

Instructor Michael Buckhoff  
English 104A  
MWF 2:40-3:50 UH251

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Office Hours: 12:00-1:00 MWF UH 301.27

## Course Description

English 104A, the third and final quarter of a thirty week writing course (102A, 103A, 104A), asks you to compare your own writing processes with those of others, to consider how our shifting fads and fashions are influenced by culture, and to consider the role that gender plays in shaping language and meaning. Toward this aim, we will continue to focus on language and [rhetoric](#) as it is used to move within and across discourse communities and their respective social issues pressing on each of us today.

As we explore these issues, you will be developing and strengthening the kind of reading, writing, researching, and thinking expected at the colleges at CSUSB and beyond. Developing critical literacy will also help you to think more critically about the culture in which you live. And, even though this course will NOT teach you “how to write” for every possible writing situation you will encounter in academic, professional, or personal situations, you will be better equipped in terms of how to approach writing situations by critically examining their contexts, [purposes](#), and constraints/demands. Therefore, you will be able to determine for yourself how to best respond to new writing situations as you encounter them in the future. Finally, the activities we do in this class will support the purpose of this class, which can be thought about in the following goals:

- To study how language works within particular [communities](#) to create meaning and knowledge
- To notice how different [genres](#) (kinds) of writing are integral in creating meaning and knowledge
- To consider how we can pay attention to language in order to enter and intervene in meaning and knowledge construction
- To learn some of the conventions of writing expected in higher education, including [source citation](#)
- To develop some reading strategies that will help you to [read actively and critically](#)
- To develop some solid [research/information literacy strategies](#), including being able to identify when you need information and knowing how to locate and [evaluate sources](#)

Like the previous quarter, this intensive thirty week writing course will encourage you to listen to the ideas and perspectives of your classmates and writers from [75 Readings](#) plus as well as books and articles of your own choosing; after careful and thoughtful consideration, you will be asked to respond with your own ideas and perspectives. Through a variety of writings such as responses, reflective commentaries, and assessments about the assigned readings, as well as informal writings about your own opinions, longer essays developed out of your earlier writings, revisions, self-assessments, and peer reviews, you will develop your

critical literacy in thinking, reading, and writing by questioning your own views and by considering the views of others. By the end of the quarter, you will have gained experience developing and revising [critical arguments](#), organizing essays around a central [theme](#), and revising and editing your own work as well as the work of others.

## Course Materials

[75 Readings plus](#) 9th Edition by Santi V. Buscemi. McGraw Hill, 2010. ISBN: 978-0-07-729257-7. (Always bring your book to class.)

[Useful Templates](#) (PDF File); [Detecting Bias](#) (PDF File)

[Two Tips for Paraphrasing](#) (Video), [Quoting, Paraphrasing, and Summarizing](#) (Video)

[A Writer's Reference Online Web Site](#) for Editing Practice

An e-mail account

Flash Dive

A large notebook or folder in which to keep *all* of the writing you will do this term.

A [dictionary](#)

## Course Requirements

### *Reading Response and Exploratory Writings*

Due dates for reading assignments are listed in the syllabus, so you need to complete these reading assignments before coming to class. Also, this type of active involvement will prepare you for our class discussions and paper assignments.

After designated assigned readings, you will reflect in an “evaluation free” writing journal about the moves that you made as a reader and a thinker. Designed to be an introspective approach to reading, this assignment helps you to understand your own and others’ thinking. During this writing, you should

1. Summarize the reading, including restating the thesis and most important supporting points of the passage.
2. Write a response to the text in which you discuss connections, objections, or questions. Aim your response at what the author is saying and how he/she is saying it.

3. Create a discussion question from the reading. Frame the question in a way that it would evoke a meaningful, thoughtful conversation among classmates. For example, suppose you read an essay by Richard Marius titled "Writing Drafts." To create a thoughtful, rhetorical discussion among classmates, you might ask, "What is the author's purpose in writing this essay and how does he go about accomplishing that purpose?"

You will be asked to submit two reading response journals from assigned textbook readings. If you turn them in at the due date indicated in the syllabus and if you make a meaningful attempt to write a response to the reading, construct a reflective commentary, and formulate an assessment about the reading, you will be given 2.5 points for having completed that assignment.

Exploratory writings include unannounced quizzes and informal writing assignments. Like your reading response journals, you will continue to explore the readings from multiple perspectives. You will also delve into critical questions related to your two multi-draft writing assignments. In other words, your informal responses in these exploratory writings will develop into your formal or academic essays. All exploratory writings should be placed into a folder along with the related multi-draft essay.

Both reading responses and exploratory writings are "evaluation free" writing zones in that they are meant as a space for you to think through the readings and writing assignments, in writing, without having to worry about grammar, organization, and other features characteristic to polished presentation final draft writing. Keeping this in mind, I will not grade them, but you will get credit for completing them, and your completion of this writing assignment will help me to better address your questions and comments during in-class activities.

### Writing Assignment 1: Comparing Writing Processes

Richard Marius, in his article on "Writing Drafts" on page 91-94 of your textbook, presents his ideas toward writing. Read his article to pin down as precisely as you can what his ideas are. Your assignment is to write a short comparison (emphasizing similarity) and/or contrast (emphasizing difference) between your writing processes and those proposed by Marius.

When comparing your own writing processes, consider how you have approached your writing assignments in English 102A and 103A. Formulate your judgment (often called a thesis statement) as an introductory sentence that announces the basis of your comparison and/or contrast. Or, if your judgment falls somewhere between comparison and contrast, you can frame your introductory sentence to reflect that complexity. Support your judgment with enough reasons to make a persuasive case for similarity and/or difference.

Shoot for 2-3 pages.

Write this in narrative form, not bulleted, and coherently organize your ideas around a central theme.

## Writing Assignment 2: How Things Get to Be Cool

The cartoon sequence (Figure 1 in your handout) presents an implicit theory about how—and why—things get to be “cool.” After a careful reading of the cartoon, you are asked to evaluate derf’s theory of “how it works.” In other words, you will be testing his theory against your own experience of shifting fads and fashions, of how things come to be “in,” and how they go “out” again.

During the course of the essay, address the following:

1. Pin down what derf’s theory actually is.
2. Interpret the meaning or “message” presented by derf.
3. Choose a fad or style that you or close friends adopted and see how closely derf’s theory explains your experience.

Your essay should make it clear whether your experience affirms, revises, or refutes derf’s theory. Shoot for 3-4 pages.

Write this in narrative form, not bulleted, and coherently organize your ideas around a central theme.

## Multi-draft Writing Project: Differences in Men’s and Women’s Talk

You will critically read and respond to “Talk in the Intimate Relationship: His and Hers” by Deborah Tannen on pages 199-209 of your textbook. During the course of your response, you will compare her article about men’s and women’s talk with your own experience and that of your peers. To accomplish this, you should address the following:

1. Write two paragraphs defining what Deborah Tannen calls “metamessages:”
  - a. In the first, use “academic discourse”—the language of the article itself.
  - b. In the second, use “colloquial discourse”—the language of the dorm or street, which you use to talk to your friends (especially same-sex friends) about dating and courtship.
2. In about a page, summarize Tannen’s article about men’s and women’s talk, quoting its most salient phrases.
3. Decide whether or not Tannen’s article about men’s and women’s talk is fair to both genders. Is her language entirely objective, or is she pushing a political or gender-biased agenda? Illustrate your answer with two examples quoted from the passage.
4. Decide to what extent you agree with Tannen’s article about men’s and women’s talk. Test her ideas against your own personal experience and the experience of at least six of your peers. For this, you should interview six or more student “subjects,” explaining Tannen’s ideas about men’s and women’s talk (see 2 above) and recording their responses.

Your essay should be 5-7 pages.

Write this in narrative form, not bulleted, and coherently organize your ideas around a central theme.

**\*\*To receive a passing grade in this stretch composition class, you must hand in all three of these writing assignments.\*\***

### *Writing Center Visits*

Even though you are NOT required to visit with a tutor at the [writing center](#) located in UH387, it is recommended that you visit for three reasons:

1. To discuss the expected rhetorical patterns for each writing assignment.
2. To get a second opinion on what organizational changes you will need to make so that each essay is coherently written.
3. To make sure that your essay explicitly addresses all parts of each writing assignment.

### *Self-Assessments and Peer Responses*

These assignments, the successful completion of which will count toward your overall grade in your multi-draft essay, are important activities to help you to revise your essay in substantive ways and to help you become more aware of the strengths and weaknesses of your own writing processes. The self-assessments and peer responses should be submitted on the same day you turn in your multi-draft essay.

### *Attendance*

Five unexcused absences (either from non participation, from missing class, or from coming to class at least 30 minutes late) will result in a failing grade. Please note that in-class assignments can not be made up unless prior arrangements have been made. Your diligent attendance and active involvement will help you to make satisfactory progress.

If you are sick with the [flu](#) or have some other acute medical condition which prevents you from attending class, document the absence by getting a doctor's note. You can get such a note from the [health center](#). Or, if you cannot get a doctor's note, have a close relative write a short note documenting your illness. You will be excused from missing that class. Under no circumstances should you come to class sick with the flu.

## Grading Policies

So far in this course, your grades have been credit or no credit. Not any more. This class will be graded on an A B C or NC basis. Students who receive a C or higher will be given credit for having completed the lower division general education writing requirement. Those who do not receive a C or higher for this class will have to take English 107 at a later time. You are guaranteed a C if you earn 75 of the possible 100 percentage points, distributed as follows:

Reading Response Journals	=	5 (2.5 pts each)
Essay 1	=	20
Essay 2	=	30
Multi-Draft Writing Project	=	45
		<hr/>
		100 pts

## Assessment of Written Work

Your writing assignments will be assessed in the following areas: meeting the assignments' requirements, exploring the issues thoughtfully and in depth, coherently and logically organizing ideas supported by apt reasons and well-chosen examples, and being generally free from errors in mechanics, usage, and sentence structure.

Though a not a requirement, it is highly recommended that you spend 30 minutes a day at [Diana Hacker's Web Site](#) so that you can get Online editing practice. This practice will help you to polish your three essays. During your practice Online, pay particular attention to the [writing exercises](#), [grammar exercises](#), [research exercises](#), and [model papers: analysis, argument, literature, and papers-in-progress](#). Do every exercise on the site. And then do them again just to make sure to have mastered the material. Read the MLA model papers (including the analysis, argument, literature, and papers-in-progress) and format all your papers similarly.

## Late Paper Policy

All papers are due at the beginning of class on the day they are due. I will not accept late papers unless you've made arrangements with me in advance. If your extenuating circumstances warrant an extension, I will give you one. However, you do need to talk to me about it; therefore, we can work out an acceptable plan together, in advance, that will allow you to successfully complete the assignment. Avoid the following unacceptable scenarios:

Submitting paper after the due date without having made prior arrangements

Missing class and then submitting paper the next class

Sliding paper under office door on the day it is due or after

Giving paper to English Department administrative assistant and having her place paper in my box on the day it is due or after

Submitting the paper by E-mail on the day it is due or after

Making excuses for why the paper is not submitted on time (i.e., file cannot be retrieved from hard drive or was mistakenly deleted or infected by a virus)

## ADA Information

If you are in need of an accommodation due to a documented disability, please let me know and also contact Services to Students with Disabilities (SSD), located in UH 183 (909-537-5238 or 909-537-5242-TDD).

## Plagiarism

The university has strict guidelines regarding this issue: "Plagiarism is the presentation as one's own ideas and writings of another. Students must make appropriate acknowledgment of the written source where material is written or compiled." Keep in mind the following forms of plagiarism and the consequences for each offense:

1. Cheating: Borrowing, buying, or otherwise obtaining writing composed by someone else and submitting it under your name. Minimum penalty is "NC" in the course; the maximum penalty is suspension from the university. Dean of students is notified of the offense.
2. Non-attribution: Writing your own paper but including passages from another work without providing parenthetical notes citing the source and quotation marks or block indentation to indicate exactly what has been copied from the source. Minimum penalty is subsequent revision of the paper to avoid a "NC;" depending on the degree of deception, another penalty may be "NC" in the course; the maximum penalty may result in suspension from the university. Dean of students may be notified of the offense.
3. Patch writing: Writing passages have not been copied exactly but have been borrowed from another source. Even though parenthetical notes citing the source have been provided, you have paraphrased the source's language too closely. Though patch writing may appear in your preliminary drafts, it is not acceptable in final draft academic writing. Minimum penalty is a subsequent revision of the paper. Dean of students is not notified of the offense.

For additional information regarding cheating and plagiarism, please refer to the CSUSB Bulletin under “Academic Regulations,” under which information about course withdrawals can also be found. You should follow all policies contained therein.

## Final Note

Welcome to English 104A! Together we can make this a great course, and I will do everything I can to help you reach the high expectations this university has set forth. If you have questions, please contact me before or after class, by E-mail, or in my office. As a result, we can work out any questions or concerns that you may have relating to matters of instruction.

### Tentative Course Outline

Faculty are contractually forbidden to provide instruction on six workdays this term. The daily schedule below reflects days when classes will not meet and also additional days when the instructor is not permitted to engage in such activities as meeting with students, advising, grading tests, responding to student work, writing letters of recommendation, and answering course-related e-mail.

Faculty have also been asked to assign students additional course work to make up for omitted class meetings and otherwise to assure that students fully earn any credit hours they receive for this course.

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| April 5  | Explain syllabus/course objectives; Read Gansberg page 25; Begin working on essay one   |
| April 7  | Read Tuchman page 31; Read Marius page 91; Discuss the process you used to write your papers in English 102 and 103; Continue working on essay one; Read <a href="#">The Compare and Contrast Essay</a> ; Read <a href="#">How to Write A Compare and Contrast Essay</a>        |
| April 9  | Read Momaday page 72; Discuss Marius page 91; Finish essay one  |
| April 12 | Discuss derf’s theory; Read Byers page 78; Begin working on essay two; <b>Essay One Due</b>   |
| April 14 | Explore interpretations of the meaning or “message” presented by derf; Read Ehrlich page 111; Read <a href="#">Interpreting Literature</a> ; Read <a href="#">What Makes a Good Literature Paper</a> ; Read <a href="#">Literature</a> ; Complete Continue working on essay two |



- April 16 Continue to explore interpretations of the meaning or “message” presented by derf; Read Epstein page 136; Continue working on essay two
- April 19 Discuss current fads or styles and whether or not derf’s theory accurately explains how these fads were adopted; Read Gilb page 141; Continue working on essay two
- April 21 Read Lethem page 179; Continue working on essay two
- April 23 Read Sante page 184; Continue working on essay two
- April 26 Read Mukherjee page 221; Continue working on essay two
- April 28 Discuss Tannen's *Differences in Men’s and Women’s Talk* on page 199; Read Blodget page 226; Finish essay two
- April 30 Continue to discuss Tannen's *Differences in Men’s and Women’s Talk* on page 199; Read McPhee page 261; Begin working on multi-draft writing project;  
**Essay Two Due**
- May 3 Finish discussion of Tannen's *Differences in Men’s and Women’s Talk* on page 199; Read Wiseman page 265; Continue working on multi-draft writing project
- May 5 Exploratory writing: Write two paragraphs defining what Deborah Tannen calls “metamessages:” Read Ewing page 320; Continue working on multi-draft writing project; Read *The Difference between Formal and Informal Writing*; Read [Writing Style: Writing to Formally or Informally](#)
- May 7 Exploratory writing: Write a summary of Tannen’s article about men’s and women’s talk, quoting its most salient phrases; Read Casey page 330; Continue working on multi-draft writing project; Read [Summary Writing](#); **Reading Response Journal 1 Due**
- May 10 Exploratory writing: Decide whether or not Tannen’s article about men’s and women’s talk is fair to both genders; Read Eisely page 360; Continue working on multi-draft writing project; Read [Detecting Bias](#) (PDF File); Read [Indicators of Bias](#)

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- May 12 Exploratory writing: Decide to what extent you agree with Tannen's article about men's and women's talk; Read Dilliard page 365; Continue working on multi-draft writing project
- May 14 Exploratory writing: Create a survey of questions about Tannen's article; Read Kozul page 389; Continue working on multi-draft writing project
- May 17 Read Revkin page 413; Continue working on multi-draft writing project; Conduct a survey by interviewing six peers and recording their responses
- May 19 Exploratory writing: Report survey results; Read King page 432; Continue working on multi-draft writing project
- May 21 **Personal Faculty Furlough Day**; Spend one hour at [A Writer's Reference Online Web Site](#) for Editing Practice; Watch [Quoting, Paraphrasing, and Summarizing Video](#); Read Brady page 449; Continue working on multi-draft writing project
- May 24 Read Eighner page 476; Continue working on multi-draft writing project
- May 26 Read Frazier page 504; Finish working on multi-draft writing project
- May 28 **State Budget Campus Closure Day**; Spend one hour at [A Writer's Reference Online Web Site](#) for Editing Practice; Watch [Two Tips for Paraphrasing Video](#); Complete self-assessment workshop of multi-draft writing project
- May 31 **Memorial Day Holiday**
- June 2 Peer Review Workshop 1 (Bring one copy of Multi-Draft Writing Project)
- June 4 **Personal Faculty Furlough Day**; Spend one hour at [A Writer's Reference Online Web Site](#) for Editing Practice; Read *Useful Templates* (PDF File)
- June 7 Peer Review Workshop 2-3 (Bring two copies of Multi-Draft Writing Project)
- June 9 Peer Editing Workshop 1-2 (Bring two copies of Multi-Draft Writing Project)

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June 11      **Multi-Draft Writing Project Due (final draft, self assessment notes, peer reviews (three readers), and editing notes (2 readers)).**

June 14      Report Field Research; **Reading Response Journal 2 Due**

June 16      Final Exam from 2:00-3:50 PM (Report Field Research)