

**ENGLISH 102 SECTION F1
WRITING 2 | FALL 2007
REGISTRATION #024144
M W F 1:00 PM TO 1:50 PM
CLEMENS 1030 & 128**

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COURSE DESCRIPTION

This class is a computer-mediated section of English 102, and we will alternate our meetings between the Composition Computer Classroom (Clemens 128) and a traditional classroom (Clemens 1030). Like all English 102 courses, your academic writing will be our primary focus; the difference is that we will directly incorporate computers into our weekly activities. To provide a basis for your writing, we will read texts and discuss questions relating to the following topics concerning human knowledge:

The Constructedness of Knowledge: How and why does knowledge seem to “make sense”?
How is knowledge contingent upon particular contexts?

The Mediating Influence of Language: How does language shape and influence thought and identity?

Conceptions of Knowledge in the Arts and Sciences: How does knowledge in the sciences relate to knowledge in the arts?

By structuring the course as such, our goals are a) to introduce you to the expectations of academic discourse, ways of constructing an argument, and the process of research; b) to practice the forms of close reading, expository writing, and critical thinking that are essential to your academic careers, and c) to have you investigate the constructedness of knowledge in general and in particular different conceptions of knowledge in the arts and sciences, with an ongoing focus on the significance of language as a mediating force.

Please think of this class as a workshop on account of its collaborative and process-oriented nature. My hope is that you will approach it as a testing ground of ideas and drafts, an opportunity to take more initiative in your education than is often possible in larger lectures, and a chance to learn directly from each other. Throughout all of our work together, I would like us to pay particular attention to writing and reading as dynamically related activities—to how you as a reader are actively constructing and interpreting the texts you read, and how you as a writer are simultaneously a reader of your own work as it evolves.

TEXTS (available at the University Bookstore)

Coleman, Bob, Rebecca Brittenham, Scott Campbell, and Stephanie Girard. *Making Sense: Essays on Art, Science, and Culture*. 2nd ed. New York: Houghton Mifflin, 2006.

Harris, Muriel. *Prentice Hall Reference Guide*. 6th ed. Upper Saddle River, NJ: Prentice Hall, 2006.

SUPPLIES

- Any good dictionary. If you do not currently own one, this is a good time to invest in one. There are many available in the bookstore. (I recommend Webster's or American Heritage.)
- A full-sized notebook for writing assignments in class. OR, a 3 ring binder with loose-leaf paper.
- A media format on which to save all your writing (including multiple drafts).
- A sturdy folder in which you keep all your work for the class.
- A pocket folder in which you put the cover letter, drafts and final version of each assignment when you hand it in.

Note: Save all the writing you do throughout the semester! You can clear your files at the end. Until then, you never know what may prove to be useful during a revision. When you compose and revise on a computer, periodically print out (and save to both a disk AND your UBFS file) versions of your draft so that you have a record of its process. Keep a copy for yourself (either on disk or a hard copy) of all major assignments handed in to me. In addition, keep all drafts on which you have received comments from me or your classmates.

LIBRARY SKILLS

The online library skills workbook is a requirement for graduation, and the library urges you (as do I) to complete it while you are in English 102. A library skills "course" will be shown in MyUB where you can click on it to access the online workbook. For more information see <http://ublib.buffalo.edu/libraries/workbook/>.

COURSE REQUIREMENTS

- We will read and discuss in various formats selections from *Making Sense*, the *Prentice Hall Reference Guide*, and the library's online course reserve (when necessary).
- Students will free write, write drafts of papers, and critique other students' papers both on the computer and on paper. Our word processing program is Microsoft Word 2007.
- As members of a writing workshop, students will engage in a range of in-class activities including freewriting, consultations and discussions with members of your workgroup, and critiquing and editing of your classmates' papers. The success of the course, and your successful performance in it, depends upon your participation and contributions, both spoken and written.
- In order to effectively discuss the development of your writing, we will have at least one personal conference together. However, you are certainly encouraged to meet with me as often as you would like. Simply make an appointment if you ever have any questions or concerns.
- Because the process of revision will be one of our major topics of discussion, you will be responsible for revising your work and collecting it in a Final Portfolio due at the end of the semester (see below).

For a listing of the English Department's Composition Course objectives, see <http://www.acsu.buffalo.edu/~mclark/CompObjectives.html>.

GRADING POLICY

UB uses a lettered grading policy, A - F, including + and - grades. Your final grade will be calculated according to the following breakdown:

1. Engagement: 10%

Participation begins with attendance. Both absences and tardiness will affect this portion of your grade. You are allowed three absences without penalty. A fourth absence will result in the reduction of this portion of your grade by a full letter grade. A fifth absence will result in the reduction of your final grade by a full letter grade. A sixth absence will result in a failing grade for the course. Arrival in class more than 15 minutes after it begins will be considered an absence.

You are responsible for contacting me or a fellow class member if you miss a class, and you are expected to be fully prepared for the next class session. I know that unexpected problems do occur . . . that's what the three excused absences are for. Save them for emergencies.

More specifically, your engagement grade will also reflect the quality and thoughtfulness of your contributions in class, the respect shown to class members, your attitude and role in small group exercises, and evidence given of completion of reading assignments. Preparation for, attitude toward, and involvement in our individual conferences count here, too. Please note that many in-class writing exercises assume (and depend upon) your having read the assigned material. Review your syllabus frequently, and plan your workload accordingly.

2. Response Papers: 10%

Usually one page in length, these (mostly) in-class writing exercises are intended to help you articulate your thoughts on each text and also to insure that you keep current with the reading assignments. They will take place unannounced throughout the semester, with your scores averaged together at the end.

3. Major Assignments: 70%

Paper 1	2 pages	(not graded)
Paper 2	2 pages	10%
Paper 3	5 pages	15%
Paper 4	2-3 pages	10%
Paper 5	2-3 pages	10%
Paper 6	10 pages	25%

Essays and major writing assignments are due at the *beginning of class* on the date due. Late essays are subject to having their final grade reduced (typically 1/3 grade for each day late). Additionally, a late rough draft will have the same effect on the grade given to the final draft. Absence from class on the date due does not excuse the lateness of your assignment. Allow plenty of time for printing your essay/assignment in the computer lab *before* coming to class (i.e., not in Clemens 128), and/or keep an extra printer cartridge handy at home.

All major writing assignments handed in to me are to be word-processed. Use a reasonable font (usually 12 pt.), double-spaced, with 1" margins. Certain writing assignments may be accompanied by a cover letter detailing various aspects of your writing process for that particular piece and the essay's evolution, along with your assessment of the successful and less successful aspects of the essay.

Major writing assignments need to acknowledge the conventions of academic discourse and will be evaluated for:

- content: argument, use of sources, the degree to which the writing satisfies the given assignment
- structure: organization and development of ideas and paragraphs

- o mechanics: grammar, MLA formatting

Major assignments will be graded using the A - F scale. At times, I may assign you a grade of R, requesting a revision of the piece before I formally grade it. Assignments that are more than one week late will receive an F. However, you must complete all the major writing assignments and submit a Final Portfolio in order to earn a passing grade for the course. Major assignments must be in a two-pocket folder accompanied by all drafts and notes you made prior to the final version of the paper. If the paper does not have this prior material, it will receive an F.

4. Final Portfolio: 10%

The Final Portfolio allows you the opportunity to revise your papers for a higher grade. Due at the beginning of our final class, the Portfolio will consist of a minimum of three revised papers and a 2-page introductory letter reflecting on your development as a writer; in each case, I will count only the higher score for your semester grade. While I hope to have time at the end of the semester to focus on your revisions, I encourage you to work on them throughout, especially while the writing and my comments are still “fresh.” Accordingly, I’ll be happy to look over any revisions you do before officially handing them in as part of the Final Portfolio.

Please note: An incomplete grade may *only* be given to students who have (1) fulfilled the attendance requirement for the course and (2) completed all but one of the written assignments, and will be granted only in the most extreme circumstances.

PLAGIARISM

Plagiarism is using another person’s words and ideas as though they were your own. It is easy to avoid plagiarism: simply put the material you have taken from someone else’s writing in quotation marks and cite the person’s name and publication in your paper. Or, if you are summarizing/paraphrasing another text, always use your own language and sentence constructions, and be sure to cite all necessary ideas, facts, and terminology. Plagiarism is a serious offense which can result in expulsion from the University. A paper that contains any plagiarized material (intentional or otherwise) at all will receive an F; two such plagiarized papers will result in the student receiving an F for the course. (Note: plagiarism is not restricted to the use of published work; the passing of another student’s work as your own, or a paper you wrote for another course, is also a case of plagiarism.) For more information, consult the *Prentice Hall Reference Guide*.

SCHEDULE

This schedule is tentative and intended to give you a sense of the course’s trajectory. When necessary, specific changes will always be announced in class as far in advance as possible. All assignments are due on the day they are listed, and all readings are from *Making Sense* unless otherwise indicated.

Date / Room	Activities / Assignments
M Aug 27 Clemens 1030	Introduction and course overview Assign Paper1
W Aug 29 Clemens 128	Guide to working in Clemens 128
F Aug 31 Clemens 1030	<i>Making Sense</i> : Preface, Introduction, Chapter 1, Chapter 2
M Sep 3	Labor Day

W Sep 5 Clemens 128	<u>Paper 1 due</u> <i>The Constructedness of Knowledge</i>
F Sep 7 Clemens 1030	Clifford Geertz, "Common Sense as a Cultural System" < http://www.iwp.uni-linz.ac.at/lxe/sektktf/GG/GeertzTexts/Common_Sense.htm > Assign Paper 2
M Sep 10 Clemens 128	Work on Paper 2 in class
W Sep 12 Clemens 1030	Walker Percy, "The Loss of the Creature"
F Sep 14 Clemens 128	<u>Paper 2 due for peer review</u>
M Sep 17 Clemens 1030	<u>Paper 2 due</u> Annie Dillard, "Seeing"
W Sep 19 Clemens 128	Assign paper 3 John Berger, "Ways of Seeing" (online course reserve)
F Sep 21 Clemens 1030	Percy, Dillard, Berger (continued)
M Sep 24 Clemens 128	Work on Paper 3
W Sep 26 Clemens 1030	<u>Paper 3 due for peer review</u>
F Sept 28 Clemens 128	<u>Paper 3 due</u> <i>The Mediating Influence of Language</i>
M Oct 1 Clemens 1030	Huanani-Kay Trask, "From a Native Daughter"
W Oct 3 Clemens 128	Barbara Mellix, "From Outside, In"
F Oct 5 Clemens 1030	Read 1 (or more) of the following: Gloria Anzaldúa, "Chicana Artists: Exploring <i>Nepantla, el Lugar de la Frontera</i> "; bell hooks, "keeping close to home: class and education"; Richard Rodriguez, "'Blaxicans' and Other Reinvented Americans" Assign Paper 4
M Oct 8 Clemens 128	Work on Paper 4
W Oct 10 Clemens 1030	Class cancelled for conferences
F Oct 12 Clemens 128	<u>Paper 4 due for peer review</u>
M Oct 15 Clemens 1030	<u>Paper 4 due</u> <i>Conceptions of Knowledge in the Arts and Sciences</i>
W Oct 17 Clemens 128	Thomas Kuhn, "The Historical Structure of Scientific Discovery" Assign Paper 5
F Oct 19 Clemens 1030	Kuhn (continued)
M Oct 22 Clemens 128	<u>Paper 5 due for peer review</u>
W Oct 24 Clemens 1030	<u>Paper 5 due</u> Scott DeVaux, "Progress and the Bean"

F Oct 26 Clemens 128	Sherry Turkle, “The Triumph of Tinkering”
M Oct 29 Clemens 1030	Assign Paper 6 Stuart Ewen, “The Marriage Between Art and Commerce”
W Oct 31 Clemens 128	Kuhn, DeVeaux, Turkle, and Ewen (continued)
F Nov 2 Clemens 1030	[Class left open to accommodate later planning]
M Nov 5 Clemens 128	<u>Proposal due for Paper 6</u> Begin working on Annotated Bibliographies
W Nov 7 Clemens 1030	Annotated Bibliographies
F Nov 9 Clemens 128	Last day to resign without academic penalty <u>Annotated Bibliographies due</u> Work on paper 6
M Nov 12 Clemens 1030	Work on paper 6
W Nov 14 Clemens 128	Work on Paper 6
F Nov 16 Clemens 1030	Work on Paper 6
M Nov 19 Clemens 128	<u>Paper 6 due for peer review</u>
W Nov 21	Fall Recess
F Nov 23	Fall Recess
M Nov 26 Clemens 1030	<u>Paper 6 due</u> Class presentations
W Nov 28 Clemens 128	Portfolio Workshop
F Nov 30 Clemens 1030	Portfolio Workshop
M Dec 3 Clemens 128	Portfolio Workshop
W Dec 5 Clemens 1030	Portfolio Workshop
F Dec 7 Clemens 128	<u>Final Portfolios due</u> Course evaluations