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WRIT 201.06: College Writing II

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Instructor Information
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Course Description
For this section of WRIT 201, we will adopt Science, Nature, and Public life as the thematic frame for the course. One way to deepen our writing is to immerse ourselves in a subject matter and to reflect on it with the written word in different ways. Both the natural world and our scientific investigation of it quietly permeate our contemporary lives. When we see an image of Saturn’s rings, we turn our gaze from our immediate human perspective to a novel one that is made possible only by long history of scientific and technological change. When we draw on a Wikipedia entry, we tap into a controversial history of cataloguing information. When we cite statistics about the percentage of species that have gone extinct, we appeal to scientific reasoning and rhetoric.

Our theme will give us an opportunity to become more conscious about how our understanding of the world is affected by science and scientific observation. This is an opportunity that is valuable to all human beings—hence, the course is not intended solely for science majors. Each week, we will spend time reading the work of writers who are interested in scientific investigation and the perspective that it gives us on our world. We will turn to these writers as exemplars, interlocutors, and thinkers who give us material for critical reflection. Above all, we will work on shaping our own thoughts about scientific information and natural investigation by setting them out in written form.

The course will be divided into three units, each of which will involve the writing of a different kind of essay called a major assignment. Students can expect to write different kinds of essays, including an investigative essay, a research paper, and a review. For each major assignment, the approach, style, structure, and content will be determined by the author’s audience and purpose. Each assignment will be revised in light of feedback from the instructor and peer review sessions, and the final project will be submission of a portfolio that consists of each student’s revised work.

Course Texts
The reading materials will be provided electronically on Moodle. Usually, students will be expected to print essays for work in class. The cost of printing is to be taken as a cost of course materials, approximately $50 for the semester. You will also be required to watch one film online, the cost is approximately $4.

Assignments
Major Assignment 1: Experiential Reflection 4-5 pages
Major Assignment 2: Research Paper 7-8 pages
Major Assignment 3: Review Essay 4-5 pages
In class and take-home draft assignments 1-2 pages each
General Class Expectations
You will be expected to:

- read thoroughly all assigned texts
- attend all class meetings and conferences (see Attendance Policy, below)
- arrive to class on time and prepared
- provide evidence of that close reading in discussion, journal entries, freewriting, major assignments, reading quizzes, assigned
- participate actively and constructively in class discussions
- participate in in-class writing exercises
- participate in peer workshops and group work
- compose and submit out-of-class writing assignments
- conduct various types of research
- draft and revise essays of various lengths and purposes
- submit all work on time (on the hour and day it is due; see Late Policy)

Grading
Participation 25% (includes attendance, punctuality, in-class participation, conferences, contributions to peer review and group work, freewriting assignments, take-home draft assignments, presentations, timely submission of class work)

Essays—Polished Draft 30% (=10% each polished draft)
Final Portfolio with Revised Essays 45% (=15% for each revision)
Notes: a) You must be awarded a C- or greater in this class to be awarded credit
b) You must turn in your portfolio and complete all major assignments by their deadlines in order to receive credit for this course.

Major Assignments
Expect to write three essays and make major revisions over the course of the semester, in addition to other short writing assignments in and out of class. I will give you a detailed assignment sheet as we begin each of these major assignments.

You will have the chance to develop all of your major projects through a process of inquiry and drafting. You’ll compose papers in and out of class, alone and with your small group. All stages of each project must be completed for you to pass the course. I will respond to these projects with written comments focused on suggestions for revision, but I will also mark submitted work using a check system to help you know where you stand on a specific project. The check system is described below.

Attendance
If you miss the first two classes, you will need to drop the course on Cyberbear and enroll in another semester. This is university policy and the reasoning behind it is that important groundwork for the semester is put in place in the first few class meetings. Students without that foundational framework are better served by taking the course when they can give it the attention it deserves.

More than two absences from a TR class will compromise your grade. 5 or more absences from a TR class will result in a failing grade. Here’s the breakdown.

3rd absence: final grade drops one letter grade
4th absence: final grade drops one letter grade
5th absence: final grade is an F
Here’s the reasoning behind the attendance policy. Without attending class, you cannot perform your role as a student involved in learning, planning, inventing, drafting; discussing reading and writing; learning and practicing rhetorical moves and concepts; or collaborating with your instructor and classmates. Required University events will be excused if you provide appropriate documentation. Personal situations inevitably arise that make it impossible for you to make it to class. Remember, however, that’s why a few absences are allowed; please reserve those for emergencies.

If you must miss class, you are responsible for obtaining any handouts or assignments for the class. Make sure you talk with me in advance if you are worried about meeting a deadline or missing a class.

**Participation.** Participation includes coming to class prepared and on time, taking part in class discussions, asking questions, contributing your knowledge and insights in whatever form is appropriate, and striving to make all your contributions excellent. It also includes doing the required reading and writing for each class. Note: Please come to class on time. Lateness will hurt your grade because it is an unnecessary interruption and because latecomers are likely to miss valuable information. Please see Participation Grade Descriptors for more information.

**Late Work.**
Your work needs to be typed, printed, and in class with you to be considered on time.
- Late or handwritten homework does not receive credit.
- Emailed assignments are considered late.
- Late formal essays are unacceptable. They will receive no revision comments from me.
- If you miss class, the homework is due the next class period.
- You are always welcome to complete assignments early if you will be missing class.

**Academic Conduct**
You must abide by the rules for academic conduct described in the Student Conduct Code. If you have any questions about when and how to avoid academic dishonesty, particularly plagiarism, please review the Conduct Code and talk with your instructor. Academic honesty is highly valued in the University community and acts of plagiarism will not be tolerated.

Composition Program Plagiarism Policy for WRIT 201
According to the University of Montana Student Conduct Code, plagiarism is “representing another person's words, ideas, data, or materials as one’s own.” The Composition program recognizes that plagiarism is a serious academic offense, but also understands that some misuse of information can occur in the process of learning information literacy skills. Therefore, if student writing appears to have been plagiarized, in full or in part, intentionally or unintentionally, or due to poor citation, the following will procedure will take place:
- The student will be made aware of areas in the text that are not properly integrated or cited.
- The student will receive no credit on the paper; it is up to him/her/them to prove that he/she/they turned in original work.
- The student will be asked to provide the teacher with copies of the research she/he/they used in writing the paper.
- The student and teacher will meet to discuss research integration.
- If the student cannot provide documentation of her/his/their research, further disciplinary action will be taken.

In the case that the student is unable to provide evidence of his/her/their original work or in the case that the teacher has evidence that the student has repeatedly plagiarized his/her/their work, the teacher will consult with the Director of Composition for direction with further disciplinary action.
In the case of blatant or egregious offenses, or in the case of repeated plagiarism, the Director of Composition will work with the Dean of Students to determine further disciplinary action.

Students should review the Student Conduct Code so that they understand their rights in academic disciplinary situations.

Students with Disabilities
Qualified students with disabilities will receive appropriate accommodations in this course. Please speak with me privately after class or in my office. Please be prepared to provide a letter from your DSS Coordinator. DSS at UM encourages “…students to request modifications early in the semester. Students are also advised by Disability Services to make an appointment with the instructor in advance…Retroactive modification requests do not have to be honored.”

Take-home short Assignments.
To give you a sense of the check system I’ll be using, please refer to the following descriptors:

*Check*: A project with a check generally meets its rhetorical goals in terms of purpose, genre, and writing situation without need for extensive revision. Written comments will elaborate on strengths, weaknesses, and strategies for focused revision.

*Check minus*: A project with a check minus meets the basic requirements, but would benefit from significant revision and a stronger understanding of rhetorical decision-making. Written comments will elaborate on strengths, weaknesses, and strategies for revision.

*Unsatisfactory*: A project with a U does not meet basic standards, and requires extensive development and attention. An unsatisfactory submission may be incomplete or inappropriate to the assignment. Such a submission may receive a request to rewrite within a week in order to receive teacher comments.

Note on University Assessment
This course requires an electronic submission (via Moodle) of an assignment stripped of your personal information to be used for educational research and assessment of the university’s writing program. Your paper will be stored in a database. A random selection of papers will be assessed by a group of faculty and staff using a rubric developed from the following Writing Learning Outcomes:

- Compose written documents that are appropriate for a given audience or purpose
- Formulate and express opinions and ideas in writing
- Use writing to learn and synthesize new concepts
- Revise written work based on constructive feedback
- Find, evaluate, and use information effectively
- Begin to use discipline-specific writing conventions (largely style conventions like APA or MLA)
- Demonstrate appropriate English language usage

This assessment in no way affects either your course grade or your progression at the university. Here’s the rubric that will be used to score the papers.
WRIT 201: Weekly Schedule
Subject to Revision Where Links are not listed, Readings can be found on Moodle

Week 1
1/8 No class—classes begin 1/10
1/10 Welcome and introduction.

Week 2
1/15 Reading due: Emma Marris, “Process of Elimination”
https://www.wired.com/story/crispr-eradicate-invasive-species/
Writing due: in class freewrite
1/17 Writing due: print out and bring a favorite opening sentence from a science article. Instructions will be delivered in class. List of possible magazines available on Moodle.

Week 3
1/22 Reading due: Ross Andersen, “Welcome to Pleistocene Park,” up to the opening phrase “As a species” ~14 pages.
1/24 Reading due: Ross Andersen, “Welcome to Pleistocene Park,” to end of article.
Writing due: Introductory paragraph draft of Major Assignment #1

Week 4
1/29 Reading due: John Muir, “The World and the University.” Seminar day.
1/31 DUE: Major Assignment #1 due for peer review. Peer review day.

Week 5
2/5 Reading due: Brook Jarvis, “The Insect Apocalypse is Here”
2/7 DUE: Major Assignment #1 due for submission to professor

Week 6
2/12 Reading due: Adam White “Google.gov” pp. 1-17 (up to heading)
2/14 Reading due: Adam White “Google.gov” pp. 17 to end.
Writing due: research topic and one paragraph proposal

Week 7
2/21 Reading due: “Motivating Coherence,” from Style: Lessons in Clarity and Grace 10th Ed.

Week 8
2/28 Reading due: “Selection on Punctuation,” from *Style: Lessons in Clarity and Grace 10th Ed.*

Week 9
3/5 Reading due: Richard Feynman, "It's as Simple as One, Two, Three"

3/7 **DUE: Major Assignment #2 for peer review. Peer review day.**

**Week 10**
3/12 Reading due: Steven Johnson, “The Political Education of Silicon Valley”

3/14 **DUE: Major Assignment #2 for submission to professor**

**Week 11**
3/19 Reading due: Andersen and Garber “Review of Arrival, Contact, Close Encounters of the Third Kind”
Select at least one of the three movies to watch that you have not yet seen.

3/21 Writing due: Two paragraph response to campus event.
Reading due: John Muir, “Going to the Woods is Going Home”

**Week 12**
3/26: Spring Break
3/28: Spring Break

**Week 13**
4/2 Reading due: Jo Ann Beard, "The Fourth State of Matter"

4/4 **DUE: Major assignment #3 to professor** (no peer review workshop for this assignment).

**Week 14**
4/9 Reading Due: Annie Dillard, "Total Eclipse"

4/11 **DUE: Revision of Major Assignment #1**

**Week 15**
4/16 Reading due: Thomas Nagal, “What is it like to be a bat?”

4/18 **DUE: Revision of Major Assignment #2**

**Week 16**
4/23 Reading due: Ross Anderson, “The Vanishing Cones”

4/25 **DUE: Revision of Major Assignment #3**

**Finals Week**
**Portfolios Due: Date TBD**

**DUE: Portfolio with all final revisions.**
**Participation Grade Descriptors for WRIT 201**

**A** Superior participation shows initiative and excellence in written and verbal work. The student helps to create more effective discussions and workshops through his/her/their verbal, electronic, and written contributions. Reading and writing assignments are always completed on time and with attention to detail. In workshop or conferences, suggestions to group members are tactful, thorough, specific, and often provide other student writers with a new perspective or insight.

**B** Strong participation demonstrates active engagement in written and verbal work. The student plays an active role in the classroom but does not always add new insight to the discussion at hand. Reading and writing assignments are always completed on time and with attention to detail. In workshop or conferences, suggestions to group members are tactful, specific, and helpful.

**C** Satisfactory participation demonstrates consistent, satisfactory written and verbal work. Overall, the student is prepared for class, completes assigned readings and writings, and contributes to small group workshops and large class discussions. Reading and writing assignments are completed on time. In workshop or conferences, suggestions to group members are tactful and prompt, but could benefit from more attentive reading and/or specific detail when giving comments.

**D** Weak participation demonstrates inconsistent written and verbal work. The student may be late to class, unprepared for class, and may contribute infrequently or unproductively to classroom discussions or small group workshops. Reading and writing assignments are not turned in or are insufficient. In workshops or conferences, suggestions to group members may be missing, disrespectful, or far too brief and general to be of help.

**F** Unacceptable participation shows ineffectual written and verbal work. The student may be excessively late to class, regularly unprepared, and not able to contribute to classroom discussions or small group workshops. This student may be disruptive in class. Reading and writing assignments are regularly not turned in or are insufficient. In workshops or conferences, the student has a pattern of missing, being completely unprepared, or being disruptive.
Portfolio Grade Descriptors for WRIT 201

A Superior portfolios will demonstrate initiative and rhetorical sophistication that go beyond the requirements. A portfolio at this level is composed of well-edited texts representing different writing situations and genres that consistently show a clear, connected sense of audience, purpose and development. The writer is able to analyze his or her own writing, reflect on it, and revise accordingly. The portfolio takes risks that work.

B Strong portfolios meet their rhetorical goals in terms of purpose, genre, and writing situation without need for further major revisions of purpose, evidence, audience, or style/mechanics. The writer is able to reflect on his or her own writing and make some choices about revision. The writer takes risks, although they may not all be successful.

C Consistent portfolios meet the basic requirements, yet the writing would benefit from further revisions of purpose, evidence, audience, or writing style/mechanics (or some combination) and a stronger understanding of rhetorical decision-making involved in different writing situations and genres. The writer composes across tasks at varying levels of success with some superficial revision. The writer has taken some risks in writing and exhibits some style.

D Weak portfolios do not fully meet the basic evaluative standards. Most texts are brief and underdeveloped. These texts show a composing process that is not yet elaborated or reflective of rhetorical understanding related to composing in different genres and for a range of writing situations. Texts generally require extensive revisions to purpose, development, audience, and/or style and mechanics.

F Unacceptable portfolios exhibit pervasive problems with purpose, development, audience, or style/mechanics that interfere with meaning and readers’ understanding. Unacceptable portfolios are often incomplete. A portfolio will also earn an F if it does not represent the writer’s original work.