

title	author	date
University Writing - Data Sciences and Engineering	Jenna Schoen	Fall 2016

C1010.503	Fall 2016
<i>Day/Time:</i>	Tuesday and Thursday - 11:40 - 12:55 a.m.
<i>Location:</i>	X Hall Room
<i>Instructor:</i>	Jenna Schoen
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<i>Office hours:</i>	Thursday - 1:10-3:10 p.m - Brownie's (basement of Avery)
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#Syllabus

##Course Description

Can an animal feel pain, joy, and fear as a human does? Will a machine ever be able to think like a human can? What does it mean to feel, to think, and, moreover, to be human? How does technology narrow, extend, reveal, or blur the boundaries between the human and non-human? Might technology transform humans into new creatures? Can a technology become a “living” and “thinking” being itself? How should we treat future animals, machines, humans, and cyborgs in a world where the human is not the only "feeling" and "thinking" creature?

These are some the questions we will be exploring in our data science-themed University Writing class. University Writing is designed to help undergraduates read and write essays in order to participate in the academic conversations that form our intellectual

community. In our section, we will be engaging with particular conversations about animal, machine, and human intelligence. We will be exploring the questions above (and more) as we read essential essays that have shaped these conversations. These essays and our discussions will then provide fodder for your own writing.

Though our readings will draw from debates in science and technology, this class does not presume that students will arrive with any background or identified interest in the data sciences and data engineering. Above all, our focus is to develop as writers and readers. Together, we will study how scholars make and support their arguments. Our readings will include academic essays and book chapters, as well as other scholarly and popular texts, all addressing questions of technology and data sciences in some way. In the process of writing academic essays, we will practice the same kind of critical analysis, revision, collaboration, and research skills that these scholars use in their work every day. The main goal for this course is for you to emerge as a more confident reader and writer, capable of writing clear, persuasive prose – skills that will serve you no matter what field you choose.

We will give special attention to the practices of close reading, rhetorical analysis, research, collaboration, and substantive revision. Students will learn that writing is a process of continual refinement of ideas and their expression. Rather than approaching writing as an innate talent, this course will teach writing as a unique, learned skill that can be practiced and developed. Over the course of the semester, you will read and discuss texts from a number of fields, complete regular informal reading and writing exercises, write several longer essays, and prepare an editorial for a public audience.

Note: Your syllabus is a reference document to be frequently consulted. In it you will find course policies, all major due dates, and a schedule of readings. This syllabus is also available on the [CourseWorks site](#), and on my [GitHub page](#).

##Requirements

1. Complete four revised essays ranging from 750-3000 words, each accompanied by at least one draft. Students must submit all **four final essays** in order to pass the class.
2. **Attend** and participate in all classes and conferences.

3. Prepare reading and **writing exercises** as assigned.

- Submit all of your writing assignments on Courseworks.
- Submit hard copies of your writing assignments to your instructor.

##Assignments

You will do at least three types of writing in this course: **exercises**, **drafts**, and **final essays**. These assignments will connect with one another in a developmental sequence called a **progression**. We will be working on **four progressions** this semester.

- **Exercises:** (100-750 words) Exercises include any kind of writing that you do in class or on your own to practice skills that you will need for successful completion of the final essay. They are short, preliminary writing tasks designed to help you reflect on the readings, generate ideas, practice skills you will use in an essay, and give feedback to classmates. Exercises are not essays, but each exercise will help you build toward your essay draft. You will do some kind of **informal writing** every day in class, and a **writing exercise** will be due for almost every class. Exercises do not receive individual grades. They will be treated as **pass/fail** assignments.
- **Drafts:** (750+ words) After you have completed a series of exercises, you will write **two drafts** of your essay for the progression. Like the exercises, the drafts are opportunities to explore your ideas, but they are also the beginnings of formal essays. The better your draft, the more useful will be the feedback you will get on it. In this class you will learn ways to improve even the best work you can produce on your own. To facilitate revision, your drafts will receive comments from both me and your classmates. Drafts are **required** but do not receive individual grades.
- **Final Essays:** (750+ words; must have a **title**, **word count**, and a **works cited** page)
Each progression culminates in a **final essay**, which will evolve out of your exercises and drafts. Your final essay will likely differ substantially from the previous drafts in form, and often in content. Your final essay will receive a **formal grade**. All final essays should:
 - i. develop an idea or argument in a coherent, compelling way;
 - ii. have a thoughtful beginning, middle, and end;

- iii. have a tone appropriate for the intended audience;
- iv. demonstrate regard for the essay's aesthetics.

##Required Texts

- The syllabus, course description, requirements, readings, assignments, and links to resources are available on [CourseWorks](#).
- Additional readings will be assigned from [The Morningside Review](#), which is the journal of selected essays from Columbia's Undergraduate Writing Program.
- You might need to consult an up-to-date style manual for current MLA citation formatting conventions. Here is an online version: [The OnlineWriting Lab from Purdue University](#).

##Course Policies

###Attendance

The discussion and workshop elements that are at the center of this course cannot be made up, so **attendance is vital**.

###Documentation for excused absences

- **Religious observance:** By the fourth class session, send an email to your instructor — copied to your academic advisor — in which you outline all of the dates you will be absent for the semester. Create a plan with your instructor to make up work or reschedule deadlines.
- **Athletic commitments:** Only participation in athletic contests will count as excused absences; practice sessions do not. Prior to any absence, you must submit to your instructor a completed and signed "[Columbia University Intercollegiate Athletics Academic Absence Notification Form](#)".
- **Illness:** A signed doctor's note is required to excuse an absence. You should bring the note to class on the day you are able to return. It is also advisable to contact your instructor by email in order to alert him or her that you will be unable to attend class.

- **Section changes:** If you change your section of University Writing in the first two weeks of class, you must provide your new instructor a completed and signed “University Writing Attendance Confirmation” form. Please see Mr. John Stobo in the Undergraduate Writing Program office, 310 Philosophy Hall, for a copy of the form.

###Unexcused absences

All other absences, including those due to late registration, are considered **unexcused**. Unexcused absences will be penalized according to the chart below. Please also note the Lateness policy in the next section to understand how latenesses count towards your total number of absences.

More than six unexcused absences will result in an automatic F course grade.

Number of absences	Grade Penalty
1-3	You may incur 1/3 of a letter on the final grade for the progression per absence.
4	1/3 of a letter, course grade
5	full letter, course grade
6	2 full letters, course grade
7	F or UW, course grade

###Lateness Lateness is disruptive to the entire class. **If you arrive once class is underway or depart before the class session has ended, you will be marked as late.** Two latenesses count as one absence in calculating your final course grade.

###Conferences and Office Hours You will have two 20-30 minute conferences with me during the semester. These conferences give you the opportunity to discuss your ideas, to work through your drafts, to prepare for presentations, or to revise your essays. You are welcome to come and see me in office hours or by appointment to discuss any

aspect of the course.

###Assessment and Response

During the first three progressions, I will write marginal comments and typed end-comments to one preliminary draft as well as your final draft. For your final progression, you will receive end-comments on your final draft that respond to the essay as well as your development over the course of the semester.

My comments are designed to help you assess your draft and prioritize goals for the next stage of your writing. Just as important, my comments will offer you practical strategies designed to further your ongoing development as a writer. If you have any questions about my comments, please make an appointment with me to review them.

###Essay Grading

Each final essay will receive a number grade out of 100 possible points. At the end of the semester, I will adjust these numbers for each essay's weight, total them, round to the tenth place, and assign a course grade as follows:

Course grade	Number grades
A+	97.5-100
A	92.5-97.4
A-	89.5-92.4
B+	87.5-89.4
B	82.5-87.4
B-	79.5-82.4
C+	77.5-79.4
C	72.5-77.4
C-	69.5-72.4

D	59.5-69.4
F	0-59.4

- “**A**” (100-90) essays not only fulfill the goals of the progression, but push beyond those goals in surprising ways. This is more likely to be possible when the writer has found something compelling to write about and has taken great care to attend to his or her language and form. **A** essays reflect excellence and artistry.
- “**B+**” (89-87) essays may excel in certain areas and reflect superior understanding of the progression’s goals, but are sufficiently uneven to preclude it from receiving an **A**.
- “**B**” (80-87) essays are good, competent papers.
- “**C**” (79-69) essays reflect struggle in fulfilling the progression’s goals. These kinds of essays may show a fair amount of work, but do not come together well enough to be competent papers.
- “**D**” (69-59) essays may appear to have been hastily written, incomplete, or thrown together.
- “**F**” (59-0) essays fail to meet the minimum level of expectations for the progression.

###Late and Missed Assignments, Drafts, and Final Essays

Keeping deadlines is an important aspect of this class, as it gives you the time to develop and revise your ideas, and it gives me the time to offer you productive feedback. If you turn in work late, I may not be able to provide you feedback.

Feedback and revision are critical components of this class. If you do not hand in a preliminary draft at least 48 hours before the deadline of the final draft, your final essay grade will be lowered by one whole grade (e.g. from a B to a C). Your grade on the final essay will be lowered by 1/3 (e.g. from a B- to a C+) beginning the minute after its deadline. The grade will continue to go down by a third every 24 hours until the essay is submitted. All work must be submitted to Courseworks by the deadline in order to be considered on time. According to the policy of the Undergraduate Writing Program, failure

to submit the final draft of any essay by the end of the semester will result in an automatic failure for the course.

###Final Grades Your course work for the semester will be weighted as follows:

Progression	Final Essay	Word Limit	Weight
Progression 1	<i>Critical Response</i>	1500-1800 w.	15%
Progression 2	<i>Conversation Essay</i>	1800-2100 w.	25%
Progression 3	<i>Research Essay</i>	2500-3000 w.	40%
Progression 4	<i>Editorial Essay</i>	750-1000 w.	20%
Total			100%

###Participation There is no separate grade for participation. In rare cases I may adjust a final grade up or down by one-third of a letter grade to account for exceptional participation or lack of participation—i.e. chronic lateness, missed conferences, or lack of preparation for class. A normal level of participation will receive no adjustment.

###Academic Integrity University Writing will provide you with strategies for working ethically and accurately with the texts you engage and fulfilling the [Columbia Undergraduate Honor Code](#). We will discuss source use practices that prevent plagiarism, a serious academic offense that runs counter to our academic community's core values of honesty and respect for others. Here is a partial list from the [Columbia University Undergraduate Guide to Academic Integrity](#) of some of the forms plagiarism can take:

- “*Verbatim copying without acknowledgment* – copying a whole paragraph or larger sections; in effect, claiming that the writing is your own.”
- “*Copying select phrases without acknowledgment* – using your own words to pad the

selectively copied words of others.”

- “*Paraphrasing text without acknowledgment* – rewriting text in your own words, but using the idea or argument as your own.”
- “*Using data gathered by another, claiming it as your own* – even if you submit an analysis of the data that is yours alone.”

Final drafts that contain plagiarism will receive a zero, may result in failure of the course, and the case will be reported to the director of the [Undergraduate Writing Program and the Office of Judicial Affairs and Community Standards](#). That office initiates the dean’s discipline process and determines whether to apply sanctions, which range from a warning to expulsion from the university.

###The Writing Center At the [Writing Center](#) you can receive free individual consultations on your writing at any stage in the writing process, including brainstorming. Writing consultants work with all members of the Columbia community on any academic or nonacademic writing. You can make an appointment and view drop in hours on their website.

###Other Support Services

- *Accommodations for Students with Disabilities*: Columbia University provides students who register with the [Office of Disability Services \(ODS\)](#) with a range of support options and will provide you with a letter stating the accommodations to which you are entitled, without disclosing any other information about you. If you know or believe you have a disability of some kind, please consult with Disability Services and your advising dean as soon as possible; University Writing instructors need official documentation from the ODS in order to provide accommodations, and we cannot make retroactive accommodations.
- *Counseling and Psychological Services*: [The Office of Counseling and Psychological Services \(CPS\)](#) provides many kinds of support for student wellness and academic success.

#Course Calendar

##Progression One: Critical Response Essay

##Unsettling the boundary between human and animal

###1. **Tuesday 9/6:** *Active and Close Reading*

- In-class materials:
 - *Syllabus*
 - **Kain**, Patricia. "How to Do a Close Reading"
 - [some kind of passage to close read in class]

###2. **Thursday 9/8:** *Identifying Interpretive Problems*

- Primary reading:
 - **Grandin**, Temple. "Animals are not things."
- Exercise 1 due:
 - **Annotate, summarize and look closely at one passage** from "Animals are not things" (~400 w.)
- In-class materials:
 - Prompt for the *Critical Response Essay* (P1)
 - **Mendelsohn**, Sue. "9 Ways to Generate an Interpretive Problem"
 - **Little Red Schoolhouse**, *What Is a Problem?*

###3. **Tuesday 9/13:** *Developing Interpretive Problems*

- Primary reading:
 - **Singer**, Peter. "Speciesism."
- Craft reading:
 - **Harris**, Joseph. "Coming to Terms"
- Exercise 2 due:
 - "Come to terms" with Singer and find one interpretive problem in the text
- In-class materials:
 - "Rhetorical Terms: Observations, Claims, and Warrants"

###4. **Thursday 9/15:** *Structuring an Essay*

- TMR readings:
 - [find two TMR essay, maybe do david foster wallace one?]

- Exploratory Draft Due:
 - **!** - **Exploratory draft** for **P1** (~800-1000 w.)
- In class materials:
 - [some kind of structure handout?]

###5. Tuesday 9/20: Reader-Based Writing

- Craft Reading:
 - **Flower**, Linda, *Writer-Based Prose: A Cognitive Basis for Problems in Writing*
 - **Orwell**, George. *Politics and the English Language*
- Assigned exercise:
 - First revision: **two formal paragraphs** and a revised **scaffolding** (~700 w.)
- In-class materials:
 - **Orwell**, George, *Politics and the English Language*

##! - **Formal draft** for **P1** (~1000 w.) due **tomorrow** (Wednesday, 9/21)!

###6. Thursday 9/22: Revising

- Craft reading: **Williams**, Joseph M. and Joseph **Bizup**, *Understanding Style* (from *Style: Lessons in Clarity and Grace*)
- In-class materials:
 - "Radical Revision"

##Progression Two: Conversation

##Probing the possibility of artificial intelligence

###7. Tuesday 9/27: The Start of a Conversation

- Primary Reading:
 - **Turing**, Alan. "Computing Machinery and Intelligence"
- Exercise 1 [homework or classwork?]
 - Select a difficult passage, write your best interpretation, and brainstorm why the passage is difficult to unpack (~200 w.)
- In class materials:

- Prompt for the _Conversation Essay_ (P2)

###8. **Thursday 9/29:** *Challenges in a Conversation*

- Primary Reading:
 - **Searle**, John. "Minds, Brains, Programs."
- Exercise 2 [homework or classwork?]:
 - Summarize Searle's argument and point to where he differs from Turing
- Craft Reading:
 - **Graff**, Gerald, and **Birkenstein**, Cathy, *Entering the Conversation* (from *They Say / I Say*)

- **Final draft** for **P1** (1500-1800 w.) due **Friday** (9/30)!

###9. **Tuesday 10/4:** *A Different Direction*

- Primary Reading:
 - **Hofstadter**, Douglas. "On the Seeming Paradox of Mechanized Creativity."
- Craft Reading:
 - **Graff**, Gerald, and **Birkenstein**, Cathy, *Yes/No/Okay, But* (from *They Say / I Say*)
- Exercise 3:
 - Select a passage or idea from Hofstadter and compare to either Turing or Searle (or both)
- In-class materials:
 - [?]

###10. **Thursday 10/6:** *Conversations Intersecting*

- Primary Reading:
 - **Dennett**, Daniel. "Self as a center of narrative gravity."
- Craft Reading:
 - _Graff, **Gerald**, and Birkenstein_, Cathy, "So what, who cares?"
- Exercise 4:
 - Select a passage from Dennett and compare to either Turing, Searle, or Hofstadter

- In-class materials:
 - **Bizup**, Joseph, *Developing a Vocabulary for Talking About Sources (BEAM)*

###11. **Tuesday 10/11: Using Sources**

- Exploratory Draft Due:
 - **!** - **Exploratory draft** for **P2** (~1000-1200 w.)
- In-class materials:
 - **Colomb**, Gregory G. and **Williams**, Joseph M., *Quotation, Paraphrase, Citation* (adapted) [check?]
 - **Howard**, Rebecca Moore, Tanya K. **Rodrigue**, and Tricia C. **Serviss**, *Writing from Sources, Writing from Sentences* [check?]

###12. **Thursday 10/13: Connecting Sentences and Connecting Ideas**

- TMR Readings:
 - [find tmr example conversation essay]
- Craft Reading:
 - **Graff**, Gerald, and **Birkenstein**, Cathy, *As a Result* (from *They Say / I Say*)
- In-class materials:
 - **Weber**, Ryan and Karl **Stolley**, *Writing Transitions* (from **OWL** at Purdue)

##! - Formal draft for P2 (800-1000 w.) due (Tuesday 10/18)!

###13. **Tuesday 10/18: Revision as Conversation**

- Craft Readings:
 - **Harris**, Joseph, and *Taking an Approach and Revising* (from *Rewriting: How To Do Things With Texts*)
- In-class materials:
 - [Exercises with revising formal drafts]

###14. **Thursday 10/20: Constructing Positive Feedback**

- Craft Reading:
 - "John Updike's 6 Rules for Constructive Criticism"

- Peer Review:
 - *Peer review* of your peer's formal draft (~300 w.)

##Progression Three: Research

##Exploring the landscape of the posthuman

###15. **Tuesday 10/25:** *Seed Texts, Seed Questions*

- Assigned reading:
 - **Hayles**, Katherine. *How We Became Posthuman*
- In-class materials:

##! - **Final Draft** for **P2** (1800-2100 w.) due **Sunday** (3/20)!

###16. **Thursday 10/27:** *Reading Plans*

- Craft Readings:
 - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**, *Thinking in Print* (from *The Craft of Research*)
 - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**, *Research, Researchers, and Readers* (from *The Craft of Research*)
- TMR Reading:
 - **Maier-Balough**, Elizabeth, *Maternal Integrity and the Fetal Image: Ultrasound in the Abortion Rights Debate* (From [The Morningside Review](#)) [or find another kind]
- Exercise 1 due:
 - Brainstorm research topic
- In-class Materials [?]

###17. **Tuesday 11/1:** *New Sources*

- **! Library Session**
- Craft Reading:
 - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**, *Engaging*

Sources (from *The Craft of Research*)

- TMR Reading:
 - **Hussey**, Clarkie, *Spouses but Strangers: English World War II Marriages After Separation* (from [The Morningside Review](#))
- Exercise 2 due:
 - Choose research topic and brainstorm the kinds of sources you will need/questions about how to find them

###18. Thursday 11/3: Writing Plans

- Craft Reading:
 - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**, *Asking Questions, Finding Answers* (from *The Craft of Research*)
- TMR Reading:
 - **Pelessone**, Marc, *The Problem with Emotion* (From [The Morningside Review](#))
- Exercise 2 due:
 - Annotated bibliography (~600 w.)

###19. Tuesday 11/10: Project Presentations 1: Drafting

- Craft readings:
 - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**, *Drafting Your Report* (from *The Craft of Research*)
- Exploratory Draft Due:
 - ! - **Exploratory draft** for **P3** (~1200-1500 w.)

###20. Thursday 11/15: Project Presentations 2: Revising

- Assigned readings:
 - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**, *Revising Your Organization and Argument* (from *The Craft of Research*)
- Assigned exercise:
 - First revision: write **two formal paragraphs** (~700 w.) and a revised **plan**

###21. Tuesday 11/17: First and Last Words

- Assigned readings:
 - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**, *Introductions and Conclusions* (from *The Craft of Research*)
- Assigned exercise:
 - Second revision: write **two formal paragraphs** and a revised **scaffolding** (~750 w.)

###22. Tuesday 11/22: A Workshop for Style

- Assigned readings:
 - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**, *Revising Style: Telling your Story Clearly* (from *The Craft of Research*)
- Formal draft due:
 - **! - Formal draft for P3** (~1800-2000 w.)

##Progression Four: The Op-Ed

##Staking a claim in the conversation

###23. Tuesday 11/29: Writing Beyond the University

- Craft readings:
 - **Orwell**, George, *Why I Write*
 - **Gordon**, Glenn Michael, *Reaching Beyond the University: Writing the Op-Ed* (from [The Morningside Review](#))
 - **Columbia UWP**, *Going Public: Writing and Publishing the Op-Ed* (published Op-Eds, Spring 2015)
- Example Op-Eds:
 - [find one or two data science related op-eds]
- Exercise 1:
 - Claims, motives, and further questions for your first three essays (~300 w.)

###24. Thursday 12/1: Reaching a New Public

- TMR Readings:
 - [find 2 TMR op-eds]

- Exercise 2:
 - Brainstorm op-ed topics

##! **Final draft** for **P3** (2500-3000 w.) due **this Sunday** (12/4)!

###25. **Tuesday 12/6:**

- Assigned readings:
 - **Williams**, Joseph M. and Joseph **Bizup**, *The Ethics of Style* (from *Style: Lessons in Clarity and Grace*)
- Exercise 3:
 - **!** - **Exploratory draft** and **scaffolding** (~600 w.)

####! - **Event:** *Going Public: Writing and Publishing the Op-Ed*

- [date/time]
- *At the event, attendees learn how to craft an op-ed, revise material from a former essay, and submit their work for publication.*

###26. **Thursday 12/8:** *Last Day of Class*

##! - **Final draft** for **P4** due **Monday** (12/12)!