

York University recognizes that many Indigenous Nations have longstanding relationships with the territories upon which York University campuses are located that precede the establishment of York University. York University acknowledges its presence on the traditional territory of many Indigenous Nations. The area known as

Tkaronto has been care taken by the Anishinabek Nation, the Haudenosaunee Confederacy, and the Huron-Wendat. It is now home to many First Nation, Inuit and Métis communities.

We acknowledge the current treaty holders, the Mississaugas of the Credit First Nation. This territory is subject of the Dish with One Spoon Wampum Belt Covenant, an agreement to peaceably share and care for the Great Lakes region.

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 and protest is the genre—its research, style, grammar, structure, composition, argument and citation. Students can expect constant feedback as they complete course assignments. In the Winter term, 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 multi-paragraph, critically literate essay in the Humanities style in response to detailed assignment prompts. Your process counts in assessing your grade!
- Locate and critically evaluate material presented in different media and genres, particularly print, film, and digital texts.
- apply discipline-specific citation practices in their written work (MLA Citation)
- 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, genre, audience awareness, and stylistic requirements.

COURSE STRUCTURE

Lectures will take place in-person Wednesdays, 10:30-12:20 in SLH-D. **Lectures will be recorded** and linked to on the course website. These sessions contain everything the instructor knows about good writing, writing activities, and advice on course assignments.

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 to improve the final product.

Tutorials will not be recorded. First, because tutorial is devoted to peer review—reading over your classmates' work and offering advice in small groups. Second, because much of the remaining time is dedicated to active writing exercises and their review. So, often, there is not much to record but people writing or working in small groups. And finally, because we want students to feel free to participate without feeling like they are under surveillance. It's hard to share your writing with others if you are being recorded, and we hope you will share!

Course Grading

- | | | |
|---|-----|--------------------|
| • Tutorial Participation | | 20% (Total) |
| ○ Fall Term | 10% | |
| ○ Winter Term | 10% | |
| • Portfolio 1: Academic Essay (Protest Paper) | | 32% (Total) |
| ○ Assignment 1.1 (Summary) [4 pages] | 5% | |
| ○ Assignment 1.2 (Annotation) [varies] | 7% | |
| ○ Portfolio 1 Final (7-8 pages) | 20% | |
| • Portfolio 2: Life Writing (6-7 pages) | | 20% |
| • Portfolio 3: Group Work Film Criticism (20+ pages) | | 25% (Total) |
| ○ Assignment 3.1 (Annotation: Group Grade) | 5% | |
| ○ Individual Grade | 10% | |
| ○ Group Grade | 10% | |
| • Composition Reflections (3 x 1 page) | | 3% |

Additional Notes and Final Assignment Due Dates:

Assignment

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

Due Date

Dec 5, eClass
Feb 16, eClass
April 8, eClass

- ✓ **The last day to drop WRIT 1700B without receiving a grade is February 8.**
- ✓ **Withdrawal Period**—withdraw from the course and receive a W instead of a grade on transcripts: February 9 - April 8

Additional Notes and Final Assignment Due Dates

- Students **must** complete the eClass/SPARK academic integrity checklist to receive a grade on Portfolio 1. See the course's eClass 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

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 eClass Website for links & PDFs](#))
- Kaysen, S., *Girl, Interrupted* (1993)

Required Films (eClass links available)

- *Sophie Scholl: The Final Days* (2005) (Please watch this film **before** lecture on Jan 31)
- *Casablanca* (1942) (You must watch this film **before** lecture on Feb 28)
- *Spirited Away* (2001) (You must watch this film **before** lecture on April 3)

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. 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.

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 spaced with 2.54cm/1-inch margins. Use 12pt Times New Roman font for your work, and the MLA citation style. Your work **must be submitted in PDF or Word format**, so your instructor is able to comment. You must include page numbers for all assignments.

Grading

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

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.

- A good MLA style link can be found online at: owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html (Purdue Owl).
- Additional information on Academic Integrity can be found online at yorku.ca/spark/academic_integrity/index.html & [the Senate Policy on Academic Honesty](#).
- 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.
- 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 eClass website.

TURNITIN

To promote academic integrity in this course, students will be required to submit Portfolio 3 to Turnitin (via the course's eClass site) for a review of textual similarities and the detection of possible plagiarism. In so doing, students will allow their material to be included as source documents in the Turnitin.com reference database, where they will be used only for the purpose of detecting plagiarism. The terms that apply to the University's use of the Turnitin service are described on the Turnitin.com website. York students may opt out of using Turnitin. If you wish to opt out, you should contact your instructor who will require all notes, drafts, and a comprehensive written research map.

ACADEMIC HONESTY

As a student at York University, you have a responsibility to both understand and uphold the integrity of the academic experience. The Faculty of Liberal Arts & Professional Studies supports the International Center for Academic Integrity's [definition of academic integrity](#). That is, you will be committed to acting in all academic matters, even in the face of adversity, with honesty, trust, fairness, courage, respect and responsibility. Here is how you can demonstrate academic integrity in the completion of this course:

- **Respect the ideas of others:** Your course work should represent your own knowledge and ideas. [You should not falsely claim credit for ideas that are not your own, by presenting another's work as yours](#). If you are quoting, paraphrasing, or summarizing another person's work in order to support your own ideas, identify the work and the author through proper citation practices. For more information about how to cite properly, use the [Student Papers and Academic Research Kit \(SPARK\)](#). You can improve your writing, research, and personal learning abilities through the [Learning Commons](#), or by visiting the [Writing Centre](#) or [ESL Open Learning Centre](#).
- **Respect your peers:** [Know when you are allowed to collaborate](#). Ask your instructor about what group work entails when it comes to the [sharing of work](#). In test situations and assignments, don't steal or give answers to your peers, whether in-person or online (e.g., in group chats and/or on [third-party content-sharing websites](#), such as Chegg, Course Hero, etc.). Both cheating and aiding in a breach of academic honesty are violations of York University's academic honesty policy.
- **Respect your course instructor(s):** Understand what your instructors are asking of you in class, as well as on assignments, tests and/or exams. If you are unsure, ask your professor or teaching assistant. They are committed to making you feel supported and want to assess you fairly and with integrity. Please do not submit the same piece of work for more than one course without your instructor's permission. That can be considered an act of cheating.
- **Respect yourself:** When you act with integrity, you know that your work is yours and yours alone. You do not allow others to take tests for you. [You do not buy or otherwise obtain term papers or assignments](#). You do the work. As a result, you know that you *earned* the grades that you receive, so you can be proud of your York degree. By acting with integrity in your course work, you are also practising a valuable professional skill that is important in all workplaces.
- **Take responsibility:** If you have acted in an academically dishonest way, you can demonstrate courage and take responsibility for your mistake. You can admit your mistake to your course instructor as soon as possible.

Students who engage in academic dishonesty can be subject to disciplinary action under the [Senate Policy on Academic Honesty](#). Your lack of familiarity with the Senate Policy does not constitute a defense against its application. Some academic offences can also constitute offences under the [Criminal Code of Canada](#), which means that you may also be subject to criminal charges.

POLICY ON USE OF GENERATIVE AI FOR ANY COURSE ASSIGNMENT

Students may only use generative artificial intelligence (AI) tools in this course so long as the following conditions are met:

- Specific generative AI tools are used in accordance with the written guidelines provided for each assessment or activity, and
- **AI is never used to draft assignments** regardless of later editing, and
- The use of generative AI is documented and cited following citation instructions given in the syllabus.

Use of generative AI outside these two conditions will constitute academic dishonesty under York University's [*Senate Policy on Academic Honesty*](#). As a student in this course, it is your responsibility to understand when and how generative AI tools can be used to complete your assessments and activities. If you do not know whether an online resource or tool can be used in this course, please contact your instructor for guidance. For added clarity, AI must never become "the author" at any stage in your Writing Process. You may use it as an Idea Generator but all writing on this course must be original student work.

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

<https://www.yorku.ca/secretariat/policies/policies/disruptive-andor-harassing-behaviour-in-academic-situations-senate-policy/>

Lecture Expectations:

- Be on time.
- Please listen respectfully, and do not interrupt or hold side conversations during lectures. Even if you are not interested, your fellow students are, and trying to listen and take notes.
- Please do not walk in front of the course director while he is lecturing. Go around!
- Please turn off your cell phone during lecture. Checking your phone when someone is talking is rude and communicates disinterest and disrespect.

Tutorial Expectations:

- Be on time.
- Tutorials are not recorded.
- Tutorials are not interchangeable: follow the links/attend your own tutorial. You must be available during your scheduled tutorial times. Tutorials will not be overenrolled out of respect for the TAs and fairness to students!
- If you do not/can not attend lecture in a given week, consult the course website for tutorial activities. You may (as applicable) complete them on your own and receive participation credit within one week of the original tutorial date.

What you can expect from the teaching team:

- An organized and accessible classroom environment in which everyone has an equal opportunity to express their ideas.
- Availability during our online student 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.

ACCESSIBILITY

While all individuals are expected to satisfy the requirements of their program of study and to aspire to achieve excellence, the University recognizes that persons with disabilities may require reasonable accommodation to enable them to perform at their best. The University encourages students with disabilities to register with [Student Accessibility Services](#) to discuss their accommodation needs as early as possible in the term to establish the recommended academic accommodations that will be communicated to Course Directors through their Letter of Accommodation (LOA).

Please let your instructor know as early as possible in the term if you anticipate requiring academic accommodation so that we can discuss how to consider your accommodation needs within the context of this course. Sufficient notice is needed so that reasonable steps for accommodation can be discussed.

THE WRITING CENTRE

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, online resources, and an accessibility specialist for those with academic accommodations.

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. Masks are strongly recommended for in-person appointments. Further, Professor Sufrin is not able to book one-on-one Writing Centre appointments with members of WRIT 1700B. Come visit during student hours!

[Register online](#) and book an appointment 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. 6 1. "Good Writers Are Conscious Writers"

In Tutorials: introductions, warm-up, course expectations

Sept. 13 2. Theories of Composing: An Overview

In Tutorials: Reading Discussion, critical questions, citation

Texts:

- Pat C. Hoy II & Robert DiYanni, "The Practice of Writing" (eClass PDF)
- Lisa Ede, "Understanding the Writing Process," 31-35 (eClass PDF)

Sept. 20 3. Research and Summary Skills

In Tutorials: Chat GPT, Research Methods

Texts:

- Rayhaab Ali, "This Employer is a Thief" (Assignment 1.1) (eClass PDF)
- Denise Munsayac, "Software Society" (eClass PDF)
- Kevin Jiang, "Hundreds of AI 'news' sites busily spew misinformation" Aug 22, 2023. *The Toronto Star*. (eClass Link)

Sept. 27 4. Getting Started: Pre-Writing, Motivation, Writer's Block, and Creativity

For Tutorials: Assignment 1.1 Due, Brainstorming, Idea Generation

Texts:

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

Oct. 4 5. Crafting an Argument: Rhetoric, Readability, and the Rule of Three

In Tutorials: Discussion of Orwell/Shea, Thesis modelling

Texts:

- Rayhaab Ali, “This Employer is a Thief” [Assignment 1.2] (**eClass**)
- George Orwell, “Politics and the English Language” (**eClass PDF**)

Oct. 11 Fall Reading Week: Lectures and Tutorials do not meet

Oct. 18 6. Paragraphing: Building a Flow, Introductions and Conclusions

- **Assignment 1.2 (Annotation) Due 11:59PM, Tuesday Oct. 17**

In Tutorials: Essay Modelling, Paragraphing practice

Texts:

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

Oct. 25 7. Grammar and Style: The Basics

In Tutorials: Peer Review, in-class work

Texts:

- *No text*

Nov. 1 8. Citation

In Tutorials: **Assignment 1.3 (Analysis) Due**, Academic Honesty Discussion, Summary vs. Patchwriting

Texts:

- Darsie Bowden, “Coming to Terms: Plagiarism” (**eClass Link**)
- “Fair Paraphrase” (Yale Poorvu Center) (**eClass Link**)

Nov. 8 9. Deconstructing an Essay

In Tutorials: Practice Elements

Texts:

- Rayhaab Ali, “This Employer is a Thief.” (**eClass PDF**)
- Catherine Well, “Artie’s Angels” (**eClass PDF**)

Nov. 15 10. Conflict Rhetoric and Logical Fallacies

In Tutorials: Assignment 1.4 (Argument) Due Peer Review,
Article Discussion

Texts:

- Richard Dawkins and Jerry Coyne “One Side Can Be Wrong,” from *The Guardian* (September 1, 2005). (**eClass Link**)
- Rachel Carson, *Silent Spring* Excerpts (2) (1963)

Nov. 22 11. Revision, Recursiveness, Editing

In Tutorials: Essay Modelling, Practice Elements

Texts:

- Sondra Perl, “Understanding Composing” (**eClass Link**)

Nov. 29 12. Term Roundup: Odds and Ends and your Professor’s Protest

In Tutorials: Assignment 1.5 (Draft) Due in Tutorial for Peer Review,

Full Portfolio 1 Due December 5, 11:59PM on eClass.

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. 10 13. Writing a Scene

In Tutorials: Idea Generation, Scene Writing

Texts:

- Mark Doty, “Souls on Ice” (**eClass PDF**)
- Student Portfolio (**eClass PDFs**)

- Jan. 17** **14. Life Writing and Memoir: *Girl, Interrupted***
- In Tutorials:** Discuss Text, **Assignment 2.1 (Scene) Due**, Peer Review
In Tutorials: Discuss Text
Text:
- Susanna Kaysen, *Girl, Interrupted* (1993)
- Jan. 24** **15. Review of Thought-reflection/Movement/Building a Structure**
- Texts:**
- Jessica Catalli, “Death of a Perspective” (**eClass PDF**)
 - Samara Henet, “Incidental Trees” (**eClass PDF**)
- Jan. 31** **16. Writing Manifestos: The Language of “The White Rose”**
- In Tutorials:** **Assignment 2.2 Due, Peer Review**, Textual Discussion
- **Text:** The Six Pamphlets of The White Rose (**eClass PDFs**)
 - **Text:** *Sophie Scholl* (2005) Watch before Lecture (**eClass Link**)
- Feb. 7** **17. Return to Memoir: *A Girl Called Echo***
- In Tutorials:** Discuss Text
- **Text:** Katherena Vermette, *A Girl Called Echo: Vol. 1* (2017)
- Feb. 14** **18. Stories from the Margins**
- In Tutorials:** **Portfolio 2 Draft Due**, Reading Discussion
Texts:
- Gloria Anzaldúa, “Speaking in Tongues: A letter to third world woman Writers.” (**eClass PDF**)
 - Thomas King “Borders.” (**eClass Link**)
- Feb. 16** **Portfolio 2 Due February 16, 11:59PM**
- Feb. 21** **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. 28 19. Approaching the Task of Criticism**In Tutorials:** Movie + Article Discussion, Group Formation**Texts:**

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

Mar 6 20. Working in Groups, Annotations, Scene Work**In Tutorials:** Group Work/Video Analysis**Texts:**

- *None*

Mar. 13 21. Building Genre Awareness: Detective Stories**Before Lecture:** **Assignment 3.1 Due**

Tutorials: Reading Discussion, Film Discussion, Group Work

Text:

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

Mar. 20 22. Practices of Looking: Gender and Cultural Analysis**In Tutorials:** Textual Discussion**Text:** John Berger, *Ways of Seeing* (1972), Chapter 5 (**eClass PDF**)**Mar. 27 23. Business Professional Style: Cover Letters and Resumes****Guest Lecturer:** York Career Centre**In Tutorials:** Group Work**Texts:** None**Apr. 3 24. Modelling the Film Strategy Sheets****In Tutorials:** Film Discussion, Group Work**Text:** *Spirited Away* (2001) Watch before Lecture

Portfolio 3 is due on eClass 11:59PM, April 8, 2021
Term ends April 8. All outstanding coursework due—No Exceptions!