

English 102: Research and Argument—Fall 2008

“Learning the Art of Connection: Readers, Writers, and Communities in Conversation”

Section 59 MWF 11:30-12:20 206 Clark Section 42 MWF 1:30-2:20 OGA 110

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Required Texts:

Bartholomae, David and Anthony Petrosky. Eds. *Ways of Reading*. 8th Ed. Bedford: Boston, 2005.

English 102 Faculty. *Joining Academic Conversations: English 102*. 2nd Ed. Hayden-McNeil: Plymouth, 2008.

Lunsford, Andrea. *Easy Writer*. 3rd Ed. Bedford: Boston, 2006.

Little Red Schoolhouse Handouts. Ecampus.

We will also be creating our own texts, our own discourse communities, on Ecampus. You will be required to use this resource to submit informal essays, post thesis etc., as the syllabus and class announcements indicate. Required handouts and exercises will be posted on the homepage. You will be responsible for bringing these to class with you on certain dates; those dates and details will be announced in class before they occur.

Course Goals:

We will work on the 5 goals stated in *Joining Academic Conversations* (JAC) on pages x-xi. In addition to those goals, this class will provide the skills students/scholars need to write for college, to write in an academic institution. We will discuss challenging texts in *Ways of Reading*. These essays will be difficult and will expect you to think critically (objectively and roundly) as you read them. Class discussions will require critical discussion of these essays in order to more fully understand and engage with these texts.

You will fail this course if you do not read. You will have to read the essays at least twice. We will be reading about 25-40 pages a week. The essays are long, contain difficult words (which you will be expected to look up and know before class discussions begin), and difficult philosophical concepts. A main goal in this class is to learn how to join an academic conversation. These essays are all a part of academic conversations. They will teach us much about the conventions of academic conversations, which we will model, and they will also teach us much about ourselves and our world. Our goal is to write about that world using such conventions and using terms and ideas from our texts, about how we interact with each other, to evaluate those ideas and theories we read about. We will learn how to apply what we read, not just summarize it, to what we see happening today.

Policies and Procedures:

JAC outlines policies and procedures on pages xii-xviii. In addition, this class will discuss a variety of opinions and ideas that you may or may not agree with or find interesting. Regardless, I expect all students to respect their peers, as well as me, and keep in mind that without diversity, without contraries, we would have no progression. One of our authors, Mary Louise Pratt, discusses a contact zone and how such a zone can reveal the differences, positive and negative, of two conflicting or diverse ideologies meeting. She hopes that in such a zone enlightenment, not narrow mindedness, can emerge. And, she argues that this can only occur if the classroom becomes a safe house, a place where all ideas can be freely expressed. Only such a place can encourage discussion that will allow us to discover our relationships to each other and the world academically and intellectually. As future scholars, we strive for the enlightenment such a zone produces, not the narrow mindedness. As a teacher, I strive to make this classroom a contact zone safe house. Respect each other and come to class curious, not hostile or indifferent. Turn all cell phones to silent mode. Come to class prepared. Check your tentative calendar often. Check Ecampus often, at least once a day. Changes will be posted under announcements.

Late Work:

Late work will result in an F for that grade. You must turn it in early or make arrangements with me 2 days before work is due. Any work turned in late without my permission will fail. Do not email papers to me unless I ask you to do so.

Absences:

JAC stipulates on page xii the attendance policy and its impact on your final grade. Note that for a MWF class more than 6 days of unexcused absences will result in failure of the course. If you must be absent, inform me in writing (email is fine), at least 1 full day before the day you must miss, and/or have a peer turn in your work the day it is due. Do not trust my mailbox or the English drop box as a way to turn in work in the case of an absence. Chronic lateness or tardiness will count as a half a day of unexcused absence each time it occurs. If there is a reason you will be late to class, let me know the first day of class.

Assignments and Grades:

Paper 1	10%	Participation/Attendance	10%
Paper 2	20%	Ecampus Responses/Electronic Portfolio	20%
Portfolio Paper 3	30%	Oral Presentations	10%

Participation and Attendance:

Participation is worth 10% of your grade. Participation includes attendance. It also includes coming to classes and conferences prepared: with revised drafts and rough drafts, having read the assigned reading and papers, and ready to discuss the readings and rough drafts, and work on papers or ideas in workshop. If you miss a conference appointment or come unprepared, you miss a weeks worth of class (3 unexcused days in a MWF). If you come to class and miss less than 3 excused absences, if you read the required material, if you take or make up all of your work, if you contribute to our online community, you will receive an A for participation. See the grade descriptions for A, B, C, D, and F participation criteria on JAC xv to xvii. If you miss 4 classes, you slip to B level participation. If you miss 5, you slip to C. If you miss 6, you slip to D. Any more is an F. And do not forget that your final grade is also contingent on attendance. Take responsibility for your work and your level of motivation in this class.

Ecampus Responses: Electronic Portfolio

We will be creating our own discourse communities in this class and our online discussions will reflect, comment and continue our class discussions. Such community discussions are vital to understanding what we read and what we discover as we participate in and write about the academic conversations we encounter in this class. They are also vital as we learn our processes as writers and as we revise and reflect on all the work, written work and read work, we do in this class to formulate a final portfolio paper. Our Ecampus work will become our electronic portfolio. You write two informal essays on Ecampus in the assignments section and you may base your papers off of this work. This is not voluntary work. Ecampus is a required part of this course. We will also use it to supplement our class workshops. You will be required to post thesis, outlines, and annotated bibliographies in the discussion sections. Pay attention to the goals associated with Ecampus work; the goals of each assignment will help you determine how to do well on future assignments. They will also help later in the semester when you revise previous assignments. I will publish A and B essays in the assignments section. Read these essays to hone your own reading, writing, and revision skills. We will discuss them periodically. Please note that Ecampus, the Electronic Portfolio, is 20% of your final grade. Each essay will receive a letter grade (which will be averaged into a single grade) and each required post (6) a checkmark. If you do all 6 posts, you will receive an A for the post grade: 5 posts is an A-, 4 a B, 3 a C, 2 a D, and 0 an F. At the end of the semester I will average the essay letter grade and the post grade to determine your Electronic Portfolio grade.

Papers and Postwrites:

Papers and informal essays will be written and *revised* many times in an effort to practice the writing process. All we be written in MLA format, 12 point Time Roman font, have a works cited, and a postwrite. We will draft, peer edit and write post write reflections for each paper. You must write one for each paper we write. Turn it in with your final paper on the day the final paper is due. Papers one and two will lead into paper three. All of our work will culminate in a portfolio paper that will require you to reflect on the work you have written the first half of the semester. Note it is a high percentage of your grade. Keep all of your notes, post writes, peer edit sheets, comments from me and from your peers. These will be invaluable as we draft and revise our way to the portfolio paper. My comments on your papers are more important than your actual grades in the sense that they will reveal the strengths and weakness of each paper. From them, you will learn how to revise for the final draft and how to improve your arguments in the future. You will learn the conventions of an academic essay and how to revise future work to create an academic essay and participate in an academic conversation.

Special Needs:

If you have special educational or physical needs which require accommodation, please see me if I can help you in any way.

Plagiarism:

Plagiarism means representing someone else's work as you own. It includes recycled papers, stolen papers, internet papers, bought papers, roommate/friend written papers, etc. It will result in a failing grade for the course. I report all incidents of plagiarism. See JAC, page xvi, for more information on Academic Dishonesty. We will also discuss this in more depth later in the semester.

Informal Ecampus Essay Assignment 1:

Write an informal essay about how Richard Rodriguez's criticism of the scholarship boy in his essay "The Achievement of Desire" is similar to John Berger's criticism of the small minority who mystify art in his essay "Ways of Seeing." What does the student in school have in common with the student of art, the person who goes to the museum or buys a reproduction or picks up a critic's guide to art? What does each miss or may each miss if they do not think critically or see multiply? Why is that a problem for our authors?

This essay is informal, so MLA will not be considered in the grade. Write 2-3 pages double spaced. Use the intro to present the thesis: the final answer to the questions above. Use the body to bring in quotes from the text, especially important terms from the essays that you find significant and/or similar, to support or explicate that answer. Show the connections, to each author and to your answer in your body. The organization of the body will follow the timeline of the essays themselves. Discuss the themes in the order you find them in the primary texts. End with the themes the primary authors end with. Your conclusion should mirror theirs in that way. Post your answers on Ecampus under the assignments link. See the tentative calendar for when this essay is due.

Informal Ecampus Essay Assignment 2:

This informal essay assignment is question 1 on page 513 in *Ways of Reading* under Assignments for Writing. Choose option 1A or 1B. For both, you will need to find a contact zone, either in historical or in contemporary documents, that your informal essay will present as another example of Pratt's terms: of a contact zone with autoethnographic texts, oppression, struggles, borderlands even (bring in Anzaldúa where she applies). How is this an example of the literate arts of the contact zone and why must we see this?

This essay is informal, so MLA will not be considered in the grade. Write 2-3 pages double spaced. Use the intro to present the thesis: the final answer to the question. Use the body to bring in quotes from the text(s) [Pratt, Anzaldúa, your sources], especially important terms from the essays that you find significant and/or similar, to support its importance in being recognized as a literate art of the contact zone. Your conc should reiterate the importance of recognition and overall why that is (or was) needed. Post your answers on Ecampus under the assignments link. See the tentative calendar for when this essay is due.

Paper 1:

In Richard Rodriguez's essay "The Achievement of Desire," Rodriguez expands Hoggart's idea that the scholarship boy is not a successful student because he lacks the ability to see critically; he is a primary (not secondary) educated student because he desires to be just like his teachers, to imitate them. In John Berger's essay "Ways of Seeing," Berger challenges the ways we have been taught to see art, to know it, to understand it in the hopes that we see art and how it is presented to us more completely. He argues that a certain small minority mystifies art and disconnects it from us, from our lives and from our present; he shows us the ways this continues to happen through the reproduction of images. In both essays, we get a sense that the authors fear we miss something when we see success, money, reproductions as the cornerstone experiences and results of good art and good education/students. Desire, motivation, a connection to the past seem to be linked in these essays to the ability to reconcile that loss. The past is personal and we seem to need it in both essays, but it can be easily obscured. Both essays seem similar in what they say it is that obscures our past and the dangers of that mystification. What are those dangers in each essay? How are they similar and different despite or because of the 2 different topics (Education and Art) being used as examples in this essay? Why we must realize, see, know, or understand this about art and education? What will we gain when we see this. Write a 5-7 page paper about the significance of the connections you see in Richard Rodriguez's essay "The Achievement of Desire" and John Berger's essay "Ways of Seeing." This paper will be worth 10% of your final grade. You will be required to have at least one outside source for this paper (which does not include *Ways of Reading* or any of the essays in it, though you will cite the essays by Berger and Rodriguez as well as the anthology and your outside source on your works cited page). See the Tentative Calendar for workshop schedule and due date.

Connections to consider: In each text, who controls what we see, know, and understand in regards to the ways in which we encounter art, and the ways in which we see ourselves and others as successfully educated? How does desire play a role in what we know and what we learn, what we achieve? Does it play a role in Berger? What is the role of the past and its connection to the present in both these texts? Why must we realize, see, know, and understand about the past, desire, success? What do we learn that we need to learn when we see from a total approach or a secondary education point of view? Note that the answer to the last 2 questions will lead to a thesis statement that the previous questions will support. Use the body of your essay to line up terms

and ideas that are similar in both essays, to show that similarity, and to show the importance of those connections because they tie back to the answers in your introduction. Make that tie back clear. End by going beyond. What overall will that understanding of the connections between these essays give us?

Paper 2:

Mary Louis Pratt in her essay “The Literate Arts of the Contact Zone” and Gloria Anzaldúa in her essays from *Borderlands/La Frontera* write about the intricacies of cultural interactions. They concentrate on cultures that live in close proximity to each other because of colonialism, immigration, or slavery. They present the arts that result from these interactions and that run underground because the minority voice is unheard, silenced, and/or repressed. And each author shows us contemporary and past examples of these interactions. Find such an example of a complex cultural meeting. Use Pratt to show us the arts of your contact zone and Anzaldúa to support and explain those complications that arise in these arts, complications of identity that need to be recognized. Join their conversation by bringing in an example of a contact zone you see today that does what Pratt and Anzaldúa say they do and reaffirms the lessons of the contact zone that both authors want us to see from their own essays. This paper will be worth 20% of your final grade. It will be 5-7 pages and have at least 2 outside sources as support (which does not include *Ways of Reading* or any of the essays in it, though you will cite the essays by Mary Louis Pratt and Gloria Anzaldúa as well as the anthology and your outside sources on your works cited page). See Tentative Calendar for workshop schedule and due date.

Questions to Consider: What is your contact zone? Who are the minority and majority voices in it? What arts do each produce? In what ways does the art express and/or reveal the problems we see in the experiences of Poma and Anzaldúa as they write about their conditions? Consider isolation, exile, hybridity of identity, linguistic terrorism, safe houses, what is fraught by transculturation, what happens to autoethnographic texts, and the strengths and weaknesses of borderlands and accents? What do we learn from contact zones that your contact zone, Pratt’s classroom, Poma, and Anzaldúa teach us? Note that the answer to the last question will lead to a thesis statement that the previous questions will support. Also note that question 1, parts A and B, on page 513 of *Ways of Reading* gives you some good advice about how to begin this paper project.

Paper 3: The Portfolio Paper

This paper is a long paper compiled from the work you have done in this class. You will write a longer essay that builds on what you have already written. We will work in small groups to determine our topics and to edit our papers. Take time to reread the work you have done in this class. Mark areas or ideas you think you would like to expand or build. Make copies of your work for each member of the group in which you are assigned (each group will have roughly 3 students). Share your interests with your group and help them to reread their work as they help you to reread yours. Help each other develop paper topics, analytical questions, thesis, and support/research. When you reread, read as a writer. Look for ways to develop each paper and assignment you have written for this class. What links or connects your work? What common threads or concerns can you piece together? The long essay can be made up of pieces that have been revised to display what you have learned this semester. Your best work will be an indication of where to start or of work that can be developed. Your best work may be an entire essay or part of that essay. It could also be an assignment or part of an assignment we did on Ecampus perhaps merged with ideas from past formal essays. Look for places where something interesting is happening. Draw on the work you have already done in this class. Show what you have learned this semester by connecting the texts and the work you did on them in this class. The essay should be 5-7 pages with at least 3 outside sources as support (which does not include *Ways of Reading* or any of the essays in it). On your works cited, you will cite your 3 outside sources, the anthology, and 3-4 essays from *Ways of Reading* that will indicate what you learned this semester. Check the tentative calendar for the due dates for all work, drafts and final draft.

Oral Presentations:

This assignment is worth 10% of your final grade. These presentations will require reflection. Paper three requires you to revise and edit ideas you had already proposed with the expectation that those ideas will flourish in new, exciting directions. This presentation will reveal more fully how that was accomplished and what you learned about yourself as a writer as you engaged in this process. Present what paper 3 taught you about writing and about yourself as a writer. Use your work in class as evidence of what you learned. Each person will orally present a 5-7 minute presentation (a 2-3 page paper) about what they learned in this class and how their work over the semester lead them to what they now feel they have learned at the semester’s end. Discuss how the first two papers lead into paper 3, how the electronic portfolio helped develop your papers and thus paper 3, and how your strengths and weakness were revealed and/or resolved by the papers and the electronic portfolio. End with how this will help *you* in the future.

MWF TENTATIVE SCHEDULE OF WORK DUE

Week	Date	Class Activities	Work Due in Class on this date
1	8/18	Introduction to the course/Syllabus Discuss Little Red Schoolhouse (LRS) Discuss 101 and 102 Connections	Buy required texts Logon to & read Ecampus Read Web Links
	8/20	Discuss Rhetoric: JAC 3-6, 30-31, 54-57, 70 Discuss JAC 79-85, 71-73 Discuss Plagiarism Discuss Critical Reading	Read JAC 3-6, 30-31, 54-57, 70 Read JAC 79-85, 71-73 Bring in Plagiarism Handout on Ecampus Read Weblinks on Critical Reading
	8/22	Discuss "Introduction" to <i>Ways of Reading</i> , 1-25 Discuss JAC 71-73 Discuss Doris Lessing Article	Read "Introduction" to <i>Ways of Reading</i> , Turn in JAC 71-73 on "Introduction" Read & bring copy of Lessing Article to class
2	8/25	Discuss Rodriguez, <i>Ways of Reading</i> , 544-563 Discuss JAC 70	Read Rodriguez, <i>Ways of Reading</i> , 544-563 Do JAC 70 as you read above
	8/27	Discuss Rodriguez, <i>WOR</i> , 544-563 Discuss Question 1, page 563 of <i>WOR</i> Discuss Question 2, page 564 of <i>WOR</i>	Re-Read Rodriguez, <i>WOR</i> , 544-563 Do Quest.1, page 563 <i>WOR</i> Do Quest. 2, page 564 <i>WOR</i>
	8/29	Finish Discussion of Rodriguez, <i>WOR</i> , 544-563 Discuss Grammar: LRS exercises Discuss LRS handout 1B	Re-Read Rodriguez, <i>WOR</i> , 544-563 Read & Bring in Little Red Schoolhouse (LRS) Handout 1B on Ecampus; Do Exercises
3	9/1	No Class	
	9/3	Discuss Berger in <i>Ways of Reading</i> , 95-123	Read Berger in <i>Ways of Reading</i> , 95-123
	9/5	Discuss Berger in <i>Ways of Reading</i> , 95-123 Discuss <i>WOR</i> Question 1 on pg. 124 Discuss Paper 1 **** Informal Essay 1 due on Ecampus Mon 9/8 by noon****	Read Berger in <i>Ways of Reading</i> , 95-123 Read <i>WOR</i> Question 1 on pg. 124 Read & Bring in full syllabus
4	9/8	Workshop: Topic and Thesis and Finding Sources Post after class, your topic and working thesis	Read JAC 5-6, 9, 12-13, 25, 49-51, 55, 70 Bring in narrow topic, source ideas
	9/10	Workshop: Research and Outline Post after class: thesis, outline & annotated bibliography Discuss LRS handout 2 & 3 : titles & topics, points & issues	Read 44-45, 91-94, 97-142, 157; bring in sources, outlines of paper, & LRS handout 2 from on Ecampus
	9/12	Workshop: Drafts and MLA	Read JAC 15-19, 24-28, 148, 158, 161 Bring in Draft 1 of paper: intro, body, conc
5	9/15, 9/17 & 9/19	Group Conferences Bring to this conference the 2nd draft of your paper and a student evaluation sheet for each group member's paper or miss a week's worth of class. Email papers to group 2 days before scheduled conference.	
6	9/22	Paper 1 Due Discuss LRS Handout 4A: Sentences	Paper 1 Due I will provide copies.
	9/24	Discuss Pratt in <i>Ways of Reading</i> , 497-511	Read Pratt in <i>Ways of Reading</i> , 497-511
	9/26	Discuss Pratt in <i>Ways of Reading</i> , 497-511 Discuss <i>WOR</i> Quest. 1 on page 512	Re-Read Pratt in <i>Ways of Reading</i> , 497-511 Do <i>WOR</i> Quest. 1 on page 512

7	9/29	Discuss Anzaldúa in <i>Ways of Reading</i> , 27-50 Discuss <i>WOR</i> Quest. 1 on page 51	Read Anzaldúa in <i>Ways of Reading</i> , 27-50 Do Quest. 1 on page 51 of <i>WOR</i>
	10/1	Discuss Anzaldúa in <i>Ways of Reading</i> , 27-50 Discuss <i>WOR</i> Quests. 2 & 3 on pages 51-2	Re-Read Anzaldúa in <i>Ways of Reading</i> , 27-50 Do <i>WOR</i> Quests. 2 & 3 on pages 51-2
	10/3	Discuss Anzaldúa in <i>Ways of Reading</i> , 27-50 Discuss Quest. 1 on <i>WOR</i> page 54 ***Informal essay 2 Due by Monday 10/6 at noon on Ecampus***	Re-Read Anzaldúa in <i>Ways of Reading</i> , 27-50 Do Quest. 1 on <i>WOR</i> page 54
8	10/6	Workshop: Topic and Thesis and Sources Post after class, your topic, working thesis, Annotated bibliography, and outline	Review JAC 9, 12-13, 51, 55, 70, 91-94, 97-142, & Schoolhouse handouts; Bring in contact zone, sources, and analytical question
	10/8	Workshop: Introductions Discuss LRS handout 5 Post introduction and outline after class	Review JAC: 15-19 and LRS Bring in intros & from Ecampus LRS handout 5
	10/10	Workshop: Body and Concs Discuss LRS handout 6	Review JAC 157-8, 161; Bring in Full Draft & LRS handout 6
9	10/13, 10/15 & 10/17	Group Conferences Bring to this conference the 2nd draft of your paper and a student evaluation sheet for each group member's paper or miss a week's worth of class. Email papers to group 2 days before scheduled conference.	
10	10/20	Paper 2 Due	
	10/22	Discuss <i>Ways of Reading</i> Connections	Bring a list of important terms & main points of each author. Any connections between authors?
	10/24	No Class/Posts due by noon on Ecampus *Post on Ecampus: the connections you see and why they are important. Do so by noon.*	
11	10/27	Workshop: Topic Post topic and thesis after class	Review JAC pages and LRS on topic and thesis or point sentences; Bring in your Ecampus work and responses and comments to class
	10/29	Workshop: Sources	Review JAC and LRS; Bring in an Annotated Bib
	10/31	Workshop: Introductions	Review JAC & LRS & bring in rough intros.
12	11/3	Workshop: Body	Bring in Intro and Body.
	11/5	Workshop: Conc	Bring in intro, body and conc.
	11/7	Workshop: Full Draft	Bring in full draft of paper.
13	11/10, 11/12 & 11/14	Group Conferences Bring to this conference the 2nd draft of your paper and a student evaluation sheet for each group member's paper or miss a week's worth of class. Email papers to group 2 days before scheduled conference. Email papers to group 2 days before scheduled conference.	
14	11/17	Paper 3 Due	
	11/19	Discuss Oral presentations	JAC 46-48
	11/21	Oral Presentations: Groups 1 & 2	
15		Thanksgiving Break	
16	12/1	Oral Presentations: Groups 3 & 4	
	12/3	Oral Presentations: Groups 5 & 6	
	12/5	Oral Presentation catch up and Paper Pick Up	