

Dr. Parag Budhecha
Writing 20: Academic Writing

**Writing the Academy Inside Out:
The Rhetoric of Institutions of Higher Education and Their Role in the Community
Spring 2005**

Section 8 – TTh 10:05-11:20, Carr 106
Section 21 – TTh 11:40-12:55, Carr 241
Section 71 – TTh 1:15-2:30, Carr 242

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Course Texts

The articles for this course are listed in Appendix A: Course Texts. I list them there not alphabetically, as conventional citation practice dictates, but in the order in which we will likely read them. Most of these texts are available on electronic reserve at www.lib.duke.edu/access/reserves. (When you access e-reserves, you will find both books and articles on reserve; the articles are listed in all caps; the books are at the library if you are interested in looking at any other portion of them than what I have selected for our course readings.) The other readings are available through Duke Library databases, or via Blackboard, as indicated in Appendix A.

Course Philosophy

Writing 20, the only course at Duke taken by all undergraduates, is a course in academic writing. The course objectives, upheld by all professors of Writing 20 (see Appendix B for descriptions of each objective) are:

- 1) Reading closely and critically for the purposes of scholarly analysis.
- 2) Responding to and making use of the work of others.
- 3) Drafting and revising texts.
- 4) Making written texts public.

Taken together, these goals make up the intellectual focus of our course. Writing 20 is designed to set the pace for your college career. It will introduce you to the scholarly thinking, reading and writing skills you will be expected to engage in throughout your studies. These skills will also take you into your roles as workers in and citizens of your social communities.

Writing is, of course, a tool for communication. But writing effectively and powerfully also requires a critical understanding of the “event” of writing: the historical context of the situation; the people involved; how they position themselves in relation to one another; how they “read” and interact with one another; what their motivations are; and how you, as the writer, perceive and analyze the situation and your role in it. In this way, reading and writing are intimately tied together; the skills involved in reading an event are much the same as those involved in writing about, and thus participating in an event. Of course, writing goes one step further because it results in the creation of new public texts. In this course we will practice this kind of rhetorical analysis of our own and others’ writing, and we will see how such reading and writing techniques are required of us as students and researchers, and also as members of our communities.

Course Content

Our work in this course will focus on the complex relationship between the university and the general public, and how that relationship gets “written” in the various interactions and entanglements between

the two groups. We will address questions like: How does the university see its own role in the creation and dissemination of knowledge? How does the public view the university's responsibility to its students? What is at stake in these discussions about higher education? How do they impact the student, the teacher, the university, and the public?

Course Structure

The writing assignments in this course build on one another, moving from fundamental analytic tasks to more complex levels of research, analysis and argument. You will begin the semester with several short writing assignments and exercises that are designed to allow you to practice various writing techniques. These will lead up to the first major writing project about a particular aspect of liberal education and the relationship between the public and the university that emerges from your reading and writing. Building on the argumentation skills learned in project one, you move to a group research project where you will examine the rhetorical interaction between various perspectives on a contemporary contested issue in higher education. During the last half of the semester you will design and complete a research project of your own.

Course Practices

We all become better and more critical writers when we share and critique each others' texts, and much of our class time will be devoted to discussing and analyzing our writing. You will learn how to respond critically to your colleagues' texts, and to more effectively read and critique your own writing. In addition to other forms of peer critique, we will spend considerable class time engaged in **seminar workshops** of every student's writing. All students are required to submit at least one piece of writing to the seminar workshop, and all class members will prepare written comments for each writer. Your participation in these workshops is just as important as your own written work and will thus contribute significantly to your final course grade.

Imbedded in the structure of this course is an emphasis on revision; as you learn from the critiques of your writing you receive from your peers as well as from your critiques of others' writing, you will return to your own writings to rethink and revise them, and to learn from and adapt them to later drafts and texts.

Course Assignments

The main **writing assignments** in this course will take the following forms:

Workshop Critiques (WCs) – For every workshop paper you will prepare a ½ page response to the writer to be distributed in class the day of the workshop. I will use the following scale to evaluate WCs: √+, √, √-, or ∅ (not passing).

Workshop Responses (WRs) – After each workshop day I will ask you to reflect on what you have learned about your own essay, and/or writing in general, from the workshop sessions. These will be graded as pass/fail; you will receive a passing grade if you complete the assignment in a thoughtful and timely manner.

Exercises (Exs) – At several points in the semester I will ask you to complete a short exercise designed to allow you to work on a specific writing skill or technique, such as sentence structure variation and writing introductions. These will also be graded as pass/fail and you will receive a passing grade if you complete the assignments in a thoughtful and timely manner.

Short writings (SWs) – These writings are designed to help you practice the writing skills I described above. We will work with SWs in class, so you must bring a hard copy to class on the day they are due (which you will generally hand in to me at the end of class). I may ask you to post the entirety, or a portion, of your SWs to the course website by 9pm of the day before they are due in class, and to read your colleagues' postings for the next class period. SWs will be graded using the same scale as the WCs. Late work will be penalized and completion of all assignments will be a factor in your final grade.

Major Projects (MPs) – There will be a total of three major projects. They will be done in stages: the first draft will be read and critiqued by your peers. The second draft, due one week after the first draft, will be turned in for my comments. You will receive a letter grade for your third draft, which will be due two weeks after I have returned the second draft to you. Late second and third drafts of MPs will be penalized, but late first drafts, that are peer critiqued, are simply not accepted.

Peer Critiques (PCs) – You will complete formal peer critiques for your peer group for each major project. You will give your critiques to the writers on peer critique day and each writer will turn in the PCs they received from their peer group with the second draft of each major project. I will evaluate the PCs with the same scale as the SWs. Under no circumstance will I accept late PCs. If you do not have a complete draft for your peers, in addition to hurting your project grade, you cannot participate in the peer critique process – and therefore will not receive a peer critique grade.

Major Revision – At the end of the semester you will substantially revise your first major writing project. This revision will be accompanied by a detailed introductory cover letter.

You will also be required to give a **formal presentation** to the class based on your group’s research for the second major project.

You are required to **conference** individually with me about a specific writing assignment **at least twice** over the course of the semester; one of these will occur during Project III, and the other you must schedule with me individually.

All written assignments must adhere to the following **format requirements**:

Heading: All written assignments must begin with your full name, your course and section number, the assignment and number (and draft), and the due date.

Title: All written assignments (except for PCs which will be written in letter-format to the authors of the texts) must be given an original title.

Page numbers: All written assignments longer than one page must be page numbered.

Page setup: Except for PCs, which will be single-spaced, all written assignments must be double-spaced. All written assignments, including PCs, must use a common, readable, 11-12 point font, and have one-inch margins.

You will post your workshop essay (as well as some of your other writings) to our blackboard site. When you post your assignments to the course website, you must use the following formula:

lastname.assignment.(draft).doc

Here’s an example: “budhecha.SW1.doc” or “budhecha.MP1.d2.doc” (only MPs have drafts)

I will give you more detailed instructions later for posting your writing on the course website.

All assignments that you prepare for public consumption, even first and second drafts, must be **edited and proofread**. I will not accept any work that seems carelessly prepared.

You must keep all commented versions of your work, as well as an electronic copy of all drafts of all the assignments for this course!

Course Grading Policy

Your final grade for this course will, naturally, be reflective of the quality of writing you produce, but it will also reflect the quality of your participation in the work of the course. Thus, your thoughtful responses to the texts, your critical readings of your peers’ texts, and your active participation in class discussions will all greatly contribute to your final grade.

The percentage breakdown is as follows:

Final Drafts of MPs	40%
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SWs, PCs and Presentation	20%
WCs, WRs, and Exs	15%
Major Revision and AP pair	15%
Quality of Class Involvement*	10%

* Class Involvement includes participation in class discussions, peer critique and seminar workshops, and conferences, as well as your timely completion of all assignments.

Course Plagiarism Policy

To knowingly present someone else's work as your own is to plagiarize. When you draw on, quote, or respond to the work of others in your writing, you need to acknowledge that you are doing so. This is the case whether your sources are published authors, fellow students, teachers, parents, or friends. (Go to www.lib.duke.edu/libguide/citing.htm for instructions on citation rules. Note: We will be using MLA style citation in this course.) The penalty for plagiarism is failure of the course. (Go to www.lib.duke.edu/libguide/plagiarism.htm for a more detailed definition of plagiarism.)

Course Absence and Tardy Policy

Though I expect you to attend every class session, there may be times you need to be absent. If you do miss a class session it is your responsibility to learn what happened in class on the day you were absent and to obtain any of the materials distributed that day. If you know in advance that you will miss a day when an assignment is due, please let me know so we can arrange another due date.

The seminar-style nature of this course makes your presence in class imperative. Thus, your first three (whether excused or unexcused) absences from class will not be penalized (unless it occurs on a peer critique day). If you miss a scheduled conference with me, I will count it as an absence. Every absence beyond the third will result in a one-step drop of your final course grade, for instance, from A- to B+. You are permitted two late arrivals over the course of the semester. Every two late arrivals after the first two will count as one class absence.

The Writing Studio

The Writing Studio's central location is on the second floor of the Academic Advising Center on East Campus; it has two satellite locations, one at Perkins Library and one at Lilly Library. (Go to <http://uwp.aas.duke.edu/wstudio> for more information.) You can go to the Writing Studio for free help with drafting, revising, or editing any writing assignment you are doing for any course at Duke. The professional writing consultants will work with you on a one-time basis, or they can help you with your writing regularly throughout the term. I encourage you to visit the Studio – every writer, no matter how experienced or inexperienced, needs readers, and the consultants at the Studio are good ones. Be sure to take with you a copy of the assignment you are working on and any drafts with my or your colleagues' comments.

Appendix A: Course Texts

Freedman, James O. "Preserving Liberal Education." *Liberal Education and the Public Interest*. Iowa City: U of Iowa P, 2003. 54-70.

*Harris, Joseph. "Introduction" and "Coming to Terms." *Working with Texts: Four Moves for Academic Writers*. In press.

Rahman, Muhammed Mujeeb. "The Decline and Fall of Higher Education." *The Betrayal of Intellect in Higher Education*. Toronto: OmniView Publishing, 1997. 3-29.

- Rahman, Muhammed Mujeeb. "Illiberal Education and Intellectual Illiteracy." *The Betrayal of Intellect in Higher Education*. Toronto: OmniView Publishing, 1997. 30-65.
- Crowley, Sharon and Debra Hawhee. "Ethical Proof." *Ancient Rhetorics for Contemporary Students*, 2nd ed. NY: Longman, 1999. 105-132.
- **Zemsky, Robert. "Have We Lost the 'Public' in Higher Education?" *The Chronicle of Higher Education* (May 30, 2003): B7-B9.
- Cottom, Daniel. *Why Education is Useless*. Philadelphia: University of Pennsylvania Press, 2003. 1-16.
- **Selingo, Jeffrey. "What Americans Think about Higher Education." *The Chronicle of Higher Education* (May 2, 2003): A10-A16.
- Bowker, Geoffrey C. and Susan Leigh Star. "To Classify is Human." *Sorting Things Out: Classification and Its Consequences*. Cambridge: MIT Press, 2000.
- Klein, Hugh. "Adolescence, Youth, and Young Adulthood: Rethinking Current Conceptualizations of Life Stage." *Youth & Society*. 21 (1990): 446-71.
- Gould, Eric. "Preface," and "Chapter 1: A Complex Mission in a Market Culture." *The University in a Corporate Culture*. New Haven: Yale UP, 2003. vii-xviii, 1-37.
- *Harris, Joseph. "Forwarding" and "Countering." *Working with Texts: Four Moves for Academic Writers*. In press.
- Graff, Gerald. "Introduction: In the Dark All Eggheads are Gray," and "The University Is Popular Culture, But It Doesn't Know It Yet." *Clueless in Academe: How Schooling Obscures the Life of the Mind*. New Haven: Yale UP, 2003. 1-14, 17-42.
- Crowley, Sharon and Debra Hawhee. "The Commonplaces." *Ancient Rhetorics for Contemporary Students*, 2nd ed. NY: Longman, 1999. 75-81.
- Graff, Gerald. "The Problem Problem and Other Oddities of Academic Discourse." *Clueless in Academe: How Schooling Obscures the Life of the Mind*. New Haven: Yale UP, 2003. 43-61.
- Crowley, Sharon and Debra Hawhee. "Kairos." *Ancient Rhetorics for Contemporary Students*, 2nd ed. NY: Longman, 1999. 30-43.
- Crowley, Sharon and Debra Hawhee. "Pathetic Proof." *Ancient Rhetorics for Contemporary Students*, 2nd ed. NY: Longman, 1999. 146-161.
- Booth, Wayne, Gregory Colomb and Joseph Williams. "From Topics to Questions." *The Craft of Research*. Chicago: The U of Chicago P, 1995. 35-45.
- Harris, Joseph. "Revising." *Working with Texts: Four Moves for Academic Writers*. In press.

* These articles can be found via Blackboard.

** These articles can be found by searching the library database for *The Chronicle of Higher Education*. Ask a librarian to help you.