

PART I

AN INTRODUCTION TO THE UNIVERSITY WRITING PROGRAM

The First-Year Writing Program at Temple University is one component of the University Writing Program, combining an entrance-level introduction to academic discourse with other writing-intensive core requirements, as well as writing-intensive courses in the disciplines. Our goal is to provide Temple students with a comprehensive experience of writing to learn and learning to write. Eli Goldblatt serves as the University Writing Director. Major components of the University Writing Program are:

1. First-Year Writing
2. Intellectual Heritage (IH 51 and IH 52)
3. Writing-intensive courses across the disciplines
4. The Writing Center

First-Year Writing

The First-Year Writing Program is a foundational component of the University Writing Program. First-Year Writing includes two main courses, English 40 and English 50. First-Year Writing also includes English 41 and English 51, which are sections of English 40 and English 50 (respectively) designated especially for English as a Second Language students, and special sections of English 50 designated R50: Studies in Race. R50 fulfills University core requirements for both composition and race studies.

The two levels of courses form a year-long sequence to introduce students to academic discourse. Entering first-year students are placed into the 40-50 sequence, only in 50, or exempted from the course entirely based on a placement test score - a formula which takes into account the results of a placement essay, DTLS reading and writing scores, high school grades, and the SAT verbal score. English 40 focuses on writing within a single theme and disciplinary approach, beginning with a range of writing styles but ultimately focusing on the conventions of academic discourse. English 50 takes a broader academic perspective, requiring students to explore a single theme from the point of view of more than one discipline. English 50 requires research, the correct use of citation, and bibliography, argumentation, and source evaluation.

At the end of the 40-50 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 they make in early drafts. Most importantly, students must be able to take a position and order 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.

Intellectual Heritage (IH)

The Intellectual Heritage Program is a wide-ranging, two-course sequence that introduces students to Western classic texts. IH is associated with the University Writing Program in that 51 and 52 are required w-courses for all entering Temple students, and it is suggested that students take the IH sequence directly after completing the FYWP sequence. Transfer students with 45 or more credits must earn credit for at least one IH or IH equivalent course.

Writing-Intensive Courses

These courses, offered by departments throughout the University, incorporate a significant amount of writing (at least 10 pages in at least 2 different assignments) within the context of disciplinary work. They highlight the conventions and argumentation accepted in a given discipline, and they require at least one revision based on response from a professor, TA, writing associate, or peer-reviewer. Temple students who spend their entire college career at the University are required to take 3 w-courses in addition to Intellectual Heritage 51 and 52. One w-course must be the “capstone” writing course designated by the major department. Transfer students must take two w-courses at Temple, one of which must be a capstone in the major.

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 50/51 emphasizes 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.

Here are two options for English 50/51 instructors:

- Schedule a library instruction session for your class. Librarians at Paley Library offer a 50 minute presentation on the essentials of conducting library research for English 50/51 assignments, including key resources, techniques for effective searching, demonstration, and hands on practice. Ideally, the session should be scheduled at the students' greatest point of need— usually a week or two before a draft or working bibliography for the culminating paper is due. This could be week 8 or 9, but will vary depending on each individual instructor. As an alternative, we also offer a workshop and tutorial on evaluating information on the Internet. To schedule a session, fill out the form on the Temple Libraries' website (http://library.temple.edu//forms/lib_instruction.jsp) or call the reference department.
- Assign the Temple Information Literacy Tutorial (TILT), formerly known as the Library Skills Workbook. Completion of this tutorial is a requirement for graduation for all students. The tutorial covers the basics on conducting library research including the nature of information resources, effective searching, and evaluating information. You can get more information about the tutorial on the Temple Libraries' website (<http://library.temple.edu/tilt/intro/splash.htm>) or by calling the reference department.

Jenifer Lee Baldwin is head of research and instructional services at the Paley Library. She can be reached by e-mail at jbaldwin@temple.edu, or by phone at 215-204-4585 (1-4585 if on campus).

THE UNIVERSITY WRITING CENTER

www.temple.edu/writingctr

Lori Salem

The Writing Center is a free tutoring service for Temple students, employing a trained and supervised staff of graduate and a few selected undergraduate tutors. Our tutors are excellent academic writers who are articulate about writing as a process; we 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. We 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. We 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.

STUDENT SERVICES

Our 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 webform (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 our 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. **However, you cannot require all of your students to use the Writing Center because such an influx of students overloads our resources.** Ultimately, you may not need or want to send them all here anyway. If your goal is to make sure that they are aware of the Center's resources, you can invite us to come to your classroom & make a brief presentation about our services and philosophy. (For more information about requirements, and about class visits, please read the instructor FAQ page on our website.)

In addition to our tutoring services, we have an extensive array of materials, both in-center and on the web, to guide students through the process of writing. They can access the on-line materials at http://www.temple.edu/writingctr/student_resources.htm.

WORKSHOPS

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 our most commonly requested workshops for First Year Writing courses include Peer Review, Argumentation and Thesis Statements, Revision, and Clarity, though we can adapt or create materials based on your needs. If you wish, we can schedule your workshop in the Writing Center's computer classroom. To request a workshop, complete our webform at http://www.temple.edu/writingctr/workshop_request.htm or contact Lori Salem at 215-204-0709. **Please note: We must have two weeks notice for all workshops.**

SUPPORT FOR INSTRUCTORS

The Writing Center's mission includes support for instructors and faculty. To this end, we provide a faculty development section of our website with materials and resources for instructors to use in class and outside of class:

http://www.temple.edu/writingctr/faculty_development.htm. We 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 GRADUATE TEACHING ASSISTANT PROGRAM

Teaching Assistantships are the main form of award made each year by the Graduate Awards Committee, and carry full tuition remission. Graduate students with this award are also 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.

TEACHING PRACTICUM (ENG 508)

ENG 508 (Comp: Theory & Practice) is designed to support students through their first semester as teachers of English 50 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.

MENTORING

All new instructors, including teaching assistants, are required to participate in the mentoring program. New instructors meet regularly with their mentors throughout the semester. In addition, mentors review sets of graded papers and observe classroom teaching. Program mentors are themselves experienced teaching assistants, and regarded as some of our best instructors.

TEACHING CIRCLES

All First-Year Writing instructors are part of a Teaching Circle-- four or five FYWP instructors who meet at least once a month to discuss the progress of the courses they are teaching, syllabi, class plans, student papers, or any other issues that come up over the course of a semester. The group will determine the exact agenda for each Circle. The Circle Leader, chosen by the group or appointment by the Program, is responsible for convening meetings. If your Teaching Circle is not meeting regularly, contact the Circle Leader. Teaching Circles are also the basis of groups that review student portfolios at the end of the semester.

POLICIES AND PROCEDURES OF THE FIRST-YEAR WRITING PROGRAM

The Main Campus office of the First-Year Writing Program is Room #1046 of Anderson Hall, which is between 11th and 12th Streets, above Montgomery Avenue. Dennis Lebofsky is the Director of the program; Keith Gumery is the Associate Director; Jennifer Maloy is the Graduate Assistant to the Director; and Derrick Johnson and Mary McCoy are the program's secretaries. In addition, there are several mentors who are assigned to work individually with instructors teaching English 40/41/50/51 at Temple for the first time. Gloria Basmajian, the administrative supervisor for the English Department, is located in Anderson Hall 1038.

Office Assistance

At some time of 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 and book orders

Gloria Basmajian – office assignments, keys, DA payroll, and telephony

Mary McCoy – copying requests, textbooks, bluebooks, pads of paper, roll/grade-books, pens, pencils, chalk, and miscellaneous forms.

Human Resources Stuff

New faculty and adjuncts need to go to the University Services Building (corner of Broad and Cecil B Moore) to fill out a W4 and an I-9 form. This is also the place to get your ID. You will need to take two forms of ID with you OR your passport. Once you have the ID you will be able to get your Temple e-mail address from the Computer Services office in the basement of Wachman Hall.

Copying

Syllabi, writing assignments, student papers, and handouts that you devise will be photocopied by the English Department. Complete a white “copy request form,” and give it to us 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. To use copyrighted material, however, you should arrange with the Conwell Hall Copy Center (6th floor) for your students to purchase the material. As a rule, the copy center will need at least 3-weeks’ lead time to obtain copyright clearance and quote pricing.

Audio Visual and Other Equipment

Audio visual resources and other equipment can be ordered online. There is a full set of technology available for instructors, but it must be reserved ahead of time. Below are the URLs of the instruction support site, and a link to the library page that tells us about reserving tapes, etc. 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>

Ordering equipment:

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

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 instructors from signing green cards unless there are exceptional circumstances (we will leave it to you to decide what such circumstances might be, but we suggest that they are few and far between). New teachers to the program should not sign green cards unless they have first consulted Keith Gumery. Students have had all summer to come and test and register for classes. FYWP courses will run in the fall and spring, and students will be able to fulfill core requirements by taking the courses when there are seats available.

AMBLER, TYLER, AND TUCC CAMPUSES

FYWP courses are regularly offered at all campuses. At Ambler, the English coordinator, Diana Pazicky, can be reached at 215-283-1440. At Tyler, the coordinator is Paul Grillo (4-2722); see him about office space. There is no coordinator at TUCC, but limited office space is available for conferencing. If you are scheduled for courses at any 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 week of classes, all FYWP instructors will have their class complete University course-evaluation questionnaires. Early on in the semester, FYWP instructors will be asked to complete early evaluations to reflect student progress and identify students who may be at risk. The completion of these evaluations is mandatory.

FACULTY ABSENCES

When illness prevents you from teaching a class, please call the office (Main Campus, 204-8518 or 204-1820) so that arrangements can be made to cancel the class. If possible, please 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 Dennis Lebofsky or Keith Gumery of the arrangements you have made to cover or make up the class.

MAILBOXES

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.

PLAGIARISM

Be sure your students know early on what plagiarism is—and isn't. They should also know what your response to plagiarism will be. We recommend that you include these details on your syllabus, and that you stick to the rules that you set (see the sample syllabi later in this handbook). As you see fit, you may fail the student for the assignment, or fail the student for the course. Whatever you do, please let Dennis Lebofsky or Keith Gumery know of the infraction. You should direct your students to Temple's "Statement on Academic Honesty," available online, and to the Longman Handbook.

TELEPHONES

If your office has a telephone, use it judiciously. If your office has no phone, you may use the phone in the FYWP Office for important calls.

Academic Honesty: Plagiarism and Violating the Rules of an Assignment

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. At the very least the assignment should be failed. Some of instructors feel that the explanation of plagiarism at the beginning of the semester should be warning enough, and that a violation should lead to the student failing the course. If in doubt, please consult Keith Gumery or Dennis Lebofsky for advice.

Learning Communities

About fifty percent of First-Year Writing courses in the fall are grouped with other freshman courses in a program called Learning Communities. This program combines a number of entry-level courses in a cluster in order to foster community and improve retention rates for Temple's largely commuter student population. Grouping courses insures that Learning Community students will see a common core of faces during their first semester. The interdisciplinary connections made between these courses also help students to see the university as a whole rather than a set of isolated parts. The following are other important aspects of the Learning Communities program.

Connecting

Learning Communities provide an opportunity for students to form connections for social and academic support. Each Learning Community consists of two or three courses, scheduled in a block, which students take together in a group. This makes it easier for students to get to know each other, as they form study groups and lasting friendships.

Satisfying Requirements

Most courses in Learning Communities fulfill Core, college, or major requirements. The courses are offered at convenient times, and registering for a block of classes is easy and reduces schedule conflicts. Learning Communities are available on the Main and Ambler campuses for students in most of Temple's schools and colleges. Learning Communities are ideal for freshmen; however, a limited number of communities are appropriate for first- or second-year transfer students.

Choosing a Community

During orientation, students receive additional information about the program and have the opportunity to meet with an academic advisor to select and register for a community that meets their academic needs and interests.

Overview of FYWP Courses: English 40, 41, 50, 51, and R50.

English 40

English 40 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 wish to invite students to become members of the academic community (rather than its audience or object).

By the end of the semester, English 40 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 41 is the version of English 40 that addresses the particular needs of students for whom English is a second language. Depending on the skill level of each class as determined by the instructor, the English 40 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 41 is a required course for non-native speakers whose test results place them in basic writing.

In English 40 and 41 students:

- learn to process college-level texts
- 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
- perform modest original research culminating in a substantive paper

English 50

English 50 is a three-credit course that requires students to explore a single theme from the point of view of more than one discipline. Students spend the early part of the semester learning to define terms and articulate specific positions using evidence to support their claims. Evaluation of sources and research are crucial in this process. By semester's end, English 50 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.¹ 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

¹ See Appendix C for notes on drafting and revision.

students learning from each other, and provides opportunities for critical reading in a venue other than assigned readings.

English 51 is the ESL equivalent of English 50 and makes the same ESL accommodations as English 41. It is usual for students from English 41 to move on to English 51. Students who are not native speakers have the option of choosing this course.

In English 50, R50, and 51, students:

- produce papers that represent separate efforts with fewer revisions than in English 40
- 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

English R50 is a course whose theme is the academic study of race and its implications in America. The course fosters an understanding of the impact of race and racism on social and cultural institutions. It also explores the different manifestations of racism that have surfaced over time and the ways they affect society and individuals today. The course requirements and expectations are the same as those of English 50.

ATTENDANCE AND WARNINGS.

We are recommending that, as of the fall semester 2005, the attendance policy should be that students will not pass a FYWP class if they have six absences on three-day schedule, or four absences on a two-day schedule.

An absence might not simply be a class. The standard syllabus also indicates that there are other instances that could be counted as absences – a missed conference, for example. Lateness could be half an absence. Some instructors also count the non-appearance of adequately prepared material in a peer workshop as an absence. This will be your decision. 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 are available online at our Blackboard Community site. You should also file a copy of the warning with the Associate Director. Make sure that you are clear about the consequences of further absences. 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.

PART II

TEACHING ENGLISH 40/41

English 40: 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).

The course should encourage self-reflective writing-- asking students to think critically about what and how they write. At the end of the semester, students will be asked to submit a cover letter, in which they demonstrate this skill, with their portfolio. Activities throughout the semester should guide them in this process. For example, the course might begin by asking students to think/write about their own writing experiences, attitudes, fears. During the semester, students should be asked to engage critically with their own texts, perhaps writing "reflections" on their essays before or after turning them in.

Therefore, curriculum selection and sequence should enable a fruitful dialogue and on-going dialectic, developed through the discursive activities of reading—talking about what it means to read; writing—talking about the job of writing; using one assigned text to complicate another or one student response to speak back to another; revising from one draft to the next or across assignments. Toward these ends, student writing should be reproduced frequently and discussed actively in class.

Instructors may choose from four approved syllabi for English 40/41. Instructors wishing to create their own syllabi are encouraged to do so, but the FYWP must review and approve syllabi before they are implemented.

Requirements of English 40:

1. The course must have a unifying theme. We recommend the syllabus based on gender. The syllabus is included in this handbook, and we have a custom-made reader for the course.
2. The syllabus must include sequenced writing assignments that relate to the theme of the course. They should draw on work done earlier in the course, with attention to incorporating the increasingly challenging material the students have been reading. Assignments may be sequenced in a variety of ways. They should move students away from writing about their personal experience and towards drawing connections between the various assigned texts and the issues being discussed in the course. English 40 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, often more, but instructors must 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, in no uncertain terms, 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. About week 8 or so, students will begin to perform appropriate original research that will culminate in a final, extended project: a comprehensive paper (7-10 pages in length) that builds on the earlier work.
 6. Instructors are expected to meet with students individually at least 4 times during the semester. Up to 8 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.
 7. At the end of the semester, students must turn in a final portfolio. The portfolio should include a cover letter, which shows the student's ability to reflect critically on her/his own writing and progress in the course. The portfolio should also 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.

Texts

Every syllabus must require the standard department handbook, *The Longman Handbook for Writers and Readers*, by Chris M. Anson and Robert A. Schwegler (2nd Edition).

In addition, every syllabus must require a number of academic readings that go beyond the popular treatment of a theme. Sustained reading is central to the objectives of the course, so the syllabus must include at least one book-length text. This is often best done through a significant book or novel. Currently approved texts for English 40/41 include:

1. *Gendered Voices*, ed. Karin Bergstrom Costello (customized edition for Temple)
2. *Exploring Language*, ed. Gary Goshgarian.
3. *Great Divides: Readings in Social Inequality in the United States*, ed. Thomas M. Shapiro
4. *Writing Lives: Exploring Literacy and Community*, ed. Garne, et. al.

Commonly used secondary (book-length) texts include:

Richard Rodriguez, *Hunger for Memory*
 Bordo, Susan, *The Male Body*
 Kimmel, Michael, *Manhood in America*
 Faludi, Susan, *Stiffed*
 And, for English 41: *My Trouble is My English*

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.

Final grades are limited to the following: **A, A-, B+, B, B-, C+, C, C-, F, W, I.**

UNDER NO CIRCUMSTANCES SHOULD A GRADE OTHER THAN THESE BE GIVEN. GRADES IN THE D RANGE ARE NOT AN OPTION IN ENGLISH 40/41.

Further guidelines for the Portfolio Cover Statement

First, self-reflective writing should be an integral part of the course, so that the notion of reflecting critically on their own writing isn't something "new" sprung upon students in the last couple weeks of class. In terms of content, the cover statement **MUST**, at the very least, show the writer's ability to reflect seriously on and assess her own ability(s) and/or development as a writer. Such reflection should go beyond the obvious, such as "Before I couldn't write an introduction, now I can," or the ever popular "First I brainstormed, then I drafted, then I revised." In addition, according to the instructor's own preference(s), the statement **MAY** describe why the author chose to include these particular essays, how these essays represent effective writing, or how the sequence of essays reflects the writer's development during the semester.

Some Clarification on Grades Other than A Through C-

“F”—A student should receive this grade if she has 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 adviser’s signature. Instructors will not be required to sign withdrawal forms. (policy #02.10.14)

Further Guidelines for English 41:

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 also 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 with 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.

SAMPLE SYLLABUS

English 40: Gender
Fall 2003
MWF 12:40-1:50 TL01B

Dr. Keith Gumery

Office hours: MWF 10:30-12:00 and 2:00-3:30 and by appointment

E-Mail: gumery@temple.edu

Telephone: 215-204-2072

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.

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:

Costello, Karin Bergstrom ed. Gendered Voices. Orlando, FL: Harcourt Brace, 1996.

Bordo, Susan. The Male Body. New York, NY: Farrar, Straus and Giroux, 1999.

A pocket dictionary of your own choosing.

*Please bring the text we are discussing and the dictionary to all classes.

WRITING ASSIGNMENTS AND PORTFOLIOS

You will write four essays during the semester and revise the first three of these for the portfolio. Assignment #4 requires you to do library research on some of the issues discussed in the course, and will not be revised. 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 shown me **at least** three typed drafts of papers in conference.

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 one essay. Two, all essays grades are tentative until they enter 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 in the portfolio all quizzes, as well as notes and drafts from our in-class writing workshops. This means you have to save everything from the semester. See the portfolio guidelines that follow this syllabus for further information (we will cover this in class toward the end of the semester - but you must keep everything!)

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 latenesses 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 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. 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 four on request.

Online and classroom participation: Obviously you will need to contribute in class - much of our class-time will be discussion. I have also set up a page for us on the Blackboard website, and I will assign discussion topics for you. You will be expected to use the discussion board section of Blackboard to respond to the topics and to each other. This will help you to work out your ideas outside class, and help me to see what areas of the work interest you so that I can focus on them in class.

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 40, although a passing portfolio alone doesn't guarantee you will pass the course. A student with any or all of the following will automatically 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.

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. Assignment #4: This is a research project, so it should include a correctly laid-out bibliography. Include a title page for this assignment only, with your name and course information clearly and correctly typed. No plastic covers. Include Xeroxes of the materials you have used for the paper. Place this essay in the left pocket of the portfolio folder, on top of the revised essays to be evaluated.
2. The revised papers: Clean copies of all revised papers completed during the course. These must be accurate, error-free copies showing your best work on these assignments. No corrections should be visible. Place them in the left pocket of the folder, behind Assignment #4.
3. All previous drafts of papers, and your quizzes: These should be placed in the right pocket of the folder. 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.

Class schedule:

Wed 3 Sept - Introduction

Fri 5 Sept - Film: *Paris Is Burning*

Mon 8 Sept - Film: *Paris Is Burning*

Wed 10 Sept - Olds 36; Kaufman 215

Fri 12 Sept - Barash 3

Mon 15 Sept - Gorman 26

Wed 17 Sept - Bem 38

Fri 19 Sept - In-class workshop on Assignment #1

Mon 22 Sept - Film: *Discovering Psychology: Sex and Gender*

Wed 24 Sept - CANCELED - (Typed version of Assignment #1 brought to conference)

Fri 26 Sept - Clarke 306; Lundberg 97;

Mon 29 Sept - Gerzon 320

Wed 1 Oct - Schlafly 119; Steinhem 108 **Assignment #1 due**

Fri 3 Oct - Sontag 561; Piercy 565; Cordes 565

Mon 6 Oct - Film: *Barbie Nation*

Wed 8 Oct - Faludi 573

Fri 10 Oct - Lieberman 248

Mon 13 Oct - Film: *Snow White*

Wed 15 Oct - In-class workshop on Assignment #2

Fri 17 Oct - Film: *Still Killing Us Softly*

Mon 20 Oct - Roosevelt 92; Farrell 141

Wed 22 Oct - D'Antonio 227

Fri 24 Oct - CANCELED

Mon 27 Oct - Gildner 617; Kram 608 **Assignment #2 due**

Wed 29 Oct - Bordo 3 - 35

Fri 31 Oct - Bordo 36 - 68

Mon 3 Nov - Bordo 84 - 104 Conference #2 this week (Revision of Assignment #2 due in conference)

Wed 5 Nov - Film: *Tough Guise*

Fri 7 Nov - Film: *Tough Guise*

Mon 10 Nov - Bordo 153 - 167 **Assignment #3 Due**

Wed 12 Nov - Bordo 168 - 225

Fri 14 Nov - Bordo 168 - 225 continued; begin Film: *G I Jane*

Mon 17 Nov - Film: *G I Jane*

Wed 19 Nov - Film: *G I Jane*
Fri 21 Nov - Bordo 229 - 264

Mon 24 Nov - CANCELED - Conference #3 (Revision of Assignment #3 due in conference)

Wed 26 Nov - NO CLASS - Thanksgiving

Fri 28 Nov - NO CLASS - Thanksgiving

Mon 1 Dec - Bordo 265 - 280 **Assignment #4 due for me to look through.**

Wed 3 Dec - Bordo 281 - 298

Fri 5 Dec CANCELED - Conference #4 (Revision of Assignment #4 due in conference)

Mon 8 Dec - CANCELED - Conference #4 (Revision of Assignment #4 due in conference)

Wed 10 Dec - Last class - PORTFOLIOS ARE DUE

PART III

TEACHING ENGLISH 50/51

English 50: An Overview

English 50 is a course designed to introduce students to the strategies, conventions, habits of mind, and research methods used in academic writing. The majority of entering Temple students place directly into 50, but a significant number will take English 40 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 Intellectual Heritage 51 and 52 and the writing-intensive courses offered in major disciplines. English 50 differs from 40 in that it introduces conventions and forms of evidence in more than one academic discipline to students during the semester while 40 concentrates primarily on methods and approaches of a single discipline. There is also more emphasis on research.

Although 50 is a themed course, instructors must always keep in mind that the primary purpose of the course is to help students become familiar with the complex demands of college writing, especially argumentation. 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 skills, productive study habits, efficient proofreading skills, and mastering 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.

Objectives

At semester's end, English 50 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. Their writing should reflect experience with material drawn from more than one disciplinary area. Students should have used campus library facilities and standard bibliographic forms (either APA or MLA) in at least one paper.

Competencies of Students Who Successfully Complete English C050 (or equivalent)

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."** Students have demonstrated a reasonable degree of both fluency and competence with Standard English in their finished papers, and can edit their own work.

Course Requirements

The Composition Committee has developed guidelines for English 50 in an effort to shape a composition course that connects with the goals and objectives of English 40 and prepares students for both the Intellectual Heritage sequence and the writing intensive courses students will encounter later. We have focused on principles and have avoided prescribing content, texts, or assignments in order to give experienced teachers freedom to develop their syllabi, but we also wanted to be explicit about what all sections of English 50 will share.

- Instructors should evaluate students' writing effort using portfolios. Instructors will first assess the students' portfolios and then meet with their portfolio group.
- All instructors must meet in 15-30 minute conferences with each student three times and may cancel up to six hours of class time to that end.
- Students may not pass the course unless their portfolio receives a passing grade (C- or higher).

English 50 – revised in 2004

Over the past number of years, the First-Year Writing Program has conducted a variety of assessment projects that have surveyed the work produced by our students. We have identified skills that our students learn to do well, and areas that seem to need improvement. One of the areas that needed addressing was the kind of assignments we were giving to our students. We re-examined what we mean by the sequencing of the assignments and how to enhance the competencies we are looking to develop. We wanted to refocus on research, critique and evaluation, argumentation, and synthesis. We reviewed textbooks and secondary readers that would encourage students to engage with the course, develop their view of the world, and learn to write about a variety of fields and sources. We decided that the days of denying Internet research were over, and we have focused instead on the need to make intelligent decisions about the validity of web-based sources. This approach increases the students' understanding of audience and point-of-view, while encouraging them to be critically aware of rhetorical moves made by writers in cyberspace as well as on the printed

page. We also acknowledge the importance and prevalence of visual media. If anything motivated us more than anything else, it was our wish to see students consulting international sources and points of view to supplement their own experience and the focus of much of their education. We support the idea that research should be directed to include sources located outside the United States but, given the context of our classes, they should continue to reflect on the U.S.A. and issues raised by the readings in our texts.

We have written a syllabus based on Signs of Life in the USA, and The Eagle's Shadow 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. There is plenty of scope within Signs of Life beyond the readings and sections that we have indicated.

We are not requiring that experienced or returning teachers switch to this text book. However, if the decision is made to continue with a currently used text, we will still expect assignments to be rethought and rewritten to follow the rubric set out below.

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 turns into a legal document, we know from experience that the expectations of a student are very important to make clear for both the student and the instructor. The guidelines and policies from the new syllabus should be considered a guide for any version of English 50 that is taught from the fall of 2004 onward.

Major areas of focus.

Research:

We feel that it is vitally important to have students conducting independent research from the beginning of English 50. 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. The form of these outside texts should not be limited to print materials. It is important that, with the growth and development of technology and the role it plays in everyday lives, students are able 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. Obviously 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 for him- or herself, 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. Because students will be sharing primary texts from the textbook, but adding much in the way of original research, we expect that peer review (and, indeed, the experience of the instructor)

will be more interesting than it has often been. The more 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 that one or more of the following activities be made a regular activity in class: 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. *The syllabus we will prepare for new teachers will contain response questions for the first four weeks of readings.* Beyond that, teachers should write their own questions. Reading quizzes can be effective, but in English 50 they should require answers that 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:

It is strongly 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 committee expects the portfolio to carry the weight of the grade for 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, or that an indication of grade could not be given to the student in conference or on request. 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, then the paper should not be seen as satisfactory or passing.

The cover statement or letter:

The current cover statement concept has been amended. There will no longer be a cover statement or letter in the portfolio.

Instead, 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 final paper will also have a self-reflection piece as a requirement. As the final paper is a culmination of the

skills covered in the course, the final self-reflection should address an over-view of the semester from the student – this will be assessed as a part of the final paper, and included in a holistic response to the portfolio.

Rubric for assignments:

Each assignment should be seen by the teacher in conference and undergo peer review. The progression of four assignments will follow this pattern:

1. Critique, Evaluation and Comparison – approx. 4-6 pages.

Students will be expected to utilize at least two texts from within the classroom reader, and draw on at least two from outside sources that they will research. The purpose of this assignment will be for students to a) summarize and evaluate accurately what they have found in terms of audience, accepted precepts, and tone; b) evaluate academic worth and strength of arguments contained within the texts and determine how effective each is in terms of evidence and support; and c) be able to construct a useful comparison that will explain why and how some evidence or texts are more effective and persuasive than others. Resonance with students' own lives will be constructed through the variety of outside sources and the variety of media sources that will be available. For example, if the instructor uses the section on shopping and marketing, students could reference print ads, observations in malls/shops, product packaging, television advertising, sports sponsorship, product placement in movies, etc. This will help to link the academic approach of the course, and the technical nature of the readings, to the real world and a student's own experience.

2. Argument (or – for want of a better term – position paper) – approx. 4-6 pages.

Students will use class readings and additional research resources to take a position on an issue. Students will also be required to acknowledge a contrary position (supported by a source), and then argue against it and construct an effective refutation. Any paper that does not carry out the above in full will be unable to be considered as passing this assignment. These standards and expectations must be enforced. We will encourage wide-reaching research to aid in this assignment. Accurate evaluation of sources and the construction of effective positions and refutations will be at the core of this assignment.

3. Synthesis – approx. 6-8 pages.

Students will be required to use class readings and found resources to challenge the precepts of previous readings, sources, and papers. They will make more 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 and meaningfully articulate the value of such comparison. Stylistically, 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. It will be permissible

to revisit previous papers and texts to construct the arguments and observations we expect to see in this paper. This approach will also necessitate the kind of revision we rarely see from students. Here, they will be forced to recontextualize and reevaluate their work to this point of the course, the texts from the class, and their research materials. This paper should be more organic and in control of logic, transitions and connections. We see this assignment as drawing on, and developing, many of the critical skills that will have been developed by this point in the semester.

4. Argumentation and research – the “show me” paper.

This final paper should be 6-8 pages in length and should draw on work that the student has completed in the course of the three previous assignments (forcing revision and recontextualization again), but also should be matched by considerable new research and development of ideas. We recommend that students make reference to at least one full-length text, as well as to the other avenues of research that they have already been rehearsing. *In the Signs of Life syllabus we require students to follow-up on citations from the set text.*

The students should provide a research proposal to the instructor, including a working bibliography, and an outline of the major lines of inquiry, and the primary arguments to be addressed. We encourage students to make their proposals available through either oral presentation in the class, or online via Blackboard. Peer response should be a comfortable procedure for students at this point.

Please see Appendix C for important notes on what a first draft should look like, and how revision should be seen in relation to it.

Portfolio goals for English 50:

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, connections and distinctions between source materials, and between writers' ideas and those 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 beyond the mundane, and into the realm of originality.

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 MLA guidelines;
5. Demonstrate an ability to 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.

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.

“B” Work

A "B" portfolio would contain writing that demonstrates a basic 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 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 is 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.

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 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. Blank cards may be obtained from Derrick Johnson (or Diana Pazicky, Ambler).

“W”— Beginning in fall 2003, 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. (Policy #02.10.14)

ESL Students

If you find students with typical ESL problems in your English 50 class, consult the following “Further Guidelines” for grading and evaluating their work. Do NOT tell students they must register for English 51. English 51 is *optional* for ESL students.

Further Guidelines for English 51:

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 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:
 - 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 to 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.

Sample Syllabus

English 50, section XXX

Fall 2005

Days/Time Room

Instructor:

Office hours:

Instructor e-mail:

Office 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.

Required texts:

Hertsgaard, Mark. The Eagle’s Shadow: Why America Fascinates and Infuriates the World. New York: Picador, 2003.

Maasik, Sonia and J. Fisher Solomon, eds. Signs of Life in the USA: Readings on Popular Culture for Writers (4th Edition). New York: Bedford Books, 2003.

In this course, we will be looking at the ways we read American popular culture from within the United States, and also looking at how other cultures of the world see us. We will be examining areas that are very familiar to us – television, film, advertising, consumerism, sports, cultural icons – and asking what they tell us about American culture. How do they look to other people in the world? Do they admire these aspects of the United States? Are they envious? Angry? Do they even care? To do this effectively, we will be using readings from our textbook to launch our inquiries. From there, we will be drawing on a variety of media to help us explore these questions. Research, and the collection of ideas and materials, will be very important. You will be given the opportunity to use our texts from the class and follow interests of your own that will help to explain and expand the points that we are making. You will be making reference to film, newspapers, magazines, journals, painting, photographs, print advertising, and – of course – the Internet. We will learn how to use such sources to advance our thinking and our ideas, cite them correctly, and use them in creative written argumentation, evaluation, and explanation.

Writing: You will complete four 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. Each essay will go through a draft seen by me in conference, a peer review, and a final version. With each assignment you will hand in a short (around a page) 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.

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. 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 make sure that 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 over with me. If you miss your appointment, or if you fail to bring work with you to discuss, an absence will be counted.

Online and classroom participation: I have also set up a page for us on the Blackboard website, and I will assign discussion topics about our readings for you. You will be expected to use the discussion board section of Blackboard to respond to the topics and to each other. This requirement will both help you to work out your ideas outside class and help me to see what areas of the work interest you so that I can focus on them in class.

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. If you miss a class, you are still responsible for catching up with the work from that day. No food, pagers or phones in class, please.

Grading: **For the course you must receive a C- or above to pass. If the portfolio is not of passing standard, you will not be eligible to pass the course.** Excellent classroom participation will be rewarded in the final grade for the class. 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 assignment four, as well as two substantially revised versions of the other papers you have completed for the course. You should refer to the portfolio goals for English 50 (included below) 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 given to you by your instructor. This procedure ensures that all students are fairly scored and that standards are kept consistent in the First-Year Writing Program.

Portfolio goals for English 50:

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, connections and distinctions between source materials, and between one's own ideas and those 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 beyond the mundane and into the realm of originality.

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 one's own 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 summary, paraphrase, and quotation where relevant;
4. Document all summaries, paraphrases and direct quotations and provide a works cited page according to MLA guidelines;
5. Demonstrate an ability to 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.

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.

- a. The language in your paper must be either your own or a direct quote from the original author.
 - b. 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.
- c. 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 footnote.

Original Passage:

In 1925 Dreiser produced his masterpiece, the massively impressive, *An American Tragedy*. By this time - thanks largely to the tireless propagandizing on his behalf by the influential maverick critic, H.L. Mencken, and by others concerned with a realistic approach to the problem of American life - Dreiser's fame had become secure. He was seen as the most powerful and effective destroyer of the genteel tradition that had dominated popular American fiction in the post-Civil War period, spreading its soft blanket of provincial, sentimental romance over the often ugly realities of life in modern, industrialized, urban America. Certainly there was nothing genteel about Dreiser, either as man or novelist. He was the supreme poet of the squalid, a man who felt the terror, the pity, and the beauty underlying the American dream. With an eye at once ruthless and compassionate, he saw the tragedy inherent in the American success ethic; the soft underbelly, as it were, of the Horatio Alger rags-to-riches myths so appealing to the optimistic American imagination. [Richard Freedman, *The Novel* (New York: Newsweek Books, 1975), pp.104-105].

Student Version

There was nothing genteel about Dreiser, either as man or novelist. He was the supreme poet of the squalid, a man who felt the terror, the pity, and the beauty underlying the American Dream.

There was nothing genteel about Dreiser, either as man or novelist. He was the supreme poet of the squalid, a man who felt the terror, the pity, and the beauty underlying the American dream (Freedman, 104).

Nothing was genteel about Dreiser, as a novelist. He was the poet of the squalid, and felt that terror, pity, and beauty lurked under the American dream (Freedman, 104).

“Nothing was genteel about Dreiser as a man or as a novelist. He was the poet of the squalid and felt that terror, pity, and beauty lurked under the American dream” (Freedman, 104).

By 1925 Dreiser's reputation was firmly established. The reading public viewed Dreiser as one of the main contributors to the downfall of the “genteel tradition” in American literature. Dreiser, “the supreme poet of the squalid,” looked beneath the bright surface of American life and values and described the frightening and tragic elements the “ugly realities,” so often overlooked by other writers (Freedman, 104).

Comment

Obvious plagiarism: word-for-word repetition without acknowledgment.

Still plagiarism. The footnote alone does not help. The language is the original author's and only quotation marks around the whole passage plus a footnote would be correct.

A few words have been changed or omitted, but by no stretch of the imagination is the student writer using his own language.

Not quite plagiarism, but incorrect and inaccurate. Quotation marks indicate exact repetition of what was originally written. The student writer, however, has changed some of the original and is not entitled to use the quotation marks.

Correct. The student writer uses his own words to summarize most of the original passage. The citation shows that the ideas expressed come from the original writer, not from the student. The few phrases kept from the original passage are carefully enclosed in quotation marks.

Schedule.

Mon 29 Aug – Introduction; syllabus; expectations; first assignment handed out.

-----Film and television-----

Wed 31 Aug –
Signs of Life, 1-18
Address plagiarism

Fri 2 Sept –
Video Dreams – 223-237
Stark, *The Oprah Winfrey Show and the Talk-Show Furor*, 243

Mon 5 Sept – no class - LABOR DAY

Wed 7 Sept – Hand in short assignment
Friend, *You Can't Say That*, 258
Sobchack, *The Postmorbidity Condition*, 377

Fri 9 Sept –
The Hollywood Sign, 299 - 307
Ray – *The Thematic Paradigm*, 308

Mon 12 Sept –
Hagedorn, *Asian Women in Film: No Joy, No Luck*, 355

Wed 14 Sept –
Bring a draft of paper one for workshop

Fri 16 Sept –
Johnson, *The Western*, 326

Mon 19 Sept –
Rose, *Bad Sistas*, 266

Wed 21 Sept –
Boyd, *So You Wanna Be A Gangsta?*, 343

Fri 23 Sept -
Carroll, *American Television in Europe*, 288
Longman - Chapter 5, 53-63

-----Sport and cultural icons-----

Mon 26 Sept –
Bader – *Larger Than Life*, 785
Layden – *A Patriot's Tale*, 795

Wed 28 Sept –
Dyson – *Be Like Mike*, 729

Fri 30 Sept –
Jenkins – “*Never Trust a Snake*,” 688

Mon 3 Oct –
Engle – *What Makes Superman So Darned American?*, 738

Wed 5 Oct –
Medhurst – *Batman, Deviance and Camp*, 746
Croal and Hughes – *Lara Croft, the Bit Girl*, 761

Fri 7 Oct –
Eitzen – *The Contradictions of Big-Time College Sport*, 642

Mon 10 Oct –
Nelson – *I Won. I’m Sorry*, 679
Messner, *Power at Play*, 668

Wed 12 Oct –
Peer review workshop
Longman – Chapter 55, 734-775

Fri 14 Oct – Class canceled for conferences

-----Consumerism and advertising-----

Mon 17 Oct -
Consuming Passions, 47 - 55
Leon, *Just What Do You Do All Day?* (photo), 70

Wed 19 Oct -
Shames, *The More Factor*, 56
Norton, *The Signs of Shopping*, 63

Fri 21 Oct -
Hines, *What’s In a Package*, 84
Davis, *Blue Jeans*, 93

Mon 24 Oct -
Cave, *The Spam Spoils of War*, 122

Wed 26 Oct -
Barber, *Jhad vs McWorld*, 126
Friedman, *Revolution is U. S.*, 132

Fri 28 Oct -
Brought to You B(n)y, 141
When You Come Home (photo), 159

Mon 31 Oct -
Marchand, *The Parable of the Democracy of Goods*, 150

Wed 2 Nov -
Solomon, *Masters of Desire: The Culture of American Advertising*, 160

Fri 4 Nov -
Twitchell, *What We Are to Advertisers*, 205

Mon 7 Nov -
Steinham, *Sex, Lies, and Advertising*, 186

Wed 9 Nov -
Portfolio of Ads (print insert)

Fri 11 Nov -
Peer review workshop

Mon 14 Nov – Class canceled for conferences

-----The Eagle's Shadow and final project-----

Wed 16 Nov -
The Eagle's Shadow, chapters 1-2

Fri 18 Nov -
The Eagle's Shadow, Chapters 3 – 5

Mon 21 Nov -
The Eagle's Shadow, Chapters 6-7

Wed 23 Nov -
The Eagle's Shadow, Chapters 8-9

Fri 25 Nov – No class – THANKSGIVING BREAK

Mon 28 Nov -
The Eagle's Shadow, Chapter 10 and “Afterword.”

Wed 30 Nov –
Peer review workshop for final paper

Fri 2 Dec –
Portfolio workshop

Mon 5 Dec – Class canceled - conferences

Wed 7 Dec – Last day of classes; portfolios due. Evaluations to be completed by students.
ASSIGNMENTS

Short assignment for Labor Day weekend (choose one):

1. Watch one network television program (either daytime or primetime). What subject matter or language used in the program might once have been considered taboo? Is the program pushing any current boundaries? In what way(s)?
2. Watch one talk show (either network or cable). What subject matter or language used in the program might once have been considered taboo? Is the program pushing any current boundaries? In what way(s)?
3. Listen to a recently released song (also read the lyrics and watch the video, if relevant). What references does the song make to race/class/gender/sexuality/culture? Are these references positive? Negative? Neutral? How can you tell?

Assignment One –

The purpose of this assignment is for you to: a) summarize and evaluate accurately what you have found in the materials you have read or watched in terms of audience, accepted precepts, and tone; b) to evaluate academic worth and strength of arguments contained within the texts, and assess how effective each is in terms of evidence and support; and c) to be able to construct a useful comparison that will explain why and how some texts or evidence are more effective and persuasive than others. Choose one of the topics below.

In “The Thematic Paradigm,” Robert B. Ray says, “The dominant tradition of American cinema consistently found ways to overcome dichotomies” (308). He goes on to claim that “the movies traded on one opposition in particular, American culture’s traditional dichotomy of individual and community that had generated the most significant pair of competing myths: the outlaw hero and the official hero” (309), and concludes that “classic Hollywood’s gallery of composite heroes (boxing musicians, rebellious aristocrats, pacifist soldiers) clearly derived from this mythology’s rejection of final choices . . .” (313).

Even as Ray details the distinguishing features of the outlaw hero and the official hero in American literature and film, he insists that the American literary and cinematic traditions tended to fuse such binaries. He addresses also the co-existence of contraries within one filmic genre, such as warnings against violence and glamorization of the same in the Western (and Gary Johnson discusses this in his essay, too). Eventually, Ray seems to argue the greater popularity of the outlaw hero.

How do you feel about this claim? Watch at least two classic American films (e.g. “On the Waterfront,” “Casablanca,” “Unforgiven”) and write an essay to analyze and evaluate Ray’s claims about the bringing together of opposites. What contrasting tendencies or forces are juxtaposed in these films? What are the ironies? What are the overlaps? Develop your points to show whether you agree or disagree with Ray.

OR

In their essays, Steven D. Stark and Tad Friend discuss the potential of television programs to revolutionize culture by making previously taboo topics and/or words more acceptable in everyday discourse. Stark argues specifically about talk shows, while Friend discusses “vulgar” language in primetime television. Conduct an in-depth critique of either talk shows or primetime TV. Find one outside resource on the history of your chosen genre, then watch three sample programs (preferably different shows, rather than three episodes of the same show). Be sure to note the following:

- The central issue of each program
- Whether any “vulgar” language is used (and by whom), and whether it is permitted to air or is “bleeped out”

- Whether any implicitly or explicitly sexual content occurs
- Whether the program (originally) aired on network or cable
- Which advertising companies sponsored the program

Based on Stark's and Friend's arguments and on your own observations, do these programs challenge Americans' notions of what is culturally acceptable? In what ways? How can you tell? Are Stark's and Friend's analyses accurate, or do they need revision?

Assignment Two -

To successfully address the needs of this assignment you will use class readings and additional research resources to take a position on an issue, and to construct an argument in support of that position. You must also acknowledge a contrary position to your point of view (supported by a source) in your discussion, and then argue against that by constructing an effective refutation. Any paper that does not operate in this way will be unable to be considered as passing this assignment.

Respond to ONE of the following topics:

In "Bad Sistas," Tricia Rose analyzes lyrics and visual imagery in videos by Salt 'N' Pepa and MC Lyte. Rose argues that

These raps are not mournful ballads about the trials and tribulations of being a heterosexual woman. Similar to women's blues, they are caustic, witty, and aggressive warnings directed at men and at other women who might be seduced by them in the future. By offering a woman's interpretation of the terms of heterosexual courtship, these women's raps cast a new light on male-female sexual power relations and depict women as resistant, aggressive participants. Yet, even the raps that explore and revise women's role in the courtship process often retain the larger patriarchal parameters of heterosexual courtship. (267)

In this paper you must take a position about whether or not the common double standard of society is evident in contemporary music videos. You must make reference to at least two music videos that show male/female relationships, and make a case for the videos either breaking societal norms of the female roles in a relationship, or endorsing them. Do not assume that the reader will be familiar with the videos – you will need to explain them (see Rose as a model of this). In a recent video by Christina Aguilera and Lil' Kim for "Can't Hold Me Down," for example, the women bemoan male behavior towards them, but then go on to ape it themselves. Does such an action strengthen the position of women in the battle of the sexes, or simply reinforce the "patriarchal parameters of heterosexual courtship"? Is Rose correct, or incorrect in her conclusion? Be sure to acknowledge and refute a contrary position from your own to strengthen your claims.

OR

In "So You Wanna Be a Gangsta," Todd Boyd addresses the stigmatizing of the racial other in gangster films both by directors outside of the particular racial group and within. Consider, for instance, his discussions of Brian De Palma's "Scarface" and John Singleton's "Boyz N the Hood." Similarly, in "Asian Women in Film: No Joy, No Luck," Jessica Hagedorn speaks of the perpetuation of stereotypical representations of Asian women in Hollywood films, both by mainstream and Asian American directors.

Watch at least one film of the gangster genre and one film with an Asian female character(s) to write an essay in which you argue for or against Boyd and Hagedorn's positions. You may choose

films mentioned in the two pieces, but you are not limited to such. You should consult (and work in relevant material from) at least two of the following sources as you write this essay:

- An article on or review of one of the films in a newspaper
- An article on or review of one of the films in a magazine
- A website that includes some critical analysis of one of the films.

As you interact with Boyd and Hagedorn and formulate and substantiate your own position, reflect on whether you see any stereotypes working through these films. How have these been structured? (Consider aspects such as representation of speech and behavior patterns, dress, class markers, gender-based expectations and so forth). If you do not see any stereotypes, explain their absence, keeping in mind Boyd and Hagedorn's claims. What, according to you, are the effects of such stereotyping? How does it detract from complexity of representation? On the contrary, how does its absence help? Be sure to acknowledge and refute a contrary position from your own to strengthen your claims.

Assignment Three -

This assignment asks you to synthesize material. You will make more detailed connections between the readings that you have been doing, and the research materials that you will collect. You should practice ways to make the sources and ideas “talk” to each other, and engage in a meaningful articulation about the value of such comparison. Stylistically, this paper should demonstrate your 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 – this should be organic; it should flow.

In our readings for this section of the course we have examined WWF wrestlers, Michael Jordan, Superman, Batman, and Lara Croft. We have seen how mythology works, and how these constructed characters become figures with huge “cultural capital” with a lasting effect on our lives. However, the last essay we read talked about the Andruzzi family, and actually asked whether our “heroes” should be sport personalities, fictional characters and actors, or whether we need to re-evaluate our priorities and start to think about other heroes: firefighters, the police, medics, the FBI, politicians and diplomats.

This should make us wonder about cultural priorities. Whom do we admire, why do we admire them, and how worthy are they of our admiration? Does fame come with added responsibilities to be role models and to set good standards of behavior and leadership?

Using the essays we have read, compile your thoughts and ideas, presenting arguments for and against the prioritization of certain celebrity figures. Is it just the USA that does this?

Research two of the following people and use them to reflect on the American cult of celebrity: David Beckham; Imran Khan; Sachin Tendulkar; Melina Mercouri; Ilona Staller; Vaclav Havel; Aamir Khan

How does their celebrity affect and influence the society they inhabit? What kind of influence do they have? How does it differ, or how is it the same, as American celebrities?

Find other articles and sources that discuss celebrity and the effects that celebrities and the mythology they create affects our daily lives. Here are some suggestions of writers that you could be look up, and evaluate:

Neal Gabler; Susan Drucker; Samantha Barbas; David Andrews and Stephen Jackson; Garry Wills; P. David Marshall; Joshua Gamson; Richard Schickel

OR

In “American Television in Europe,” Marnie Carroll writes,

I believe that cultural takeover is not so easy, and that many barriers to American cultural hegemony exist. I think it is important to acknowledge and understand these barriers, to look at the interstitial spaces to see just what happens in these sites where two different cultures meet (289).

Carroll is writing about cultural critics’ assumption that exported American culture is unquestioningly assimilated by non-American cultures around the world. She claims that this assumption is faulty, that it doesn’t account for the resistance of native cultures and the possibility of assimilation-with-revision. Chapter 9 (*American Icons: The Mythic Characters of Popular Culture*) highlights some of the most pervasive and widely-exported American icons. Use the essays in Chapter 9 to elaborate or counter Carroll’s claim. To assist you in this synthesis, find three non-American sources that address some of the American icons covered in Chapter 9 (or other such icons that you’ve identified). Some options to consider include the following:

- Foreign-language films
- Foreign-language television programs
- Advertisements
- Sports team mascots
- Music videos
- Newspaper or magazine articles from non-American publications
- Non-American websites

How are these American icons viewed outside of America? Are they unknown? Ignored? Re-interpreted? Accepted unquestioningly? Some combination of the above? What does the status of these American icons outside of the United States mean for cultural critics like Carroll or like the authors in Chapter 9? What do your findings tell us about American culture? Global culture?

Assignment Four -

There are a number of key steps to be taken to complete this assignment successfully. This paper should draw on work that you have completed during the course of the three previous assignments (so we are asking you to demonstrate a more complex form of revision and recontextualization than we have until now), but this should also be matched by considerable new research and development of ideas. You should provide a research proposal to your instructor, including an annotated working bibliography, and an outline of the major lines of inquiry, and the primary arguments to be addressed. You will be asked to make your proposals available through either oral presentation to the class, or online via Blackboard.

Firstly, choose one of the following topics drawn from The Eagle’s Shadow. You are required to reference two articles from Signs of Life, as well as original research of your own, to develop your thesis, your ideas, and an arguable position in response to the topic.

1) “How different the world might be if the American people knew all of the things that their media keep from them! Less superficial and jingoistic coverage of foreign affairs would help Americans to understand why their country’s reputation overseas is so uneven. It would enable us to see foreigners not as incomprehensible, abstract stereotypes but as flesh-and-blood human beings with the same kinds of faults, virtues, and frailties that we have. Better reporting would explain why foreigners see the world differently, why they are so much more concerned by globalization than Americans are, why they are annoyed by Washington’s environmental foot-dragging and imperial high-handedness, why they nevertheless generally yearn for friendlier relations with the United States”(109-110).

Hertsgaard points out that in many parts of the world globalization is seen as Americanization. There are certainly many benefits to be gleaned from American ideals, and yet there is also a resistance that we see forming itself in political and military forms around the world.

Use research, revision, and argumentation to produce a paper that responds to Hertsgaard’s desire for a better understanding of foreign cultures. What would be the benefits and the drawbacks of a wider acceptance of different ways of living around the world?

2) Mark Hertsgaard spends a lot of time in his book trying to find a balance between the altruism of America in wanting to dispense wealth, freedom and democracy, and the pull of consumerism, greed, individualism, and self-aggrandizement. For example, he writes that “the attacks (9/11) also engendered a new seriousness among the American people, a turning away from self-indulgence and material things in favor of spiritual values and service to others”(40), and that “money is nice in its place, but the magic of life derives from a deeper source, as September 11 led many Americans to remember” (44). He is critical of many areas of American policy and out-reach that he considers being hypocritical, especially in the field of democracy.

Given the reality of America’s economic system, is a true balance between altruism and consumerism really possible? Using the articles from Signs of Life, your own research about how other countries view the United States, and the work you completed earlier in the semester, respond to Hertsgaard. It will be necessary to acknowledge and document multiple points of view on this topic.

3) Americans, Hertsgaard says, “are blinded by their ideology of ‘market fundamentalism.’ To borrow financier George Soros’s term, an ideology as rigid and all-encompassing as the Islamic fundamentalism they often condemn”(149).

In Chapter 7, Hertsgaard talks extensively about the freedom of “market” forces versus government intervention (particularly in connection with the Reagan era). Actually, he talks quite a bit about the market in relation to 9/11 as well (Chapter 2). This connects to some ideas about the commodification of September 11th that we saw in Signs of Life. On the one hand, we have consumerism, emphasis on the market; a kind of fundamentalism as Hertsgaard sees it. On the other, we have a denouncing of Islamic fundamentalism.

Use the articles from Signs of Life, your own research about how other countries view the United States, and the work you completed earlier in the semester. Is the comparison between market fundamentalism and Islamic fundamentalism a valid one? It will be necessary to acknowledge and document multiple points of view on this topic, and to find a way to form a balanced and well-synthesized paper that informs the reader, and does not alienate or offend somewhat opposing ideologies.

ENGLISH R50: STUDIES-IN-RACE SECTIONS

Certain sections of English 50 are designated "R" courses, which fulfill a University core requirement for a "Studies-in-Race" course. We are in the process of bringing this course in line with the new version of English 50, but for the present it conforms to the general rules of English 50 with specific changes to be developed with R050 instructors through the academic year. It differs only in that the "theme" of the course focuses on the study of race and racism.

The proposal approved by the Faculty Senate states that Studies-in-Race courses "should foster an understanding of the impact of race and racism on social and cultural institutions, of how different manifestations of racism have surfaced over the course of history and of how they affect society and individuals today." In addition, courses "should foster an understanding of how different types of racism are experienced by different racial groups."

The currently recommended text for English R50 is *Rethinking the Color Line*, edited by Charles Gallagher. The following is a sample syllabus for English R50. Additional guidelines and suggestions for R50 are available in the FYWP office and online within the Blackboard Community page. Please see Keith Gumery for more information.

SAMPLE SYLLABUS: English R50

English R50, Section 002: College Composition– Studies in Race

Required Materials:

Gallagher, Charles A. *Rethinking the Color Line: Readings in Race and Ethnicity*. Mountain View, CA: Mayfield, 1999.

Anson, Chris and Robert Schwegler eds. *The Longman Handbook for Writers and Readers*. New York: Addison-Wesley, 2000.

A good, hard-backed college dictionary. The *American Heritage Dictionary* is recommended.
A two-pocket folder (*not* a three-ring binder) suitable for collecting notebook or looseleaf paper.

Calendar

week

I	<i>Everything I Need To Know About Indians . . .</i>
8/30	Introductions
9/1	Quiz on Course Syllabus Draft: Essay #1: Everything I Need to Know About Indians I Learned in High School (or at the movies)"
9/3	Howard Zinn, "Columbus, the Indians, and Human Progress"
II	9/6 Labor Day– No Classes
9/8	"So's your old man': The Case of Columbus Day" (hand-out) "Made in the U.S.A.: Only Approved Indians Can Play"

- 9/10 Class workshop on sample essays
- III 9/13 Video: *Incident at Oglala*, part one
- 9/15 Video: *Incident at Oglala*, part two
- 9/17 Draft: Revised Essay #1 Due (Peer Workshop)
- IV ***What Do We Talk About When We Talk About Race?***
- 9/20 Revised Essay #1 Due
Ron Daniels, "Racism: Past and Present"
- 9/22 *Rethinking the Color Line*, "Introduction"(1-3)
"Part One: Sorting by Color"(5-6)
Harris, "How Our Skins Got Their Color"(7)
Omi and Winant, "Racial Formations"(9)
- 9/24 Feagin and Feagin, "Theoretical Perspectives . . ." (17)
- V 9/27 Draft: Essay #2 Due (peer workshop)
- 9/29 Peer Workshop, cont'
- 10/1 Schuman, et. al., "The Complexity of Race Relations"(89)
- VI 10/4 Class Canceled for Individual Conferences
- 10/6 Merton, "Discrimination and the American Creed"(106)
- 10/8 Essay #2 Due
video: *Black History: Lost, Stolen, or Strayed?*
- Distorted Images: Media Representations of Race***
- VII 10/11 Entman, "African-Americans According to TV News"(372)
- 10/13 Lichter and Amundson, "Distorted Reality"(377)
Revised Essay #1 Due
- 10/15 Mid-term Break
- VIII 10/18 DeMott, "Put on a Happy Face"(358)
Essay #3 Assigned
- 10/20 Class Canceled for Individual Conferences
- 10/22 Class Workshop: Samples of Essay #2
- IX 10/25 Draft: Essay #3 Due for Peer Workshop

- 10/27 Peer Workshop, cont'
- 10/29 Essay #3 Due
Introduction to Library Research
Research Paper assigned
- X 11/1 Martinez, "Beyond Black/White"(124)
Dyson, "In a Color-Blind Society"(475)
- 11/3 Staples, "The Illusion of Racial Equality"(481)
- 11/5 Research Paper Topic Description Due
Revised Essay #2 Due (optional)
- XI 11/8 In-class writing workshop: using sources
- 11/10 Class Canceled for Individual Conferences
- 11/12 Class Canceled for Individual Conferences
- XII 11/15 Working/Annotated Bibliography Due
- 11/17 Massey and Denton, "American Apartheid"(316)
- 11/19 Revised Essay #3 Due
- XIII 11/22 Draft: Research Paper Due

SAMPLE ASSIGNMENTS: English R50

Assignment: Revised Essay #1

Task: Using the notion that “Everything I need to know about Indians I learned in high school (or at the movies),” and your first draft of that essay, I’d like you to develop a 2-3 page essay on Native Americans. Your essay should be analytical and/or argumentative. You should deal in some way with the presentation of Native Americans in schools and/or media (t.v., movies, etc. . .). Remember that a good academic essay *takes a position* on an issue, and provides explanation and evidence to support that position. In this case, it is up to you to define the issue.

For example, you might develop your earlier draft by doing a focused analysis of a particular movie (*Pocahontas*, *The Last of the Mohicans*). Or you might do a more detailed examination of high school curriculum. Or you might focus on some specific experience of your own education. (I once received a very good essay analyzing Thanksgiving Day as presented in grade schools.) In each case, you may or may not wish (or need) to do some additional research. At the very least, however, you should make some significant use of Howard Zinn’s “Columbus, the Indians, and Human Progress” or some other academic source to explain, develop, and clarify your position.

Assignment: Essay #2

Your task in this essay is to provide an explanation of two or more of the “theoretical perspectives” described by Feagin and Feagin, and their application to one or more specific racial groups in the United States. That means:

- a) Summarizing and explaining each of the theoretical perspectives in some detail.
- b) Comparing/contrasting the perspectives you’ve chosen—you should have reasons for choosing these particular perspectives; do not simply choose them at random. For example, you might choose the theoretical perspectives that best apply to the racial group you’re dealing with in your essay. Or the worst. Or you might choose two that work particularly well together.
- c) Explaining carefully the application of those theories to a specific racial group in the U.S.

For example: You might discuss assimilation theories and internal colonialism, and how well they apply to the conditions and experiences of Native Americans. Thus, I might argue that *assimilation theories* are especially flawed when it come to Native Americans, but *internal colonialism* is very useful for understanding Native experiences.

Assignment: Essay #3

Your task in this essay will be to convince a general reader that a specific television show or movie either promotes or disrupts *specific* stereotypes (or related race issues) in *specific* ways. The essay by Lichter and Amundson, “Distorted Reality,” along with the video *Black History: Lost, Stolen, or Strayed*, provides a great deal of historical and cultural context (background information) for your essay. You should use one or both of those sources to provide context for your discussion of a particular program or movie. You might also wish to make use of the essays by Entman and DeMott. You should view DeMott’s essay, “Put on a Happy Face,” as an example of the kind of essay you’re being asked to write. In other words, DeMott is criticizing a *specific* aspect of movies with regard to race; the important difference between your essay and DeMott’s is that yours should focus on a specific movie (or t.v. show).

In your essay, you should do the following: discuss *the issue* or problem in general; provide historical or cultural context (this is what gives the essay a sense of purpose—a reason for being); describe the specific show or movie, so that a reader unfamiliar with it have a clear overview and understand the rest of your analysis; identify and explain the specific stereotypes or issue the show deals with; explain and show, specifically, how the show either promotes or disrupts traditional stereotypes.

Writing Handbooks.

In the spring of 2005 we surveyed our instructors about the continuing use of a programmatic handbook. The overwhelming opinion from the instructors was that we should abandon the idea of a legislated text. It is no longer the case that The Longman Handbook is a requirement for our classes. Instructors will be free to use alternative materials and resources. Many of these are available free on the web (see the list on the Blackboard Community site), but instructors may continue to use a handbook in their classes if they choose.

We did discuss one problem that we foresee – that a student who takes the English 40/English 50 sequence might find herself being asked to buy a different handbook for each class. In an effort to smooth out this possible problem, we strongly recommend that those who require the purchase of a handbook use Hacker (see below), a shorter and financially more-manageable resource (around \$20), with the added advantage of extensive web support.

Hacker, Diana. A Pocket Style Manual (Fourth Edition). New York: Bedford /St. Martins, 2004.

For details see:

<http://www.bedfordstmartins.com/book.asp?1149000255>

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.”

We will allow instructors who are unhappy with Hacker to choose a different handbook, but we hope that those who do so will be few in number. In any case, if you’ll be using Hacker (or a different handbook), please let Derrick Johnson know.

Dennis Lebofsky and I will be happy to answer any questions. I will also be happy to get examination copies for any instructors who are interested in using this text.

Web Resources.

You can also direct your students to the following web sources for free support with their writing:

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

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

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

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

<http://www.powa.org/>

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

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

<http://www.grammarbook.com>

PART IV

Research and English 50

A Guide for Instructors

I. The Research Component in English 50: Definitions and goals

- Why do research?

This is a useful question to pose to your students, since "research" to them often means "a tedious, pointless, and difficult task." If research can be seen as a way of expanding the conversation, of testing and exploring concepts raised elsewhere in the class, the process will become less alienating and more integrated into the course material.

- Desired outcomes of the research assignment: students should demonstrate the ability to:
 - ◆ Distinguish between research databases and the non-proprietary areas of the World Wide Web
 - ◆ Understand the differences between scholarly and popular sources
 - ◆ Know the difference between full-text and citation indices and how to find a print article from a citation index
 - ◆ Understand how to gain access to Temple's proprietary resources (and why they would want to do so)
 - ◆ Understand the rhetoric of a web page: that is authored by someone, has a particular audience in mind, and has specific goals or biases
 - ◆ Understand citation conventions and effective use of quotations and citations
 - ◆ Understand the definition of plagiarism and how to avoid it

II. Databases: A Guide for English 50 Instructors

(NOTE: It is strongly suggested that you consult with a reference librarian when defining a research assignment. The librarians can help you identify appropriate sources and can guide you towards expanding or narrowing your topic, if appropriate. With advance notice, librarians can meet with your class. Please note that librarians do not give general 'tours of the library.' Far more useful is a focused presentation tailored to your specific needs)

Beginning a research assignment by searching the web can be like looking for elephants in the suburbs: you're unlikely to find any, and you might end up deciding that a large sheepdog will do instead. *It is vital that your students begin looking in the right places; for most college-level research assignments, that place is a research database.*

1. Explain what a database is, especially the distinction between the World Wide Web and proprietary databases such as LEXIS-NEXIS, MLA Bibliography, ERIC, or PsychInfo.

This is a key distinction. Students (and the rest of us) often find it difficult to orient themselves when on the Internet. The tactile and visual cues provided by print material are lost, particularly in printed output (that is, it's easy to tell the difference between a copy of *Time* magazine and a medical journal, but these distinctions are less apparent on the screen. Moreover, it is easy to think that we are doing research 'on the computer,' forgetting that what lies behind the screen is not constant (e.g. are you logged into the Temple library catalog, searching the MLA Bibliography, or surfing the web?)

Distinguish between databases that contain mostly journalistic material (e.g. LEXIS-NEXIS) with those that contain exclusively scholarly material (e.g. MLA).

NOTE: This is an excellent opportunity to discuss the difference between scholarly and non-scholarly material. What is peer review? How is knowledge constructed within a discipline? How do disciplines handle challenges to their standards of evidence?

2. Provide explicit instructions for accessing and searching selected databases, preferably by demonstration through Temple University Library Databases.

Explain how to gain off-campus access through a PPP account/proxy server.

4. Distinguish among types of databases (full-text versus citation) and provide instructions for finding a journal from a citation.

Tutorial: Evaluating Information on the Web

<http://library.temple.edu/libinst/evaluating/intro.html>

PUTTING BOOKS ON RESERVE AT PALEY LIBRARY

You may put either library books or your own books on reserve. Be aware, though, that books are sometimes damaged in the process; the library places stickers and tape on them, stamps them and writes in them before it's all over. Besides that, anyone with a student ID can use them, so they are subject to all the abuses of any library book--broken spines, underlining, torn pages, etc.