

Discourse II: Culture and Diversity

(EUREKA: Experience in Undergraduate Research)

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Books:

Writing About Writing, Elizabeth Wardle and Doug Downs

Additional Readings (Blackboard)

1 pocket folder

Purpose: This course will immerse you in current writing scholarship with the goal of your becoming a better writer through greater awareness of the forces that have shaped your literacy. Ultimately though, this course will provide you with the opportunity to adopt practices based on your real life research that will improve your literacy. There is great value in your reading current research on writing while exploring how this research can inform your own attitudes and practices. The course, based on *Writing About Writing: A College Reader* by Elizabeth Wardle and Doug Downs, will require you to read academically challenging texts and become more aware of what it means to enter an ongoing academic conversation. But above all, this course will ask you to perform your own real life research about writing, literacy, and discourse. In addition, you will be better equipped to study the writing/literacy practices relating to the scholarship of the anchor course, History 260: Myths of the Spanish Conquest. Finally, out of this real life research on the subject of writing, general principles will emerge which you can transfer to the writing and reading for other courses you take

Discourse II and Eureka Student Learning Outcomes:

1. Interpret and analyze discourse that deals with issues of cultural and/or global diversity in a variety of forms.
2. Identify factors defining cultural identities and analyze how these are employed in a variety of discourse.
3. Develop an advanced understanding of discourse analysis and language awareness.
4. Use written and oral discourse to develop and present meaningful and interesting ideas that show the students' voices, a willingness to take intellectual risks, and an ability to enter an academic conversation.
5. Communicate competently in several genres and in response to the needs of different audiences.
6. Create discourse through a more sophisticated process that includes editing, proofreading, and revising multiple drafts.
7. Critique their own and others' works and assess their own development as producers of discourse.
8. Construct effective research strategies and arguments, use resources effectively, evaluate a broad range of sources, including library resources, cite information sources

- in compliance with established norms, and weave such scholarly sources into a longer interdisciplinary research project.
9. Appropriately cite sources using a consistent professional style (MLA) at an intermediate level.
 10. Read and comprehend scholarly sources concerning writing theory and practices.
 11. Refine observation skills and data-gathering practices relating to classroom and ethnographic/field studies.
 12. Compose documents that situate research findings within the field of writing studies.
 13. Present findings through oral presentations/poster session/journal.

Major Assignments	Semester Grade Breakdown
Subject to Change	
Autoethnography = 50 pts.	250-225 = A
Literacy History and Group Analysis Paper = 50 pts.	224-200 = B
Discourse Analysis Project = 100 pts.	199-175 = C
Oral presentations = 25 pts.	174-150 = C
Participation Grade = 25 pts.	Below 149 = F

I use a portfolio grading system that allows you to rewrite your rough drafts after your peers and I have read and responded to them. With this method of evaluation, you may produce more insightful and polished papers because you have more time to reflect on and implement the ideas and comments offered by the various readers. You also have the opportunity to more closely and objectively read your own drafts. Late papers will be dropped a letter grade for each for each class period they are late. We will spend one class period reviewing the grading standards for essays for this course. However, I believe it is wise to keep in mind the following quotation from one of my colleagues concerning some students' hyper focus on grades in writing courses.

Wonderful writing, ironically enough, does not come from the desire for an 'A' (and in fact can even be prevented by the desire for an 'A'). Wonderful writing—or, at least, what this course, this discipline, considers wonderful—comes from, as the Grading Standards put it 'intellectual engagement of a high order'; from grappling thoughtfully with the demands of a particular 'rhetorical situation'; from making whatever the subject is matter to you, and then making clear why and how it should matter to all of us; and from working to make your writing a fresh and constructive contribution to the discussion at hand.

Participation Grade:

This grade will be assessed according to my perception of:

- 1) Your preparation for workshop days (coming to class on workshop days with multiple copies of your draft and facilitative letters for group members). E-mail yourself copies of all your drafts. This will make it much easier should you need to access a couple copies of your draft on group day. Doing so also provides an excellent back up in case of disk failure.
- 2) Your well-developed letters of response to your peers' drafts, in general your sincere critical engagement with your group members.
- 3) Your thoughtful and attentive responses to peers' oral presentations.
- 4) Your following the guidelines listed below which will help you not only in the grading aspect of the course, but may also and more importantly facilitate your actual learning and growth throughout the course:

--Complete all readings and writing assignments by the assigned dates.

--You may dislike or not understand certain readings, but finish them. This class offers plenty of room for thoughtful resistance, but to be thoughtful, you need to know what you're talking about.

--Be open-minded and civil toward other class members.

--Demonstrate your ability to make connections between this course and your anchor course.

--Be an active and thoughtful participant during group work by giving specific suggestions on how group members can help you as they read your drafts and by providing sincere, specific responses to their drafts.

--Take responsibility for facilitating productive, focused small-group discussions. In other words, don't sit there waiting for someone else to get things going or keep things on track; do ask me to come over if your group needs help; do make sure everyone contributes and gets help; do work hard at learning how to be heard by and how to hear people who are not necessarily your cup of tea—such an important skill for success.

--Schedule conferences with me for help with papers. I will answer some specific questions you have about your papers during the last week before the portfolio is due. However, I will not take home stacks of papers that last week. Since you will have had ample opportunity to get feedback from me and your peers earlier, during that last week you should spend your time and energy calmly considering/implementing the comments and suggestions made by your group and me in the weeks before.

--When handing in a rough draft to me, write a brief letter specifically describing where you think you are with this draft, what your group said about it, and what kind of help you need from me. These critical, analytical, and collaborative skills are a lot of what this course is about.

--Keep all handouts, copies of drafts, and notes in a pocket folder.

--Ask questions if you are unclear about something.

--Refrain from the distracting habit of checking your e-mail/surfing the net during discussions.

Prepare all drafts of papers on a computer and bring multiple double-spaced copies for peer workshops. Normally on workshop days I will check to see if you have brought drafts.

Attendance: Since class participation is such an important component of this course, attendance is mandatory. This is obviously not a lecture course, so you cannot just get the

notes from a classmate as you can in some courses. However, if you are absent, you should come prepared for the next class. Contact a classmate if you have questions about missed classes and to confirm assignments for the next class. Ultimately though, twenty percent of your grade is participation, and to participate you need to be here. You have three absences with no penalty. Four absences will drop your grade one letter. With extensive absences (six or more), you will need to withdraw and take the course at a time when you can regularly attend. Since arriving late to class is distracting to your classmates and me, you are expected to arrive on time. Three late arrivals will count as an absence.

Other Information: I strongly encourage you to schedule individual conferences during my office hours as you work on your essays. Often even a brief conference concerning a paper, reading assignment, or a problem can be extremely helpful for both of us.

Plagiarism will result at best in a 0 for the assignment and at worst failure in the course. Anything you find on the Internet I can probably find as well. Discourse II should give you the skills to think critically and analyze ideas on your own. You will use other sources but must learn how to correctly cite and responsibly use these sources. If you have any questions about citing sources, please contact the Writing Studio or me.

The Writing Studio (phone: 235-1146) is a free service located in the Atterbury Student Success Center. The tutors there can help you develop ideas for your papers, articulate your thesis, organize your material, and hone your grammar skills. I encourage you to visit their website to learn more about the services they offer--<http://cas.umkc.edu/writingcenter/>

I also encourage you to read about the University's policies on harassment and discrimination, plagiarism, grade appeals, accommodations for disabilities, etc. at the following website: <http://cas.umkc.edu/CPR/>

Purchase a pocket folder and bring it to class each day. In it, you can keep copies of assignments, drafts of your papers, letters you write to your group members, and other brief written responses.

Bring the assigned readings with you to the class on the day they are due. This will help you make specific references to them rather than vague generalities.

TURN OFF ALL CELL PHONES BEFORE CLASS BEGINS

TENTATIVE DAILY SCHEDULE

Check this schedule for the next day's assignments if you are absent rather than show up to class unprepared. Attending class unprepared is very costly for your education and your grade.

Jan. 20 – Read syllabus, begin writing sample

Jan. 22 – Introduction to course, bring writing sample

Jan. 27 – pp. 1-39 WAW, Introduction to Autoethnography (206-210)

Jan. 29 – pp. 40-60 WAW

Feb. 3 – pp. 191-198 WAW, annotate one other article in Ch. 1 that interests you

Feb. 5 – Bring multiple copies of Autoethnography

Feb. 10 – Bring letters re drafts, review grading standards

Feb. 12 – Overview of speeches, Introduction to Literacy History and Group Analysis Report

Feb. 17 - “From Outside, In,” “Social Class and the Hidden Curriculum of Work”

Feb. 19 – Speeches

Feb. 24 - Speeches

Feb. 25 – Autoethnography final draft due, work in groups on Group Analysis Report

Mar. 3 – Read good example of Group Analysis Report (in class), work in groups

Mar. 5 – Open

Mar. 10 – Group Analysis Roundtables

Mar. 12 – Group Analysis Roundtables

Mar. 17 – pp. 212-229 *WAW*, Introduction to Discourse Analysis Project

Mar. 19 – pp. Read texts from Spanish Conquest Class

Mar. 24 – Spring Break

Mar. 26 – Spring Break

Mar. 31 – Discourse II Library Instruction

Apr. 2 – Discourse II Library Instruction

Apr. 7 – pp. 262-272 *WAW*

Apr. 9 –pp. pp. 273-283 and 302-313 *WAW*

Apr. 14 – Field Research

Apr. 16 – Field Research

Apr. 21 – Speeches

Apr. 23 – Speeches

Apr. 28 – Speeches

Apr. 30 –Bring multiple copies of Discourse Analysis Essay

May 5 – Bring letters re Discourse Analysis

May 7 – Portfolio II due, Course Evaluations