**English 0802: Analytical Reading and Writing**

**Section XXX, Fall 2016**

**DAY/TIME and LOCATION**

Instructor:

Office hours:

Office location:

Email/phone:

Analytical Reading and Writing is a foundation course in the General Education program. The goal of this course is to introduce you to the challenges and pleasures of college writing, not only for Gen Ed but for your entire academic career. Major learning goals in this class include gaining experience in developing critical reading and writing connections, shaping meaning and communication, exploring academic writing practices and generating meaningful self-reflection regarding writing.

By the end of the semester, your final portfolio should demonstrate that you can:

* identify key arguments in published texts and the writing of your peers
* connect and synthesize multiple texts around an issue or an idea
* create and defend arguments of your own through effective rhetorical strategies
* organize ideas in a coherent and logical manner
* employ Standard English grammar and syntax in service of your ideas
* cite properly and evaluate sources in print and online
* reflect on your own writing process

This is a class in which there are no right or wrong answers or opinions in most cases. All academic discourse depends on weighing evidence and presenting the strongest positions on a given defined question or problem. English 802 is designed to provide you with the strongest possible foundation for intellectual abilities on which later courses will build.

The focus of this class is public space, and we will use our location in the city of Philadelphia to explore how we and others interact with public spaces such as streets, buses and subways, public parks, neighborhoods, museums, and shopping districts. We will read a wide variety of academic and non-academic perspectives on public space so as to expose you to the kind of reading and thinking you’ll be doing at Temple University. These texts will also give you practice in evaluating and citing varied sources in your writing. For at least one of your three required papers, you will be required to venture out to a local place of your choosing in order to gather information and test out the theories we have read.

To be successful in this course, you do not need to have any prior knowledge about Philadelphia, public space, or city life. All you need is to be curious and fully engaged in what we’re doing in class and in our required paper assignments.

**Required Course Materials**

No books are required for this course. All readings will be posted on Blackboard (Bb). *You must print out all readings and bring them to class with annotations in the margins****.*** If you do not have the printed readings with you on the day we’re discussing them in class, I may ask you to leave and take an absence, especially if I’ve warned you about this in a previous class. If you have not read and annotated the required reading, I may also ask you to leave and take an absence, again especially if you’ve been warned about being unprepared at least once before. See my policy below about class participation for more on why these policies are so important.

You will also be submitting work online for this course, and as such, you will need to have regular access to Microsoft Word. If you do not own Word on a personal device, it will be your responsibility to convert your documents to Word before a due date. I will not accept as an excuse for late work that you don’t have Word on your computer. This is your first and only warning to use Word for all submitted work. Also, please bring paper and a pen or pencil to class for in-class writing and/or note-taking; we will often do in-class writing, and I prefer that you complete these assignments on paper.

**Course Requirements**

You will complete three substantial papers that involve evaluation of sources, argumentation, synthesis, and development of original ideas. You will meet with me at least twice in conference to discuss your papers, and you will write short reflections or assessments of your progress throughout the semester. Ultimately, you will revise your three papers to be submitted in a final portfolio along with all of your other work from the semester (reflections, in-class writing, etc.), and this portfolio will comprise the majority of your final grade. All required drafts of your three papers must be turned in on time throughout the semester (dates are noted in the Course Schedule below) and the portfolio must include all of these prior drafts and other coursework; in other words, a portfolio that includes three essays that I have never seen before in draft form will lead to a failing grade in the course. As we will discuss in class, writing is a process and we grade your portfolio in part on how it demonstrates the writing process.

I will require you to submit most drafts through Blackboard’s Turnitin program, which checks all drafts for possible plagiarism. The full plagiarism policy is stated below. For the first paper, if you have trouble submitting your draft through Turnitin, I will be flexible and will give you a very short extension to learn to submit it (less than 12 hours), but for all other assignments, I will expect you to submit your papers properly and on time. Please call Tech Support (215)204-8000 with questions.

**Conferences**

We will meet twice in conference, and I will offer you one optional conference (may be in-class) at the end of the semester if you need it. We will arrange dates and times in class. These conferences are very important and I may ask you to bring a revision of a previous paper or other work with you. If you miss your appointment or if you fail to bring required work to conference, if asked to do so, I will count the missed appointment as an absence. I am also available in my office hours and by appointment if you wish to meet individually beyond our conference appointments.

**Class participation**

It is very important that you attend and are prepared for every class meeting and conference. Successful class participation includes: coming to class with printed copies of the readings assigned for the day, being fully prepared to talk about the readings by having annotated them in some meaningful way, contributing regularly to class discussions and activities, completing reading responses and other short writing assignments, if assigned, working well with others, listening well to others, being respectful of the classroom environment for learning, and not talking while others are talking. Every student has a responsibility to make others feel comfortable learning, participating, and asking questions (see ground rules for discussion below). Successful classroom participation also includes meeting all deadlines listed in the Course Schedule below.

*Ground Rules for Respectful Discussion:*

* Everyone may have an opinion, but everyone must recognize that an opinion is not a fact
* Everyone may have an opinion without feeling morally judged for it, but we may disagree
* Everyone may misspeak or say something that “comes out wrong”
* Everyone may change his/her mind
* Everyone has the responsibility to challenge others or disagree in a respectful, polite way:
* “I respectfully disagree.”
* “I hear you, but I don’t think you considered every perspective.”
* “In my experience, that hasn’t been true.”
* “Can you share your evidence to support that?”
* Everyone has the responsibility to accept that his/her opinion may be challenged without getting defensive or upset (this can be hard!)

**Attendance and lateness**

You are permitted to miss no more than four (4) classes, no matter the reason. If you miss more than four classes (5 absences), you’ll automatically fail the course. I will notify you when you’ve missed your fifth class so you can go see your advisor about withdrawing for the course or making arrangements to take it again in a future semester. I will also try to notify you when you’re at the limit and have missed four classes, but even if I do not notify you at four, your fifth absence is automatic failure.

I do not distinguish between “excused” and “unexcused” absences. I specifically allow you to miss up to four classes so that when you are ill, you can stay home and take care of yourself. Everyone gets sick in the course of an academic year, and I understand that—please do stay home when you’re ill! But no student should need to miss more than four classes unless something serious is going on (and the way I will know that something serious is going on is that you’ll have spoken to me about it, you’ll be in touch with your advisors and the Dean of Students or other university administrators, and you’ll probably be considering whether or not to remain in the class).

Please also note that lateness is considered a serious problem in this class, too. Students who are not yet in class when I take attendance will be marked as late. Two late marks will equal one absence. Leaving early is equivalent to a lateness or absence, depending on how much class you miss. If you miss a class, you are still responsible for catching up with the work from that day; check with a peer *first* and then with me if you need additional clarification on anything you missed. It is a good idea to exchange contact information with at least two peers. As stated above, conferences are just as important as full class meetings, so if you miss a conference without contacting me ahead of time and rescheduling, it will count as an absence.

Late work is unacceptable. I will sometimes accept a paper draft late if you have contacted me before the due date to explain what is going on, and the penalty for submitting late work (if I accept it at all) is that I will not give you full feedback on your draft. Thus, when you turn in late work, you are penalizing yourself in the revision process. Late work always will negatively impact your class participation and final portfolio grade because it indicates that you are not serious about your work and that you do not respect me, the course, or your classmates. If you had trouble in previous classes with getting work done on time, see me early in the semester to discuss strategies to get your work in on time.

**Class etiquette**

No food, phones, or other mobile devices should be on your desk or in your hands during class time unless pre-approved by the instructor due to an emergency. Absolutely *no texting* is allowed—I will dismiss you from class if you’re caught texting and you’ll receive an absence or will be marked late depending on when the dismissal occurs. No laptops should be open during discussion unless we have spoken about it ahead of time and I have approved you using one for a specific reason.

I expect that we will treat each other with respect and kindness. We are all here to learn and work with others, and any activity that runs contrary to the spirit of learning and collaboration will not be tolerated. Sometimes you may hear a position that you do not like or with which you do not agree, but as long as you express your disagreement in a respectful manner, you will be encouraged to do so.

**Grading policy**

You must receive a C- or above to pass this course and complete your Gen Ed requirement for Analytical Reading and Writing. The majority of your final grade will be determined by the grade on your final portfolio, and this grade is holistic and is decided by me and a panel of other First Year Writing instructors. We use this portfolio review system of multiple instructors to ensure that all students are graded fairly and that grades are consistent across all sections of English 802. If your final portfolio is not of passing quality, you will not pass the course.

You will see that there are multiple deadlines for each paper in draft form, and I will give you feedback and some indication of whether each draft is passing or failing. But I will not give grades on your drafts as they are submitted throughout the semester. My comments are designed to guide you in revision and to improve your writing process. You are always welcome to discuss your progress with me in my office if you’re concerned about how your grade is shaping up.

Your final portfolio must include final, clean versions of your three papers, a final reflection essay of 1-2 pages, and all other work for the course (previous drafts, especially the ones I have commented on, additional drafts you’ve produced along the way, and any in-class writing or quizzes that have been returned to you). As mentioned above, it is vital that you show your work throughout the semester in your final portfolio—any portfolio that only includes three papers or any portfolio for which an instructor has not seen previous drafts along the way is very likely to be judged as not passing because it does not reflect the process that is so important in this course. I will post portfolio goals for the course on Blackboard, as these are the criteria that will be used to evaluate your work; we will also discuss these portfolio goals in class.

After your portfolio has been graded, I will use your class participation as a way to decide whether to leave your grade where it is, raise it by one grade, or lower it by one grade. A B- portfolio, therefore, might lead to a final grade of B, B-, or C+, depending on the student’s participation in the work of the course. A student with a C- portfolio who has not violated the policy on absences and who has submitted drafts in a timely manner will pass with a C-.But again, any student who is not showing his or her work by submitted drafts of papers in a timely manner may fail the class because the portfolio does not reflect the writing process, even if the portfolio grade is above a C-.

**Disability policy**

Any student who has a need for accommodation based on the impact of a disability should contact me privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215- 204-1280 in 100 Ritter Annex to coordinate reasonable accommodations for students with documented disabilities.

**Inclusive Learning**

All students learn in different ways. I will try to include a range of activities and learning strategies to make the class work for everyone, but your feedback will help enormously. If there are specific strategies that work for you—for example, if it helps you to write down your thoughts before speaking or if you would like help setting up voluntary deadlines to avoid last-minute panic—I encourage you to reach out to me.

Finally, I urge all students to take advantage of the librarians and the writing center. Help with research, brainstorming, revision, or editing can be invaluable and there are knowledgeable folks at both the writing center and library to help you. <http://www.temple.edu/writingctr/>

http://library.temple.edu/asktulibraries

**Student and Faculty Academic Rights and Responsibilities**

Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has a policy on Student and Faculty Academic Rights and Responsibilities (Policy #03.70.02) which can be accessed through the following link: <http://policies.temple.edu/getdoc.asp?policy_no=03.70.02>.

**Academic Dishonesty**

Plagiarism is the unacknowledged use of another person's labor: another person's ideas, words, or assistance. In general, all sources must be identified as clearly, accurately, and thoroughly as possible. Academic cheating is, in general terms, the thwarting or breaking of the general rules of academic work and/or the specific rules of individual courses. It includes submitting, without the instructor's approval, work in one course that was done for another; helping others to plagiarize or cheat from one's own or someone else's work; or actually doing another person’s work. Of course we do not want to discourage you from using other people’s ideas or data. *Our aim is exactly the opposite*. But you must always make clear your sources and you must always be sure that the work you submit is your own. (This statement is adapted from TU’s policy on academic dishonesty.)

If you plagiarize on a draft of a paper submitted before the final portfolio, I will give you one very serious warning and you’ll have a chance to revise the paper. But if you plagiarize a second time or if plagiarism is found in your final portfolio, you will fail the course and will be reported to the University as being academically dishonest. This policy is not negotiable. If you are uncertain about what constitutes plagiarism, ask BEFORE you hand in the work. It will be too late afterwards.

Course Schedule

*This syllabus is subject to change. All changes will be announced in class and posted on Blackboard.*

*Come to class having read and ready to discuss readings on the day they are listed.*

**Unit One: Public Space and Difference in the City**

**Monday, August 29**

Introductions, Review of Syllabus and Assignments for Paper #1

**Wednesday, August 31**

Jacobs, “The Use of Sidewalks: Safety”

Anderson, “A Center City Walking Tour”

In class: Review guidelines for the observation to be used in Paper #1

**Monday, September** **5** NO CLASS

**Wednesday, September 7** (Last day to Add/Drop)

Fine, “’Anything Can Happen with Police Around’: Urban Youth Evaluate Strategies of Surveillance in Public Places”

**Monday, September 12**

Hahn, “Disability and the Urban Environment”

Lid & Solvang, “(Dis)ability and the Experience of Accessibility in the Urban Environment”

Universal Design NYC (Pamphlet)

For next class: Complete your observation and post your notes on Bb on the Discussion Board; Start writing Paper #1

**Wednesday, September 14**

Wrapping up unit one: in-class reading activity

In class: Discuss observation experiences and work on connecting them to the article you’ve chosen to write about for Paper #1

Sign up for individual conferences.

For next class: Finish writing Paper #1 and bring three copies to class on Wed. for peer review

**Monday, September 19**

Paper #1 due, In-class peer review workshop; Review assignment for Paper #2

In class: Formulate strategies for revising Paper #1 based on peer reviews and discuss how to prepare for conferences

**Wednesday, September 21**: Class cancelled for conferences

For next class: Revise Paper #1 and sent it to me via Bb before class on Monday 10/26

**Unit Two: Gender and Public Space in the City**

**Monday, September 26**

Ruddick, “Constructing Differences in Public Spaces”

Valentine, “The Geography of Women’s Fear”

**Wednesday, September 28**

Sherry et al, “Gendered Behavior in a Male Preserve: Role Playing at ESPN Zone Chicago”

**Monday, October 3**

*Attend Library Workshop #1 (130 Paley Library)*

Suk, “Who’s Afraid of Gender-Neutral Bathrooms?” (to be discussed 10/5 with Doan)

**Wednesday, October 5**

Doan, “Queers in the American City: Transgendered perceptions of urban space”

**Monday, October 10**

Day, “Being feared: masculinity and race in public space”

Brown, “Allen Iverson as America’s Most Wanted: Black Masculinity as a Cultural Site of Struggle”

For next class: brainstorm ideas for research topic; conduct preliminary research

**Wednesday, October 12**

Wrapping up unit two: In-class readings

In class: share ideas for research topics and strategies for finding sources

For next class: Write research proposal for Paper #2 and sent it to me via email before class on Monday

**Monday, October 17**

Present research proposals for Paper #2 (in small groups)

For next class: Write Paper #2 and bring three copies to class on Wednesday for peer review

**Wednesday, October 19**

Paper #2 due, In-class peer review workshop; Review assignment for Paper #3

Sign up for individual conferences

For next class: Revise Paper #2 and send it to me by class time on Monday, 10/24

**Unit Three: Gentrification and Graffiti in the City**

**Monday, October 24**

Biss, “No-Man’s Land: Fear, Racism, and the Historically Troubling Attitude of American Pioneers”

**Wednesday, October 26**

Class cancelled for individual conferences

**Monday, October 30**

Zukin, Naked City: The Death and Life of Authentic Urban Places, “Introduction” and Chapter 2, “Why Harlem is Not a Ghetto”

**Wednesday, November 2**

Deutsche & Ryan, “The Fine Art of Gentrification’

**Monday, November 7**

*Attend Library Workshop #2 (130 Paley Library)*

Dickinson, “The Making of Space, Race and Place” (to be discussed 11/9 with M & I)

**Wednesday, November 8**

McAuliffe & Iveson, “Art, Crime, and Other Things Besides”

**Monday, November 14**

Merrill, “Keeping It Real: Subcultural graffiti, street art, heritage and authenticity”

Chang, “Separated at Birth”

For next class: write a list of research questions/topics for Paper #3; watch first 45 min. or more of *Sly Artistic City* and explore the accessible icon website

**Wednesday, November 16**

*Sly Artistic City*

The Accessible Icon Project: explore the website at <http://accessibleicon.org/>

In class: revise research questions/topics for Paper #3

For this Friday, 11/18: Write research proposal for Paper #3 and send it to me via email by midnight

**Monday, November 21** and **Wednesday, November 23:** NO CLASS FALL BREAK

**Monday, November 28**

Gay, “Some Thoughts on Mercy” and Wrapping up unit 3

Present Research Proposals for Paper #3

For next class: Write Paper #3 and bring three copies for peer review

**Wednesday, November 30**

Paper #3 due, In-class Peer review workshop of Paper #3

For next class: further revise Paper #1 or #2 based on instructor feedback and bring two copies to class

**Monday, December 5**

Review goals and details for final portfolio; In class peer review workshop of revised Paper #1 or #2

For next class: further revise Paper #1 or #2 based on instructor feedback and bring two copies to class

**Wednesday, December 7**

In class peer review of revised Paper #1 or #2; optional in-class conference

**Monday, December 12**

Final portfolio due at the start of class; late portfolios will NOT be accepted