

For the most current version of this syllabus, please use the link <http://home.moravian.edu/users/bio/mecjj01/writ100s08/index.html>

WRIT100, section B

Classes

Classes will be held in Zinzendorf Hall, Room 100
Monday, Wednesday, and Friday, 9:10 am to 10:00 am

Texts

Three books are required for this course, all of which should be available in the bookstore:

- Diana Hacker's *The Bedford Handbook*, 7th edition
- *Welcome to the Monkey House* by Kurt Vonnegut
- *One Flew Over the Cuckoo's Nest* by Ken Kesey

Other readings will be provided throughout the semester.

Links

The Bedford Handbook has an [associated website](#).



For reasons that are not entirely clear to me, Moravian College considers this to be a personal page. Therefore it is incumbent on me to point out that "The views expressed on this page are the responsibility of the author, Christopher Jones (cjones-at-moravian-dot-edu) and do not necessarily reflect Moravian College or Moravian Theological Seminary policies or official positions."

Course Objectives

This course introduces writing as a communication process that is central to learning and life. Through it, students should

- Understand writing as a way of thinking and demonstrate that in the act of writing a writer may construct new knowledge
- Understand that success in writing lies in attention to the process as much as in form of the final product and experience the power of collaboration as part of that process
- Increase their ability to read critically and comprehensively and to synthesize ideas from sources with their own ideas
- See how reading and talking about writing contribute to the development of writing abilities
- Gain facility in writing in a variety of genres for a variety of audiences
- Gain experience in using technology for research and writing and demonstrate competence in finding materials through research and in citing them in an academic style
- Become aware of errors in grammar, usage, punctuation and spelling that may impede a reader's understanding and increase their facility in avoiding or correcting such errors
- Be able to format a paper for an academic reader

The Writing Process

(These are the guidelines prepared by the English department. I haven't changed them much because those folks know their stuff: listen to what they have to teach you about writing.)

By practicing a set procedure for writing, we hope that you can eventually become your own teacher/editor and be free to use writing as a way of learning. Writing is more than simply a report of what you know and see; it's also an important way of exploring a subject. Working through the stages of writing can deepen your understanding of the world and yourself in a way that reading and thinking by themselves cannot. Here is a brief review of the essential steps. They are based upon what we know about how successful writers actually work.

Prewriting is the work you do before composing and includes those important early decisions about purpose, your audience, and a style to fit. Prewriting also means reading, taking notes, talking to others, outlining, or freewriting - in other words, gathering together your information and thoughts.

Writing those first words on a blank page is sometimes the most difficult step, often preceded by procrastination and anxiety that the writing will not work and that you might fail. Beginning writers should remember that it is neither natural nor possible for the words to come out just right the first time. Trying to make each sentence perfect before going to the next is one of the worst things to do. Writing takes time and often trial and error to become exact. The process we follow at Moravian allows time for your unique mind and your store of language to work together.

Therefore, writing the first draft should be the fastest part of the process. You should write freely and without concern for style or mechanics in order to probe your ideas and let the act of writing help you discover what needs to be said. This first draft should be an open conversation between you and the writing. But for this conversation to move forward, you the writer must continue to put words on paper and respond to those words by writing more. Most any words will do to start the ball rolling, to set up this dialogue between you and the page. You are simply using writing to make yourself think in a sustained way about your topic. You aren't even sure yet what you wish to say. What comes out may surprise you. But at least give yourself a chance to let your thoughts flow in writing without trying to make each sentence correct before going to the next.

The best advice is not to fret over a first draft. Simply get something on paper to work with. Concentrate on filling up on the pages with words. If you get stuck, reread what you've written or consult your outline and then force yourself to start moving the pen or the keys on the keyboard again, even if you have to write, "I'm stuck and I don't know why. What I wish to say is" Most of all, make a mess. Paper is cheap, but the price is dear of trying to get everything right on the first draft.

Revising is the crucial stage. Indeed, it has often been said that "good writing is rewriting." It is through multiple drafts that the piece slowly becomes more and more of what you wanted. You may add paragraphs and sentences while deleting old ones, or restyle flabby sentences and sharpen word choice now that the ideas are clearer. You may even "trash" much of what you've written in a first draft as you purpose and your sense of yourself in relation to your audience becomes sharper. In this stage you are shaping each part of the essay to fit your precise aim and audience. At this time, working on a computer can be of great advantage. You can produce clean multiple drafts quickly and painlessly, in addition to using such aids as automatic style, spelling, and grammar checkers. Do be careful to save earlier drafts of your essay, as your instructor may wish to see the various stages of your work. Also, some instructors may ask you to provide copies of earlier drafts to some of your fellow students for their suggestions for improvement.

The secret to writing successfully is, above all else, the willingness to revise and pride in doing so. Professional writers expect to revise words, sentences, and paragraphs. Always ahead in this stage of revision are several opportunities to get it right.

Final editing and proofreading await you at the end of the writing process—at the very end. For the first time the writer becomes a police officer, inspecting and verifying the grammar and spelling and punctuation. Good writing is much more than good grammar, but for most academic essays, the two go together. So writers at this point become anxious that no spelling or grammatical blunder will interfere with a reader's ability to understand and enjoy what was written.

You won't always have as much time as you would like for every essay. All of us, students and teachers alike, must learn to live within the limitations of this special version of life called college. But you can still practice this process of writing, learning to anticipate each stage and the writing problems that are a part of it. Someday your future will almost certainly depend, at least in part, on your ability to write meaningfully and to write with style. This semester is the time to start to get ready for that moment.

Course Policies

Attendance

I expect that you will make every effort to attend each class session. We have very little time together, and much of it will be spent helping each other, so when you miss a class you've denied some of your classmates a chance to learn. If you must miss a class, please let me know in advance if at all possible. It's a question of respect, both for me and for your fellow students.

From a more mercenary viewpoint, poor attendance **will** affect your final grade in this course.

Grading

Here is how I will weight the several components of the course:

Journal	10%
Papers	45% (three at 15% each, but I reserve the right to decide which three: don't think you can blow one off and not suffer for it)
Class participation	15% (includes attendance, preparing vocabulary contributions, reading, and taking an active role in discussions)
Writing groups	20%
Vocabulary quizzes and grammar exercises	10%

Here is the grading scale I use in all my classes:

numeric grade	letter grade
93.3 - 100	A
90.0 - 93.2	A-
86.7 - 89.9	B+
83.3 - 86.6	B
80.0 - 83.2	B-
76.7 - 79.9	C+
73.3 - 76.6	C
70.0 - 73.2	C-
66.7 - 69.9	D+
63.3 - 66.6	D
60.0 - 63.2	D-

Just to review, this is what the Student Handbook has to say about grades:

A and A-

These grades are given for achievement of the highest caliber. They reflect independent work, original thinking, and the ability to acquire and effectively use knowledge.

B+, B, and B-

These grades are given for higher than average achievement. Evidence of independent work and original thinking is expected.

C+, C, and C-

These grades are given when the student has devoted a reasonable amount of time, effort, and attention to the work of the course and has satisfied the following criteria: familiarity with the content of the course, familiarity with the methods of study of the course, and active participation in the work of the class.

D+, D, and D-

These grades are given for unsatisfactory work, below the standard expected by the College. They indicate work which in one or more important aspects falls below the average expected of students for graduation. The work is, however, sufficient to be credited for graduation, if balanced by superior work in other courses.

Late Assignments

Late assignments are bad. We're on a tight schedule, and you need to stay on top of the assignments. Anything you hand in late disrupts my schedule as well as the schedules of your classmates. Late assignments will be penalized one full letter grade (10 points) for each day (or fraction thereof) that they are late. This also applies to assignments that simply aren't up to snuff: if you hand in two hand-scrawled pages and expect that to count as a draft, you are going to be disappointed!

Reading

It is important that you do the reading assigned for any given session (see the [Syllabus](#)) in advance. Discussion of the material is a critical part of the course, and if you haven't read that day's material, you're depriving yourself and your classmates of your most informed and considered opinion.

Studying Together

Working together is a Good Thing. I encourage you to talk with friends in and out of this course about what you're doing, how effective your writing is, whether the approach you've chosen to take makes sense, whatever. There is no aspect of this course that can't be improved by working with other students on it.

Academic Honesty

I adhere to the [Academic Honesty policy](#) of the College. There is nothing more important to me than personal integrity — not good grammar, not exquisite punctuation, nothing — and I conduct myself and all of my classes in that spirit. If you're not familiar with College policy, you should be.

This syllabus is currently accurate but minimal; it is not immutable. For example, I guarantee it will change as I add readings from *The Bedford Handbook* to address issues as they arise over the semester. I will make every effort to let you know when I add things, but you are ultimately responsible for checking it as needed.

Meeting number	Date	In-Class	Due Next Class
1	Mon., Jan. 14	<ul style="list-style-type: none"> · Organizational Meeting · Why worry about writing? 	<ul style="list-style-type: none"> · vocabulary word 1 · review <i>Bedford</i> and read sections 1 and 50 · email me with something you'd like us to cover
2	Wed., Jan. 16	<ul style="list-style-type: none"> · vocabulary word 1 · review <i>Bedford</i> · review research paper goals and strategies 	<ul style="list-style-type: none"> · read <i>Bedford</i> sections 51 and 52 · read plagiarism handouts · 3 appropriate primary literature articles for a research paper
3	Fri., Jan. 18	<ul style="list-style-type: none"> · discuss plagiarism · discuss evaluating sources 	<ul style="list-style-type: none"> · outline, (at least) partial bibliography · read <i>Bedford</i> section 2 · read sample articles TBA · vocabulary word 2
	Mon., Jan. 21	No Class (Martin Luther King Day)	
4	Wed., Jan. 23	<ul style="list-style-type: none"> · vocabulary word 2 · review outlines, references in groups · how do we define "good" writing? · discuss sample articles TBA 	<ul style="list-style-type: none"> · Research paper, draft 1 (3 copies) · read "The Lost Mariner" on reserve in Reeves
5	Fri., Jan. 25	<ul style="list-style-type: none"> · discuss writing strategies · discuss "The Lost Mariner" 	<ul style="list-style-type: none"> · read peer drafts · read <i>Bedford</i> section 3a
6	Mon., Jan. 28	<ul style="list-style-type: none"> · peer-edit first research drafts 	<ul style="list-style-type: none"> · Research paper, draft 2 (3 copies) · vocabulary word 3 · read <i>Bedford</i> section 4 · read <u>Chapters 1-3 of <i>Don Quixote</i></u> (Cervantes)
7	Wed., Jan. 30	<ul style="list-style-type: none"> · vocabulary word 3 · discuss <i>Bedford</i> section 4 · discuss <i>Don Quixote</i> 	<ul style="list-style-type: none"> · read <i>Bedford</i> section 3b · read <u>Chapter 8 of <i>Don Quixote</i></u> · read peer drafts
8	Fri., Feb. 1	<ul style="list-style-type: none"> · peer-edit second research drafts · discuss <i>Don Quixote</i> 	<ul style="list-style-type: none"> · Research paper, draft 3 (3 copies) · read <u>Chapters 16 and 17 of <i>Don Quixote</i></u>
9	Mon., Feb. 4	discuss <i>Don Quixote</i>	<ul style="list-style-type: none"> · review <i>Bedford</i> section 60 · read peer drafts

10	Wed., Feb. 6	<ul style="list-style-type: none"> · vocabulary quiz 1 · review APA citation format · peer-edit third research drafts 	<ul style="list-style-type: none"> · Research paper, final draft (1 copy) plus my 3 edited drafts · read <i>Bedford</i> section TBA · read <u><i>The Yellow Wallpaper</i></u> (Perkins)
11	Fri., Feb. 8	<ul style="list-style-type: none"> · discuss <i>The Yellow Wallpaper</i> · discuss <i>Bedford</i> section TBA 	<ul style="list-style-type: none"> · read <i>Bedford</i> section 47 · read op-ed articles TBA · read <u>this article</u> by Felice Prager · make an appointment to meet with me next week
12	Mon., Feb. 11	<ul style="list-style-type: none"> · discuss <i>Bedford</i> section 47 · discuss op-ed and Prager articles 	<ul style="list-style-type: none"> · vocabulary word 4 · read <i>Bedford</i> section 48 · read <u><i>The Yellow Wallpaper</i></u>
13	Wed., Feb. 13	<ul style="list-style-type: none"> · vocabulary word 4 · discuss <i>The Yellow Wallpaper</i> · discuss <i>Bedford</i> section 48 	<ul style="list-style-type: none"> · Argument paper, draft 1 (3 copies) · read Poe's "<u>The Tell-Tale Heart</u>"
14	Fri., Feb. 15	<ul style="list-style-type: none"> · discuss "The Tell-Tale Heart" 	<ul style="list-style-type: none"> · read peer drafts · read part I of Kafka's <u><i>The Metamorphosis</i></u>
15	Mon., Feb. 18	<ul style="list-style-type: none"> · peer-edit argument first drafts · discuss <i>The Metamorphosis</i> 	<ul style="list-style-type: none"> · Argument paper, draft 2 (3 copies) · vocabulary word 5 · read part II of <i>The Metamorphosis</i>
16	Wed., Feb. 20	<ul style="list-style-type: none"> · vocabulary word 5 · discuss <i>The Metamorphosis</i> 	<ul style="list-style-type: none"> · read peer drafts · read <i>Bedford</i> section TBA
17	Fri., Feb. 22	<ul style="list-style-type: none"> · discuss <i>Bedford</i> section TBA · peer-edit argument second drafts 	<ul style="list-style-type: none"> · Argument paper, draft 3 (3 copies) · read <i>Bedford</i> section TBA · read part III of <i>The Metamorphosis</i>
18	Mon., Feb. 25	<ul style="list-style-type: none"> · discuss <i>Bedford</i> section TBA · discuss <i>The Metamorphosis</i> 	<ul style="list-style-type: none"> · read peer drafts · vocabulary word 6
19	Wed., Feb. 27	<ul style="list-style-type: none"> · vocabulary word 6 · peer-edit argument third drafts 	<ul style="list-style-type: none"> · read <i>Bedford</i> section TBA · Argument paper, final draft (1 copy) plus my 3 edited drafts
20	Fri., Feb. 29	<ul style="list-style-type: none"> · turn in journals (I'll review them over break) · discuss <i>Bedford</i> section TBA 	<ul style="list-style-type: none"> · read <i>Bedford</i> section 46 · read <u><i>King Lear Act I, scene I</i></u>
	Mon., Mar. 3	No Class (Spring Break)	
	Wed., Mar. 5	No Class (Spring Break)	

	Fri., Mar. 7	No Class (Spring Break)	
21	Mon., Mar. 10	<ul style="list-style-type: none"> · discuss <i>Bedford</i> section 46 · discuss <i>King Lear</i> 	<ul style="list-style-type: none"> · read <u><i>King Lear</i> Act I, scene IV and Act II, scene IV</u>
22	Wed., Mar. 12	<ul style="list-style-type: none"> · vocabulary quiz 2 · discuss <i>King Lear</i> 	<ul style="list-style-type: none"> · Litcrit paper, draft 1 (3 copies) · read <u><i>King Lear</i> Act III, scenes II, IV, and VI</u>
23	Fri., Mar. 14	<ul style="list-style-type: none"> · discuss <i>King Lear</i> 	<ul style="list-style-type: none"> · read peer drafts · read <u>part I of <i>Dr. Jekyll & Mr. Hyde</i></u> (Stevenson)
24	Mon., Mar. 17	<ul style="list-style-type: none"> · peer-edit litcrit first drafts · discuss <i>Dr. Jekyll & Mr. Hyde</i> 	<ul style="list-style-type: none"> · Litcrit paper, draft 2 (3 copies) · vocabulary word 7 · read <u>part II of <i>Dr. Jekyll & Mr. Hyde</i></u>
25	Wed., Mar. 19	<ul style="list-style-type: none"> · vocabulary word 7 · discuss <i>Dr. Jekyll & Mr. Hyde</i> 	<ul style="list-style-type: none"> · read peer drafts · vocabulary word 8
	Fri., Mar. 21	No Class (Easter Break)	
	Mon., Mar. 24	No Class (Easter Break)	
26	Wed., Mar. 26	<ul style="list-style-type: none"> · vocabulary word 8 · peer-edit litcrit second drafts 	<ul style="list-style-type: none"> · Litcrit paper, draft 3 (3 copies) · read <i>Bedford</i> section TBA · read <u>part III of <i>Dr. Jekyll & Mr. Hyde</i></u>
27	Fri., Mar. 28	<ul style="list-style-type: none"> · discuss <i>Bedford</i> section TBA · discuss <i>Dr. Jekyll & Mr. Hyde</i> 	<ul style="list-style-type: none"> · read peer drafts · read "In Defense of the All-Nighter"
28	Mon., Mar. 31	<ul style="list-style-type: none"> · peer-edit litcrit third drafts discuss "In Defense of the All-Nighter" 	<ul style="list-style-type: none"> · Litcrit paper, final draft (1 copy) plus my 3 edited drafts · read "Who Am I This Time?" (Vonnegut)
29	Wed., Apr. 2	<ul style="list-style-type: none"> · discuss "Who Am I This Time?" 	<ul style="list-style-type: none"> · read <i>Bedford</i> section TBA · read <i>Moby Dick</i> <u>chapters 3, 16, 18-21</u>
30	Fri., Apr. 4	No class today!	
31	Mon., Apr. 7	<ul style="list-style-type: none"> · discuss <i>Bedford</i> section TBA · discuss <i>Moby Dick</i> chapters 3, 16, 18-21 	<ul style="list-style-type: none"> · Creative paper, draft 1 (3 copies) · vocabulary word 9 · read <i>Moby Dick</i> <u>chapters 36, 47-49</u>

32	Wed., Apr. 9	· vocabulary word 9 discuss <i>Moby Dick</i> chapters 36, 47-49	· read peer drafts read <i>Moby Dick</i> chapters <u>108-110, 112,113</u>
33	Fri., Apr. 11	· peer-edit creative first drafts · discuss <i>Moby Dick</i> chapters 108-110, 112,113	· Creative paper, draft 2 (3 copies) · read <i>Bedford</i> section TBA · read the first 3 sections of <i>One Flew Over the Cuckoo's Nest</i> (ending with McMurphy's first encounter with Nurse Ratched)
34	Mon., Apr. 14	· discuss <i>Bedford</i> section TBA · discuss <i>One Flew Over the Cuckoo's Nest</i>	· read peer drafts
35	Wed., Apr. 16	· vocabulary quiz 3 · peer-edit creative second drafts	· Creative paper, draft 3 (3 copies) · read <i>Bedford</i> section TBA · read sections 4 and 5 of <i>One Flew Over the Cuckoo's Nest</i> (ending with McMurphy's bet about Nurse Ratched)
36	Fri., Apr. 18	· discuss <i>Bedford</i> section TBA · discuss <i>One Flew Over the Cuckoo's Nest</i>	· read peer drafts · read <i>Bedford</i> section TBA
37	Mon., Apr. 21	· discuss <i>Bedford</i> section TBA · peer-edit creative third drafts	· Creative paper, final draft (1 copy) plus my 3 edited drafts · read <i>Bedford</i> section TBA · a Really Hard vocabulary word
38	Wed., Apr. 23	· discuss <i>Bedford</i> section TBA · turn in journals · The Hardest Vocabulary Quiz Ever	· 2 selections (one for backup) suitable for reading aloud
39	Fri., Apr. 25	reading aloud	

Course Components

- Journals
- Papers
- Peer Review
- Class Discussions
- Vocabulary and Grammar
- Conferences with me
- Writing Center

Journals

I expect each of you to keep a journal for this class. It must be (at least in part) a notebook; it may also contain a series of computer files, for example. It should contain your class notes, notes on your readings, notes on your research, your thoughts, ideas, and reflections on any and all of the above, all of your drafts, your thoughts on the drafts, your thoughts on your peers' comments (more on that below), your thoughts about their drafts — you get the idea. (Although you should think of your drafts as part of your journal, you don't need to re-submit them to me with the rest of the journal.)

I'm not looking for self-conscious reflection on Deep Issues because you think that's what belongs in a journal: I intend this to serve as both a (semi-organized) record of your progress through this course as well as a tool for you to use to become more comfortable with and proficient in the writing process.

Please note that I want this to be a reasonably coherent artifact as well: I will not accept a haphazard collection of napkins, notepaper, and a thumb drive as a "journal." It's up to you to maintain some sort of order. *Note that putting dates on each page is a Very Good Idea — so good in fact, that I **require** it.*

Papers

There will be four major writing assignments for this class: a research paper, an opinion piece, a literary analysis, and an example of creative writing.

Peer Review

Pretty much every week a draft of your current assignment will be due on Wednesday, or a draft on each of Monday and Friday (see the [Syllabus](#)). You must provide a copy for me and for each member of your writing group (and you will receive a copy of each of theirs). In two weeks, the class will break up and your group will meet to offer suggestions on each of its members' drafts. This is **absolutely central** to everything we're doing in this course! If your goal is to communicate with someone, who better to help you do so than members of your intended audience? And by the same token, by offering solid advice to your peers you are not only helping them to become better writers, you are strengthening your own skills.

Class Discussions

We will be reading a number of texts looking at madness from several perspectives. An important part of becoming a better writer is to study how other writers achieve the effects they do. To that end we will be discussing these readings in class, focusing on the writing (although you of course can't entirely separate that from the mechanics of the writing itself). On the day of each discussion I'm going to select two of you to lead it, so every one of you must be prepared with at least 2 questions or observations about the reading for that day so that you can get the ball rolling.

Vocabulary and Grammar

It's crucial for a craftsman to know his or her tools. Therefore on most Wednesdays I will expect each of you to supply one new word which you came across in your reading of the

previous week. It doesn't have to be from a reading in this class, but you'll need to be prepared to supply a basic definition, and it should be a reasonably useful word. Think about why I'm doing this: the more words you're familiar with, the more you will have available to you in your own writing. What's the point of trying to come up with the most abstruse, sesquipedalian, recondite terms? (Believe me, we're going to run across some lulus in this class, words that haven't been used in common speech since before even I was born.) There will be three vocabulary quizzes over the course of the semester (see the [Syllabus](#)), with detailed rules to follow.

As for grammar, I will give short assignments from Bedford on those aspects I think will be most helpful, either individually or to the whole class. We will talk about these items from your writer's toolbox in class as well.

Conferences with me

I will set up individual conferences with each of you at least once during the semester, to talk about your writing, the course, and whatever else strikes our fancy. Don't feel you have to wait, though: any time you want to discuss your work with me, let me know and we'll set something up.

Writing Center

You will be required to go to the [Writing Center](#) at least twice during the semester. If you want to take the initiative and set up an appointment with a tutor when you feel that you need a little help or a fresh perspective on what you've got, that's wonderful. Knowing when you're in control and when you need advice, in any arena, is key to becoming your own person. The Writing Center is a valuable resource, and one which you should take as much advantage of as you need. It's not just for "D" students who want Cs on their papers: it's also for "A" students who want to become better, more fluent writers and everyone in between. You're going to be writing a lot, not only in college but in the world beyond. Learn to become proficient at it.

Papers

Each draft you hand in **must** clearly indicate what it is: Who wrote it, when you wrote it, which assignment it is, which draft it is. Be sure to also indicate the word count on the "final" draft. (I put "final" in quotes there because it is very rare for a piece of writing to ever truly be finished, but we're going to force the issue in this class, just as they do out in the "Real World.") All drafts must be typed or word-processed, unless you speak to me first.

In accordance with College policy, note that it is your responsibility to keep **all** materials (notes, jottings, index cards, intermediate drafts, etc.) for **all** assignments in this course until you receive a final grade. It is especially important that those of you writing with a word-processor be sure to save intermediate drafts **as separate documents!**

There will be **four major writing assignments:**

1. Research paper (2500 word minimum). One form of writing which you will be seeing more of in college (and beyond) is that of a research paper: collecting facts relating to a particular topic, synthesizing these facts into a coherent and fluid whole, and

presenting them to your reader. For this assignment, I don't care whether you try to convince the reader of a particular point of view (that's the major purpose of the next assignment). The main goals for this assignment are to carry out research, synthesize your findings into a fluid and well-written whole, and properly cite your sources. The topic can be anything which you would like; choosing something which interests you will make this a more enjoyable process.

I want to see a *minimum* of 6 sources used for this paper: at least one book, at least two websites, and at least three articles from peer-reviewed journals. (The notion of a peer-reviewed journal is absolutely critical in college: be certain you understand what is meant by this term!)

The format you use (MLA, APA, etc.) would normally depend on the topic you choose. The MLA (Modern Language Association) style is described in section 57 of Bedford, and is favored by literary-type publications. The APA (American Psychological Association) format is often used by (surprise!) writers in the social sciences, and is described in section 60 of Bedford. You will be using the APA format for this paper.

2. Argument/opinion (1500 word minimum). Often you will find yourself writing things to put forward an opinion or convince others of something. This assignment is intended to help you develop your abilities in this area. Opinion pieces from newspapers and magazines are one model of this type of writing. Should insanity be an acceptable legal defense? If it's possible to eradicate some forms of madness as a result of what we're learning from the Human Genome Project, should we? How should society care for the insane? Should it care for them at all?

Although it's not necessary to cite sources for this assignment, it will almost certainly strengthen your position more than if you develop your arguments solely from common knowledge and your own opinions.

3. Literary criticism/analysis (1500 word minimum). Good writing and good reading are inextricably intertwined. In order to write well, you must be able to recognize good writing when you see it. "Good writing" is not only grammatically correct, but has a confidence, a brio, that is fused with its content. "What is worth saying is worth saying well." This assignment asks you to look "under the hood" at some of the writing which we've been reading for this course, and to analyze it in an attempt to see why it is (or isn't) "good writing." (If you want to use a work which we haven't read in class, please check with me first.) You will have to discuss content, of course, but I don't want this to be a paper on the Symbolism of Water (or whatever).
4. Creative writing (1500 word minimum). This can be a short story, a poem, a play, or even an article for a newspaper or magazine. It can be another research paper, argument, or litcrit piece. It doesn't have to be completely self-contained, but may be a fragment of a larger work. It should, however, be coherent and have a clear purpose.

Note that the minimums indicated are just that: minimums. I expect a total of 9000 words for these four assignments all together: that's 2000 more than the collective minima. Whether you end up with an additional 500 words in each or have a 3500-word epic sonnet is fine, as long as the total is at least 9000 words.

Along with the final draft of each assignment, I want to see a short piece (100 words or so at a minimum) reflecting on the writing of each assignment. Think about questions like:

- What were you trying to accomplish with this assignment?
- Who was your intended audience?
- Were the comments of your peer editors helpful?
- Was the writing process easy or difficult?
- Did inspiration strike suddenly or did it develop slowly?

I want this short piece to be introspective, not some bit of surface fluff. Show me that you're *thinking* about the process of writing.

Peer Groups

Here are the peer editing groups for the research paper:

- Kris Kadel
- Courtney Keen
- Jaime Renninger

- A.C. Carney
- Mike Palermo
- Jessica Sherman

- Steven Blose
- Allison Deutsch
- Alysia Sawyer

- Jason Ginther
- Corey Koenig
- Mike Watson

- Louisa Ansell
- Lexi Klapper
- Geri Koenig

- Patrick Cunningham
- Steve Paone
- John Reese

Vocabulary Words

Nine times during the semester (always on Wednesdays), you'll need to bring in a vocabulary word for the class. There will be three quizzes on these words over the course of the semester, and your best two quiz grades will contribute to your final grade for the course.

- Each word must be one you run across in your reading. Whether it's reading for this class, another class, or your own pleasure and edification, I don't care.

- You must bring in the sentence in which you found the word, the source, and the word's meaning. Write this information into your journal so that you know where it is and have a record of it. Note that I don't care about extensive citation information: "my Calculus text, page 53" is perfectly adequate for this assignment.
- You really ought to be able to **pronounce it correctly**, too.
- The word you choose should be one that you don't know, or are at least not very certain of. We're doing this to learn more useful words, right?
- **DO NOT** go out and try to find impossibly obscure words; we all can do that, but if they're not words that you have a reasonable chance of running across in the normal course of your life, what's the point in studying them? Always keep in mind the **purpose** of any given assignment; here we're trying to expand our vocabularies, not try and become mutant lexicography mavens. (It may also be of interest to note that, according to recent award-winning research, readers judge the authors of overly-complex texts to be *less* intelligent, rather than more!)
- That said, if you do run across a real tough word in the normal course of events, I recommend saving it: we'll have a little "Stump Dr. Jones" match at the end of the semester, as we do every year.

contributor	week 1	week 2	week 3
AC	<u>emulate</u>	<u>constituent</u>	<u>precursor</u>
Allison	<u>imbue</u>	<u>jargon</u>	<u>neophyte</u>
Alysia	<u>frangible</u>	<u>permeate</u>	<u>canorous</u>
Corey	<u>frugal</u>	<u>delineate</u>	<u>ubiquitous</u>
Courtney	<u>absolution</u>	<u>evince</u>	<u>lassitude</u>
Geri	<u>fulgent</u>	<u>boisterous</u>	<u>protégé</u>
Jaime	<u>promulgate</u>	<u>austere</u>	<u>vacillate</u>
Jason	<u>vindicate</u>	<u>facsimile</u>	<u>concatenate</u>
Jessica	<u>platonic</u>	<u>immutable</u>	<u>nepotism</u>
John	<u>antediluvian</u>	<u>conducive</u>	<u>lexicon</u>
Kris	<u>copious</u>	<u>omnipotent</u>	<u>olla</u>
Lexi	<u>decimate</u>	<u>sedentary</u>	<u>perfunctory</u>
Louisa	<u>heresy</u>	<u>allocate</u>	<u>aggregate</u>
Mike P.	<u>bravado</u>	<u>epochal</u>	<u>ravenous</u>
Mike W.	<u>syzygy</u>	<u>conjecture</u>	<u>albeit</u>
Patrick	<u>segue</u>	<u>shorn</u>	<u>ascertain</u>
Steven B.	<u>williwaw</u>	<u>assiduous</u>	<u>factitious</u>
Steve P.			<u>inexorable</u>
Prof. Jones	<u>prescient</u>	<u>sinecure</u>	<u>nonplussed</u>

Writing Center

2nd floor, Zinzendorf Hall

610-861-1592

I am requiring each of you to go to the Writing Center at least twice during the semester. This is definitely not intended as punishment (heck, I haven't even seen any of your writing yet!). I want to force you to solicit additional help and feedback on some of your writing, and introduce you to a valuable resource at Moravian.

Writing Center appointments are usually 30 minutes, but the first time you go you should plan to sign up for an hour (two 30-minute appointments back-to-back).

To make an appointment, simply stop by or call the Writing Center during their open hours. The Center will open this semester on January 28th; their hours are:

Sunday evenings	6 to 9:30 pm
Monday	10 am to 5:30 pm 6 pm to 8 pm
Tuesday	10:30 am to 4:30 pm
Wednesday	10 am to 5 pm 6 pm to 10 pm
Thursday	10:30 am to 3 pm
Friday and Saturday	closed

The Writing Center will be closed over Spring Break (March 1 through 9) and Easter Break (March 20 through 24), and will close for the semester on Thursday, April 24th.

Here's what the Writing Center has to say about itself (yes, I'm anthropomorphizing here; indulge me):

The Writing Center is a free resource for improving your writing. At the Writing Center, trained Moravian students can help you figure out assignments and improve your writing. They can help at any stage of the writing process, whether you haven't started the assignment and need help picking a topic, or you're near the end and want to check that everything is in order. And it's not just for help with Writing 100 or English papers—any type of writing can be taken there, including science reports and cover letters. The tutors will first work with you to make sure that all the bigger issues are covered, such as proper citation, fulfilling the assignment, and structure of the paper. Then, they can also help you with spelling, grammar, and mechanics. You can sign up for a half-hour or an hour-long appointment. After your appointment, the tutor you work with will send me a progress report, letting me know that you were there. The Writing Center is on the second floor of Zinzendorf Hall and the extension is 1592. Their hours vary each semester, but they are generally open Monday–Thursday afternoons and evenings, and Sunday evening.

If you ever have questions that you can't answer yourself, realize that there are a lot of resources available to you: if your classmates can't help you, feel free to ask me. This is part of my job, and one which I don't shirk. Depending on what the problem is, the most reliable method is probably email (I sometimes don't realize I have voicemail for days at a time). My email address is cjones [at] moravian [dot] edu and my office (and lab) phone number is 610-861-1614.

If you need to speak with me sometime when I'm not on campus (a rare event!), call me at home any time between 9 am and 9 pm. Students often tell me they don't feel comfortable calling me at home because they think I mind. Consider the logic here: there's nothing that says I have to give you my home phone number, yet I have done so in class. So **why** would I give you that number if I didn't want you to use it? Note that "use" is not the same thing as "abuse:" don't call me at 3 am the day before an assignment is due and expect much sympathy (or pleasant conversation)!

Here's a copy of [my current class schedule](#). My official office hours are from 10 am to 11am Monday, 1 pm to 2 pm Wednesday and 9 to 10 am on Thursday. If I'm not in my office (Room 310, Collier Hall of Science), try my lab (Room 233, Collier Hall of Science — between the elevator and the loading dock on the main floor). That said, feel free to get hold of me any time; if I can't spare the time to talk then, I'll tell you so, and we can set up an appointment at our mutual convenience.