

Handbook for Instructors

First-Year Writing Program

Temple University

2009-2010

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ACADEMIC CALENDAR 2009-2010

Summer 2009

First Summer Session	Monday, May 18 - Monday, June 29
Memorial Day Holiday, No classes	Monday, May 25
Last day to drop a course	Monday, June 1
Last day to withdraw from a course	Monday, June 15
Second Summer Session	Monday, July 6 - Saturday, August 15
Last day to drop a course	Friday, July 17
Last day to withdraw from a course	Friday, July 31

Fall 2009

Fall semester begins	Monday, August 31
Labor Day holiday, No classes	Monday, September 7
Last day to drop a course	Monday, September 14
Registration for Spring semester begins	Monday, October 19
Last day to withdraw from a course	Monday, November 2
Calendar adjustment	Tuesday, November 24 (use Thursday schedule) Wed., November 25 (use Friday schedule)
Thanksgiving recess	Thursday, November 26 – Sunday, November 29
Classes resume	Monday, November 30
Classes end	Wednesday, December 9
Study days	Thursday, December 10 and Friday, December 11
Final examinations	Monday, December 14 – Saturday, December 19
Winter recess begins	Saturday, December 19 at 10:00 pm

Spring 2010

Spring semester begins	Tuesday, January 19
Last day to drop a course	Monday, February 1
Spring recess	Monday, March 8 – Sunday, March 14
Classes resume	Monday, March 15
Registration for Summer begins	Monday, March 15
Registration for Fall semester begins	Monday, March 22
Last day to withdraw from a course	Monday, March 29
Classes end	Monday, May 3
Study days	Tuesday, May 4 and Wednesday, May 5
Final examinations	Thursday, May 6 – Wednesday, May 12
Commencement	Thursday, May 13

Dear First-Year Writing Teachers,

You have come to this program from many places: from universities near and far, from other teaching jobs, from many regions and from many countries. You come with a wide range of academic interests: you are scholars, teachers, creative writers. And you come with various levels of experience in teaching writing. Some of you may never have taken a college writing course. Others are veteran teachers of many semesters. All of you share a commitment to doing right by students, and all of you are very welcome in this program.

Teaching writing is one of the most intellectually and socially consequential things that an academic can do. Teaching writing brings you face to face with questions about how language works: it is intellectually demanding and endlessly fascinating. And in any given year, a million and a half students in the United States are studying college writing; what those students learn affects the rest of their education and, perhaps, how they will write for the rest of their lives. We all want to live in a fully literate society, one in which everyone has access to the rich resources of the language. You and I have the privilege of working to make that happen. As teachers, we will never do anything that is more important.

We are proud of the teachers in this program, and we in the office will support you. This handbook, which we hope will help answer your questions, is an expression of that support. Please come to us if you have questions, ideas about the program, or concerns: you can talk to me, to Associate Director Rachael Groner, or to the other First-Year Writing Program staff.

All good wishes. Let us know what you learn as you teach this year's classes.

Sincerely,

Susan Wells
Professor, English

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

The Main Campus office of the First-Year Writing Program is 1046 Anderson Hall, which is between 11th and 12th Streets, above Montgomery Avenue. Susan Wells is the Director of the Program; Rachael Groner is the Associate Director; Gabriel Cutrufello is the Graduate Assistant to the Director; and Derrick Johnson is the FYWP Secretary. In addition, there are several mentors who are assigned to work individually with instructors teaching English at Temple for the first time. Gloria Basmajian, the administrative supervisor for the English Department, is located in Anderson Hall 1038.

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

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

At the end of the sequence, students should demonstrate both fluency and competence with Standard English in their finished papers, and they should be able to recognize and correct errors and logical contradictions in early drafts. Most importantly, students must be able to take a position and 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. In all of these courses—701, 711, 802, and 812—a student must earn a C- to pass.

Overview of FYWP Courses

English 0701 and 0711: Introduction to Academic Discourse

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

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

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

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

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

English 0802: Analytical Reading and Writing

English 0802 is a four-credit general education course that requires students to explore a theme from the point of view of more than one discipline. Students spend the early part of the semester learning to articulate specific positions using evidence to support their claims. Research and the evaluation of sources are crucial in this process. By semester's end, English 0802 students should demonstrate both fluency and competence with Standard English in their finished papers, and they should be able to recognize the shortcomings of their earlier drafts. Most importantly, the papers should show the writer's ability to take a position and order an argument to support that position. Having students critique each other's writing enlarges the audience for the writer, fosters students learning from each other, and provides opportunities for critical reading in a venue other

than assigned readings. The course will include two research sessions at the library, small group sessions with the instructor, and individual conferences.

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

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

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

Teaching Circles

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

A New General Education Curriculum

In Fall 2007, Temple instituted a new General Education Program. The First-Year Writing courses meet the Gen Ed requirements for Analytical Reading and Writing. More information on Gen Ed can be found in the Appendix at the end of this Handbook. There are four FYW courses:

English 701	Introduction to Academic Discourse
English 711	Introduction to Academic Discourse (ESL)
English 802	Analytical Reading and Writing
English 812	Analytical Reading and Writing (ESL)

How is English 802 different from English 50 (the previous version of the course)?

Our goals and objectives are largely the same as before. The course is still focused primarily on building students' abilities to make academic arguments, write fluently and with a reasonable mastery of Standard English and academic conventions, reflect effectively on their writing process, and pursue research productively using both electronic and print media. The basic model syllabi are tailored to meet the 4 contact hour requirements, but the expectations and rubrics—4 sequenced essays in each course culminating in portfolios assessed in teaching circles—will remain the same.

We have a text generated by our own faculty for the basic writing course (English 0701). Rachel Groner and John O'Hara have edited the home-grown anthology.

Will there be a sample syllabus for us to use or to work from? When will we be able to see a version of the course we can use for next fall?

Yes – it is included in this Handbook. Remember that veterans of the program are welcome to develop their own syllabi as long as the 4 sequenced assignments follow the outline of the rubric in each course.

Will we still be using Signs of Life, or will there be a new reader? Will another reader be added as an alternative?

The model for English 0802 will be built on *Signs of Life, 6th Edition*.

Temple University Resources for First-Year Writing Instructors and Students

Temple University Libraries

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

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

To facilitate library instruction, English 0802 and English 0812 will require all classes to attend two librarian-led research sessions at a University library during the semester. The librarians and the First-Year Writing Program will schedule these sessions for instructors, and the dates and times will be assigned with the section number(s) the instructor will be teaching (see the section about Analytical Reading and Writing below for the Fall schedule).

The University Writing Center

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

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

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

Writing Center Resources for Students

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

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

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

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

Writing Center Resources for Instructors

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

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

The Writing Center Classroom

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

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

The Graduate Teaching Assistant Program

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

Mentoring

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

Policies and Procedures of the First-Year Writing Program

Office Assistance

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

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

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

Human Resources Information

New faculty and adjuncts need to fill out a W4 and an I-9 form with Derrick Johnson (in 1046 Anderson). You will also need to fill out an application with the online Human Resources system available here: <http://www.temple.edu/vpfaculty/parttime.html>. After these two steps, you will be able to get your ID. Once you have an ID, you will be able to get your Temple e-mail address from the Computer Services office in the TECH Center located next door to Anderson Hall.

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.

It is also possible to scan material for posting as a PDF on Blackboard. Multiple sheet-feeder scanners are available in the Faculty Instructional Support Center in the Tech Center (next to Anderson Hall).

Audio Visual and Other Equipment

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

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

Classroom Technology Support for ordering equipment: <http://www.temple.edu/iss>

Blackboard

Blackboard is an online academic support program available to all Temple students and instructors. You can access the program through TUPortal and consult “Blackboard Quick Start” for basic information.

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. New teachers to the program should not sign green cards unless they have first consulted Rachael Groner.

Ambler and TUCC campuses

FYWP courses are regularly offered at all campuses. At Ambler, the English coordinator, Diana Pazicky, can be reached at 267-468-8410. There is no coordinator at TUCC, but limited office space is available for conferencing. If you are scheduled for courses at either of these campuses, FYWP personnel will be happy to provide more information (or point you in the right direction, at least).

Course and student evaluations

During the final weeks of classes, all FYWP instructors will have their class complete University course-evaluation questionnaires. 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, 215-204-8518) 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 Susan Wells or Rachael Groner of the arrangements you have made to cover or make up the class.

Mailboxes and Telephones

Every Main Campus instructor has a mailbox in room #1029 (across from the elevators) on the tenth floor of Anderson Hall. Mailboxes should be checked regularly. If your office has a telephone, use it judiciously. If your office has no phone, you may use the phone in the FYWP Office for important calls.

Mentoring

New Teaching Assistants and graduate student adjunct instructors without teaching experience participate in mentoring during their first year (see page 12).

Attendance and Warning Policies

Your attendance policy **must** appear on the syllabus. We are recommending the following attendance policy: students will not pass a FYWP class if they have four absences (the equivalent of

two weeks of classes). The standard syllabus indicates that there are other instances that could be counted as absences – a missed conference, for example. Lateness could be counted as half an absence. You may count the non-appearance of adequately prepared material in a peer workshop as an absence. You should decide whether you will excuse any absences and tell your class what you decide. We simply ask that you are clear with the guidelines you include in your syllabus and that, once there, the rules are enforced.

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

Academic Honesty: Plagiarism and Violating the Rules of an Assignment

Adapted from the Temple University Policy on Academic Honesty

Plagiarism

Plagiarism is the unacknowledged use of another person's labor: another person's ideas, words, or assistance.

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

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

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

Violating the Rules of an Assignment

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

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

Penalties for Academic Dishonesty

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

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

Writing Handbooks

Instructors are free to use a handbook of their own choosing, or to use alternative materials and resources that serve the same purpose. Many of these are available free on the web (see the list on the Blackboard Community site), but instructors may continue to use a handbook in their classes if they choose. Given that a student who takes the English 0701/English 0802 sequence might find herself being asked to buy a different handbook for each class, we recommend that those who require the purchase of a handbook use Hacker (see below), a short and financially manageable resource (around \$20), with the added advantage of extensive web support.

Hacker, Diana. *A Pocket Style Manual (Fifth Edition)*. New York: Bedford /St. Martins, 2008.

For details see:

<http://www.bedfordstmartins.com/newcatalog.aspx?disc=English&course=Composition&isbn=0312452756>

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.” Instructors may 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 so orders can be placed in good time.

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

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

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

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

PART II: TEACHING ENGLISH 0701/0711

English 0701: An Overview

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

Requirements of English 0701:

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

Students who fail or low pass the University placement test in English usually show poor reading and interpretive skills. There may be additional problems with grammar, structure and logic within the writing that they do, and either the passages they are given to summarize, or the instructions for the task itself, are misread or miscomprehended. Summary often misses crucial

parts of the prompt, or misinterprets it so that the essay that follows is on the wrong track from the beginning of the process.

A Rubric for English 0701/0711

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

Assignments

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

Here is the rubric of the essay sequence:

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

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

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

The work of literature is to be analyzed and read by applying the theories, ideas, and observations from academic reading completed throughout the semester. While highlighting the difference in genre, this will also introduce some of the elements of mixed media and culture that students will see in our composition class, and in MOSAIC. Directions for this assignment must direct students to the areas of the work that are relevant to the focus of the course. We are not asking students to write a literature paper, but to see the themes at work within the novel/play/story/film and use direct textual reference from the literature and the academic texts to advance the discussion accurately and in context. If you choose to use a film, the students must make direct reference to the textual version (the screenplay) in the same way that they would use quotations from a prose text or a play.

If the course is themed around gender, for example, play choices could include Tennessee Williams' *A Streetcar Named Desire*, Henrik Ibsen's *The Doll's House*, August Strindberg's *Miss Julie*, Caryl Churchill's *Cloud Nine*, or David Mamet's *Oleanna*.

Novels might include Tobias Wolff's *This Boy's Life*, Virginia Woolf's *Orlando, The Female Man* by Joanna Russ, or *Herland* by Charlotte Perkins Gilman. Also recommended are *Persepolis* by Marjane Satrapi, a graphic novel, and Nora Vincent's *Self-made Man*, which is non-fiction. *As Nature Made Him* by John Colapinto and Ursula Le Guin's novel, *The Left Hand of Darkness*, have also been used effectively. These texts are suggestions, but they are offered to give some sense of how we are thinking about this course as we move forward.

Below you will find a suggested syllabus for English 0701 and English 0711. All classes will run two days a week. We will leave you to assess how to divide up the reading across the week, but we have indicated the essays we feel to be the most valuable and how they might be paced through the weeks. Some of the essays are longer and more complex than others. Classroom activities to use with the readings will be for you to devise based on the dynamics and needs of your particular classroom.

We have also provided sample assignments for papers one, two and three. Obviously the assignment for paper four will be written specifically for the second text you decide to use with the gender reader. Once more, we wish to underline that the final paper should be geared to address the theme of gender, applying the material from the longer reader to an analytic and responsive reading of the second text.

At the end of the semester, students must turn in a final portfolio. The portfolio should include all essays written for the course, with previous drafts. The instructor may choose to have

students include other writing assignments, including journal entries and peer evaluations, if they wish.

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

- Discovering Psychology: Sex and Gender* (psychological development and gender roles in children)
- Childhood: Among Equals* (games and play in children's gender groups)
- Nova: Sex Unknown*
- Discovery Health: Changing Sexes*
- Representation and the Media* (racial and gender stereotypes in media)
- Mickey Mouse Monopoly* (good section on race and gender roles in Disney films)
- Playing Unfair: The Media Image of the Female Athlete* (sports media, heterosexism and homophobia)
- Sexuality on Television* (examines sex on screen, how commercials affect gender roles)
- Dream Worlds II: Desire, Sex and Power in Music Video* (examines women's roles in music videos)
- Warrior Marks* (examines cultural and political implications of female genital mutilation)
- Status of Latina Women* (examines differences between U.S. and Latina women)
- A Gathering of Men: Robert Bly* (Bill Moyers' interview with Bly on changing men's roles [1980s])
- The Smell of Burning Ants* (examines role of cruelty, fear, power, shame in boys' socialization process)
- Tough Guise: Violence, Media and the Crisis in Masculinity* (on violence, pop culture, masculinity)
- Wrestling with Manhood* (documentary on pro wrestling, violence, constructions of masculinity)
- Hammering It Out* (primer on feminist issues of equality and identity in workplace)
- The Sex Contract* (sociobiological; how sexes attract and couple)
- Sex and Marriage* (examines unique marital customs around the world)
- Hidden Faces* (examines impact of Islamic fundamentalism in Middle East on women)
- Greek Fire: Sex* (compares contemporary views on sexuality to those in ancient Greece)
- Portrait of an Onnagata* (examine female impersonation in Kabuki theatre)
- Woubi Cheri* (examines homosexuality in western Africa, [French w/ subtitles])
- Nu Shu: A Hidden Language of Women in China* (on separate, subjugated women's language in China)
- The Brandon Teena Story* (documents a hate crime against a transgender boy in Nebraska, 1993)
- You Don't Know Dick* (traces life stories of six men who were once women)
- Busting Out* (exploration of American fascination and mystification of female breasts)
- Breasts* (examines psychological and social intricacies of women's relationships with their bodies)

Portfolios and Final Grades

The portfolio will be assessed on the grounds that the student has completed every assignment to a reasonable standard. Each instructor is required to meet with a Teaching Circle for

portfolio evaluation. If the instructor and a second reader disagree significantly on a grade, the portfolio goes to a third reader.

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

Some Clarification on Grades Other than A Through C-

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

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

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

Further Guidelines for English 0711:

In the ESL-inflected composition classroom there are cross-cultural implications of both what it means to do academic work (expectations of classroom roles and behavior, ways of imagining and experiencing writing) and what it means to share historical and cultural knowledge. To address this consideration, teachers need to be aware of the degree of cultural (in)comprehensibility contained in texts, assignments, questions, classroom strategies and should take into account that there are realistic plateaus of language acquisition; and, given the probable level of sophistication which has already been achieved, mastery of rules of syntax and semantics is primarily a matter of long-term immersion and language use.

Therefore, when evaluating portfolios, instructors should give students leeway for a modest number of local errors: e.g., articles, prepositions, subject-verb agreement, pluralizing nouns.

Instructors should formalize and invite oral participation as a way of encouraging fluency and enhancing comfort with participation in American academic settings. In addition, instructors must spend extended time in tutorial conferences (at least 6 conferences a semester) to explain embedded cultural assumptions, review teacher commentary on student work, and provide opportunity for further questions.

Suggested English 0701 Syllabus

Instructor:

Office hours:

E-Mail:

Telephone:

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

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

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

WRITING ABOUT GENDER

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

Required texts (available at the bookstore):

Composing Gender, edited by Rachael Groner and John O’Hara

A second text of the instructor’s choosing, with a specific focus on gender as a theme.

Hacker, Diana. A Pocket Style Manual (Fifth edition). New York: Bedford St. Martins, 2008.

WRITING ASSIGNMENTS AND PORTFOLIOS

You will write four essays during the semester and revise the first three of these for the portfolio. You must complete all four essay assignments to pass the class, although simply completing the essays does not guarantee a passing grade. I will not read the portfolio of any student who has not 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 any 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. All papers should be typed, double-spaced, and stapled. No title pages or folders, please. Simply type your name and the course information at the top of the left margin on your first page of your paper, and give the essay a title, which should be centered about the first paragraph.

COURSE POLICIES

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

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

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

Conferences: You will meet with me individually three times this semester. We will arrange dates and times. In our meeting we will discuss your work and you will explain ideas you have and ask questions specific to your work. You must bring a typed paper with you to every conference, either a draft I have returned that you wish to discuss, or a draft that you would like to go through with me. If you miss your appointment, or if you fail to bring work with you to discuss, an absence will be counted. I will schedule additional conferences beyond the mandatory four on request.

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.

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 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 four.
2. Revised versions of assignments one, two, and three: 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.

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

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.

Quotations

Paraphrasing another's language

Facts

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 which 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.

Penalty for Academic Dishonesty

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.

Suggested Schedule for English 0701

Theme 1: Forming Gender/Gendered Bodies

Week 1:

LABOR DAY

Introduction

Lorber, "Night to His Day: The Social Construction of Gender"

Week 2:

Devor, "Becoming Members of Society: Learning the Social Meanings of Gender"

Renzetti and Curran, from Women, Men and Society

Week 3:

Hubbard, "Rethinking Women's Biology"

Martin, "Becoming a Gendered Body: Practices of Preschools"

Week 4:

Messner, "Barbie Girls versus Sea Monsters: Children Constructing Gender"

Lieberman, "'Someday My Prince Will Come': Female Acculturation through the Fairy Tale"

Pollitt, "The Smurfette Principle"

Week 5:

Best, "Prom Night: Youth, Schools and Popular Culture"
CONFERENCES

Theme 2: Women and Men in Mass Media

Week 6:

Rivers, "Superwomen and Twitching Wrecks"
McCormic, "Hoovers and Shakers: The New Housework Workout"
Messner and Montez de Oca, "The Male Consumer as Loser: Beer and Liquor Ads in Mega Sports Media Events"

Week 7:

Greven, "Dude, Where's My Gender?: Contemporary Teen Comedies and New Forms of American Masculinity"
Berila and Choudhuri, "Metrosexuality the Middle-Class Way: Exploring Race, Class and Gender in Queer Eye for the Straight Guy"

Theme 3: Gender/Power

Week 8:

Johnson, "What is This Thing Called Patriarchy?"
Connell, "Arms and the Man: The Question of Peace"
CONFERENCES

Week 9:

Leonard, "Household Labor and Technology in a Consumer Culture"
Bordo, "Reading the Slender Body"

Week 10:

Kimmel, from Manhood in America

Theme 4: Global/Transnational Contexts

Week 11:

Mernissi, "Size 6: The Western Women's Harem"
Davis-Floyd, "Gender and Ritual: Giving Birth the American Way"

Week 12:

Enloe, from Globalization and Militarism

or

Schaeffer-Grabiell, "Planet-Love.com: Cyberbrides in the Americas and the Transnational Routes of U.S. Masculinity"

Week 13:

Long Text
CONFERENCES

Week 14:

Long Text

Week 15:

Long Text
CONFERENCES

PORTFOLIOS DUE – TBA by instructor

Assignments

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

Summary for a purpose – This assignment should have a key question at the core of it, something to focus the purpose of the assignment. The task is to summarize long, involved essays accurately (this may be one essay with multiple approaches and points in it, or a number of essays that address the same topic), and then to apply viewpoints/positions that best address the key question at hand. Students should be able to explain why they have reached a conclusion in relation to the theories and ideas contained in the essay(s).

SAMPLE FOR ASSIGNMENT #1: (4-5 pgs)

As the early readings for this course suggest, gender (a social category) is markedly distinct from sex (a biological category). Gender is codified, taught, learned, performed and enforced in many different ways—in many types of institutions and through diverse cultural activities.

For this assignment, you are asked to draw upon your own personal experience of having challenged or transgressed gender norms (or having witnessed the challenging or transgression of gender norms) in some “location” of culture (school, playground, family, community, camp, prom, etc.). You may also select a news item or noteworthy event in which an individual or group challenged gender norms.

In order to meet the demands of the assignment, you must explain and analyze the relevance of [] number of course texts to the event/situation. You must summarize two or more theories from the readings about how/where the “social construction” of gender occurs, and apply the theories to your selected event/situation. Importantly, too, attempt to diagnose the possible consequences the “social construction” of gender in your selected domain . . . what does it tell us about how and where gender

norms are enforced or resisted, or how gender norms are institutionalized, or how individuals are encouraged to conform (or resist) the expectations of gender.

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

Summary plus comparison and thematic synthesis of materials – The purpose of this assignment is for students not only to summarize multiple essays and compare and contrast the major points of those essays, but more than just comparing and contrasting, to present one or more ideas as valid in relation a subject, topic or issue raised in the readings.

SAMPLE FOR ASSIGNMENT #2: (4-5 pgs)

In acknowledging the “gentle but forcible process of [gender] acculturation” through fairy tales, Marcia Lieberman writes: “Not only do children find out what happens to the various princes and princesses . . . of their favorite fairy tales, but they also learn behavioral and associational patterns, value systems, and how to predict the consequences of specific acts and circumstances.”

Many of our readings concern the influence and impact of mass media representations upon gender norms and expectations in contemporary culture. For this assignment, you are asked to survey one or more terrains of media culture as you attempt to analyze how “representations” of masculinity and/or femininity rely upon, dramatize, take for granted, or otherwise instruct mass audiences on the norms and limits of gender.

Try to be specific when selecting media: instead of dealing broadly with something like “television and film,” attempt to identify a “genre” or “type” of representation within a certain medium—say, “women’s fashion magazines” and “women’s television”; or “sports networks” and “cologne advertisements”; or “gay-themed television,” or “soap opera commercials,” or “Prom movies,” or even “boys’ toys” and “girls’ toys” . . . any category can work as long as it is general enough to hold several specific examples but not so general as to suggest limitless examples.

Once you have settled on a terrain, or on a set of media representations, summarize and apply, where applicable, the theories on media and gender present in one or more of the course texts to your selected representations. What observations, assumptions, and conclusions from the readings are applicable, either directly or indirectly, to your selected representation(s). Quote and cite relevant passages and forge the connections between our texts’ theories and your own observations on how gender behavior/gender norms are portrayed, modeled, codified, dramatized, stereotyped, assumed, taken-for-granted. How are specific social expectations of gender produced, normalized, affirmed or challenged through your media representation(s).

ASSIGNMENT # 3 (recommended length 5-6 pgs)

Directed close reading – Using a key essay from class as the cornerstone of the assignment, students should conduct a close reading of a long and complex essay using **at least two other course texts** to evaluate the central essay addressed. The purpose of the assignment is to draw on the skills of

summary, evaluation and synthesis, and to develop further students' ability to evaluate points of view accurately.

SAMPLE FOR ASSIGNMENT #3: (5-6 pgs)

“Close reading” of complex texts is a very important skill to master for academic work. Close reading means two primary things:

- The actual “reading” of a complex text in very discerning way, identifying what major and minor arguments exist, what primary and secondary examples serve the argument, what complications and paradoxes are raised in the text, and how various strains of argument come together cohesively to form an overall statement.
- The written presentation of your “close reading” in a way that allows readers to understand the complexity of the original argument AND your own ideas, points of view, further or contradictory examples, or complications and paradoxes NOT raised in the original text.

With all of this in mind, perform a “close reading” of Johnson, Connell, Leonard, Bordo, Enloe, or Schaeffer-Grabiell.

The first thing you must do is explain WHY you are doing a close reading, and what you intend that close reading to show (or what you are trying to emphasize from the original article). Your close reading could try to identify a unique or important topic of social or political relevance in relation to gender, and test it through the close reading by including it as a dimension throughout. Your close reading could present an example of a phenomenon, an issue, a personage, or an event related to a gender dynamic, and attempt to illuminate it through the close reading itself. Remember, communicating your close reading is a way of testing a complex essay to see how strong or valid it is. Your scrutiny of the many facets of a long argument should help not only to explain the argument, but through reflection and speculation, to measure its totality and weigh its validity.

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

Long text as focus for discussion and study – Using the long text the instructor has chosen, students should conduct a study that involves close reading, analysis, and reflection on the thematic elements that relate to gender. Students should be encouraged to make connections between the long text and any number of readings from earlier in the semester, but are asked to draw from **at least three** previous readings. Again, students should be able to identify gender-related themes, and then analyze them in terms of the essays and theories of gender from the course.

SAMPLE FOR ASSIGNMENT #4: (6-8 pgs)

Variable depending upon selection of long text.

Suggested English 0711 Syllabus

Instructor:

Office hours:

E-Mail:

Telephone:

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

I. Course Goals

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

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

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

II. Required Texts (available at the bookstore, located at the basement of Student Activity Center)

- A. Course Packet: available on Blackboard
- B. Hacker, Diana. A Pocket Style Manual. 4th ed. Boston: Bedford/St. Marin’s, 2004.

III. Course Requirements

A. Writing Assignments and Portfolio

During the semester, you will write **four essays** and revise the **first three** of these. These revisions and your final essay will be graded in the form of a portfolio, a collection of your work. This means that individual essays will not be graded and that you will need

to spend considerable time working on revisions throughout the semester. All assignments should be typed and double spaced. **Electronic** copies are **not accepted**.

On the last day of class, you will submit a **portfolio** containing your **three revised essays** and **final essay** (placed in the left folder) and **all drafts** of your essays (placed in the right folder). This requires that you save all of your essays completed in the course.

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

- B. Reading Assignments: You must come to class having completed all assigned readings and ready to participate in our class discussions.
- C. Individual Conferences: You will meet with me individually four times this semester. We will arrange dates and times. In our meeting, we will discuss your work, and you will explain ideas you have and ask questions specific to your work. If you miss your appointment, an absence will be counted, regardless of make-ups. Make-ups are given only when you notify me 24 hours in advance in any form of communication.

VI. Course Policies

- A. Attendance: Attendance is mandatory. If you have more than **three absences** (excused or unexcused), you will have a lowered final grade (a reduction by one letter grade). If you have more than **five absences**, you will **not pass the course**.
- B. Lateness: If you are not in class when I note attendance, you will be marked as late. Two times being late will equal one absence. If you miss a class, you are still responsible for catching up with the work from that day.
- C. Late Essays: If you turn in your essay late, it will affect your final grade (a reduction of one letter grade for each class meeting of lateness).
- D. Etiquette: Please turn off your cell-phone while you are in class. Eating is not permitted in class.

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

- A. Portfolio: 60%

B. Quizzes: 20 %

C. Peer Reviews: 10%

D. Participation (both verbal and non-verbal [i.e., attention]): 10%

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

A. Plagiarism

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

B. Penalties for Academic Dishonesty

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

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

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

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

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

VII. Disability Disclosure Statement

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

VIII. Statement on Academic Freedom

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

Schedule of Reading and Essay Assignments

Week 1 (Sept. 1, 3)

T Introduction of course objectives, requirements, and policies

In-Class Writing

Th Writing Workshop (WW): Types of Essays (Narrative, Descriptive, Expository, Argumentative Writing) and Basics on Writing an Academic Essay (Thesis, Support, Organization, Unity, Coherence)

Week 2 (Sept. 8, 10)

T Reading: Malcolm X – “Homemade Education” (pp. 95-98)

WW: Summary Writing

Th Reading: Michaels – “My Yiddish” (pp. 105-112)

Week 3 (Sept. 15, 17)

T Reading: Marin – “Spanish Lessons” (pp. 112-117)

& Kingston – “The Language of Silence” (pp. 118-122)

Th WW: MLA Documentation & Peer Review Guide

Week 4 (Sept. 22, 24)

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

Peer Review

Th Reading: Kornheiser – “No Detail Is Too Small for Girls Answering a Simple Question” (pp. 305-307) & Holmes – “Women Talk Too Much” (pp. 299-305)

Week 5 (Sept. 29, Oct. 1)

T **Revision of Essay 1 Due**

Grammar Workshop (GW)

Th Reading: Macaulay – “Sex Differences” (pp. 307-313)
& Thompson – “He and She: What’s the Real Difference?” (pp. 313-316)

Week 6 (Oct. 6, 8)

T Conferences (1) – Class Cancelled

Th **Quiz 1** & GW

Week 7 (Oct. 13, 15)

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

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

Week 8 (Oct. 20, 22)

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

Peer Review

Th Reading: Flower – “Writing for an Audience” (pp. 156-159)

& Childers – “What My Students Have Taught Me about Writing” (pp. 164-170)

Week 9 (Oct. 27, 29)

T **Revision of Essay 2 Due**

O’Conner – “Saying is Believing” (pp. 180-185)

WW: Run-on sentences, Comma splices, and Fragments

Th Reading: Mosser and Watters – “The Art and Craft of Persuasion” (Blackboard)

WW: Writing an Argumentative Essay

Week 10 (Nov. 3, 5)

T Conferences (2) – Class Cancelled

Th Reading: Jane Aaron – “Argument & Persuasion” (Blackboard)

WW: Punctuation (1)

Week 11 (Nov. 10, 12)

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

Peer Review

Th **Quiz 2**

WW: Punctuation (2)

Week 12 (Nov. 17, 19)

T **Revision of Essay 3**

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

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

Th Reading: Crawford – “A Nation Divided by One Language” (Blackboard)

GW

Week 13 (Nov. 24, 26)

T Conferences (3) – Class Cancelled

Th Thanksgiving Recess

Week 14 (Dec. 1, 3)

T Reading: Rovira – “Let’s Not Say Adiós to Bilingual Education” (Blackboard)

GW

Conferences (4)

Th **Quiz 3**

In-Class Writing

Week 15 (Dec. 8) – **Last day of class**

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

Paper 4 Due

Portfolio Due

Essay Assignments

Essay Assignment #1

Length: three pages

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

In this chapter, we read four essays by authors who discover the power of language in one form or another. For example, Malcolm X describes, in his essay “Homemade Education,” how his lack of understanding of many words found in books made him feel frustrated and how learning them empowered him by opening a new world for him. In her essay “Spanish Lessons,” Marin discusses how she came to find many of her voices, both Spanish and English, how they “contributed to the formation of self and identity,” and how she learned the different power of both languages.

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

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

Essay Assignment #2

Length: three to four pages

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

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

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

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

Essay Assignment #3

Length: three to four pages

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

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

In order to successfully accomplish this assignment, you need to meet the following requirements:

- (1) Read the essay closely, making sure that you thoroughly understand its major points and their supporting evidence for the purpose of summary and evaluation.
- (2) Establish the rationale for conducting the close reading of the essay and explain the significance of this task.

- (3) Summarize the essay accurately so that your readers can fully understand the major points of the essay.
- (4) Using two other essays from our textbook, critically evaluate the essay, showing the strengths and/or flaws of the arguments, and the validity of the evidence used to support the arguments. How do the arguments and ideas stand up under your intense scrutiny?

Essay Assignment #4

Length: five to six pages

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

Option #1

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

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

Option #2

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

Supporters of bilingual education argue that when non-English speaking students receive several years of instruction in their native language, they **learn English** more rapidly and improve their

overall **academic progress**. In addition, these students can maintain their **native language** and do not lose their **cultural heritage**, they argue. On the other hand, **critics** of bilingual education, such as S.I. Hayakawa, claim that bilingual education **impedes** non-English students' **mastery of English**, their **academic progress**, and their **assimilation** into mainstream America.

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

PART III: TEACHING ENGLISH 0802/0812

English 0802/0812: An Overview

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

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

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

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

Course Requirements

The Composition Committee has developed guidelines for English 0802/0812 in an effort to shape a course that connects with the goals and objectives of English 0701/0711 and prepares students for the MOSAIC sequence and the writing intensive courses students will encounter later. 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 twice and may cancel up to six hours of class time to that end. Other small group conferences will be held during the fourth contact hour of class time each week.
- Students do not pass the course unless their portfolio receives a passing grade (C- or higher).

Objectives

At semester's end, students should demonstrate both fluency and competence with Standard English in their finished papers, and they should be able to recognize errors and logical contradictions they made in early drafts. These objectives are the same for ESL students in English 0802 or 0812, except that ESL students should not be expected to demonstrate a command over American discourses. Instead, ESL students in 0802 or 0812 should show marked improvement in fluency, competence, and the ability to effectively edit their own writing. Students should use standard bibliographic forms (either APA or MLA) in all papers.

We expect this course to address the following competencies:

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

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

We also want to see the policies of the course written into the syllabus. In the sample syllabus you will see that we have defined the attendance policy, and the policy regarding

food/drink/cell phones, etc. Although there is always the danger that a syllabus might turn into a legal document, we know from experience that expectations are very important to make clear for both the student and the instructor.

Grading

Students must earn a grade of C- on the portfolio to pass the course. A teacher may raise or lower the portfolio grade by one marking level to reflect a student's work in class, including participation, homework, peer review, and quizzes. A portfolio graded B, therefore, would lead to a final grade of B+, B, or B-, depending on the student's work in the semester. A student who earns C- on the portfolio and meets attendance requirements, however, will not fail the course.

Major areas of focus

Research

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

Peer response

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

Reading

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

questions of audience, tone, effectiveness, persuasion, rhetorical strategies, language and word choice, etc.

Grading of pre-portfolio drafts

It is recommended that no letter grade be assigned to a student's paper while it is seen as a draft. In other words, until the portfolio (which is to be considered holistically) every draft should be seen and treated as a work in progress. The portfolio carries the weight of the grade for the course. This does not mean that the instructor can't make a notation of a grade range for him- or herself on each assignment. Provisional grades of "satisfactory," "not satisfactory," or "potentially good" may be helpful. Students who request information about their grade in the course so far should get an honest answer. The thinking here is that students will be more inclined to continue revision and to improve revision technique if the grade is always contingent up to the final portfolio. Not grading drafts also focuses the student on comments rather than letter grades. The mid-semester progress report asking if a student's progress is satisfactory or unsatisfactory will still be a fair reflection of performance in the classroom and on assignments, even without a letter grade attached.

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

The cover statement or letter

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

Pattern of assignments

The progression of four assignments will follow this pattern:

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

The purpose of this assignment will be for students to a) summarize and class readings and research materials; and b) be able explain why and how some evidence or texts are more effective and persuasive than others. Students will be expected to utilize at least one text from within the classroom reader and at least three outside sources that they will research. 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 relatively simple paper introduces the basic skills of summary and critique.

2. Argument and Counter-Argument – 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. We require research to aid in this assignment. Accurate evaluation of sources and the construction of effective positions and refutations are at the core of this assignment.

3. Synthesis – 6-8 pages

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

4. Argumentation and Research – 6-8 pages

This final paper should demonstrate 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. This assignment is usually based on the full length text assigned at the end of the course.

This assignment is sometimes called the “show me” paper, because successful papers will demonstrate control of critique, argument and counter-argument, and synthesis.

Portfolio goals for English 0802/0812

Goal 1 – Critical Reading/Critical Writing Connections

Portfolios will

1. Develop research based on the analysis and interpretation of both source texts and one's own ideas and experiences. Demonstrating an understanding of the validity of outside texts (especially internet-based materials) is crucial to this project;
2. Demonstrate the ability to use the ideas of others as a critical lens through which to reflect on one's own ideas and experiences;

3. Accurately represent and acknowledge differing points of view or interpretations, 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.

Goal 2 – Shaping Meaning and Communication

Portfolios will

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

Goal 3 – Academic Writing Practices

Portfolios will

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

Goal 4 – Self-Reflection

The self-reflection included in the portfolio will

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

Final portfolios should be evaluated according to the following criteria:

“A” work

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

“B” Work

A "B" portfolio would contain writing that demonstrates an understanding of the reading materials and the intellectual project of the course that is above the basic level. A student's position to the arguments in the assigned texts represents a strong attempt to engage with the central issues and terms used by the author(s). The papers in the portfolio also demonstrate that the writer can draw partial connections among the different authors in terms of the issues of the course. When others read the papers, both the subject and the framework of interpretations 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; papers by ESL students may contain more problems or errors with grammar, mechanics, and usage.

“C” Work

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

“Failing” Work (D+ and below)

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

Some Clarification on Grades Other than A Through F

“I”—This grade should be reserved for students who have completed all course requirements except for the handing in of 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”— 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)

Library Visits

The schedule for library visits will be posted on the FYWP Blackboard site before the semester begins. See below for a general sense of where each library visit will fit into the course outline.

Week-by-Week Course Outline

We have included a sample syllabus on a MW schedule in this Handbook (on page 54); a TR schedule is also available on the First Year Writing website and on our Blackboard site.

Week 1 Introduction to the course goals and objectives, policies, and expectations
 Short writing assignment (in-class or for homework) in response to a brief reading assignment (use to assess initial reading & writing skills)
 Begin Round 1 of Group Conferences (Suggested activity: active reading strategies)

Week 2 Introduction to the course theme and/or theoretical framework
 Introduction to Unit 1
 Distribute Assignment 1 handout (Critique & Evaluation)
 Discussion of all readings necessary for Assignment 1
 Writing workshop for Assignment 1 (Suggested activity: brainstorming)
 Continue Round 1 of Group Conferences

Note: Library Research Workshop #1 will be scheduled automatically by section number for a 50 min. period sometime in Weeks 3-5.

Week 3 Introduction to finding, using, and citing outside sources
 Research for Assignment 1
 Drafting and revising Assignment 1
 Writing workshop for Assignment 1 (Suggested activity: peer review)
 Collect Assignment 1 for instructor review
 Introduction to Unit 2

Week 4 Distribute Assignment 2 handout (Argument—including contrary position & refutation)
 Begin discussion of readings needed for Assignment 2
 Hold individual conferences to return and discuss Assignment 1 draft

Week 5 Complete discussion of readings needed for Assignment 2
Begin Round 2 of Group Conferences (Suggested activity: address common problems from first paper)

Week 6 Research for Assignment 2
Drafting and revising Assignment 2
Writing workshop for Assignment 2 (Suggested activity: peer review)
Continue Round 2 of Group Conferences

Note: Library Research Workshop #2 will be scheduled automatically by section number for a 50 min. period sometime in Weeks 7-9.

Week 7 Writing Workshop for Assignment 2 (Suggested activity: reflection)
Collect Assignment 2 for instructor review
Introduction to Unit 3
Distribute Assignment 3 handout (Synthesis)
Begin discussion of readings needed for Assignment 3
Continue Round 2 of Group Conferences

Week 8 Complete discussion of readings needed for Assignment 3
Schedule library information session
Begin research for Assignment 3
Continue Round 2 of Group Conferences

Week 9 Review sources and annotated bibliographies for Assignment 3
Drafting and revising Assignment 3
Writing workshop for Assignment 3 (Suggested activity: Peer review)
Begin Round 3 of Group Conferences (Suggested activity: discuss revision of works in progress)

Week 10 Writing workshop for Assignment 3 (Suggested activity: reflection)
Collect Assignment 3 for instructor review
Introduction to Unit 4
Begin discussion of reading (full-length text) needed for Assignment 4
Continue Round 3 of Group Conferences

Week 11 Continue discussion of reading (full-length text) needed for Assignment 4
Distribute Assignment 4 handout (Argumentation & Research)
Continue Round 3 of Group Conferences

- Week 12 Complete discussion of reading (full-length text) needed for Assignment 4
 Writing workshop for Assignment 4 (Suggested activity: review of topic proposals and preliminary research)
 Drafting and revising Assignment 4
 Collect Assignment 4 for instructor review
 Complete Round 3 of Group Conferences
- Week 13 Schedule second individual conference to discuss Assignment 4 draft
 Thanksgiving Break
- Week 14 Revisit an earlier reading assignment to deepen analysis
 Writing workshop for Assignment 4 (Suggested activity: reflection, peer review, and plan for final revision)
 Writing workshop for portfolio (Suggested activity: bring latest versions of Assignments 1, 2, and 3. Discuss assignment grading rubric & assess strengths and weaknesses of revised drafts)
 Complete CATE evaluations
- Week 15 Writing workshop for portfolio submission

Further Guidelines for English 0812:

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

1. need to be aware of the degree of cultural (in)comprehensibility contained in texts, assignments, questions, classroom strategies;
2. should take into account that there are realistic plateaus of language acquisition; and, given the probable level of sophistication which has already been achieved, mastery of rules of syntax and semantics is primarily a matter of long-term immersion and language use. In light of this principle, instructors of English 0812:
 - should be selective at a general level (rather than correct a word, discuss the underlying rule which generates the correction) and help students track their own attempts to master rules;
 - should keep in mind that errors that interfere with the intelligibility of the writing are more serious than those that are deemed unacceptable in standard English, e.g., “who” vs. “whom”;
 - should be aware that their interventions may not eradicate many errors immediately;
 - should focus on raising awareness about patterns of error.

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

0802/0812 Textbooks

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

For 2009-10, Sonia Maasik and Jack Solomon's *Signs of Life in the USA: Readings on Popular Culture for Writers* (6th edition) is the program-wide textbook, supplemented with Diana Hacker's *A Pocket Style Manual* (5th edition) and Steven Johnson's *Everything Bad is Good for You*. During 2008-9, we began to search for a new program-wide book, and we will continue that search during 2009-10. We have identified two finalists, and instructors will be teaching pilot syllabi based on them. The finalists are *Cultural Conversations: The Presence of the Past*, by Stephen Dilks, Regina Hansen, and Matthew Parfitt, and Keith Walters and d Michal Brody's *What's Language Got to Do with It?* One of these texts will be chosen as the as the program-wide book for 2010.

Experienced instructors are welcome to use any book that meets the objectives of the course and can be adapted to the assignment sequence; consult with Rachael Groner about your choice. You may want to look at the two finalists, or at the other books that were strong favorites but did not seem like good choices for beginning instructors. We will try to keep all of these books available in the office, but you can also request desk copies directly from the publisher. Here are descriptions of these texts.

Finalists

Dilks, Stephen, Regina Hansen, and Matthew Parfitt, eds. *Cultural Conversations: The Presence of the Past*. Boston: Bedford/St. Martin's, 2001 (1st. ed.)

This book is divided into six units—"Gender," "Race," "Disability," "Psychoanalysis," "Non-Violence," and "The Frontier"—each of which includes "Text," "Context," and "Contemporary Conversations." "Text" includes the pivotal core text of each unit and a discussion of its influence; "Context" situates this text contemporary responses, reviews, pertinent visual images or other works by the author. The "Contemporary Conversations" sub-section suggests takes the core text in newer directions, with the hope that students see its ideas mutating and being applied to "new fields."

Within the "Gender" unit, for example, the primary text is an excerpt from Virginia Woolf's *A Room of Ones's Own*. The "Context" provides excerpts and images from *Orlando*; a portrait of Woolf with obvious resemblance to an image from *Orlando*; and reviews of *Room* from *The Times*

Literary Supplement. The “Contemporary Conversations” sub-section includes pieces by Audre Lorde and Eve Kosofsky Sedgwick extending Woolf’s concerns to issues of race and sexual identity.

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

Walters, Keith and Michal Brody, eds. *What’s Language Got to Do with It?* New York: Norton, 2005.

As its title suggests, “Language” is the overarching idea in this text. Since English 802 is a course structured around a specific theme, the teacher who adopts this book could use the broad theme of language or narrow it to something such as “Language and Identity.”

Units such as “How Writing Changes Language” and “Multilingual USA” include eclectic selections of essays. “Multilingual USA,” for example, begins with an essay by Monileak Ourng that discusses a student’s negotiations among three languages, and the unit “Talking While Black,” includes June Jordan’s marvelous piece on her teaching her students to accept the validity of Black English in the academy. Each individual essay is followed by assignments that facilitate the understanding of that particular text and writing exercises on it (at times also encouraging students to connect it to other pieces in the book).

Other Suggested Books:

Gunner, Jeanne and Doug Sweet, eds. *Grounds for Writers: Critical Perspectives for Reading.* New York: Longman, 2008.

This book includes a helpful section on author, audience, and purpose. It provides a series of “arrangements” or “frames” such as “psychoanalytic,” “material culture,” “the postcolonial,” and “domestic difference,” with selections from writers such as Sigmund Freud, Karl Marx, Frantz Fanon, Edward Said, Aime Cesaire, Victor Villanueva, and Jonathan Kozol in the relevant sections. The editors also provide alternative “arrangements” in which authors could be clustered differently—for example, by topic. This book is relatively difficult, but it could potentially prepare students for future courses at Temple such as in Mosaic.

James Miller, *Acting Out Culture: Reading and Writing.* New York: Bedford, 2008.

Like *Signs of Life*, this book is a collection of essays about popular culture. Miller’s selections tend to be more academic than those in *Signs of Life*, and the selection is more contemporary. Typical units are “How We Believe,” (Ian Fraser, Rebecca Saxe, David Brooks); “How We Eat,” (Michael Pollan, Francine Prose, Caroline Knapp), and “How We Work,” (Barbara Ehrenreich, Anthony DePalma, Judith Warner). The range of authors, as this list suggests, is not as diverse as we would have liked, but teachers have had success with this book. Introductions, illustrations, and questions are all helpful.

Suggested English 0802 Syllabus

Instructor:

Office hours:

E-Mail:

Telephone:

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

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

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

Required texts (available in the University bookstore):

Hacker, Diana. The Pocket Style Guide (4th Edition). New York: Bedford/St. Martins, 2003.

Johnson, Steven. Everything Bad is Good for You. New York: Riverhead Books, 2005.

Maasik, Sonia and J. Fisher Solomon, eds. Signs of Life in the USA: Readings on Popular Culture for Writers (6th Edition). New York: Bedford Books, 2009.

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.

This is a class concerned with critical reading and writing – we are taking American culture as our theme and as our field of research. There are no right or wrong answers or opinions in most cases; positions will be for you to create, argue, and develop in your papers. We will learn how to use

researched 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. Essays will go through a draft seen by me in conference, perhaps a peer review, and then a final version. With each assignment you will hand in a short (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. Everything will be included in a portfolio evaluated holistically at the end of the course.

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

Conferences: You will meet with me individually two times this semester. We will arrange dates and times. In our meeting we will discuss your work and you will explain ideas you have and ask questions specific to your work. You must bring a typed paper with you to every conference; either a draft I have returned that you wish to discuss, or a draft that you would like to go over with me. If you miss your appointment, or if you fail to bring work with you to discuss, an absence will be counted. We will also meet multiple times in small group conferences that will take place in the fourth scheduled hour of the class. This conference will rotate through all of the students in the class and we will set up the schedule early in the semester.

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 use the discussion board section of Blackboard to respond to the topics and to each other.

Attendance and lateness: You are permitted a total of four absences throughout the semester, excused or unexcused. Obviously it is better for you and for me if you attend all the classes. **If you have more than four absences, you will not pass the course.** Students who are not yet in class when I take attendance will be marked as late. Two latenesses equal one absence. 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 final portfolio is not of passing standard, you will not be eligible to pass the course.** I will indicate to you whether a paper is unsatisfactory, satisfactory, or potentially very good. Much more important will be the comments on the paper, and the areas that are indicated to you for revision and development. Your

portfolio of work will contain final, clean versions of all four assignments, a final reflection, and a marked-up draft of one assignment. You should refer to the portfolio goals for the course (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. This procedure ensures that all students are fairly scored and that standards are kept consistent in the First-Year Writing Program. Your instructor may raise or lower your portfolio grade one marking level to reflect your performance in classwork, including participation, quiz grades, homework, and peer reviewing. A B- portfolio, therefore, might lead to a final grade of B or C+, depending on the student's other work. A student with a C- portfolio who has not violated the policy on absences will always pass.

Academic Dishonesty: Plagiarism and Violating the Rules of an Assignment

[Excerpted from the Temple University Statement on Academic Honesty for Students in Undergraduate Courses]

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

Penalties for Academic Dishonesty

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

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

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

Course Schedule

This schedule may be revised as necessary throughout the semester. Changes to the schedule will be announced in class and via the course Blackboard website. When readings are due, I expect you to come to class prepared for a reading response quiz and ready to participate in our discussions.

Monday/Wednesday Schedule, English 802

Unit One: Social Media

Week 1

Monday, Aug. 31 Introductions: syllabus, policies, and expectations; Introduction of Unit I on social media. **Group A:** Writing Workshop—active reading/mark-up assignment

Wed., Sept.2 **Reading due:** Henry Jenkins, “Convergence Culture,” 432-46. **Writing:** In-class essay (summary of Jenkins). **Group B:** Writing Workshop—active reading/mark-up assignment

Week 2

Monday, Sept.7 Labor Day

Wed., Sept.9 Introduction to Semiotics—**Reading due:** Maasik and Solomon, “Popular Signs,” 1-19, “Writing about Popular Culture,” 33-43; “You-Topian Dreams: MySpace, YourSpace, and the Semiotics of Web2.0,” 423-31. **Homework Due:** Topic option and examples. **Group C:** Writing Workshop—active reading/mark-up assignment

Note: Library Research Workshop #1 will be scheduled automatically by section number for a 50 min. period sometime in Weeks 3-5.

Week 3

Monday, Sept. 14 **Reading Due:** Steven Johnson, “It’s All About Us,” 446-51. **Writing due:** Outside source article and first draft of Paper 1 due; **Writing Workshop:** Peer review; MLA documentation. **Group D:** Writing Workshop—active reading/mark-up assignment

Wed., Sept. 16 **Writing due:** Revised draft of Paper 1 due for instructor review; **Writing Workshop:** In-class reflection; Introduction of Unit 2 on commodities and advertising

Units Two and Three: Commodities and Advertising

Week 4

Monday, Sept. 21 **Reading due:** Maasik and Solomon, “Consuming Passions,” 75-85; Anne Norton, “The Signs of Shopping,” 101-7

Wed., Sept. 23 **No class;** individual conferences by appointment to discuss Paper 1 draft

Week 5

Monday, Sept. 28

Reading due: Thomas Hine, “What’s in a Package?,” 109-18; Thomas Friedman, “Revolution is U.S.,” 157-62.

Wed. Sept. 30

Reading due: Emily Prager, “Our Barbies, Ourselves,” 613-15. **Group A:** TBA

Week 6

Monday, Oct. 5

Writing Workshop: Outside source articles due

Wed., Oct. 7

Writing due: Draft of Paper 2; **Writing Workshop:** Peer review; **Group B:** TBA

Note: Library Research Workshop #2 will be scheduled automatically by section number for a 50 min. period sometime in Weeks 7-9.

Week 7

Monday, Oct. 12

Writing due: Revised draft of Paper 2 due for instructor review; **Writing Workshop:** In-class reflection; **Writing Workshop:** Introduction to Unit 3;

Wed., Oct. 14

Reading due: Maasik and Solomon, Roland Marchand, “The Parable of the Democracy of Goods,” 182-92; Laurence Shames, “The More Factor,” 86-92. Read also the Preface to Dennis Hall and Susan Grove Hall, eds., *The Encyclopedia of American Icons* (Westport: Greenwood eBooks, 2006), available on the English 802 subject page of the library website. **Group C:** TBA

Week 8

Monday, Oct. 19

Reading due: Thomas Frank, “Commodify Your Dissent,” 163-170; Joan Kron, “The Semiotics of Home Décor,” 119-29. **Group D:** TBA

Wed., Oct. 21

Reading due: David Brooks, “One Nation, Slightly Divisible,” 487-95.

Week 9

Monday, Oct. 26

Research & writing due: sources and annotated bibliography for Paper 3;

Wed., Oct. 28

Writing due: Draft of Paper 3; **Writing Workshop:** Peer review **Group A:** TBA

Unit Four: *Everything Bad Is Good For You*

Week 10

Monday, Nov. 2

Writing due: Revised draft of Paper 3 for instructor review; **Writing Workshop:** In-class reflection; Introduction to Unit 4;

Wed., Nov. 4

Reading due: Johnson, *Everything Bad Is Good For You*, xiii-14 (Sleeper Curve); **Group B:** TBA

Week 11

Monday, Nov. 9 **Reading due:** Johnson, *Everything Bad Is Good For You*, 15-62, 212-13 (Games)

Wed., Nov. 11 **Reading due:** Johnson, *Everything Bad Is Good For You*, 62-136 (Television, Internet, and Film); **Group C:** TBA

Week 12

Monday, Nov.16 **Reading due:** Johnson, *Everything Bad Is Good For You*, 137-211 (Part Two: Economy, Technology and Cognition, Afterword); **Writing due:** Topic proposal; **Writing Workshop:** Review of Paper 4 proposals

Wed., Nov. 18 **Writing due:** Draft of Paper 4 for instructor review; **Writing Workshop:** In-class reflection; **Group D:** TBA

Week 13

Monday, Nov. 23 **No class**—individual conferences by appointment

Wed., Nov. 25 **No class**—Thanksgiving calendar adjustment

Week 14

Monday, Nov. 30 **Reading due:** Reread Maasik and Solomon, “Popular Signs,” 9-19; Lubrano, “The Shock of Education: How College Corrupts,” 420-26; **Writing Workshop:** Self-reflection and plan for revision

Wed, Dec.2 **Writing due:** Revised draft of Paper 4; **Writing Workshop:** In-class reflection; Peer review; Portfolio selection—bring the latest versions of Paper 1, Paper 2, and Paper 3

Week 15

Monday, Dec. 7 **Writing Workshop:** Portfolio review—Bring complete folder including drafts, sources, reflection and provisional final versions with no markings.

Date final portfolios due TBA.

Tuesday/Thursday Schedule, English 802

Unit One: Social Media

Week 1

Tuesday, Sept 1 Introductions: syllabus, policies, and expectations; Introduction of Unit I on social media. **Group A:** Writing Workshop—active reading/mark-up assignment

Thursday, Sept. 3 **Reading due:** Henry Jenkins, “Convergence Culture,” 432-46. **Writing:** In-class essay (summary of Jenkins). **Group B:** Writing Workshop—active reading/mark-up assignment

Week 2

Tuesday, Sept. 8 Introduction to Semiotics—**Reading due:** Maasik and Solomon, “Popular Signs,” 1-19, “Writing about Popular Culture,” 33-43; “You-Topian Dreams: MySpace, YourSpace, and the Semiotics of Web2.0,” 423-31. **Group C:** Writing Workshop—active reading/mark-up assignment

Thursday, Sept. 10 **Reading due:** Steven Johnson, “It’s All About Us,” 446-51; **Homework Due:** Topic option and examples. **Writing Workshop:** Topic review and brainstorming; **Group D:** Writing Workshop—active reading/mark-up assignment

Note: Library Research Workshop #1 will be scheduled automatically by section number for a 50 min. period sometime in Weeks 3-5.

Week 3

Tuesday, Sept. 15 **Writing due:** Outside source article and first draft of Paper 1 due; **Writing Workshop:** Peer review; MLA documentation

Thursday, Sept. 17 **Writing due:** Revised draft of Paper 1 due for instructor review; **Writing Workshop:** In-class reflection; Introduction of Unit 2 on commodities and advertising

Units Two and Three: Commodities and Advertising

Week 4

Tuesday, Sept. 22 **Reading due:** Maasik and Solomon, “Consuming Passions,” 75-85; Anne Norton, “The Signs of Shopping,” 101-7

Thursday, Sept. 24 **No class;** individual conferences by appointment to discuss Paper 1 draft

Week 5

Tuesday, Sept. 29 **Reading due:** Thomas Hine, “What’s in a Package?,” 109-18; Thomas Friedman, “Revolution is U.S.,” 157-62.

Thursday, Oct. 1 **Reading due:** Emily Prager, “Our Barbies, Ourselves,” 613-15. **Group A:** TBA

Week 6

Tuesday, Oct. 6 **Writing Workshop:** Outside source articles due

Thursday, Oct. 8 **Writing due:** Draft of Paper 2; **Writing Workshop:** Peer review; **Group B:** TBA

Note: Library Research Workshop #2 will be scheduled automatically by section number for a 50 min. period sometime in Weeks 7-9.

Week 7

Tuesday, Oct. 13 **Writing due:** Revised draft of Paper 2 due for instructor review; **Writing Workshop:** In-class reflection; **Writing Workshop:** Introduction to Unit 3;
Thursday, Oct. 15 **Reading due:** Maasik and Solomon, Roland Marchand, “The Parable of the Democracy of Goods,” 182-92; Laurence Shames, “The More Factor,” 86-92.

Read also the Preface to Dennis Hall and Susan Grove Hall, eds., *The Encyclopedia of American Icons* (Westport: Greenwood eBooks, 2006), available on the English 802 subject page of the library website. **Group C:** TBA

Week 8

Tuesday, Oct. 20 **Reading due:** Thomas Frank, “Commodify Your Dissent,” 163-170; Joan Kron, “The Semiotics of Home Décor,” 119-29. **Group D:** TBA

Thursday, Oct. 22 **Reading due:** David Brooks, “One Nation, Slightly Divisible,” 487-95.

Week 9

Tuesday, Oct. 27 **Research & writing due:** sources and annotated bibliography for Paper 3;
Thursday, Oct. 29 **Writing due:** Draft of Paper 3; **Writing Workshop:** Peer review **Group A:** TBA

Unit Four: *Everything Bad Is Good For You*

Week 10

Tuesday, Nov. 3 **Writing due:** Revised draft of Paper 3 for instructor review; **Writing Workshop:** In-class reflection; Introduction to Unit 4;

Thursday, Nov. 5 **Reading due:** Johnson, *Everything Bad Is Good For You*, xiii-14 (Sleeper Curve); **Group B:** TBA

Week 11

Tuesday, Nov. 10 **Reading due:** Johnson, *Everything Bad Is Good For You*, 15-62, 212-13 (Games)

Thursday, Nov. 12 **Reading due:** Johnson, *Everything Bad Is Good For You*, 62-136 (Television, Internet, and Film); **Group C:** TBA

Week 12

Tuesday, Nov. 17 **Reading due:** Johnson, *Everything Bad Is Good For You*, 137-211 (Part Two: Economy, Technology and Cognition, Afterword); **Writing due:** Topic proposal; **Writing Workshop:** Review of Paper 4 proposals

Thursday, Nov. 19 **Writing due:** Draft of Paper 4 for instructor review; **Writing Workshop:** In-class reflection; **Group D:** TBA

Week 13

Tuesday, Nov. 24 **No class**—individual conferences by appointment

Thursday, Nov. 26 **No class**—Thanksgiving

Week 14

Tuesday, Dec.1 **Reading due:** Reread Maasik and Solomon, “Popular Signs,” 9-19; Lubrano, “The Shock of Education: How College Corrupts,” 420-26; **Writing Workshop:** Self-reflection and plan for revision

Thursday, Dec.3 **Writing due:** Revised draft of Paper 4; **Writing Workshop:** In-class reflection; Peer review; Portfolio selection—bring the latest versions of Paper 1, Paper 2, and Paper 3

Week 15

Tuesday, Dec. 8 **Writing Workshop:** Portfolio review—Bring complete folder including drafts, sources, reflection and provisional final versions with no markings.

Date final portfolios due TBA.

English 802 Assignments

Assignment 1

Overview

The purpose of this assignment is to use semiotic analysis to interpret the cultural significance of some aspect of social media. In “Writing About Popular Culture,” Sonia Maasik and Jack Solomon define cultural analysis this way: “An analysis explains how [an example of popular culture] works, what cultural beliefs and viewpoints underlie it, what its significance is, and so forth” (41). They suggest that an analytic paper “would not necessarily be positive or negative; it would seek to explain how the elements [of your example] work together to have a particular effect on its audience.”

Our readings have focused on the semiotic analysis of social media to uncover what Henry Jenkins describes as new patterns of creation and consumption that they sponsor. Applying semiotic analysis to these media raises controversial issues: what privacy rights should we expect in social media? Where is the boundary between social media and marketing? Do these media open new means of expression to those who have been shut out of mainstream media? This paper does not ask you to solve these questions, but to look at one particular form of expression in social media within the context of the debates we have been following.

Your task is to choose one form of expression in social media. You should narrow your topic so that you can develop a detailed picture of the form of expression you have chosen. Here are some topics that are too broad: music performance on You Tube; posting pictures on Flickr. More manageable topics might be: pro-Obama songs on You Tube; virtual gift-giving on Facebook; Philadelphia bird-watching blogs. Focus your paper on a sample of these forms of expression: choose three to five examples of the media you are interested in. You will construct a well-formed argument in response to this central question: How does the media practice you have chosen enable users to express themselves, connect with others, or access information? You will therefore be analyzing the media you have chosen rather than telling your readers what you like or don't like. (Focus on either expression, connection, or information, depending on the media you have chosen.)

Here are some samples of topics you might use:

The virtual gifts that Facebook users exchange are actually more imaginative and personal than most real-life presents. Rather than distancing friends and relatives from each other, these virtual gifts allow for individualized communication. (Or—unlike physical gifts, which offer a direct connection between giver and receiver, virtual gifts are routine and bloodless.)

Political blogs in Philadelphia have failed to give citizens the information that they need about next year's municipal budget. While print newspapers have provided detailed analysis of the city's financial situation, the blogs have simply recorded local complaints without suggesting solutions. (Or—while newspapers have covered the events of the city's crisis day-by-day, the writers of blogs have offered an analysis of its causes and consequences.)

Many amateur singers on You Tube are able to express themselves by performing well-known songs in unique and individual ways. (Or—You Tube videos often show amateur singers simply copying professionals.)

In order to fulfill this assignment, you will need to

- summarize accurately what is presented in the materials you have read and watched
- evaluate the academic worth and strength of the arguments about cultural significance contained within the texts by assessing the effectiveness of their evidence and support
- analyze new visual texts by applying the authors' ideas to your own examples
- challenge or accept the authors' conclusions based on the results of your own analysis

Assignment requirements

Due dates: The final version of this paper, with drafts and copies of the outside sources used, is due when the portfolio is submitted at the end of the semester. Intermediate due dates are as follows:

On [TBA], a typed draft for peer review/workshop is due in class. This draft must include—at minimum—your thesis, several body paragraphs addressing the key points supporting your position, and the works cited page. You must also bring printouts or photocopies of your outside sources.

On [TBA], a complete revised draft is due for instructor review. This draft must include revisions made since the in-class workshop and an introduction and conclusion. I will collect the drafts and copies of your outside sources, write my comments and suggestions for revision, and return them to you during individual conferences on (or around) [TBA]

Following our conference, you will continue to revise your paper. We will review your paper again in conference or in workshop before you submit your portfolio. Remember to save all drafts and copies of outside sources. You must submit these materials as part of your portfolio, whether or not you select this paper for further revision.

Sources and documentation: This assignment requires a minimum of four sources, including both visual and written texts. You must use one article from *Signs of Life*, at least two documented examples of social media, and one outside source article. (If you are writing about a social media practice that you cannot document, consult your instructor.) You may also use material from the introductory chapters in *Signs of Life* by Maasik and Solomon, and as you revise, you may also decide to include material from later readings; just be sure to document them appropriately.

All material borrowed from your sources must be documented in MLA format. This includes using in-text parenthetical citations for all summaries, paraphrases, and quotations (full and partial) from both written and audio-visual sources, as well as a works cited page listing all of the sources used. See Hacker for more information.

Length and format: 4-6 pages long—typed and double-spaced in a standard 12 point font, such as Times New Roman, with standard one-inch margins. A works cited page is required but is not included in the page count for the length requirement. Please do not include a title page. Refer to Hacker for information on headings and formatting.

Evaluation criteria: Your goals in this assignment are to

- clearly describe a new media practice, using a defined set of examples
- support your position with specific examples and details from your sources and with your own ideas and observations
- evaluate the academic worth and strength of arguments contained in the texts by critiquing the authors' strategies and supporting evidence
- organize your paper effectively to help your readers see the connections you are making and to emphasize important points
- document material taken from your sources using the correct MLA format
- express your ideas in Standard English and in accordance with academic conventions.

Assignment 2

Overview

To address the requirements of this assignment successfully, you must take a position on an issue and use class readings and additional research resources to construct an argument in support of that position. You must also use sources to discuss a contrary position to your point of view, and then argue against that contrary position by constructing an effective refutation. Although both positions must be present in your paper and supported by academically credible sources, you must maintain a clear focus in support of your own position.

Our readings recently have focused on the semiotic analysis of consumption—shopping, product design, and advertizing. Applying semiotic analysis to these topics raises controversial issues about which informed people disagree: what is the significance of shopping for consumers? How is shopping gendered? Does our freedom to choose among many different products allow us to form identities? Does it erase traditional cultures? Does it do both?

In this paper, you will take a position on the ways that identities are constructed by consumption. As Maasik and Solomon put it, “Those aren’t just a pair of shoes you’re wearing: They’re a statement about your identity. That’s not just an iPod playlist: It’s a message about your worldview” (75). You will choose an example of the contemporary culture of consumption—a product, package, or retail space—and analyze and evaluate how it is used to construct the consumer’s identity. Or you may analyze an identity and identify the products and modes of construction used to construct it. In either case, you should think carefully about the identity you are analyzing, reflecting critically on the stereotypes and generalizations associated with it. (Are Maasik and Solomon right to associate cellphones so closely with soccer moms?)

In order to do this, you will need to find at least two outside sources—news stories or critical articles—which present positive and negative views of the products or identities you have chosen to write about. Academic argument requires presenting and refuting at least one opposing viewpoint, as well as supporting your own position on the issue. You will also need to relate your analysis to the essays we have read in *Signs of Life*.

Choose one of the following topics:

Option 1: Anne Norton's "The Signs of Shopping" and Joan Kron's "The Semiotics of Home Décor" both discuss the ways in which consumers construct identities, either in the activity of shopping or by the choice of particular products. Choose a product, retail site, or some other aspect of commodity culture, and analyze critically how it is used to construct identity. Pay attention to both the corporate presentation of the product and the way in which people actually buy and use it.

Your analysis and critique should include discussions of two credible outside sources that discuss the product or practice you are examining. If you argue that malls allow young people to create their own culture, you might look for articles about suburban youth culture. You might also look for articles that describe shopping malls as controlled environments, designed to encourage spending. Your essay would take both arguments seriously, evaluate them, and use them to produce your own position.

Option 2. Consider a commonly accepted cultural identity, like "suburban mom" or "b girl." Analyze the products and practices of consumption that are understood to be part of that identity: consider clothes, beverages, and media, and also the stores and websites that distribute them. Consider both how these products are presented and how people actually adapt and use them. Make an argument about the positive and negative aspects of this identity or the products and practices that support it. Support your argument by discussing credible outside sources that consider either the identity you have chosen or the products and practices that support it.

Assignment requirements

Due dates: The final version of this paper is due when the portfolio is submitted at the end of the semester. Intermediate due dates are as follows:

On [TBA] hard copies of your outside sources are due. In our in-class workshop, we will evaluate source materials, work on documentation issues, and discuss strategies for using source materials in your paper.

On [TBA], a typed draft, including works cited page and copies of your sources, to class for peer review/workshop. We will critique thesis statements and organizational plans in class, as well as discuss any questions or problems you are encountering.

On [TBA], a complete, typed draft, including works cited and sources, is due for instructor review. This draft must include revisions made since your peer review. I will collect this draft and copies of your sources, write my comments and suggestions for revision, and return it to you in about a week.

After you receive my feedback, you will continue to revise your paper. We will review your paper again in conference or in workshop before you submit your portfolio. Remember to save all drafts and copies of outside sources. You must submit these materials as part of your portfolio, whether or not you select this paper for further revision.

Sources and documentation: Each option requires a minimum of four sources, including both visual and written texts. At least one outside source must present a different side of the issue than the side

you are taking. You should also use one article from *Signs of Life*. For all options, you may also use material from the introductory chapters in *Signs of Life* by Maasik and Solomon, and as you revise, you may also decide to include material from later readings; just be sure to document them appropriately.

All material borrowed from your sources must be documented in MLA format. This includes using in-text parenthetical citations for all summaries, paraphrases, , and quotations (full and partial) from both written and audio-visual sources, as well as a works cited page listing all of the sources used. See Hacker for more information.

Length and format: 4-6 pages long—typed and double-spaced in a standard 12 point font, such as Times New Roman, with standard one-inch margins. A works cited page is required but is not included in the page count for the length requirement. Please do not include a title page. Refer to Hacker for information on headings and formatting.

Evaluation criteria: Your goals in this assignment are to

- construct a thesis which clearly presents your position in the ongoing debate on commodity culture
- support your position with specific examples and details from your sources and with your own ideas and observations
- present an opposing viewpoint by accurately and fairly summarizing the points made by those who disagree with your position
- refute an opposing viewpoint effectively by evaluating the strengths and weaknesses of both sides of the argument and responding to the opposition's points
- organize your paper effectively to help your readers see the connections you are making and to emphasize important points
- document material taken from your sources using the correct MLA format
- express your ideas in Standard English and in accordance with academic conventions.

Assignment 3

Overview

This assignment requires you to synthesize material. You must make more detailed connections between the readings and the research materials that you collect by providing more detailed commentary to explain the value of the comparisons and/or contrasts you make between sources and ideas. You should make the sources and ideas “talk” to each other, with each source contributing substantially to the discussion. Stylistically, this paper should demonstrate your ability to refer to several different sources within one paragraph or section of the paper. In addition, you should avoid using long direct quotations which must be presented in a block format. You should practice ways to integrate documented material borrowed from your sources with your own analysis.

For this paper, we will explore the idea that certain objects, usually commodities, become iconic. Icons differ from place to place: Coca Cola may be an American icon, but red wine is more important in France. And they change over time: today's iPod is yesterday's transistor radio. These objects reflect a culture's values and also shape them: because turkey is the iconic Thanksgiving dinner, Thanksgiving dinners accommodate lots of guests.

"Traditionally," according to Sonia Maasik and Jack Solomon, "a culture's icons include those figures [which] have been mythologized into larger-than-life symbols that capture our imagination by embodying our deepest values and desires" (722). In Paper #3, you will consider how objects or commodities can become cultural icons. You may expand the scope of your research to include non-American as well as American cultures; you may also use an older version of the iconic object you have chosen (the 1968 Mustang versus the Prius). Your task in this assignment is to develop a position about the cultural icons. Your paper must answer the question, "What is the cultural significance of the icon you have chosen?" You will support your position with a variety of evidence: academic sources that describe the design or production of the object, contemporary and historical advertisements, appearances of the object on film and television. A paper on the Mustang, for example, might cite an article on the growth of the Interstate Highway system in the 1960s, an article on American masculinity, an episode of *Route 66* (a television show featuring the car), and an article on fuel consumption in the United States. That paper might develop an argument that the Mustang expressed Americans' desire for unrestricted travel in an era of increasing conformity.

You may also consider some additional questions in your paper: how does this icon compare to a comparable object in another culture? How has it changed over time? Has its role in the culture been positive, and in what specific ways?

You will support your position with six sources:

- at least two articles from *Signs of Life* that we have read for this unit
- four outside sources, the results of your research using Paley Library databases and academically credible websites (or print resources)

You will also relay on your own observations and analysis of the issues revealed by your research. The final paper weaves your sources together to develop your own argument. As you conduct your research, consider what effects or influences these objects have on society and how American society views iconic objects. What can we learn about our own culture and about non-American cultures by studying these objects?

Assignment requirements

Due dates: The final version of this paper is due when the portfolio is submitted at the end of the semester. Intermediate due dates are as follows:

On [TBA], your sources and annotated bibliography are due. We will also have a writing workshop to discuss ideas for the paper.

On [TBA], a typed draft is due for peer review. Also bring copies of your outside sources.

On [TBA], a complete draft is due for instructor review. This draft must include revisions made since the peer review/workshop. I will collect the revised draft and copies of your sources. I

will write my comments and suggestions for further revision on your draft, and return it to you in about a week.

After you receive my feedback, you will continue to revise your paper. We will review your paper again in conference or in workshop before you submit your portfolio. Remember to save all drafts and copies of outside sources. You must submit these materials as part of your portfolio, whether or not you select this paper for further revision.

Sources and documentation: Effective research and evaluation of sources are vital components of this assignment. Your outside sources must include a mixture of academically credible websites and full-text online sources accessed through Paley Library databases. Print sources accessed through Paley Library are also acceptable (periodical articles not available as full-text online, books, current periodicals). You must make photocopies of any print source material used (just the relevant pages of books, bound periodicals, etc.).

You may also use material from the earlier readings in *Signs of Life* by Maasik and Solomon, and as you revise, you may decide to include material from later readings; just be sure to document them appropriately.

All material borrowed from your sources must be documented in MLA format. MLA documentation includes using in-text parenthetical citations for all summaries, paraphrases, and quotations (full and partial) from both written and audio-visual sources, as well as a works cited page listing all of the sources used.

Length and format: 6-8 pages long—typed and double-spaced in a standard 12 point font, such as Times New Roman, with standard one-inch margins. A works cited page is required but is not included in the page count for the length requirement. Please do not include a title page. Refer to Hacker for information on headings and formatting.

Evaluation criteria: Your goals in this assignment are to

- construct a thesis which clearly presents your position about the significance of iconic objects in American (and possibly international or past) cultures
- support your position with specific examples and details from your sources and with your own ideas and observations
- organize your paper effectively to help your readers see the connections you are making and to emphasize important points
- synthesize and integrate documented material from multiple sources and your own analysis in an organic way which effectively combines summary/paraphrase, direct quotations (full or partial), and original commentary
- document material taken from your sources using the correct MLA format, making the shifts from borrowed material to original material clear for the reader
- express your ideas in Standard English and in accordance with academic conventions.

Assignment 4

Overview

Everything Bad is Good for You is, as Steven Johnson notes from the beginning, “an old-fashioned work of persuasion” (xv). He develops a particular argument about certain elements of American popular culture—notably games, TV, film, and the internet—and he proposes a specific measurement of progress—cognitive complexity—by which he can claim popular culture is contributing more to the American mind now than twenty years ago. We chose this book not because we thought Johnson’s argument is correct but because we thought it demonstrates one strong effort to present a sustained argument. The possibility that he has not convinced you, or that he leaves out important counter-examples that might undermine his main claim, or that he did not go far enough in pushing his argument where you might like to see it go, leaves considerable room for more research-based writing on your part in this assignment. We certainly welcome arguments against Johnson’s claims or novel arguments that use his model to propose new claims about progress or decline in American culture.

Since this is the final paper for the course, the Portfolio Committee and I will be looking for evidence of your development as a writer. One of the requirements of this assignment is that you accurately **summarize** any critics you use in your paper and evaluate their arguments fairly, even if you disagree with them, just as you did in the first homework assignment. As in Paper 2, you must incorporate **counterarguments**; not only will you acknowledge and summarize commentary you disagree with, but you will refute opposing viewpoints in your paper. As in Paper 3, you must **synthesize** information from multiple sources within paragraphs and integrate the source material with your own commentary and analysis. Since the topics in this assignment are controversial, you will need to pay special attention to tone and balance, keeping in mind that some of your audience may disagree with your position.

Below are two approaches to the final assignment. You may develop with me another approach that engages questions of progress or decline in American culture, but no matter what you choose to do, please work closely with your classmates and me from the beginning. This is a challenging project and the more you talk to others about claims and evidence, the better the paper will be.

You can develop an argument with Johnson’s assertions, or contest his account of popular culture in places where it seems weak. For instance, Johnson’s section about film is very short; you could show that American film has gotten worse by some explicitly stated measure, using critics to support your contention but taking into account Johnson’s position. You may feel that he misreads television’s cognitive challenge or that the content, which he largely dismisses, is more important than he contends. You may also agree with him and want to take his points further. In his notes at the end of the book, he indicates books for further reading, and the section on gaming may be particularly helpful to someone wanting to follow up on his argument there.

You can extend Johnson's argument by updating, modifying, or extending his analysis of one area of popular culture. For example, you might look at current computer games, and see whether Johnson's analysis of how they engage the player still holds true.

Again, the keys to this assignment are in the definition and specific criteria for your argument. Use critics and Johnson to shape and challenge the claim you are developing.

Assignment requirements

Due dates: The final version of this paper, with drafts and copies of the outside sources used, is due when the portfolio is submitted at the end of the semester. Intermediate due dates are as follows:

On [TBA], you will turn in a 150 word proposal for the paper and a working bibliography.

On [TBA], bring in a draft of two pages of your paper and at least two outside sources for a conference with me. I will read these materials and make suggestions for revision.

On [TBA], bring in a full draft for peer review.

On [TBA], the full draft of the paper is due for my review.

After you receive feedback on your drafts, you will continue to revise your paper.

Remember to save all drafts and copies of outside sources. The final version of this paper will be included in your portfolio.

Sources and documentation: You must use a minimum of five sources for this paper. Your starting point for this paper is Johnson's book *Everything Bad is Good for You*. You must also use at least four outside sources of your own. These may be academically credible websites, articles from the Paley Library databases, or print books/periodicals. No more than two of these sources may be websites. If you are discussing changes in cultural situations outside the United States, at least two of your sources must be non-American.

You may use one article from *Signs of Life* as an outside source: feel free to use an assigned or unassigned readings, or one of the chapter introductions. For example, if you are writing about the media, you may want to consult some of the articles in Chapter 5 of *Signs of Life* that we have not read as a class, as well as authors such as Brooks who discuss examples of American media coverage of events like September 11th. If you are writing about a topic affected by American consumerism, you may want to consult some of the articles in Chapters 1 and 2 of *Signs of Life* that we have not read as a class, as well as authors such as Friedman and Caldwell who discuss consumerism and its effects.

All material borrowed from your sources must be documented in MLA format. This includes using in-text parenthetical citations for all summaries, paraphrases, and quotations (full or partial) from both written and audio-visual sources, as well as a works cited page listing all of the sources used.

Length and format: 6-8 pages long—typed and double-spaced in a standard 12 point font, such as Times New Roman, with standard one-inch margins. A works cited page is required but is not included in the page count for the length requirement. Please do not include a title page. Refer to Hacker for information on headings and formatting.

Evaluation criteria: Your goals in this assignment are to

- develop a thesis that reflects a clear claim about decline or progress in the last twenty or more years, using solid definitions and an explicit statement of measurement criteria. You will need to identify how your claim connects with Johnson's book, and in what ways his work may or may not support your position.
- support your position with specific examples and data from your sources and with your own ideas and observations
- present an opposing viewpoint by accurately and fairly summarizing the points made by those who disagree with your position
- refute opposing arguments effectively by evaluating the strengths and weaknesses of both sides of the argument and responding to the opposition's points
- organize your paper effectively to help your readers see the connections you are making and to emphasize important points
- synthesize and integrate documented material from multiple sources and your own analysis in an organic way which effectively combines summary/paraphrase, direct full or partial quotations, and original commentary
- document material taken from your sources using the correct MLA format, making the shifts from borrowed material to original material clear for the reader
- express your ideas in Standard English and in accordance with academic conventions.

Suggested English 0812 Syllabus

Instructor:

Office hours:

E-Mail:

Telephone:

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

I. Course Goals

As the equivalent course of English 802, English 812 is designed to help students whose native language is not English to develop **critical reading, writing** and **thinking** skills that are essential to academic work. To achieve these goals, we will take “International Views of the U.S.” as our theme and as our field of research. It has been chosen as our theme because the U.S. has been greatly expanding its political, military, economic, and cultural power in the world, affecting many countries and individuals (you, as members of the international community, may already be aware of this expansion). Throughout the semester, we will critically read and discuss how the U.S. thinks about its power and influence in the world and how the rest of the world sees it and reacts to it. You will also learn to write effective argumentation that integrates the course readings, class discussions, and your own research and that, while recognizing other points of view, leads to solid, informed conclusions.

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

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

II. Required Texts

Gumery, K. International Views: America and the Rest of the World. New York: Pearson Longman, 2006.

Hacker, Diana. A Pocket Style Manual. 4th ed. Boston: Bedford/St. Marin's, 2004.

III. Course Requirements

A. Writing Assignments and Portfolio

In this course, you will complete **four** essays that involve research, evaluation, argumentation, and synthesis. Essays will go through a draft read in a peer review workshop and by me before it is turned in as a final version in your portfolio. With each assignment you will hand in a short (approximately 1-page) assessment of your own development as a writer (**self-reflective essay**). This requirement will help you to articulate and reflect on the critical writing skills you are learning in the course. All the essays, revisions, and reflective essays will be included in a portfolio evaluated holistically at the end of the course.

On the last day of class, you will submit a **portfolio** containing your **three revised essays, final essay, and reflective essays** (placed in the left folder) and **all drafts** of your essays (placed in the right folder). This requires that you save all the essays you write in the course.

A panel of instructors will review your portfolio to ensure that all students are fairly graded and that consistent standards are used in the First-Year Writing Program. In order to be eligible to pass the course, you must receive a **C-** or above on the portfolio, although a passing portfolio alone does not guarantee that you will pass the course. Refer to “Portfolio Goals” (p. 3) as these are the criteria that will be used to evaluate your portfolio.

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

C. Class Participation: Your active and thoughtful participation during class discussion, small-group activities, and peer review is essential for the success of this course. In this course, participation includes asking questions and making observations.

D. Individual Conferences: You will meet with me individually five 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 be prepared for each conference by bringing a typed paper. If you miss your appointment, an absence will be counted, regardless of make-ups. Make-ups are given only when you notify me 24 hours in advance in any form of communication.

VI. Course Policies

- A. Attendance: You are permitted a total of two absences throughout the semester, excused or unexcused. If you have more than **two absences**, you will have a lowered final grade (a reduction by one letter grade). If you have more than **four absences**, you will **not pass the course**.
- B. Lateness: If you are not in class when I take attendance, you will be marked as late. Two latenesses will equal one absence. If you miss a class, you are responsible for catching up with the work from that day.
- C. Late Essays: If you turn in your essay late, it will affect your final grade (a reduction of one letter grade for each class meeting of lateness).
- D. Etiquette: Please turn off your cell phone while you are in class. Eating is not permitted in class.

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

- A. Portfolio: 60%
- B. Quizzes: 15 %
- C. Participation (both verbal and non-verbal [i.e., attention]): 15%
- D. Peer Reviews: 10%

VI. Portfolio Goals

Goal 1 – Critical Reading/Critical Writing Connections

Portfolios will

1. Develop research based on the analysis and interpretation of both source texts and your 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 your own ideas and experiences;
3. Accurately represent and acknowledge differing points of view or interpretations, connections and distinctions between source materials, and between your 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 your 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 using 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

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

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

A. Plagiarism

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

done for another; helping others to plagiarize or cheat from one's own or someone else's work; or actually doing the work of another person.

B. Penalties for Academic Dishonesty

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

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

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

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

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

VIII. Disability Disclosure Statement

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

IX. Statement on Academic Freedom

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

Schedule of Reading and Essay Assignments

Week 1 (Sept. 1, 3)

- T Introduction of course objectives, requirements, and policies
- Th Reading: O'Connor (pp. 160-162) & Rice-Oxley (pp. 163-167)

Week 2 (Sept. 8, 10)

- T Reading: Roberts (pp. 167-172) & Discuss Assignment #1
- Th Reading: Bayles (pp. 172-177)

Week 3 (Sept. 15, 17)

- T Reading: Pells (pp. 185-194)
- Th **Essay 1 Due** (Bring two copies of your essay.)
Peer Review

Week 4 (Sept. 22, 24)

- T Reading: Bush (pp. 101-111)
- Th **Revision 1 and Self-reflective Essay Due**
Grammar and Writing Lessons (GW)

Week 5 (Sept. 29, Oct. 1)

- T Reading: Wallerstein (pp. 119-127) & Schlosser (pp. 131-134)
- Th Conferences (1) – Class Cancelled

Week 6 (Oct. 6, 8)

- T Reading: Roy (pp. 111-119) & Discuss Assignment #2
- Th Reading: Schmitt (pp. 127-130) & Swomley (pp. 151-156)

Week 7 (Oct. 13, 15)

- T **Essay 2 Due** (Bring two copies of your essay.)
Peer Review
- Th Reading: Lindsay & Daalder (pp. 141-151)

Week 8 (Oct. 20, 22)

- T **Revision 2 and Self-reflective Essay Due**
GW
- Th Reading: De La Gaarde (pp. 8-14)

Week 9 (Oct. 27, 29)

T Verdu (pp. 23-25) & GW
Th Conferences (2) – Class Cancelled

Week 10 (Nov. 3, 5)

T Reading: Giddens (pp. 14-22) & Discuss Assignment #3
Th Reading: Al-Shaykh (pp. 48-53) & Shehadeh (pp. 90-93)

Week 11 (Nov. 10, 12)

T Reading: Friedman (pp. 33-45) & GW
Th **Essay 3 Due** (Bring two copies of your essay.)
Peer Review

Week 12 (Nov. 17, 19)

T Reading: Kohut (pp. 62-67) & Discuss Assignment #4
Th **Revision 3 and Self-reflective Essay Due**
GW

Week 13 (Nov. 24, 26)

T Conferences (3) – Class Cancelled
Th Thanksgiving Recess

Week 14 (Dec. 1, 3)

T Conferences (4) – Class Cancelled (Bring your Research Proposal.)
Th **Essay 4 Due** (Bring two copies of your essay.)
Peer Review

Week 15 (Dec. 8) – **Last day of class**

T Course Evaluations
Quiz 3
Revision 4 Due
Portfolio Due

Essay Assignments

Essay Assignment #1

Length: three to four pages

In their essays, Brendon O'Connor and Mark Rice-Oxley argue that American products, from fast food and entertainment to fashion, language, and sports, have penetrated so far and so deeply that Americanization has occurred or is occurring everywhere. Despite some positive impacts of

Americanization on the world, many countries suffer, as both writers comment, from the detrimental effects of Americanization, including the loss of national identities, the decline of local businesses, and the creation of a single, homogeneous world culture. In addition, many local cultures seem to be negatively influenced by American entertainment media, so often characterized by “profanity, nudity, violence and criminal activity,” as writers such as Martha Bayles have suggested (174).

Write an essay in which you, as a person who has experienced both your own and American culture, critically evaluate the extent to which O’Connor’s and Rice-Oxley’s impression about the pervasive Americanization of world culture holds true in your country and the extent to which Americanization has negative effects on your country. (If you left your country long ago, try to recall your impression on your latest visit home; if you haven’t visited your country recently, interview those who have).

In order to accomplish this task, you need to decide on a few specific areas of American culture that you can manage to discuss persuasively. You could focus on food (e.g., McDonald’s, Kentucky Fried Chicken, TGIF, Starbucks), or on entertainment (e.g., movies, TV shows, music, video games, sports), or on how the English language has been imported into your language(s), or on commercial products (e.g., clothes, shoes, cars). You should cite at least four sources (two sources from the textbook and two from outside sources—international sources are accepted).

Essay Assignment #2

Length: three to four pages

Based on our readings and discussions on current American foreign policy, specifically on President Bush’s 2002 document titled “National Security Strategy of the United States,” write an essay in which you argue about one of Bush’s controversial claims. First, you need to identify a controversial claim in our course readings. For example, the Bush document suggests that “[f]ree trade and free markets have proven their ability to lift whole societies out of poverty” (104). However, Arundhati Roy argues that current “multilateral trade laws and financial agreements” based on free market capitalism serve to “keep the poor in their Bantustans,” exacerbating inequality (116). She asks, “[w]hy else would it be that countries that grow cocoa beans . . . are taxed out of the market if they try to turn it into chocolate?” (116). For Roy, free trade creates poverty, instead of fighting against it, and yet Bush’s policy claims the opposite. Which is it? Does free trade improve the lives of poor people around the world or does it make them worse? This is just one example of a controversy, and you may identify a different kind of controversial claim, such as one based on discrepancies in ideology or history.

To construct a strong and comprehensive argument, you need to consult course readings and conduct library research to learn more about your chosen topic and to find support for your argument—you need to include at least five sources, three from the textbook and two from outside

sources. Also, you must 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.

Essay Assignment #3

Length: four to five pages

Globalization, sometimes referred to as Americanization, is considered a set of complex processes by which goods, services, capital, ideas, and culture are exchanged on the international level. This means that globalization is not just an economic phenomenon, but also political, technological, cultural, and social in its scope, as Anthony Giddens claims in his essay “Globalization.”

Many writers, including Giddens, Vincente Verdú, and G. Pascal Zachary, acknowledge both the positive and negative effects of globalization. Supporters argue that globalization benefits the world through the promotion of such ideals as human rights, democracy, and freedom and that it enhances the prosperity of the world through “the increased flow of goods, services, and capital.” On the other hand, critics argue that we need to control the “runaway” global process because it widens economic inequality (Giddens 22); increases consumption of world resources such as oil, paper, and meat, resulting in environmental disaster; creates homogeneity of world culture; and violates local norms of propriety.

Are the costs of globalization outweighed by its benefits? Write an essay in which you argue for or against globalization. As this assignment requires synthesizing different source materials, it is vital to make clear connections among source materials, and between your own ideas and those presented in sources.

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

Essay Assignment #4

Length: six to seven pages

For this assignment, select a topic from one of the previous assignments that is compelling to you, and write a research paper that explores this topic. Although your discussion of this topic should be informed by your previous writing, your new approach must go further by conducting new research to develop your ideas, explore the topic from a new perspective and/or to include new debates that complicate it. This will ensure that your final writing will treat the topic with more complexity than did your previous writing. You must include a minimum of three new sources in this paper.

Your first step will be to submit a one-two-page research proposal to me. In this proposal, you must state your topic, explain why you have selected this topic, and describe how you will go about expanding the topic further. You should include some of the primary arguments you will address as you research and expand your topic, along with some sample references that you will draw on.

PART IV: Drafts: revising, editing and proof-reading

From *Scott Foresman SF Writer*, 3/E. by John Ruskiewicz, Maxine Hairston, Daniel E. Seward.

What should we see as being a satisfactory first draft?

We suggest that you take a look at these guidelines and ideas. Students should be able to work through these points and find that drafting and revision become a more fruitful experience resulting in better final papers. Students should also generate more of their own work in fuller drafts, rather than turning in rudimentary work that is then molded and directed by the instructor.

If you can answer yes to the following questions, you'll know you have a satisfactory draft or version of your project, one that reflects a good-faith effort on your part and one that is ready to be reviewed by a colleague, instructor, or tutor.

- Does the draft reflect a substantial investment of time and effort? A solid first draft or prototype should show that you have made a serious attempt to meet an assignment. If a draft or prototype is no more than a hurried effort, you can't expect other readers to spend time responding to it.
- Is the draft fairly complete? A solid first draft should have almost all its elements in place. (For a research paper, this would include most of the references on the Works Cited or References page.) Gripping first paragraphs with the notation "More to follow" don't qualify—nor do Web links that lead nowhere.
- Is the draft readable? Whether you're showing your draft to an instructor, a boss, or a group of other writers, be sure it's finished enough to read or use easily. This requires that a paper be neat, double-spaced, and printed dark enough to read. (You shouldn't ask anyone outside your family to read a handwritten draft.) A PowerPoint presentation should work when you project it; a résumé should be formatted completely, just as if you were about to send it out.

Revising, Editing, and Proofreading

- Revise: to make large-scale changes that involve purpose, focus, and concerns about audience, organization, and content.
- Edit: to make small-scale changes that involve style, word choice, tone, choice of examples, and arrangement.
- Proofread: to check for punctuation, omissions, mistakes in spelling, and lapses in standard grammatical usage.

When you revise an early version of a paper or a project, you are not correcting it. You're making much bigger changes, the kind that might affect its subject, focus, or structure. Bring a fresh eye to your work and make major changes wherever they're needed—painful as such revisions may be. Ask yourself frankly whether you like the paper or the project and believe it has potential. If you really dislike what you've produced, consider starting over, perhaps by developing another idea in the original draft that shows more promise.

Someone reading your draft should quickly understand what you are trying to accomplish. Ask yourself:

- Will readers appreciate the point of the project? Research papers, reports, and editorials obviously need direction and focus. But so do slide presentations, Web sites, and personal narratives.
- Do I really know what I want to achieve with my project?

Is your topic so broad that what you've written seems superficial or rambling? Ask these questions:

- Does the thesis sentence present a limited claim that I can support with specific evidence?
- Have I made broad generalizations I can't prove in the space available?

Your first draft is very likely to be “writer-centered,” which means that its ideas are stated mostly from your point of view. If so, it's time to become more “reader-centered”—that is, to adapt your writing to the needs and expectations of your audience. Ask these questions:

- Have I decided whom I want to reach with this project? What would their interest in my work be?
- How much do my readers already know about the subject? What questions might they have?
- What tone and style of writing is appropriate for these readers?
- Should my language or presentation be more or less formal?

Friends and fellow writers can often help you spot organizational problems. Ask them whether they can follow your draft easily. If they become lost or confused, have them show you where. Then ask yourself these questions:

- Does the project have a clear pattern that is easy to follow? If I read the first sentence of each paragraph, does it give me a kind of summary? Does the home page of a Web site array its information logically?

- Does the project meet the expectations raised by its opening? Do I deliver on my promises?
- Does the project need more signposts to keep readers on track? more logical divisions? better headings and subheadings? a site map or other graphics?

It's hard to get an overview of organization when you're reading a paper from a computer screen. Work from a printed copy.

Revising Your Draft

- Review your purpose.
- Check the focus of the project.
- Recall your audience.
- Evaluate the organization of your project.
- Review the content of your project.

Editing Your Draft

- Make your language more precise.
- Review your style.
- Review your paragraphing.
- Reconsider your introduction, conclusion, and title.

Proofreading Your Draft

- Pay special attention to your weakest areas.
- Read slowly.
- Check spelling throughout.
- Run a grammar check.
- Check the format of your project.

APPENDIX

General Education at Temple University

Mission

In the 1980's when the Core was under construction, our debate was primarily about content—what belonged in the “common body of knowledge” that every Temple student should be exposed to; how exactly to define the “cultural capital” which every Temple student would need. Since then, much has changed. Technology has vastly accelerated the rate at which information is created and accessed. What there is to know is increasingly complex and beyond any person's capacity to contain it all. Our students need the ability to make sense of the blizzard of information that confronts them. They need the ability to see how information is linked, how pieces of seemingly disparate information are interrelated and to understand how this affects them. Where the Core was focused on content, General Education is focused on making connections.

We do this in a variety of ways. We draw connections across disciplinary boundaries. We draw connections between disciplinary knowledge and current controversies. We draw connections from theory to experience. These and other modes of stretching and contextualizing traditional disciplinary content prepare our students to deal with a rapidly globalizing world, in which the resolution of complicated issues increasingly calls upon the ability to see a problem from many angles and to synthesize divergent perspectives.

Ultimately, General Education equips our students to make connections between what they learn, their lives and their communities. It aims to produce engaged citizens, capable of participating fully in a richly diverse world.

Learning Goals

We established three goals which provide a foundation for any Gen Ed course and several desirable goals for Gen Ed courses.

General Education courses must help students:

1. Develop thinking, learning and communication skills;
2. Develop skills in identifying, accessing and evaluating sources of information; and
3. Promote curiosity and life-long learning.

Additional desirable goals include courses that encourage:

1. Ethical reflection, civic engagement, and awareness of current issues;
2. Collaborative learning and teamwork skills;
3. Understanding of and appreciating Temple's urban and regional setting;

4. Understanding issues related to globalization;
5. Understanding issues related to sustainability; and
6. Community-based learning.

To this end, nine critical areas to provide the backbone for Temple University’s General Education program. The table below identifies each of the nine areas and the number of courses required in each of those areas.

GEN ED AREAS	Required Courses
Analytical Reading & Writing	1 course, 4 credits
Mosaic (aka IH)	2 courses, 3 credits each
Arts	1 course, 3 or 4 credits
Human Behavior	1 course, 3 credits
World Society	1 course, 3 credits
U.S. Society	1 course, 3 credits
Race & Diversity	1 course, 3 credits
Science or Technology	2 courses, 3 credits each
Quantitative Literacy	1 course, 4 credits

In addition to the foundational learning goals, each Gen Ed Area contains a set of core competencies or more nuanced goals and objectives.

I. Analytic Reading & Writing

The Analytic Reading & Writing (ARW) course introduces students to the standards and skills central to academic discourse. Using a thematic approach, students examine one issue or idea through a variety of lenses. ARW courses require students to integrate reading and analysis with argumentation skills, as they develop increasingly complex detailed arguments and positions. In addition to reading college-level texts, students read, evaluate and comment upon peers’ writing to develop an even greater understanding of argumentation and writing.

Analytic Reading & Writing courses require students to:

- Organize ideas in a coherent and logical manner;
- Connect multiple texts through an issue or an idea;
- Identify authors’ key arguments;
- Establish and support personal arguments according to appropriate academic standards; and
- Demonstrate proper use of grammar, syntax and citation methods.

II. Mosaic I & II

The Mosaic courses introduce students to foundational texts spanning the humanities and social sciences as well as twentieth century texts which reiterate key foundational themes and expand them in new and unexpected ways. The course requires students to read, understand, and synthesize primary texts by great thinkers across time and space. Mosaic courses build upon student's communication and critical thinking skills developed in Analytic Reading & Writing courses, particularly the ability to synthesize and connect arguments made over multiple texts and to create and defend interpretation and application of one's ideas.

Mosaic courses require students to:

- Read and synthesize critical primary texts by leading intellectual figures across time;
- Make connections across culturally and historically disparate texts;
- Recognize the contemporary and personal implications of “great” ideas; and
- Articulate and defend one's position in written and verbal communication contexts.

III. Arts

Gen Ed Arts courses build skills which enable students to gain insight into works of art, the creative process, and the role of the arts in social, cultural, or historical contexts. Such insight is fundamental to the development of artistic literacy, which in turn can be an invigorating element of life-long learning.

Because our global, technological society provides ready access to a myriad of artistic practices and forms of expression – past, present, and emerging – no single Arts course can meet the needs and interests of all students. Courses may be centered on one of the arts (e.g. dance, fine arts, music), may be interdisciplinary in nature (e.g. creative writing and theater, film and dance), or may address larger themes (e.g. creativity, the arts and political statement, technology and the arts) – but all courses should in some way make connections to other perspectives, disciplines, or subject areas, making clear that art does not take place “in a vacuum”.

Gen Ed courses in the Arts should:

- Focus on skills leading to artistic literacy, including analysis, interpretation;
- invention/composition, and the ability to “read” a work of art as a societal, cultural, or historical text; and
- Provide opportunities for active learning, including some “hands-on” experience with the creative process and complementary opportunities for students to reflect, analyze, and place this experience in larger contexts.

IV. Human Behavior

Courses in this area focus on the relationships between individuals and communities. Courses may focus on the relationship between individuals and communities in general or on those relationships seen from other perspectives, such as art, music, nationalism, language, education, religion, economics, human ecology, politics or education. Courses may revolve around specific themes (human happiness, risk-taking, gluttony, sex, the challenges of the sandwich generation), or the courses may examine the development of individuals' beliefs and assumptions and how those assumptions and beliefs affect communal action.

Students enrolled in these courses will:

- Identify and explain social phenomena from a distanced perspective;
- Be able to identify and explain appropriate disciplinary methods; and
- Compare and contrast similar social phenomena across individuals or communities.

V. World Society

Courses in this area explore societies and cultures, outside of the United States, and typically take one of two approaches. A course may focus on a single nation/region may examine in depth its political, social, historical, cultural, artistic, literary, geographic, and/or economic landscape. On the other hand, a course on interconnections may explore the processes linking several different societies, and the effects of globalization.

Students enrolled in these courses will:

- Contextualize cultural differences existing between U.S. and world societies;
- Develop observations and conclusions about selected themes in U.S. society and culture; and
- Articulate key differences between U.S. and world societies.

VI. U.S. Society

Courses in this category strengthen students' knowledge about the history, society, political systems, and culture of the United States. They examine diversity issues, including varied experiences with respect to U.S. socio-cultural institutions and value systems.

Students enrolled in these courses should be able to:

- Interpret historical, analytical and cultural materials, and articulate their own point of view about those materials;
- Develop observations and conclusions about selected themes in U.S. society and culture; and

- Analyze the way that difference and heterogeneity have shaped the culture and society of the United States.

VII. Race & Diversity

Courses in this area develop a sophisticated understanding of race and racism as abstract and dynamic concepts, pointing to the ways in which race intersects with other group identifications and /or ascriptions, such as gender, class, ethnicity, religion, age, sexual orientation or disability.

Students in these courses should be able to

- Understand the relationship among diversity, inequality and justice;
- Become familiar with enduring debates about race and social justice;
- Examine and anticipate what it means for individuals and institutions to exist in a multi-racial, multi-cultural world;
- Investigate the various forms race and racism has taken in different places and times; and
- Develop the ability to discuss race matters with diverse others in relation to personal experience.

VIII. Science and Technology

Courses in science and technology (S/T) help students understand the method of scientific thinking and be exposed to ways in which the understanding of scientific phenomena and/or technology affects human life. They may include both disciplinary and interdisciplinary studies in the sciences with applications or studies of how technology is developed and applied for societal benefit.

Courses in S/T provide:

- Understanding of how an experiment is designed and evaluated using data to test the underlying hypothesis;
- Appreciation of the sequential nature of science (or as Isaac Newton put it, “If I have seen further, it is by standing on the shoulders of giants”);
- The ability to accurately explain natural phenomena;
- Sufficient understanding of science content to allow competent interpretations of current news issues related to science and technology;
- Understanding of how technological applications evolve; and
- Understanding of the impact of science and technology on policy decisions and of the ethical issues that confront society with scientific and technological change.

IX. Quantitative Literacy

The quantitative literacy course is intended to help students interpret phenomena in quantitative terms and to understand the uses, limits, and abuses of quantification. It contextualizes quantitative statements by encouraging students to think about them as citizens rather than as specialists. These courses teach quantitative reasoning, and while computation may be part of the course, the primary focus is not the teaching of computational skills.

Each QL course:

- Exposes students to quantitative models that describe real world phenomena and teach them to recognize limitations of those models;
- Develops an ability to perform simple mathematical computations associated with a quantitative model and make conclusions based on the results;
- Teaches students to appreciate mathematical thinking as an important tool for solving a large number of problems that are part of everyday life; and
- Teaches students to recognize erroneous reasoning and blatant errors.