



Massachusetts College of Pharmacy and Health Sciences
LIB 111 – Expository Writing I – Fall 2005
T/TH, 5:00-6:15 pm
WB-16C

Instructor: Craig Kasprzak
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Office hours: T/Th, 4:00-5:00pm, and by appointment
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Catalog Description:

LIB 111 focuses on writing clear and coherent summaries, analyses, and essays. The course also stresses the ability to understand, use, and document college-level non-fiction readings as evidence for effectively formulating and accurately supporting a thesis.

Course Description and Objectives:

Regardless of your ultimate career ambition, your abilities to read actively, to think critically, and to express yourself clearly and persuasively in writing will be crucial both for success in the workplace and for responsible citizenship in general. Such skills are not innate to anyone, but come only through hard work and continuous practice. Just as you might train at long runs to prepare for a marathon, or frequent the driving range to hone your golf skills, so too does writing—*good* writing, that is—demand dedication and commitment to improvement. In this course, then, we will work as a community of developing writers to acquire a functional toolbox of effective writing skills for use in college and beyond. Through a survey of culturally relevant, non-fiction texts from the anthology *Rereading America*, and through exercises in summary, critique, and persuasion, you will learn the fundamentals of strong argumentation and take models for producing thoughtful arguments of your own. After successful completion of this course, you should be able to read, comprehend, and summarize college-level prose; to synthesize multiple viewpoints into a single, coherent, thesis-driven whole; to differentiate between positions and recognize argumentative nuance; to develop logically sound, carefully structured, persuasive arguments using evidence in judicious amounts; to critically evaluate others' arguments and generate informed, well-defended counter-arguments; to document evidence using Modern Language Association (MLA) style; and to recognize the processes inherent to good writing and develop effective habits for composing and revising your own work.

Consistent with the General Education mission of the School of Arts and Sciences, the above course objectives contribute to the realization of the following General Education Goal Statements:

- 1. To develop student abilities to read the literature of various disciplines accurately, comprehensively, and critically.*
- 2. To develop student abilities to respond to reading by composing effective expository essays using summary, synthesis, and critical cognitive skills.*
- 3. To assist the student in using language for self-expression, to acquire and assess knowledge, and to interpret, construct, and assess meaning.*

4. *To enhance student familiarity with scientific inquiry in non-scientific contexts.*
5. *To develop student abilities to recognize assumptions in a line of reasoning, and to keep an open mind and think in terms of possibilities.*
6. *To develop student ability to formulate logical strategies.*
7. *To provide an integrated educational experience that fosters an understanding of the nature of human behavior and of interpersonal and social relationships.*
8. *To appreciate societal diversity and individual and cultural differences in values.*
9. *To understand the impact of life choices on personal, public, and environmental health.*
10. *To use literature and the arts to enhance appreciation of various forms of aesthetic expression, to illuminate the complexity of the human experience, and to provide models of insightful inquiry and self-examination.*

REQUIRED TEXTS

The following are in-stock and available for purchase at the College bookstore; they are also on reserve in the library. Be certain to bring your books (or photocopies of the relevant material) to class whenever a reading assignment is due.

Columbo, Gary, et al. *Rereading America: Cultural Contexts for Critical Thinking and Writing*, 6th Ed. Boston and New York: Bedford/St. Martin's, 2004.
 Hacker, Diana. *A Pocket Style Manual*, 4th Ed. Boston and New York: Bedford/St. Martin's, 2004.

COURSE REQUIREMENTS / ASSESSMENT

- Attendance / participation (incl. workshops and in-class writing) – 15% of total grade
- In-class presentation (with a partner) – 5%
- Graded writing – 60%
- Final examination – 20%

(1) Attendance:

Regular, punctual attendance is a requirement for this course. Because unforeseen circumstances can occasionally make attendance impossible, however, you will be allowed three absences, *regardless of the reason*. Lateness will count as 1/3 of a missed class. For every full absence after your third, your participation grade will be lowered systematically based upon a percentage of our total meetings. After your sixth absence, you will receive a failing grade for the course. For special circumstances, a note from the Dean is required. In the event of any absence, it is your own responsibility to find out what you have missed, as well as to turn in missed assignments; I am not the course secretary, and will not chase you down to bring you up to speed.

(2) Participation:

Active participation is also a requirement for this course; simply gracing the room with your bodily presence will not be enough to succeed. You will be expected on a daily basis to have read any assigned readings carefully and completely; to be prepared to discuss them at length; to listen attentively and respectfully to your peers; to draft writing assignments according to the calendar below; and to comment constructively upon your peers' written drafts in regular workshops.

(3) Peer workshops:

We will devote a significant portion of our class time to peer workshopping. While the format for these workshops will vary, most will divide the class into small groups (usually 4-5 students per

group) for the purpose of mutual critique, support, and improvement. For every essay draft due, you should bring enough copies for each of your workshop partners and one to hand-in to me. Your performance in peer workshops will factor into your participation grade.

(4) In-class presentation:

Because oral competency is a complementary goal of this course, you along with one of your classmates will serve as discussion-leader for a single class, a duty that entails preparing a creative approach to that particular day's reading and guiding your classmates through the text. You will *not* be expected to sustain the discussion entirely by yourselves, but, rather, to lead and initiate active involvement amongst your peers.

(5) Graded writing:

As per departmental guidelines, you will submit a total of 25-32 written pages for evaluation, not including preliminary drafts, which are indicated on the Course Calendar by *word count*. Your total graded writing output will include a formal statement of your writing goals (500 words); a series of concise, 150-200 word abstracts about our weekly assigned readings; an extended summary essay (800-1000 words); a synthesis of multiple argumentative positions (1000-1200 words); a comparison and contrast essay (1000-1200 words); a persuasive argument of your own (1000-1200 words); and a self-assessment (500 words). Your goal statement and self-assessment will receive singular grades, and your abstracts will be compiled for another singular grade. For each longer essay due, you will receive a letter grade for the first draft, and another that will reflect the evolution of the essay through your revisions to its final draft. You will then receive a final essay grade based upon the average of the two.

ex. Summary essay first draft grade = C-
 Summary essay final draft grade = B
 Overall summary essay grade = C+

At the end of the semester, I will factor all of your graded writing into a single grade, which will count for 60% of your total semester grade.

(6) Final examination:

Your final examination will simulate the format of the College's Writing Proficiency Examination (WPE) by requiring you to generate an argumentative essay out of a selection of thematic readings. The exam date and time will be announced by the College later in the semester.

COURSE POLICIES

(A) Drafts:

Mistakes and misdirection are often what enable good writers eventually to produce good writing, so students are hardly expected to produce perfect first drafts. No writer *ever* produces a perfect first draft. However, students will be expected to approach each draft with due diligence. Draft status is not a valid excuse for incompleteness or half-hearted effort, nor is it for carelessness.

(B) Revision:

Contrary to the beliefs of many, the process of revising does not entail simply eliminating the cosmetic blemishes from one's work. In fact, the word's Latin derivation (*revidēre*) indicates quite literally to see or to visit again (*re-*, again; *vidēre*, to see). Thus, as you revise each of your essays, you will be expected to approach your writing with a new set of eyes, both literally and figuratively. Your classmates and I will provide some of this new perspective, by supplying

constructive advice and criticism through workshops and graded drafts, but you will also be expected to approach your work dynamically with each subsequent draft. Fixing a comma here, or substituting a word there, is not revising; it is *editing*, and it requires far less intellectual and creative energy than revising does. If all you do is edit, your essay grades will reflect your effort accordingly.

(C) Meticulous Proofreading:

It isn't just a good idea; it's a *requirement* for all written assignments, and students who fail to do so will be penalized accordingly.

(D) Extensions and Missed Assignments:

I generally frown upon the granting of extensions, and will grant them only in the event of a *documented* excuse (i.e., from the Dean). Be forewarned, however, that I will *never* grant extensions on the day immediately preceding a deadline, nor will I allow them after a deadline has already passed. If you miss an assignment and do not contact me sufficiently in advance, your grade will be penalized for each day that the assignment remains outstanding.

(E) Paper Formatting:

All writing for this course, unless otherwise specified, should be typed and double-spaced in a sensible 12-point font (in other words, no COPPERPLATE GOTHIC, Lucida Console, or Verdana), with standard 1.5 inch margins on all sides AND some kind of fastener (i.e., a staple, or a paper clip) to safeguard against runaway pages. Works cited, when applicable, should follow standard MLA format.

(F) E-mail:

MCPHS policy requires that any official course communications and notices be sent via school mail accounts. All students are responsible for regularly checking their MCPHS e-mail and for the information contained therein. Only MCPHS accounts will be used in all matters related to academics, student life, and college notifications. The College does not forward MCPHS e-mail to personal e-mail accounts.

(G) The Writing Center:

The Writing Center (B-09A) offers free individual consultation with experienced, professional instructors on any aspect of your writing, from brainstorming ideas, to refocusing a draft, to revising and editing a paper. You are strongly encouraged to visit the Writing Center for help at any stage of your writing process, and to do so as often as possible.

(H) Students with Disabilities:

Students with documented disabilities who wish to request reasonable accommodations under section 504 of the Rehabilitation Act and the Americans with Disabilities Act should contact Carol Sitterly, Director of Academic Support Services, at (617) 732-2822 or via e-mail at csitterly@bos.mcphs.edu, to discuss the accommodations process.

(I) Academic Honesty:

All students are expected to abide by the College's Academic Honesty Policy, as explained in the Student Handbook. Plagiarism is considered a violation of this policy, and is defined as submitting another person's work as one's own without proper acknowledgement, or using the words or ideas of others without crediting the source of those words or ideas. In order to deter plagiarism and ensure appropriate use of resources in student research and learning, the College subscribes to a plagiarism prevention service, www.turnitin.com. Occasionally you will be

required to submit your work electronically in order to verify that you have appropriately cited the ideas of others. When applicable, you will receive instructions for doing so.

PROVISIONAL COURSE CALENDAR

(Subject to change)

Note: All assignments are *due* on the particular date indicated (📖 denotes reading assignments due; 📄 denotes written assignments due).

WEEK ONE

Tues., 8/30 – Introduction to the course; diagnostic writing (ungraded); CM3

Thurs., 9/1 – Writing in everyday life – 📄 Course goal statement (500 words)

WEEK TWO

Tues., 9/6 – The mechanics of argument – 📖 Robinson, “Thoughts about Restitution,” pgs. 557-577; 📄 Abstract of Robinson (150-200 words)

Note: *Wed., 9/7 is the deadline for Add/drop/late registration (4:30 pm)*

Thurs., 9/8 – Class workshop – 📄 Summary first draft (*bring extra copies – see section 3 of Course Requirements*)

WEEK THREE

Tues., 9/13 – Presentation #1 – 📖 Gatto, “The Seven-Lesson Schoolteacher,” pgs. 173-182; 📄 Abstract of Gatto (150-200 words)

Thurs., 9/15 – Class workshop – 📄 Summary revision

WEEK FOUR

Tues., 9/20 – Presentation #2 – 📖 Moore, “Idiot Nation,” pgs. 153-172; 📄 Abstract of Moore (150-200 words)

Thurs., 9/22 – Source dialogue exercise – 📄 Summary final draft (800-1000 words)

WEEK FIVE

Tues., 9/27 – Presentation #3 – 📖 Anyon, *From Social Class and the Hidden Curriculum of Work*, pgs. 194-210; 📄 Abstract of Anyon (150-200 words)

Thurs., 9/29 – Class workshop – 📄 Synthesis first draft

WEEK SIX

Tues., 10/4 – Presentation #4 – 📖 Messner, “Center of Attention: The Gender of Sports Media,” pgs. 477-489; 📄 Abstract of Messner (150-200 words)

Thurs., 10/6 – Class workshop – 📄 Synthesis revision

WEEK SEVEN

Tues., 10/11 – Presentation #5 – 📖 Kilbourne, “‘Two Ways a Woman Can Get Hurt’: Advertising and Violence,” pgs. 455-476; 📄 Abstract of Kilbourne (150-200 words)

Thurs., 10/13 – The basics of comparison and contrast – 📖 Synthesis final draft (1000-1200 words)

WEEK EIGHT

Tues., 10/18 – Presentation #6; mid-semester evaluations – 📖 Faludi, “Girls Have All the Power: What’s Troubling Troubled Boys,” pgs. 508-524; 📖 Abstract of Faludi (150-200 words)

Thurs., 10/20 – Class workshop – 📖 Comparison and contrast first draft

WEEK NINE

Tues., 10/25 – Presentation #7 – 📖 Liu, “Notes of a Native Speaker,” pgs. 660-674; 📖 Abstract of Liu (150-200 words)

Thurs., 10/27 – Class workshop – 📖 Comparison and contrast revision

WEEK TEN

Tues., 11/1 – Presentation #8 – 📖 Takaki, “Race at the End of History,” pgs. 393-403; 📖 Abstract of Takaki (150-200 words)

Thurs., 11/3 – TBA – 📖 Comparison and contrast final draft (1000-1200 words)

WEEK ELEVEN

Tues., 11/8 – Presentation #9 – 📖 Steele, “Thin Ice: ‘Stereotype Threat’ and Black College Students,” pgs. 231-243; 📖 Abstract of Steele (150-200 words)

Thurs., 11/10 – Class workshop – 📖 Argument first draft

WEEK TWELVE

Tues., 11/15 – Presentation #10 – 📖 Ehrenreich, “Serving in Florida,” pgs. 317-330; 📖 Abstract of Ehrenreich (150-200 words)

Thurs., 11/17 – Class workshop – 📖 Argument revision

WEEK THIRTEEN

Tues., 11/22 – Presentation #11 – 📖 Hertsgaard, “The Oblivious Empire,” pgs. 728-741; 📖 Abstract of Hertsgaard (150-200 words)

Thurs., 11/24 – NO CLASS—THANKSGIVING HOLIDAY

WEEK FOURTEEN

Tues., 11/29 – Discussion – 📖 Williams, “By Any Means Necessary,” pgs. 794-798 (*no abstract due*); 📖 Argument final draft (1000-1200 words)

Thurs., 12/1 – Argument presentations – 📖 Collected abstracts (*single spaced*)

WEEK FIFTEEN

Tues., 12/6 – TBA – 📖 Self-assessment (500 words)

Thurs., 12/8 – Final examination review; course evaluations

FINAL EXAMINATION – TBA
