 Last day of class; Portfolio DUE

802 Paper Assignments

Paper #1: Evaluation and Argument (4-6 pages)

Douglas Baynton argues that allegations of disability are at the heart of discrimination against a wide range of people: women, people of color, and immigrants. Many of the readings we've discussed in this unit have been attempts by people with disabilities or people close to people with disabilities to shift the traditional way of thinking about disability. This shift may have implications for people across typical boundaries of gender, race, class, nation, etc.

Summarize and evaluate Baynton's argument and take a position on whether or not a more enlightened view on disability will change how we think about a variety of types of difference across the human condition. Use one specific example from current popular culture to support and explain your position. Here are some examples, but feel free to research and choose your own example instead:

- The use of the word "retard" or "retarded" in the media or in everyday language
- The controversy over cochlear implants or other technologies available to address physical disabilities
- The prevalence (or lack) of testing for learning disabilities within educational settings
- The use of medication to treat ADHD or other intellectual/social/emotional disabilities

A total of three sources are required for this paper, one of which should be Baynton. Your other two sources must be articles or other documents not on our syllabus. Use our library sessions to guide you toward valuable sources.

When evaluating your papers, I will be looking at how well you are: forming a thesis, showing originality, constructing and organizing your argument, using textual evidence with accurate summary, showing you understand the main themes of the course/unit, meeting stylistic and grammatical standards, and finding and using sources.

Use MLA format and citation style. Also use 1 inch margins and Times New Roman or similar font. No cover page please. Number your pages and include a header with your name and my name on it. Staple your paper. Don't forget a title. Proofread.

Paper #2: Synthesis and Argument (5-7 pages)

W.E.B Du Bois makes a strong and persuasive argument about "double consciousness" and racial struggle in America. Do you agree that "art"—broadly defined—can be an antidote or a form of resistance against certain kinds of discrimination? Take a position on this issue by first exploring at least three of our course texts, starting with Du Bois and leading through several of our other

readings (Martin Luther King, Alice Walker, bell hooks, or any of the other writers we've read in this unit or the previous unit on disability). Is there, for example, an art to the practice of nonviolence such as King describes, or to the use of language discussed in Linton and Slackjaw? Ultimately, your exploration of these connected ideas should lead to a clear position of your own, and you must demonstrate in this paper that you can synthesize a number of differing ideas in the pursuit of your own argument. We will discuss strategies to do so in class.

Further, you should discuss whether or not beliefs such as DuBois' on the power of art as resistance are effective in a contemporary world in which discrimination is still a persistent issue? What kinds of advantages or strategies does art, broadly defined, offer people who are not in positions of power to speak back to a dominant society? In order to answer these questions, you must discuss at least one example in recent history or in contemporary society in which peoples not in a position of power were subjected to discrimination, violence, or unfairness by a dominant force or a people more empowered. Use this example to demonstrate your position on art as resistance. Consider questions such as: would art have helped the less empowered people fight back? Did art play a part in the arguments against discrimination? In what ways does art address discrimination in your example? You may use print or web sources for this example as long as you document these carefully. In addition, you must define what you mean by "art" in order to construct a strong argument.

Lastly, you must include in your paper an acknowledgement and rebuttal of an opposing or counter-argument. This section of your paper may be short, but it is a vital aspect of your paper, so don't forget to include it. The purpose of including this acknowledgement is to strengthen your own position; in class, we will discuss strategies for including this aspect of your argument in your paper.

You will need to use at least five sources for this paper, including at least three of which should be from our assigned course texts. The other two sources must be related to your central example of art, and they may be print or web sources; the databases you learned about in the library sessions should be very helpful in identifying useful sources.

When evaluating your papers, I will be looking at how well you are: forming a thesis, showing originality, constructing and organizing your argument, using textual evidence, showing you understand the main themes of the course/unit, meeting stylistic and grammatical standards, and finding and using sources.

Use MLA format and citation style. Also use 1 inch margins and Times New Roman or similar font. No cover page please. Number your pages and include a header with your name and my name on it. Staple your paper. Don't forget a title. Proofread.

Paper #3: *Kindred* (6-8 pages)

Choose one of the following topics (A, B or C)

A) *Kindred* and Historical Narrative

In his article “The Value of Narrativity in the Representation of Reality,” Hayden White argues that “[t]he demand for closure in the historical story is a demand . . . for moral meaning, a demand that sequences of real events be assessed as to their significance as elements of a *moral drama*” (24). He argues that the attempt to “*narrativize*” (6) history coincides with the desire to construct an ideal or moral lesson, ultimately reflecting the values of an established social system. As the fictional retelling of the historical event of American slavery, *Kindred* may represent Butler’s attempt to “moralize reality” (18) in relation to our contemporary values; she contrasts stories in the minds of white and black characters of the 19th century with a very different narrative from the point of view of 20th century observer/participants. If our moral principles are based on a particular narrative of history, then what happens when stories clash or people actually change their minds? Does Dana have a better claim to “authority” because of her position outside the pre-Civil War context?

In an essay of 6 to 8 pages, trace at least two contrasting moral positions based on the understanding of history held by two different characters in *Kindred*. You may choose, for example, to contrast Dana with Rufus, or Dana with the African Americans held captive on the plantation, or African Americans who work in the field as opposed to those who work in the plantation house. Show how each character has a story that justifies his or her sense of right and wrong, proper behavior, or attitudes toward other characters in the novel. You might even consider the contrasting positions these characters take toward the “naturalness” or evil of slavery itself. What in their stories determines these attitudes? What causes any changes in their moral positions during the course of the novel? Construct an argument about *Kindred* that reflects what you think Butler is saying about human behavior as determined or influenced by history. In your discussion, you must point directly to passages in Butler’s novel and explain clearly how they are examples of the novel engaging with ideas and modes of resistance focused on slavery and/or oppression. Your argument must also cite directly one course text and at least two scholarly sources. Make sure to introduce these texts adequately and explain fully how ideas from these sources contribute to your discussion of history in Butler’s work. Be sure to include a counterargument and rebuttal from which you want to distinguish your own position.

B) *Kindred* and Resistance

In her article “Race and Ethnicity in Science Fiction,” Elisabeth Anne Leonard argues,

When sf writers, white or not, include racial issues in their fiction, they enter a territory bounded on one side by readers who feel that the work does not go far enough to address

the social ills of the culture they write in and on the other by readers who think it goes too far (254).

Thinking back to our work this semester on the intersections between language and resistance, consider how this novel works, or doesn't, as an effective means of addressing social and cultural issues. Consider that this is an important topic of discussion to have about a piece of literature, not because it represents a problem through storytelling, but it can also act as a public engagement of a particular problem that has lingering echoes in our cultural discourse. In "Letter from a Birmingham Jail," Dr. Martin Luther King argues, "Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly affects all indirectly" (473). In many ways, *Kindred* is a novel that literally demonstrates the connection that people have with one another. In the novel, the injustices suffered by Dana's earlier family members are clearly connected to her existence through the device of time-travel. She is pulled back in time and is put into direct confrontation with the history of slavery in the United States, but she quickly realizes that she cannot resist the institution of slavery in a manner that she wants to as a modern African-American woman. In what ways does the novel situate the act of resistance within a specific time period? You need not discuss science fiction specifically, but if you do, be sure to include as one of your sources another article about science fiction as a genre. In what ways are the conventions of science fiction that shape Butler's novel *Kindred* suited—or not suited—to address our country's troubled history of slavery and oppression?

In an essay of 6 to 8 pages, construct an argument that discusses *Kindred* as an example of a writer attempting to deal with the problems of resistance as a historically and culturally contextualized act. In your discussion, you must point directly to passages in Butler's novel and explain clearly how they are examples of the novel engaging with ideas and modes of resistance focused on slavery and/or oppression. Your argument must also cite directly one course text and at least two scholarly sources. Make sure to introduce these texts adequately and explain fully how ideas from these sources contribute to your discussion of history in Butler's work. Be sure to include a counterargument and rebuttal from which you want to distinguish your own position.

C) *Kindred* and Disabilities

Both the beginning and end of *Kindred* are marked by disability. In the beginning we learn that Dana has lost her left arm and at the end, we find out how this happens. But, as Robert Crossley explains, Butler "makes little effort to rationalize" this amputation. He continues, "Butler does not attempt to *explain* what she describes so graphically at the end of the sixth chapter: How could Dana's arm, from the elbow down, be physically joined to the plaster of her living room wall" (266-267)? Crossley suggests that this specific incident of the arm amputation follows the general trajectory of *Kindred*: "*Kindred*, one could say, is no more rational, no more comfortably explicable than the history of slavery itself" (267). In other words, just as there is no rational explanation for Dana's

missing arm, there is no rational explanation for slavery. In an interview quoted in Crossley's article, however, Octavia Butler has explained the meaning behind Dana's amputated arm as such:

I couldn't really let her come all the way back. I couldn't let her return to what she was, I couldn't let her come back whole and that, I think, really symbolizes her not coming back whole. Antebellum slavery didn't leave people quite whole. (267)

Thinking back to our readings on disability and race this semester, construct an argument that explores the significance of Butler's attention to the body and disability in *Kindred*. For example, you may choose a character in *Kindred* who seems disabled (or enabled) in some respect and explore how this character's body and/or mind is affected by slavery, making an argument for how we view or understand slavery and its history through this character. You will likely need to define disability in your own terms to forward your argument. You may also explore Douglas Baynton's arguments and examples about how the "justification" of slavery often hinged on arguments of mental and physical disability. Does Butler's novel complicate this historical comparison? What do you think Butler's inclusion of disability at the beginning and end of the novel means for how we understand the history of slavery and its significance in the present? In short, how is the body—whole or not whole—important to how Butler's exploration of slavery?

In an essay of 6 to 8 pages, construct an argument that considers how *Kindred* represents the body and how that may affect our thinking about slavery and its history. In your discussion, you must point directly to passages in Butler's novel and explain clearly how they are examples of the novel engaging with ideas and modes of resistance focused on slavery and/or oppression. Your argument must also cite directly one course text and at least two scholarly sources. Make sure to introduce these texts adequately and explain fully how ideas from these sources contribute to your discussion of history in Butler's work. Be sure to include a counterargument and rebuttal from which you want to distinguish your own position.

English 812, Section ***
Fall 2011
TTh/Times

Instructor:
Office:
Office hours:
E-mail:
Telephone:

I. Course Goals

As the equivalent course of English 802—a foundation course in the General Education program that will fulfill your Analytical Reading and Writing requirement—English 812 is designed to help students whose native language is not English to develop **critical reading, writing** and **thinking skills** that are essential to academic work. To achieve these goals, we will take “Globalization,” referred to as “Americanization” by some people, as our theme and as our field of research. It has been chosen as our theme because, through the process of increased global connection and interdependence, the world has been transformed and has experienced both positive and negative effects. Throughout the semester, we will critically read and discuss how, as a superpower, America affects the cultures of the world, how global citizens think about such influences, and what kind of effects globalization has had and will have on the world. You will also learn to write effective argumentation that integrates the course readings, class discussions, and your own research and that, while recognizing other points of view, leads to solid, informed conclusions.

By the end of the course, you will be expected to have achieved the following **specific objectives**:

- A. To be able to summarize, analyze, and critique the assigned reading and the writing of your classmates;
- B. To be able to write clear, coherent, grammatically and mechanically correct, effective argumentative essays;
- C. To be able to accurately acknowledge differing points of view and to make connections between source materials, and between your own ideas and those presented in sources;
- D. To be able to document all sources used in your essays according to MLA guidelines.

II. Required Texts

- A. Course Packet (Posted on Blackboard under “Course Documents”)—Print all the readings and put them in a folder. These readings are from the following two collections of essays:

1. Gumery, Keith, ed. *International Views: America and the Rest of the World*. New York: Pearson Longman, 2006.
2. Gilbert H. Muller, ed. *The New World Reader: Thinking and Writing about the Global Community*. 3rd ed. Boston: Wadsworth, 2011.

- B. Hacker, Diana. *A Pocket Style Manual*. 5^h ed. Boston: Bedford/St. Martin's, 2009. (available at the bookstore, located at the basement of the Student Activities Center)

III. Course Requirements

A. Writing Assignments and Portfolio

In this course, you will complete **three** essays that involve research, evaluation, argumentation, and synthesis.

You are encouraged to revise these essays as many times as you wish. You can only receive instructor feedback one time on each of the first two essays; on further revisions, you are expected to use your own critical thinking abilities, developing knowledge, and developing writing skills. Your final essay should demonstrate all the skills you learned in this course, and your earlier essays/revisions should demonstrate your step-by-step progress.

On the last day of class, you will submit a **portfolio** containing (1) your **three** essays, (2) a reflective letter that describes your reading and writing experiences during the semester (placed in the left folder), and (3) all drafts of your essays (placed in the right folder). The third item obviously requires that you save all the essays you write in the course, whether they are drafts or revisions.

A panel of instructors will review your portfolio to ensure that all students are fairly graded and that consistent standards are used in the First-Year Writing Program. Refer to the "Portfolio Grading Criteria" (pp. 3-4)—these describe the criteria that will be used to evaluate your portfolio.

- B. Reading Assignments: You must come to class having completed all assigned readings and ready to participate in our class discussions.

- C. Individual Conferences: You will meet with me individually four times this semester. We will arrange dates and times. In our meeting, we will discuss your work, and you will explain ideas you have and ask questions specific to your work. A missed appointment will be counted as a class absence, and there will be **no make-up** conferences.

VI. Course Policies

- A. Attendance: You are permitted a total of two absences throughout the semester, excused or unexcused. If you have more than **two absences**, you will have a lowered final grade (a **reduction of one half letter grade** (e.g., from B to B-) for **each absence** beyond the second absence). If you have more than **four absences**, you will **not pass the course**, regardless of your final grade.

If you miss a class, you are still responsible for catching up with the work from that day. Contact one of your classmates to ask what you missed that day; **do not e-mail me** about what you missed.

- B. Lateness: If you are not in class when I take attendance, you will be marked as late. **Two latenesses** will equal **one absence**.
- C. Late Essays: If you turn in your essay late, it will affect your final grade (a reduction of one letter grade for each class meeting of lateness).
- D. Etiquette: Please turn off your cell phone while you are in class. Eating and drinking are not permitted in class.

V. Grading (You must receive a C- or above to pass the course):

- A. Portfolio: 50%
- B. Quizzes: 10%
- C. Exam: 20%
- D. Homework: 10%
- E. Participation (both verbal and non-verbal [i.e., attention]): 10%

VI. Portfolio Grading Criteria

“A” work

An "A" portfolio would contain writing that demonstrates **a clear understanding** of the reading materials and the intellectual project of the course. A student's position to the arguments in the assigned texts represents a thorough engagement with the central issues and terms used by the author(s). The papers in the portfolio also demonstrate that the writer can **connect different authors** in terms of the issues of the course. When others read the papers, both the subject of the papers and the framework of interpretations are always clear. **Thesis statements** effectively reflect the writer's purposes. **Body paragraphs** carefully follow the organizational plan stated in the introduction and are

fully developed and tightly controlled. The writer chooses **quotes** that indicate an understanding of the author's key terms and goals. The writing reflects an ability to explain and use the author's language. **Sentences** are varied in length and structure according to the writer's meaning and emphasis. The **word choice** is uniformly good. Words are chosen for precise denotation, connotation, and tone. Appropriate **transitional words and phrases** and **effective coherence techniques** make the prose distinctive. Virtually **no errors** in syntax, grammar, mechanics, and usage occur.

“B” Work

A "B" portfolio would contain writing that demonstrates an understanding of the reading materials and the intellectual project of the course that is above the basic level. A student's position to the arguments in the assigned texts represents a strong attempt to engage with the central issues and terms used by the author(s). The papers in the portfolio also demonstrate that the writer can draw partial connections among the different authors in terms of the issues of the course. When others read the papers, both the subject and the framework of interpretations are usually clear. Where the writing suffers is based upon an insufficient understanding of the assigned text and not an inability to organize papers effectively. Therefore, the thesis statement will reflect the writer's purpose. Reasonably well-developed unified paragraphs document the thesis. The organization is logical and correct based upon the writer's understanding of the texts. The writer chooses quotes that indicate an understanding of the author's key terms and goals, but does not always effectively define or explain the quotes. The writing reflects a partial ability to explain and use the author's language. Sentences show a variety of patterns, and constructions indicate that the writer has facility in the use of language. Effective transitions are accompanied by sentences constructed with orderly relationships between word groups. The writer has gone beyond automatic word choice to find the more precise and effective phrasing. The paper is generally correct in grammar, mechanics, and usage, though there are some problems with complex grammar and punctuation.

“C” Work

A "C" portfolio would contain writing that demonstrates an adequate understanding of the reading materials and the intellectual project of the course. The student attempts to engage with the central issues and terms used by the author(s). The student does not, however, reflect an understanding of more than one or two of the central points. Subsidiary or side-points are not connected to form a coherent whole. The papers in the portfolio demonstrate the writer is able only to connect the authors discussed in the most general or basic fashion. These papers are marked by a basic coherence and simple structure since they lack full engagement with the complexity of the arguments. Paragraphs generally follow a logical organizational plan, and they are usually sufficiently unified and developed. Sentence variety

is minimal, and sentence construction lacks sophistication. Some transitions are used and parts are related to each other in a fairly orderly way. The transitions also reflect only a basic understanding of the assigned texts. The word choice is generally correct, but the range is limited; therefore, the diction is often imprecise and monotonous. Though the paper contains few major errors, there are mistakes in spelling, grammar, punctuation and mechanics.

“Failing” Work (D+ and below)

A failing portfolio would contain writing that does not demonstrate an understanding of the reading materials and the intellectual project of the course. A student's position to the arguments in the assigned texts does not engage with the central issues and terms of the author(s). Opinions seemed to be based only on personal experience. The writer fails to demonstrate an ability to read or engage with academic discourse. Thesis statement and organization are vague and/or weak or missing. Underdeveloped, ineffective paragraphs do not support the thesis. They may be made up of a series of generalizations without the details or of only details that have no controlling thesis. Sentences lack variety, usually consisting of subject-verb and occasionally complement constructions. Errors in sentence structure are often frequent enough to distract the reader. Transitions and coherence devices are inadequate. Words are occasionally misused. Sentences often fail to conform to conventions of standard written English; syntactical, mechanical, grammatical, and usage errors occur frequently.

VII. Policy of Academic Honesty (Excerpted from the *Temple University Statement on Academic Honesty for Students in Undergraduate Courses*)

A. Plagiarism

Plagiarism is the unacknowledged use of another person's labor: another person's ideas, words, or assistance. In general, all sources must be identified as clearly, accurately, and thoroughly as possible. Academic cheating is, in general terms, the thwarting or breaking of the general rules of academic work and/or the specific rules of individual courses. It includes falsifying data; submitting, without the instructor's approval, work in one course that was done for another; helping others to plagiarize or cheat from one's own or someone else's work; or actually doing the work of another person.

B. Penalties for Academic Dishonesty

The penalty for dishonesty can vary from a reprimand and receiving a failing grade for a particular assignment, to failure for the course, to suspension or expulsion from the University.

If you **plagiarize** in my class, you will **fail the course**. This is **not negotiable**. If you are

uncertain about anything, ask BEFORE you hand in the work. It will be too late afterwards.

Of course, we do not want to discourage you from using other people's ideas or data. Our aim is exactly the opposite. But you must always acknowledge your sources. The following rules will help you to avoid plagiarism:

1. The language in your paper must be either your own or a direct quote from the original author.
2. Changing a few words or phrases from another writer's work is not enough to make the writing "your own." The writing is either your own or the other person's; there are no in-betweens.
3. In text citation and an accurate bibliography, acknowledge that the fact or opinion expressed comes from another writer. If the language comes from another writer, quotation marks are necessary in addition to a correct citation.

If you are in any way uncertain about what constitutes plagiarism, consult with me.

VIII. Disability Disclosure Statement

Any student who has a need for accommodation based on the impact of a disability should contact me privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215-204-1280 in 100 Ritter Annex to coordinate reasonable accommodations for students with documented disabilities.

IX. Statement on Academic Freedom

Freedom to teach and freedom to learn are inseparable facets of **academic freedom**. The University has adopted a policy on Student and Faculty Academic Rights and Responsibilities (Policy # 03.70.02) which can be accessed through the following link: http://policies.temple.edu/getdoc.asp?policy_no=03.70.02.

Schedule of Reading and Essay Assignments

Week 1 (Aug. 30, Sept. 1)

T Introduction of course objectives, requirements, and policies
In-class writing (Topic: Personal Views of Globalization)

Th Readings: O'Connor (Gumery 160-162) & Verdu (Gumery 23-25)

Week 2 (Sept. 6, 8)

T Reading: Rice-Oxley (Gumery 163-167)
Workshop: Review of Basics on Writing an Academic Essay
(<http://owl.english.purdue.edu/owl/resource/606/01> &
(<http://owl.english.purdue.edu/owl/resource/685/01>)

Th Reading: Roberts (Gumery 167-172)
Workshop: Discussion of Essay 1

Week 3 (Sept. 13, 15)

T Readings: Bayles (Gumery 172-177)
Workshop: MLA Style I (Hacker 104-119 [#28-#31])

Th Conferences (1) – Class Cancelled (Bring the outline of your essay 1.)

Week 4 (Sept. 20, 22)

T **Essay 1 Due** (Bring two copies of your essay.)
Peer Review

Th Reading: Pells (Muller 246-250)
Workshop: MLA Style II (Hacker 119-127 [#32a])

Week 5 (Sept. 27, 29)

T **Revision 1 Due**
Reading: Iyer (Muller 193-197)
Workshop: MLA Style III (Hacker 127-154 [#32b-#33])

Th Reading: Nye (Muller 208-211)
Workshop: Punctuation I (Hacker 58-68 [#17-#18])

Week 6 (Oct. 4, 6)

T Library Session I
Quiz 1

Th Conferences (2) – Class Cancelled (Discussion of Revision 1)

Week 7 (Oct. 11, 13)

T Reading: Lam (Muller 36-39)
Workshop: Discussion of Essay 2

Th Reading: Giddens (Gumery 14-22)
Workshop: Punctuation II (Hacker 68-78 [#19-#21])

Week 8 (Oct. 18, 20)

T Reading: Norberg (Muller 204-207)
Workshop: Run-on Sentences (Hacker 44-47 [#15])
Th Reading: Zachary (Gumery 25-32)
Workshop: Fragments (Hacker 42-44 [#14])

Week 9 (Oct. 25, 27)

T **Essay 2 Due** (Bring two copies of your essay.)
Peer Review
Th Reading: Zakaria (Muller 198-203)
Workshop: Parallelism (Hacker 5-6 [#3])

Week 10 (Nov. 1, 3)

T Library Session II
Quiz 2
Th **Revision 2 Due**
Reading: Carson (Muller 401-07)
Workshop: Discussion of Essay 3

Week 11 (Nov. 8, 10)

T Reading: Gore (Muller 408-412)
Workshop: Conciseness (Hacker 2-5 [#1 and #2])
Th Reading: Rooney (Muller 413-415)
Workshop: Misplaced and Dangling Modifiers (Hacker 11-13 [#7])

Week 12 (Nov. 15, 17)

T Conferences (3) – Class Cancelled (Discussion of Revision 2)
Th Reading: Diamond (Muller 416-419)
Workshop: Mixed Constructions & Sentence Variety (Hacker 10-11 [#6] & 14-15 [#8])

Week 13 (Nov. 22, 24)

T Conferences (4) – Class Cancelled (Bring the outline of your essay 3.)
Th Thanksgiving Recess

Week 14 (Nov. 29, Dec. 1)

T **Essay 3 Due** (Bring two copies of your essay.)
Peer Review
Th Student Feedback

Critique of Student Essay 3 (Whole class critique)

Week 15 (Dec. 6)—Last day of class

T **Exam**

Revision 3 Due & **Portfolio** Due

Essay Assignments

Essay Assignment #1; Length: three to four pages

In their essays, Brendon O'Connor and Mark Rice-Oxley argue that American cultural influence has been so overwhelming that it can be seen in almost every part of the world. They observe that many people in the world consume American food, follow American fashion, enjoy American entertainment products, and even use the American language. This love affair of the world with American cultural products can be explained by consumers' association of U.S. products with images of "progress, glamour and freedom" (Roberts 168). Or it can be explained, as O'Connor notes, by their easy accessibility and highly entertaining quality, fueled by U.S. multinational companies' "unrivalled distribution and marketing advantages" (162).

As a result, despite some positive impacts such as the transmission of U.S. ideals of "individual rights, freedom of speech, and respect for women" (Rice-Oxley 163), some writers are concerned about the negative effects of American influence, including the loss of national identities, the decline of local businesses, and the creation of a single, homogeneous world culture (O'Connor 161-162). In addition, writers such as Martha Bayles suggest that many local cultures seem to be negatively influenced by American entertainment media, so often characterized by "profanity, nudity, violence and criminal activity" (174).

Write an essay in which you, as a person who has experienced both your own and American culture, **critically evaluate the extent** to which O'Connor's and Rice-Oxley's **impression** about the pervasive American influence on world culture holds true in **your country**. (The two authors say that the whole world has been influenced by American culture. Is it true in your country? Why?) Then, discuss **the impact of** such Americanization in your country. (As a result of consuming American cultural products, do people in your country experience some positive and/or negative effects? What are they?)

If you left your country long ago, try to recall your impression on your latest visit home. If you haven't visited your country recently, interview those who have.

In order to accomplish this task, you need to decide on a few specific aspects of American culture because it is not possible to discuss many aspects effectively and persuasively in the limited space of this essay. You could focus on food (e.g., McDonald's, Kentucky Fried Chicken, TGIF, Starbucks),

or on commercial products (e.g., clothes, shoes, bags, phones, computers), or on entertainment (e.g., movies, TV shows, music, video games), or on how American English has been imported into your language(s).

You should cite at least six sources (four sources from the textbook and 2 from outside sources—international sources are accepted).

Essay Assignment #2; Length: three to four pages

As a country with supreme power, the U.S. has exported American culture to the world inexorably with the help of its multinational corporations and advanced communication technology. As a result, some writers such as Brendon O'Connor, Vicente V3rdu, and Mark Rice-Oxley argue that American culture, from food and entertainment to fashion, language, and values, has penetrated so far and so deeply that world culture has been Americanized to a great extent. Because of this sweeping force of American culture, many writers, including O'Connor, express their concern that the culture of the whole world is or will be homogenized by American culture, with local cultures losing their identities.

On the other hand, according to writers such as Pico Iyer, Richard Pells, and Joseph Nye, the world culture has not been and will not be Americanized. They concede that American culture is still forceful, but they argue that it is merely one influence in a multicultural world, a result of globalization, that other cultures have also spread outward, and that local cultures are not and will not be destroyed.

Which idea seems more convincing to you? Do you think that the cultures of the world are likely to be Americanized?

Write an essay in which you argue for or against the claim that world culture is or will become more or less American. To construct a strong and comprehensive argument, you need to consult course readings and conduct library research to learn more about the topic and to find support for your argument—you need to include at least six sources, four from the textbook and two from outside sources.

Another requirement of this assignment is to acknowledge opposing views (supported by a source) in your discussion and then to argue against them by constructing an effective refutation. Without this element, your essay will not be qualified to pass.

Essay Assignment #3; Length: five to seven pages

Globalization, referred to as Americanization by some people, is considered a set of complex processes by which goods, services, capital, ideas, and culture are exchanged on the international

level. This means that globalization is not just an economic phenomenon, but also political, technological, cultural, and social in its scope, as Anthony Giddens claims in his essay “Globalization” (17).

Many writers, including Giddens and G. Pascal Zachary, acknowledge both the positive and negative effects of globalization. Supporters argue that globalization benefits the world through the promotion of such ideals as human rights, democracy, and freedom and that it enhances the prosperity of the world through free trade, free investment, and better technology (Norberg). On the other hand, critics argue that we need to control the “runaway” global process because it widens economic inequality (Giddens 22); increases consumption of world resources (Rooney), resulting in environmental disaster (Zachary 29); creates homogeneity among world cultures (O’Connor 162); and violates local norms of propriety (Bayles 174).

What do you think? Do the costs of globalization outweigh its benefits?

Write an essay in which you argue for or against globalization. Although there are diverse effects of globalization, to avoid superficial coverage of each topic, do not choose more than three main effects of globalization. Like the second assignment, you need to introduce opposing views and successfully counter them in your discussion to construct a strong argument. Also, as this assignment requires synthesizing different source materials, it is vital to make clear connections among source materials and between your own ideas and those presented in sources.

In your essay, you should formulate a clear and focused thesis and provide a detailed account of your evidence. For this assignment, you need to provide at least seven sources, three of which should be outside sources.

APPENDIX

General Education at Temple University

Introduction

As the 21st century advances, the amount of information available to us and the speed with which we can access information continues to expand at a stunning pace. General Education (GenEd) is a response to this reality: in a world where no one can hope to know it all, the best way to prepare for the future is to learn how information is linked and how pieces of information are interrelated.

GenEd is about making connections. GenEd classes draw connections between academic knowledge and current controversies. From global terrorism to global climate change, from digital mapping to the future of television, GenEd classes will involve looking at cutting edge issues from multiple perspectives. GenEd draws connections too with the city of Philadelphia, as classroom study is integrated with Temple's dynamic urban environment.

GenEd facilitates linkages by stressing the development of eight skills and abilities rather than on content knowledge. The Program in General Education provides opportunities for students to engage in:

Critical Thinking

Think critically

Within GenEd, students who think critically recognize an object of investigation, frame questions about it, and interrogate assumptions—explicit or implicit. Critical thinking includes the evaluation of evidence, analysis and synthesis of multiple sources, and reflection on varied perspectives. Critical thinking generates a well-developed investigation that incorporates supporting and countering claims. A student engaged in critical thinking produces an informed account, a hypothesis for further study, or the solution to a problem.

Contextualized Learning

Understand historical and contemporary issues in context

Within GenEd, students who contextualize learning understand and integrate historical, contemporary, and cultural phenomena and their underlying principles in two broad applications. First, contextual learners recognize the interaction of complex forces that give rise to specific phenomena. Second, contextual learners understand and analyze related events, artifacts, practices and concepts across geographic, chronological and cultural boundaries.

Interdisciplinary Thinking

Understand and apply knowledge in and across disciplines

Within GenEd, students who use interdisciplinary thinking recognize the world presents

problems, topics, or issues too complex to be satisfactorily addressed through a single lens. Thus, interdisciplinary thinkers apply multiple perspectives, paradigms, and frameworks to problems, topics, or issues.

Communication Skills

Communicate effectively orally and in writing

Within GenEd, students who communicate effectively use spoken and written language to construct a message that demonstrates the communicator has established clear goals and has considered her or his audience. Effective messages are organized and presented in a style appropriate to the context.

Scientific & Quantitative Reasoning

Within GenEd, students who exercise quantitative and scientific reasoning use and apply these reasoning processes to explain phenomena in the context of everyday life. Quantitative reasoning includes statistical and/or logical problem-solving, the relationships between quantities, and the use and misuse of quantitative data. Scientific reasoning introduces students to the evolution and interdependence of science and technology and includes problem identification, hypothesis evaluation, experimentation, interpretation of results and the use and misuse of scientific data.

Civic Engagement

Function as an engaged citizen in a diverse and globalized world

Within GenEd, students open to civic engagement view themselves as connected to local and global communities where they participate in activities that address issues of public concern. Critically engaged students define issues, pose, probe, and solve problems with an awareness of and an inclusion of the diverse values and interests.

Information Literacy

Identify, access and evaluate sources of information

Within GenEd, information literacy encompasses a broad spectrum of abilities, including the ability to recognize and articulate information needs; to locate, critically evaluate, and organize information for a specific purpose; and to recognize and reflect on the ethical use of information.

Lifelong Learning

Promote a lasting curiosity

GenEd cultivates these skills and abilities throughout the required undergraduate curriculum, and students will experience these ways of being through readings, discussions, activities, and classes throughout GenEd.

Course Sequencing – Foundation First

Students are advised to take the three-semester sequence formed by Analytical Reading & Writing and Mosaic I & II as soon as possible after entering Temple in order and in successive semesters. Students are advised to take the Gen Ed Quantitative Literacy course as soon as possible after entering Temple and before enrolling in Science & Technology courses.

FOUNDATION COURSES

Analytical Reading & Writing	1 course, 4 credits
Mosaic Humanities Seminar I & II	2 courses, 3 credits each
Quantitative Literacy	1 course, 4 credits

BREADTH COURSES

Arts	1 course, 3 or 4 credits
Human Behavior	1 course, 3 credits
Race & Diversity	1 course, 3 credits
Science & Technology	2 courses, 3 credits each
U.S. Society	1 course, 3 credits
World Society	1 course, 3 credits

Waivers

In some circumstances—when they enter with qualifying AP scores or transfer credit, or due to their choice of a major or program—students will not be required to take certain GenEd courses.

Successful completion of an approved study abroad program provides a waiver from the World Society area of GenEd.

Minimum Grade

To successfully complete GenEd, students must earn a C- or better in each GenEd course.

Locating Courses

GenEd courses are identified with the numbers “08XX.” GenEd Honors courses are listed as “09XX.” A single GenEd course can sometimes be taught by faculty from different departments, and will be offered in sections from different departments. For example, Dissent in America, from the U.S. Society area, can be taught by a faculty member from History or a faculty member from English. The number of the course—in this case 0825—remains the same.

Limits on Credit for Courses from the Same Department

Student may use no more than two courses from a single department to satisfy GenEd requirements. Foundation courses are excluded.

Please visit the website for Gen Ed for more information: <http://gened.temple.edu>.