

PLEASE NOTE THAT THIS IS A PROVISIONAL SYLLABUS AND SUBJECT TO CHANGE UNTIL SEPT 4, 2019. THE MOST RECENT SYLLABUS IS ON THE COURSE'S MOODLE WEBSITE. PLEASE CONTACT THE COURSE DIRECTOR AT jons@yorku.ca IF YOU HAVE ANY QUESTIONS.

AP/WRIT/HUMA 1700B 9.00 F/W 2019

WRITING: PROCESS AND PRACTICE

Course Director: Jon Sufrin, Ph.D.

S358 Ross

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Office Hours: 2:30-3:30 Weds., 12:30-1:30, Thurs.
and by appointment.

Course Website: <https://moodle.yorku.ca/>

PARTICIPATING FACULTY: TUTORIAL TIMES AND LOCATIONS:

Lecture	W 12:30-2:30	SLH F		
Tut 01	W 2:30-4:30	ATK 005	TBA	
Tut 02	W 2:30-4:30	ATK 024	TBA	
Tut 03	W 2:30-4:30	S540 Ross	TBA	
Tut 04	R 10:30-12:30	ACW 303	J. Sufrin	jons@yorku.ca
Tut 05	F 10:30-12:30	CC 211	TBA	
Tut 06	F 10:30-12:30	FC 108	TBA	

COURSE DESCRIPTION

It's none of their business that you have to learn to write. Let them think you were born that way.

~Ernest Hemingway

WRIT 1700B, *Writing: Process and Practice*, is a 9-credit [Humanities General Education course](#) offered by the [Writing Department](#). It combines practical strategies for improving your academic writing with a study of the diverse social, political, and personal challenges that writers face.

The central tenet of WRIT 1700B is that *good writers are conscious writers*. This course uses the portfolio model (multiple short assignments that build to a final product) to build awareness of how we compose, give and receive feedback, and revise the final product. In the Fall semester, academic writing is the focus—research, style, grammar, structure, composition, argument and citation—and students can expect constant feedback and review as they complete course assignments. As a Humanities General Education course, WRIT 1700B uses writing as a lens to examine the current Western culture around you in meaningful ways. A group work project at the end of the course will give you the chance to explore and criticize a well-known film with your classmates.

Course Learning Objectives:

Writing has laws of perspective, of light and shade just as painting does, or music. If you are born knowing them, fine. If not, learn them. Then rearrange the rules to suit yourself.

~Truman Capote, *Truman Capote: Conversations*

The course's first purpose is to teach students how to be better writers in the academic style. Students will also consider the strengths and weaknesses of their writing process, practice their critical thinking, and improve their overall research and writing skills.

The specific learning outcomes for the course are that students will be able to:

- Compose a critically literate academic essay in the Humanities style in response to detailed assignment prompts. Your process Counts!
- Compose multi-paragraph essays, and leave behind the 5-paragraph essay model.
- Locate and critically evaluate material presented in different media and genres, particularly print, film, and digital texts.
- Practice their ability to listen to and take notes from presentations
- Contribute substantively and constructively to a team project.
- Show awareness of how the writer's political and social context (gender, class, ethnicity, sexuality) affects their ability to contribute to society through their work.
- Show improvement in control of technical elements of writing, including grammar, tone, audience awareness, and stylistic requirements.

COURSE STRUCTURE

Lectures will be held on Wednesdays, 12:30-2:30, in Stedman Lecture Hall F. Lectures provide context and information to enrich the required texts for each week, advice for course assignments, and content for course quizzes.

Tutorial participation is essential to success in the course. Students **must** attend their two-hour tutorial. Here you'll work closely with your TA on portfolio revisions as well as discussion of the course texts and lecture ideas. Expect to share your writing with your classmates, giving and receiving constructive criticism in order to improve the final product. Hard copies for peer review will be required.

Course Grading

• Tutorial Participation		20% (Total)
○ Fall Term	10%	
○ Winter Term	10%	
• Lecture Quizzes		12%
• Portfolio 1: Academic Essay		30% (Total)
○ Assignment 1.1 (Summary) [3-4 pages]	5%	
○ Research Scavenger Hunt	5%	
○ Portfolio 1 Final (6-7 pages)	20%	
• Portfolio 2: Life Writing (5-6 pages)		15%
• Portfolio 3: Group Work Film Criticism (20+ pages)		20% (Total)
○ Individual Grade	10%	
○ Group Grade	10%	
• Composition Reflections (3 x 1 page)		3%

Additional Notes and Final Assignment Due Dates

- Students **must** complete the Moodle/SPARK academic integrity checklist to receive a grade on Portfolio 1. See the course's Moodle website for links and examples.
- Students may receive a 10% bonus to either their Fall or Winter term participation grade upon attaining a [Passport to Success certificate](#) from York's Learning Skills Services office. Contact your TA for further details if applicable

Assignment

- Final Portfolio 1
- Final Portfolio 2
- Final Portfolio 3

Due Date

Nov 27-29 in Tutorial
Feb 19-21 in Tutorial
April 5 on Moodle

- ✓ **The last day to drop WRIT 1700B without receiving a grade is February 3.**
- ✓ **Withdrawal Period**—withdraw from the course and receive a W instead of a grade on transcripts: February 3-April 5

COURSE MATERIAL

It's hard for me to believe that people who read very little - or not at all in some cases - should presume to write and expect people to like what they have written. Can I be blunt on this subject? If you don't have time to read, you don't have the time - or the tools - to write. Simple as that.

~Stephen King, *On Writing*

Required Reading (Books available at the York University Bookstore):

- **WRIT/HUMA 1700B 9.0 Online Sources** (See Moodle Website for links & PDFs)
- Portfolio 1 Source Material (**Moodle**)
- Berger, J., *Ways of Seeing* (1972)
- Kaysen, S., *Girl, Interrupted* (1993)
- Spiegelman, A., *Maus Volume One: My Father Bleeds History* (1986)

Required Films

- *Casablanca* (1942) (You must watch this film **before** lecture on Feb 15)
- *Thelma and Louise* (1991) (You must watch this film **before** lecture on Mar 29)

PORTFOLIO SUBMISSION AND STANDARDS

Coursework is composed of three writing portfolios. Each portfolio includes several smaller assignments/drafts that will help you to succeed on the final version of your project. You must complete all the exercises and/or drafts to receive a grade for the final assignment. Keep all pre-assignments and drafts in a portfolio and hand in all work to date with each assignment. **If the applicable pre-assignments are not submitted with the final portfolio, a penalty of 5% will be applied for EACH missing component.**

Both the final portfolio and the pre-assignments are due in Tutorial to your Tutorial leader according to the deadlines listed in the course schedule. Hard copies (print) are required for all assignments. Email/Electronic versions will not be accepted.

Late Grades

Final Portfolios submitted after the due date will be penalized at the rate of 5% per day. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by your Tutorial Leader but will require supporting documentation (e.g., a doctor's letter).

Formatting Requirements

Exercises and drafts of your written assignments must be word processed and double-spaced with 2.54cm/1 inch margins, stapled or paper-clipped. Use 12pt Times New Roman font for your work, and the MLA citation style. Final versions of work must be printed on one side of the page only. You must include page numbers for all assignments.

Grading

Assignments will be graded in accordance with [York University's Writing Department Undergraduate Calendar](#) (i.e. A+ = 90-100, A = 80-89, B+=75-79 etc.).

All final written assignments must:

- Explore and develop an *Idea* in a coherent, interesting way;
- Have a thoughtful Beginning, Middle, and End;
- Be grammatically correct; and
- Have a tone appropriate for the intended audience and context.

A work gives the reader a positive impression of excellence in all listed standards.

B work gives the reader a positive impression of general skill in all listed standards.

C work is average in each standard.

D or *F* work is seriously deficient in one or more of the listed standards.

Lecture and Tutorial Attendance Policy

Lecture attendance and tutorial participation are crucial aspects of the course. **Two** missed tutorials between September and April will not affect your grade. However, further absences due to illness, serious family issues, etc. must be documented (i.e. a doctor's note) to avoid a 5% penalty to your participation grade **per additional missed class**. Please note that instructors will not reteach missed material; if you miss class, you must make your own efforts to get missing notes/information.

Sign-in sheets will be available in tutorial. If you are going to miss class, be responsible; contact your TA in advance to let them know, and to make arrangements to submit any assignments due. Don't just disappear!

Citation

I'd rather be caught holding up a bank than stealing so much as a two-word phrase from another writer. ~Jack Clifford Smith, Los Angeles Times

All course portfolios should use the **MLA style** for citation.

Citation, cont'd

- Information on the MLA style can be found in the *Broadview Guide to Writing* or online at <https://owl.english.purdue.edu/owl/resource/747/01/> (Purdue Owl).
- Additional information on Academic Integrity can be found online at http://www.yorku.ca/spark/academic_integrity/index.html.
- Proper citation is required for all coursework. You must properly attribute every source that you either quote or paraphrase from, including books, articles, films, director's commentaries, newspapers, and internet websites.
- If you can find sources from which to plagiarize, your instructor can also find them.
- The consequences of plagiarism can range from a grade of zero on the assignment to removal from the university and the withholding of your academic degree. *Do not jeopardize your academic career with any form of academic dishonesty!*
- Accordingly, the course director would like to credit Professors Jan Rehner and Andrea McKenzie for their ideas on composition, assignment structure, course content, and critical awareness that have inspired WRIT 1700B.
- Full citation for course articles can be found on the course's Moodle website.

IMPORTANT ACADEMIC INTEGRITY INFORMATION FOR STUDENTS:

All students are expected to familiarize themselves with University policies (located online at <http://www.yorku.ca/secretariat/policies/index-policies.html>):

- York's [Academic Honesty Policy and Procedures/Academic Integrity Website](#)
- Course requirement accommodation for students with disabilities, including physical, medical, systemic, learning and psychiatric disabilities
- Student Conduct Standards and Religious Observance Accommodation

ANY USE OF ANOTHER PERSON'S WORK, WHETHER IN PRINT OR ELECTRONIC FORM, WITHOUT PROPER CITATION CONSTITUTES PLAGIARISM AND WILL LEAD TO CHARGES OF A BREACH OF ACADEMIC HONESTY.

Students must retain rough drafts and research notes from all of their written assignments until final letter grades have been posted. Your tutorial leader may ask to see these materials in order to understand your writing process, and to help identify means by which you can improve your academic writing.

STUDENT CONDUCT

A statement on the policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available on the York website <http://www.yorku.ca/secretariat/policies/document.php?document=82>

What you can expect from the teaching team:

- An organized and accessible classroom environment in which everyone has an equal opportunity to express her or his ideas.
- Availability during our office hours (or by appointment) for one-on-one discussions of course themes, readings, assignments, or related issues.
- Fair and prompt grading of all assignments. Feedback will be constructive and aimed at helping students to develop their ideas and to improve their writing.

ACCESS/DISABILITY

York provides services for students with disabilities (including physical, medical, learning and psychiatric disabilities) needing accommodation related to teaching and evaluation methods/materials. It is the student's responsibility to register with disability services as early as possible to ensure that appropriate academic accommodation can be provided with advance notice. You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs. Failure to make these arrangements may jeopardize your opportunity to receive academic accommodations. Additional information is available at <http://cds.info.yorku.ca/>.

THE WRITING CENTRE

The writing assignments in this course are opportunities for students to improve their written communication skills. The Writing Centre is an excellent resource in addition to the writing advice provided in lectures, tutorials, and through your instructor's feedback on your assignments. The Writing Centre supports students as they develop the skills and strategies required to become effective, independent writers through one-to-one tutoring, writing workshops, and elective writing courses.

So get started on your assignments early. You may book appointments at the Writing Centre to work with a writing instructor on assignments at any stage in your writing process from understanding your assignment and getting started to substantive revision of drafts.

Please note that the Writing Centre is not an editing service. In order to uphold your academic integrity, you are to play an active role in all decisions related to your writing. Further, Professor Sufrin is not able to book one-on-one Writing Centre appointments with members of WRIT 1700B. Come visit during office hours!

The Writing Centre is located at S311 Ross. [Book an appointment online](#) for a one-to-one tutoring session.

COURSE SCHEDULE/READINGS BY WEEK

FALL TERM

I: The Academic Essay: A Descriptive But Usually Too Long Subtitle Goes Here!

Why can an academic not just say what they mean, sharing their knowledge like they're supposed to?

~Kyran Archer, kyranarcher.com

Sept. 4 1. Introduction to Writing 1700B and General Education Courses

In Tutorials: introductions, warm-up, course expectations

Sept. 11 2. Theories of Composing: an Overview

In Tutorials: Reading Discussion, critical questions, citation

Texts:

- Beth Daniell and Art Young, "Resisting Writing, Resisting Writing Teachers," 156-165. (**Moodle PDF**)
- Lisa Ede, "Understanding the Writing Process," 31-35 (**Moodle PDF**)

Sept. 18 3. Research Skills and Review Writing

In Tutorials: Deconstruction of Reviews, Research Methods

Texts:

- Sven Birkerts, "Present at the Re-Creation." *NYT* (**Moodle Link**)
- Spencer Kornhaber, "Nicki Minaj Guards a Shrinking Kingdom." *The Atlantic*. (**Moodle Link**)
- Hannah Giorgis, "The Enduring Appeal of the 'Fake Relationship' Rom-Com." *The Atlantic*. (**Moodle Link**)
- SPARK Academic Research Kit (**Moodle Link**)

Sept. 25 4. Getting Started: Pre-Writing, Motivation, Writer's Block and Creativity

In Tutorials: Assignment 1.1 Due, Brainstorming, Idea Generation

Texts:

- Peter Elbow, "Freewriting" (**Moodle PDF**)
- Ursula LeGuin (1989). "Where Do You Get Your Ideas From?" (**Moodle PDF**)

Oct. 2 5. Crafting an Argument: Rhetoric, Readability, and the Rule of Three

In Tutorials: Discussion of Orwell/Shea, Thesis modelling

Texts:

- George Orwell, “Politics and the English Language” (**Moodle PDF**)
- Ammon Shea, “Rebuttal” from *Bad English* (2014), 168-174 (**Moodle**)

Oct. 9 Fall Reading Week: Lectures and Tutorials do not meet

Oct. 16 6. Paragraphing: Building a Flow, Introductions and Conclusions

In Tutorials: Scavenger Hunt Assignment Due, Essay Modelling

Texts:

- Rick Eden and Ruth Mitchell, “Paragraphing for the Reader” (**Moodle**).

Oct. 23 7. Grammar: The Basics

In Tutorials: Assignment 1.2 Due, Peer Review, in-class work

Texts:

- TBA

Oct. 30 8. Citation 1 + Conflict Rhetoric

In Tutorials: Academic Honesty Discussion

Texts:

- Darsie Bowen, “Coming to Terms: Plagiarism” (**Moodle Link**)
- Richard Dawkins and Jerry Coyne “One Side Can Be Wrong,” from *The Guardian* (September 1, 2005). (**Moodle Link**)

Nov. 6 9. Dominant Narratives, Citation 2 + Grammar 2

In Tutorials: Assignment 1.3 Due, Peer Review, Article Discussion

Texts:

- TBA
- TBA

Nov. 13 10. Revision, Recursiveness, Editing

In Tutorials: Essay Modelling

Texts:

- Sondra Perl, “Understanding Composing” (**Moodle Link**)
- Stephanie Wilcox, “People Need People” (**Moodle PDF**)

Nov. 20 11. The Dystopian Imagination**In Tutorials:** Draft Due in Tutorial for Peer Review**Texts:** *See Portfolio 1 Assignment Sheet***Nov. 27 12. Practical Studies in Damage Control****In Tutorials:** DC Modelling**Text:**

- Greenberg, J., & Elliott, C. (2009). "A Cold Cut Crisis: Listeriosis, Maple Leaf Foods, and the Politics of Apology." *Canadian Journal of Communication*, 34(2), 189-204. (**Moodle PDF**)

There is no mid-term exam. Portfolio 1 is due in tutorial Nov 27-29.**WINTER TERM****II: Life Writing**

And by the way, everything in life is writable about if you have the outgoing guts to do it, and the imagination to improvise. The worst enemy to creativity is self-doubt.

~Sylvia Plath, *The Unabridged Journals*

Jan. 8 13. Writing a Scene**In Tutorials:** Idea Generation, Scene Writing**Texts:**

- Mark Doty, "Souls on Ice" (**Moodle PDF**)
- WRIT 1700 Jan Rehner Finalists (**Moodle PDFs**)

Jan. 15 14. Review of Thought-reflection/Movement/Building a Structure**In Tutorials:** Discuss Text, Assignment 2.1 (Scene) Due, Peer Review**Texts:**

- Jessica Catalli, "Death of a Perspective" (**Moodle PDF**)
- Samara Hennet, "Incidental Trees" (**Moodle PDF**)

Jan. 22 15. Life Writing: *Girl, Interrupted***In Tutorials:** Discuss Text**Text:**

- Susanna Kaysen, *Girl, Interrupted* (1993)

Jan. 29 16. Writing Manifestos: The Language of “The White Rose”**In Tutorials:** Assignment 2.2 Due, Peer Review, Textual Discussion

- **Text:** The Leaflets of The White Rose (**Moodle Link**)

Feb. 5 17. Biography and the Graphic Form: *Maus***In Tutorials:** Discuss Text

- **Text:** Art Spiegelman, *Maus: Vol. 1 My Father Bleeds History* (1986)

Feb. 12 18. Stories from the Margins**In Tutorials:** Portfolio 2 Draft Due, Reading Discussion**Texts:**

- Sundas Hussein, “This is How I Move”
- Gloria Anzaldúa, “Speaking in Tongues: A letter to third world woman Writers.” (**Moodle PDF**)
- Thomas King “Borders.” (**Moodle Link**)

Feb. 19 Reading Week**III: The Public and Professional Writer**

Asking a working writer what they think about critics is like asking a lamppost how it feels about dogs.

~Christopher Hampton, *Sunday Times Magazine*

Feb. 26 19. Approaching the Task of Criticism**In Lecture:** Portfolio 2 Due.**In Tutorials:** Movie + Article Discussion, Group Formation**Texts:**

- *Casablanca* (1942) (Watch *before* lecture: **Moodle Link**)
- Matthew Goulish, “Criticism,” 43-47. (**Moodle PDF**)

Mar 4 20. Working in Groups, Annotations, Scene Work 1**In Tutorials:** Group Work/Video Analysis**Texts:**

- *None*

Mar. 11 21. Building Genre Awareness: Detective Stories

In Tutorials: Assignment 3.1 Due, Reading Discussion,

Text:

- Sir Arthur Conan Doyle, “A Scandal in Bohemia” (**Moodle Link**)

Mar. 18 22. Practices of Looking: Gender and Cultural Analysis

In Tutorials: Textual Discussion

Text: John Berger, *Ways of Seeing* (1972)

Mar. 25 23. Business Professional Style: Cover Letters and Resumes

Guest Lecturer: York Career Centre

In Tutorials: Group Work

Texts: None

Apr. 1 24. Modelling the Film Strategy Sheets

In Tutorials: Film Discussion, Group Work

Text: *Thelma and Louise* (1991) Watch before Lecture (borrow/rent/buy)

Portfolio 3 is due on Moodle April 5, 2019
Term ends April 6. All outstanding coursework due—No Exceptions!
