

First Year Seminar

**Our Spaces, Ourselves**

**Fall 2012**

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**Instructor:** Dr. Dana S. Dunn  
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PPHAC 231

**Meeting Time:** Monday, Wednesday, Friday - 10:20 – 11:30am

**Location:** Hurd (South) Campus, HILL 410

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**Office Hours:** Monday 1:15 – 2:30pm  
Wednesday 1:15 – 2:30pm  
Friday 8:30 – 10:30am  
Appointments for other times may be scheduled

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**Course Description:**

This course explores psychological connections among architecture, belongings, and personality. How do we make sense of the spaces we encounter, such as houses, buildings, and landscapes? How do these spaces and the things in them affect us? We will take a closer look at our surroundings, touching upon aesthetics, history, and design in the process. We will explore whether we can understand other people's personalities by examining their possessions and the spaces they inhabit. We also will examine the ways we reveal important clues about ourselves by the things we keep in our homes and dorm rooms.

## First Year Seminar Description and Objectives

The First Year Seminar (FYS) introduces writing as a process that is central to college learning and to life. Each FYS, no matter what the topic, focuses on college-level reading and writing so students will begin to sharpen the critical reasoning skills needed for success in any academic discipline at Moravian College. The subject area focus of each FYS section entails reading and discussing ideas and styles from various academic disciplines, but all sections are the same in their general approach: students will practice both speaking and writing and will work collaboratively in workshop settings. You learn to write by writing and reading, so your teacher will be mostly a facilitator in class, not a lecturer or test-giver.

By the end of this course, students will:

- A. Articulate and understanding of liberal education as it affects one's life now and prepares the individual for the future.
- B. Use writing as a way to discover new information and insights, in short, to learn.
- C. Demonstrate a process approach to writing.
- D. Demonstrate competency in writing including framing questions, posing problems, and synthesizing information to write an academic paper.
- E. Demonstrate an ability to write effectively for a variety of audiences.
- F. Gather information for assignments through the use of appropriate technology and evaluate the credibility of sources needed to write an academic paper.
- G. Read critically and comprehensively to integrate others' ideas with their own.
- H. Demonstrate behaviors for successful learning including effective study habits, time management, goal setting and coping skills.
- I. Collaborate with faculty and student advisors to engage with the college community.

Students will complete several pieces of writing, formal and informal, graded or ungraded, this semester. Expect to receive suggestions from your instructor or classmates as you develop writing assignments through multiple drafts. Individual conferences, written comments, small group workshops, the College Writing Center—all may be used to help you as you plan, draft, revise, and edit a piece of writing. At least one writing assignment will involve substantial use of Reeves Library. You will improve your information literacy as you learn to develop and investigate a research topic. By the time you complete your FYS, you should be proficient in the following “**basic competencies**” of information literacy:

- Define a research need
  - Formulate a research topic
  - Determine an information need
- Plan and execute a search for information

- Identify key terms and concepts
- Identify the most appropriate sources of information
- Use Boolean operators and truncation where appropriate
- Impose limiters (e.g., scholarly vs. popular, date, language)
- Modify the search based on search results
- Know how and where to find the sources discovered in the search process
  - Determine which sources the library owns or provides access to and retrieve them
  - Request material not owned by the library on Interlibrary Loan
  - Locate material faculty may have put on reserve in the library
- Understand the obligation to credit sources and be able to do so in an appropriate citation style

### **Required Readings**

Dunn, D. S. (2011). *A short guide to writing about psychology* (3<sup>rd</sup> ed.). New York, NY: Pearson/Longman. ISBN: 9780205752812

Gosling, S. (2008). *Snoop: What your stuff says about you*. New York: Basic Books. ISBN-13: 978-0-465-01382-1

Lange, A. (2012). *Writing about architecture: Mastering the language of buildings and cities*. New York, NY: Princeton Architectural Press. ISBN: 978-1-61689-053-7

Patt, D. (2012). *How to architect*. Cambridge, MA: MIT Press. ISBN: 978-0-262-51699-0

Lamott, A. (2005). Shitty first drafts. In P. Eschholz, A. Rosa, & V. Clark (Eds.), *Language awareness: Readings for college writers* (9<sup>th</sup> ed., pp. 93-96). Boston, MA: Bedford/St. Martin's. (HANDOUT)

### **Required Notebook**

Please obtain a notebook (separate from the one you will be using for taking class notes) wherein you will be able to do in-class freewriting and other exercises. You will also be using this notebook for jotting down ideas for your various writing assignments. Any writing exercises you elect to do on your own, such as those indicated in our readings, should also be in this notebook. Bring the notebook to each class. I will collect before midterm and again at the end of the semester.

### **Attendance Policy**

Class attendance is expected. Excessive absences will impact directly on both your class participation and final grade. In the event that you miss a class, you are responsible for getting the information from a fellow student and reviewing them before you see me about questions concerning that material. Excessive absences (more than three) will result in deduction of two points per missed class from your final grade. You do NOT

need to contact me, nor e-mail me in the event that you must miss a class. I assume you are a mature adult and can handle the responsibility of missing a class as outlined above.

### **Late Assignments/Work**

Deadlines are our friends. As a writer, others assign me deadlines regularly. I always meet them. I expect you to do the same. I anticipate that any writing assignment indicated in the syllabus or announced in class will be submitted on the assigned date. I tend to collect assignments at the start of class--an assignment is technically "late" once I collect the papers. Please do not email your papers to me unless I request that you do so; I prefer hard copies so that I can write on them. Assignments can be handed in up to two days late. For each day late, the paper loses one full letter grade (if your paper would have received a B, it will earn a C). **Assignments may not be handed in after two days** (i.e., if due on Monday, a late paper cannot be submitted after Wednesday). A paper is "late" once I collect the assignment (if the assignment was collected in class on Wednesday morning, it still drops a letter grade if it is handed to me on Wednesday afternoon). **Please do not ask me to deviate from this policy.**

I am admirer of George Bernard Shaw's philosophy: "Better never than late."

### **Format of Writing Assignments**

Any writing you submit to me must be typed and double-spaced with one-inch margins. Use a 12-point font, preferably Times New Roman.

Each assignment must have the following four pieces of information centered at the top of the first page. If these are missing, I won't accept the assignment and you will have to resubmit it. (1) A descriptive title; (2) Your name; (3) the due date for the assignment (e.g., September 12, 2011)—if you are submitting the assignment late, please write "Late:" with the date on which you are submitting it; (4) add a brief description of the stage of the written product in terms of the writing process (e.g., journal entry, rough draft, freewriting, first draft, second draft, final version).

As we learn APA style, I will expect you to incorporate it into your papers. I will explain how to do so in class as well as refer you to examples in our readings and online sources, as well. Failure to adhere to APA style will result in lower grades on your writing assignments.

Important point: Please save a copy of all your submitted writing (I recommend a hard copy as well as an electronic copy). When your writing is returned to you (with or without comments or grades), please save it.

### **Academic Honesty Policy**

Academic integrity is a core value of the College, one I anticipate you will take to heart. Cheating and plagiarism will not be tolerated. It is **my contractual agreement** with the

College that I am to report all **suspected** cases of plagiarism and cheating. Plagiarism is the intentional misrepresentation of someone else's work as your own. This includes transcribing sentences or paragraphs belonging to another author directly from another written source and suggesting they are your own words, quoting directly from a published work without giving the author credit (i.e. proper citation), using or "borrowing" another student's work, buying a paper from a professional service, etc. The policy of the Department of Psychology is that the student must keep all note cards and rough drafts until given a grade for that course (you are expected to keep drafts in your writing portfolio). Evidence of plagiarism and cheating will be dealt with in accordance with the College policy on academic honesty. Copies are available online at the College website and in the Student Handbook.

Additional information on Academic Honesty may be found at the end of this syllabus.

### **How Your Final Course Grade Will be Determined**

Course grades will be determined by the following list of items and percentage weights. I will follow the course grading scale noted below. Please note that I reserve the right to assign a grade on a given assignment within a range (e.g., a B+ may be recorded as an 87, an 88, or an 89—not necessarily an 88). Please note that attendance and assignments for plenary Student Affairs (Friday) sessions will be graded separately.

	% of Final Grade
Assignment 1	5%
Assignment 2	10%
Assignment 3	15%
Assignment 4	20%
Writing Center Visit with Draft of Assignment 4	5%
Assignment 5	15%
Journal at Midterm	5%
Journal at End of Semester	5%
Writing Portfolio Review & Reflection	5%
Class attendance	5%
Class participation	10%

I will use the following grading scale for course work:

<i>Letter</i>	<i>Representative Score</i>	<i>Grade Range</i>
A	100	95-100
A-	92	90-94
B+	88	87-89
B	85	83-86
B-	81	80-82
C+	78	77-79

C	75	73-76
C-	71	70-72
D+	68	67-69
D	65	63-66
D-	61	60-62
F	0*	0-59

\*Non-submitted assignments receive a grade of 0

### **Other Pertinent Grading Matters**

As the course instructor, I determine individual grades on all course assignments and the final grade for the course. I am a writer and an editor, and I will be making qualitative judgments about your writing.

The syllabus is subject to change at my discretion. Any change will be announced in class and/or via an emailed message. No assignment, however, will ever be due at an earlier date.

I will be grading participation in class discussion. Mere attendance in class is *not* the same as participation. Active participation in the class involves volunteering thoughtful, critical, answers and observations on a regular basis. Asking thoughtful questions, too, is a contribution. When grading participation, I reflect on quality, not quantity.

### **Accommodations for Disabilities**

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

The Writing Center is located in a building that is not accessible to persons with mobility impairments. If you need the services of the Writing Center, please call 610-861-1392. For more detail on Learning Services, please see the last section of this syllabus.

### **Cell Phones and Laptop Computers**

Please be courteous and respectful to me and to your peers. Please turn your cell phone off or put it on “vibrate” when coming to class. Texting is not permitted during class, ever. Checking your phone constantly is rude as well as distracting.

If you bring a laptop to class, it is to be used for writing and note taking—not Facebook checking or other Internet surfing. If you don’t agree, I’ll ask you to turn it off or to simply leave the class for the day.

## Course Schedule

Su Aug 26 – **Summer Reading Discussion & Lecture with Author**

M Aug 27 – **Course Overview**

Reflections on writing, architecture, space  
Freewriting notebook

W Aug 29 – **Writing as a Process**

Read chapter 1 in Dunn  
Read Preface, A, and B in Patt  
\*Bring your freewriting notebook to class from now on

F Sep 31 – **Plenary Session**

Who am I? How can I lead? What is my responsibility to the world?  
Tom Dubreuil, Dean of Students; George Boksan, Chief of Police

M Sep 3        *Labor Day – No Class Meeting*

T Sep 4        Final Day for Course Changes

W Sep 5 – **Becoming Critical**

Read the introduction in Lange  
Read chapter 4 in Dunn (pp. 75 – 79)  
Read C and D in Patt  
Writing workshop discussion; create writing groups

F Sep 7 – **Plenary Session**

Do you have to be mentally ill to go to the Counseling Center? Do you have to be sick to go to the health center?  
Dr. Ron Kline & Dr. Michelle Santiago, Counseling Center  
Stella Gordon, R.N., Health Center

M Sep 10 – **Writing about a Favorite Space or Place**

Read chapter 4 in Dunn (pp. 51 – 75)  
\*Draft 1 of writing Assignment 1 due – bring 2 copies

W Sep 12 – **The Cemetery as a Public Space**

\*Draft 2 of Assignment 1 due – bring 2 copies

Read E and F in Patt  
Overview of Assignment 2

*Cemetery Special* film

**F Sep 14 – Plenary Session**

College 101: Advice from the Academic Support Center  
Laurie Roth, Director of Academic Advising & Disability Support  
Dr. James Skalnik, Assistant Dean for Academic Advising

Preassignment: Complete the Learning Styles Inventory (LSI) on the Academic Support Center website *prior* to the presentation and bring your results with you the day of the presentation.

**M Sep 17 – Nisky Hill Cemetery Walking Tour**

Wear comfortable shoes, bring a water bottle if you wish  
Directions, meeting time and place TBA  
\*Final Version of Assignment 1 due – 1 copy for DSD

**W Sep 19 – Skyscrapers**

Read chapter 1 in Lange (pp. 21 – 28)  
Read G and H in Patt  
\*Outline of Assignment 2 due – bring 4 copies

*RAIN DATE for Nisky Hill Walking Tour*

**F Sep 21 – Searching the Literature**

Read Chapter 2 in Dunn  
Read I and J in Patt  
\*Draft 1 of Assignment 2 – bring 4 copies

**M Sep 24 – Skyscrapers II**

Read chapter 2 in Lange (pp. 29 – 43)  
Read K and L in Patt  
\*Draft 2 of Assignment 2 – bring 4 copies

**W Sep 26 – Yom Kippur**

No class meeting



F Sep 28 – Building Community

Rev. Hopeton Clennon, College Chaplain  
Ms. Katie Dantsin, Director of Leadership Development  
Ms. Holly Nonnemacher, Director of Student Activities  
Ms. Nicole Nugent, Coordinator of Community Service  
Ms. Liz Yates, Director of Residence Life & Greek Life

M Oct 1 – **Reading the Literature**

Read chapter 3 in Dunn  
Read M and N in Patt  
\*Draft 3 of Assignment 2 – bring 4 copies

W Oct 3 – **Museums**

Read chapter 3 in Lange (pp. 45 – 57)  
Read O and P in Patt  
\*Draft 4 of Assignment 2 – bring 4 copies

F Oct 5 – **Library Research Meeting**

We will meet in Reeves Library  
\*Final version of Assignment 2 due – bring 1 copy  
\*Submit your journal to me at this meeting

*Midpoint of the semester*

S Oct 6 – Tu Oct 9 – *Fall Break*

W Oct 10 – **APA Style**

Read chapter 5 in Dunn (pp. 80 – 114)  
Read Q and R in Patt  
Overview of Assignment 3

F Oct 12 – **Plenary Session**

Kerri Sethi, Director of International Studies

M Oct 15 – **Museum II and APA Style Papers**

Read chapter 2 in Lange (pp. 58 – 69)  
Read chapter 5 in Dunn (pp. 105 – 117)  
\*Outline of Assignment 3 due – bring 4 copies

**W Oct 17 – On First Drafts**

Read Lamott's *Shitty First Drafts* (Handout)  
Read S and T in Patt  
\*Draft 1 of Assignment 3 due – bring 4 copies

**F Oct 19 – Landmarks**

Read chapter 3 in Lange (pp. 71 – 76)  
Read U and V in Patt  
\*Draft 2 of Assignment 3 due – bring 4 copies

**M Oct 22 – Landmarks II**

Read chapter 3 in Lange (pp. 77 – 92)  
\*Draft 3 of Assignment 3 due – bring 4 copies

**W Oct 24 – Monuments**

Read chapter 4 in Lange (pp. 93 – 103)  
Read Y and Z in Patt  
\*Final Version of Assignment 3 due – 1 copy

**F Oct 26 – Plenary Session**

Experience your future: How hands-on learning will impact your college experience  
Amy Saul, Director of Career Development

**M Oct 29 – Monuments II**

Read chapter 4 in Lange (pp. 104 – 119)  
Read Postscript in Patt  
Overview of Assignment 4

**W Oct 31 – Snoop**

Read Prologue and chapter 1 in Gosling

**F Nov 2 – The Big Five and Snoop**

Read chapter 2 in Gosling  
\*Complete chart 2.1 in Gosling (pp. 37-38); be prepared to discuss results

\*Outline of Assignment 4 due – bring 4 copies

**M Nov 5 – Personality: Snooping Your Space**

Read chapters 3 and 4 in Gosling

\*Draft of Personality Portion of Assignment 4 due – bring 4 copies

\*Schedule an appointment at the Writing Center to go over a draft of your paper *before* Wednesday, November 14<sup>th</sup>

**T Nov 6 – Election Day – VOTE!**

**W Nov 7 – Snoop: Your Space**

Read chapters 5 and 6 in Gosling

Read chapter 6 in Dunn

\*Draft of objective description of your room and contents – bring 4 copies

**F Nov 9 – Your Snoopied Space**

Read chapters 7 and 8 in Gosling

\*Draft of a Snoopier’s analysis of your room and contents – bring 4 copies

**M Nov 12 – Super Snooping**

Read chapters 9 and 10 in Gosling

\*Draft of Assignment 4’s introduction and Discussion due – bring 4 copies

**W Nov 14 – Assignment 4 Workshop & APA Style Issues**

Read chapter 9 in Dunn

\*Complete draft of Assignment 4 due – bring 4 copies

**F Nov 16 – Finish Snoop**

Read chapter 11 in Gosling

\*Final Version of Assignment 4 due – bring 1 copy

Overview of Assignment 5

**M Nov 19 – Parks**

Read chapter 5 in Lange (pp. 121 – 133)

\*Outline of Assignment 5 due – bring 4 copies

**W Nov 21 – Su Nov 25 - Thanksgiving Break**

**M Nov 26 – Parks II**

Read chapter 5 in Lange (pp. 134 – 145)  
\*Draft 1 of Assignment 5 due – bring 4 copies

**W Nov 28 – Data Displays**

Read chapter 8 in Dunn  
\*Draft 2 of Assignment 5 due – bring 4 copies

**F Nov 30 – Cities**

Read chapter 6 in Lange (pp. 147 – 158)  
\*Draft 3 of Assignment 5 due – bring 4 copies

**M Dec 3 – Cities II**

Read chapter 6 in Lange (pp. 159 – 173)  
\* Final Version of Assignment 5 due – 1 copy  
\*Bring your Writing Portfolio to class  
\*Submit your journal to me at the start of class

**W Dec 5 – Wrap Up**

Read Conclusion in Lange (pp. 175 -180)  
\*Submit your Portfolio Reflection Paper – 1 copy

**F Dec 7 – Last Class Meeting**

Sa Dec 8, Su Dec 9 – Reading Days

M Dec 10 – F Dec 15 - Final Exam Period

***Note: There is no Final Exam for this class.***

Have a Relaxing Holiday Break

## Journal Writing

You need to obtain a note book that will serve as your in and out of class journal for the semester. You will be doing freewriting in the journal at the start of most class meetings. In addition, you should use the journal for writing about ideas that might be used for the various writing assignments. To that end, at least 3 additional entries need to be included in the journal (beyond those we write in class) each week.

I will be collecting the journals for grading purposes twice—before midterm and at the end of the course. The specific dates are noted in the course schedule.

## Writing Assignments for *Our Spaces, Ourselves*

### Writing Assignment 1

*Describe a favorite space.* 300 words (1 – 1.5 pages)

What is your favorite space and why? Describe the space and explain why it makes you happy, triggers memories, is beautiful or frightening, creates longing, or makes you comfortable or even wistful.

Perhaps it is a mysterious space—you've only seen it from far away and imagined what it might be like. Maybe the space is familiar: You visit it all the time. The space could be imaginary, meaning you remember it being a certain way from childhood (but you might be wrong) or it is a space you wish you could visit (e.g., a temple in Japan) or own (e.g., an apartment in Paris). It could be a public space, such as the Lincoln or Jefferson Memorials in Washington, DC, or a private space (e.g., a room in a cabin you stayed in once upon a time).

*One thing:* You cannot write about your dorm room or your room at home—or any room in your home. The space needs to be somewhere else.

*Another thing:* Your description should compel us, your readers, to want to visit and experience the space ourselves.

Due dates for outline, drafts, and final assignment paper are indicated in the course schedule.

## Writing Assignment 2

*Nisky Hill Cemetery Visit.* 1000 words (4 - 5 pages)

We will take a walking tour of a historic cemetery here in Bethlehem's historic district. The cemetery was chartered in 1823 and plots are still available. We will walk through some Moravian sections and talk about some Moravian funereal and burial customs. Some famous people are interred there, including quite a few people who have some connection to the College. The poet H.D. (Hilda Doolittle), a patient of Sigmund Freud, is buried there.

We will be looking at tombstones, grave markers, monuments, and mausoleums (above ground tombs). We will be looking for symbols and interpreting their meanings for us now and for the people who commissioned them. Are these markers just markers or can they be a type of art? Can the cemetery be a public space, a type of community garden? Or is it simply a sad place for people to go to remember their lost loved ones?

Your goal is to write an essay about your reflections and reactions to your Nisky Hill visit: What did you learn about this cemetery as a public space? Did your view of cemeteries change based on your visit? Should cemeteries play a different role in our lives—in your life? Why? How?

We will also see a film called "A Cemetery Special" that may give you some ideas about how to approach the assignment.

Due dates for outline, drafts, and final assignment paper are indicated in the course schedule.

### Writing Assignment 3

*Describe a building whose design has meaning for you (not your home) - 1000 – 1250 words (5 – 6 pages )*

This assignment is a more elaborate version of assignment 1. By now, you have read about space in *Writing about Architecture* and related issues in *How to Architect*, and no doubt begun to think about the nature of the spaces and buildings you encounter daily. You might also have thought about the buildings you used to encounter in a different way.

Write about a public building or structure that has some meaning for you. The building can be familiar to us, as readers (e.g., the White House, the Parthenon, Comenius Hall), or completely unknown and unfamiliar (e.g., a building on the main street of your hometown, a house you have never been inside of but wondered about). In either case, it is your responsibility to *bring it alive for us* with your writing.

The building might be beautiful. It might be old. It could be brand new. It could be an ugly, hulking, mass. For example, I have never been a fan of the Steel Mills across the Lehigh River, but they have been preserved by the community and now serve as the background for a theater, a concert space, and the Sands Casino, among other ventures. I still think they are ugly. Do you? Why or why not? Maybe you believe they are historical monuments; perhaps they move you the way they do many people in Bethlehem.

Again, the building you choose might be famous (e.g., the Kremlin, Fallingwater) or it might be obscure (e.g., a light house on the Jersey Shore).

*One thing:* You cannot write about your home or a relative's home (no fond recollections of Grandma's house). The space needs to be somewhere else and it needs to be distinct—and it needs to have drawn your attention now, in the past, or always.

*Another thing:* Your description should compel us, your readers, to want to visit and experience the space ourselves—to see if our reactions to it will match your reactions.

Due dates for outline, drafts, and final assignment paper are indicated in the course schedule.



## Writing Assignment 4

*Snoop Research Paper on You and Your Space*. 1500 – 2000 words (8 – 10 pages)

This is the major assignment for the semester. We will be reading and discussing *Snoop*, a description of psychological research finding that people's personalities can be discerned through the spaces they inhabit, as well as the things found in these spaces. You will be writing your paper on your own self-snoop project. In other words, you will do an analysis of your personality traits and write an objective description of your room. You will then connect your personality traits to the space and the things found in it in order to determine whether Gosling's theories and insights match your own experience.

Unlike the other assignments, this one will follow APA Style, which we will discuss in class. The paper will also follow a more structured format than the others. You will have a title page, an introduction, a Method section (describing what you did as a researcher), a Results section (where you assess your observations), and a Discussion (where you assess how well your experiences matches the arguments made by Gosling), and a Reference section (where any citations appear in APA Style).

The schedule for portions of the paper is laid out in the course schedule. Besides the usual drafting of sections and the entire paper, you also need to make an appointment at the Writing Center to share a draft of your paper with one of the peer advisers (this is a graded requirement).

## Writing Assignment 5

*Improving the Moravian College campus* 1000 – 1250 words (5 – 6 pages)

You are an architectural critic. You write about space and architecture for a living. You know why architecture is important to our lives and even our well-being.

You have been invited by Moravian College to propose an architectural/design change to the campus (either on the Main Campus or the Hurd Campus). The assignment is to create a flexible gathering place for members of the College community (i.e., students, faculty, administrators, staff members). The space need not be huge but it should be able to comfortably accommodate 30 or so people, possibly more. It can be a shelter of sorts or completely open; it should be architecturally interesting but also useful. The space might be used for celebrations, memorial services, performances (plays, readings, concerts), classes, activism projects, alumni events, student recruiting events, protests, meetings, in short, all of the many different planned and impromptu gatherings that occur on campus in a academic typical year.

In your paper, you need to:

- Be creative.
- Describe what the space should be like and where it should be located on campus. More detail is better. Will the design be simple or complex? Modern or traditional? Will lone students want to be in the space or must there be a gathering for the space to “come alive”?
- How big or small will it be?
- Suggest some uses for the space.
- What will be in the space? Nothing? Sculpture(s)? Art? Benches, chairs, seats of any type? Or none—can seating be brought in as needed or maybe never?
- Will there be trees or plantings? A structure? If so, made of what?
- Name the structure—when you do, be sure that the name links up with the space’s intended purpose and the nature of the campus and the College.
- Indicate how it will harmonize or stand out from the existing campus architecture.
- Explain how your structure will improve the lives of members of the community.

Be professional in your proposal and description. Assume your reader is interested and educated, and familiar with ideas, issues, and terms we have discussed this semester.

Due dates for outline, drafts, and final assignment paper are indicated in the course schedule.

## Portfolio Review

Starting with the first week of our class, you should keep any materials—rough drafts, lists, returned work, freewriting samples, and peer reviewed drafts—relating to each of the course writing assignments in a folder. This folder will constitute your writing portfolio. I will want to see how your writing has progressed across the semester, and so will you.

We will assess your progress at the end of the semester during one of our last classes. After assessing the writing you have included in Writing Portfolio, you will be writing a 1 to 1.5 page reflection on how you believe your writing skills have progressed across the semester. Your reflection should be based on a thorough review of all the materials in your writing portfolio (i.e., process), coupled with a candid consideration of the grades you earned on the five writing assignments submitted across the semester. This short reflection piece is due in class on Monday, December 5<sup>th</sup>.

There will be no outlining and drafting for this assignment, however, I anticipate that it will be carefully and clearly written similar to all other assignments submitted during the term.

## **Writing as a Process**

Writing is more than simply a report of what you know and see; it is also an important way of exploring a subject. Developing a finished piece of writing through time and involving the recursive process discussed below can deepen your understanding of the world and yourself in a way that reading and thinking by themselves cannot. By practicing writing in this way, we hope that you can eventually become your own teacher/editor and be able to use writing as a way of learning. Here is a brief overview of the usual process, based on what we know about how successful writers actually work.

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

**Writing** (or drafting or composing) 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. 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 are not 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.

**Revising** is the crucial stage. Indeed, it has often been said that good writing is rewriting. It is through multiple drafts that a piece of writing is developed to fulfill the writer's purpose for a reader. 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 have written in a first draft as your purpose and your sense of yourself in relation to your audience becomes sharper. Always ahead in revision are several opportunities to improve what you are working on.

**Final editing and proofreading** occur as you approach completion of a writing project. For the first time, the writer inspects and verifies 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 concerned that no spelling or grammatical blunder will interfere with a reader's ability to understand and enjoy what was written.

You will not 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 success 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.

### **The Writing Center**

The Writing Center, on the second floor of Zinzendorf Hall, is there to support the efforts of all writers at Moravian College. The tutors there are students who are good, experienced writers and who are professionally trained to help you improve your writing. They will go over an essay draft with you and guide your understanding of how you might improve that draft. You could also drop by to pick up some of the free handouts on virtually every part of writing: getting started, writing a thesis, developing paragraphs, eliminating wordiness, using commas, and the like. The Writing Center is generally open Monday-Thursday afternoons and Sunday evenings during the semester. The Writing Center is located in a building that is not accessible to persons with mobility impairments. If you need the services of the Writing Center, please call 610-861-1392.

### **Learning Services Office**

Students who wish to request accommodations in this class for a disability should contact the Assistant Director of Learning Services for Disability Support, 1307 Main Street, at 610-861-1510. Accommodations cannot be provided until authorization is received from the Office of Learning Services.

Students are also encouraged, yet not required, to inform course faculty of those situations that can affect academic performance. Resources may be available to aid students who are experiencing academic difficulty.

It is important to contact the office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion. Any student who wishes to disclose a disability and request accommodations under the Americans with Disabilities Act (ADA) for this course first MUST meet with either Mrs. Laurie Roth in the Office of Learning Services (for learning disabilities and/or ADD/ADHD) or Dr. Ronald Kline in the Counseling Center (for all other disabilities).

### **Policy on Academic Honesty**

Moravian College expects its students to perform their academic work honestly and fairly. A Moravian student, moreover, should neither hinder nor unfairly assist the efforts of other students to complete their work successfully. This policy of academic integrity is the foundation on which learning at Moravian is built.

The College's expectations and the consequences of failure to meet these expectations are outlined below. If at any point in your academic work at Moravian you are uncertain about your responsibility as a scholar or about the propriety of a particular action, consult your instructor.

### **Guidelines for Honesty**

All work that you submit or present as part of course assignments or requirements must be your original work unless otherwise expressly permitted by the instructor. This includes any work presented, be it in written, oral, or electronic form or in any other technical or artistic medium. When you use the specific thoughts, ideas, writings, or expressions of another person, you must accompany each instance of use with some form of attribution to the source. Direct quotes from any source (including the Internet) must be placed in quotation marks (or otherwise marked appropriately) and accompanied by proper citation, following the preferred bibliographic conventions of your department or instructor. It is the instructor's responsibility to make clear to all students in his or her class the preferred or required citation style for student work. Student ignorance of bibliographic convention and citation procedures is not a valid excuse for having committed plagiarism. When you use the specific thoughts, ideas, writing, or expressions of another person, you must accompany each instance of use with some form of attribution to the source.

You may not collaborate during an in-class examination, test, or quiz. You may not work with others on out-of-class assignments, exams, or projects unless expressly allowed or instructed to do so by the course instructor. If you have any reservations about your role in working on any out-of-class assignments, you must consult with your course instructor. In each FYS class and in the Writing Center, we try to establish a community of writers who can review and provide helpful criticism of each other's work. Although no students in your class or in the Writing Center should ever be allowed to write your paper for you, they are encouraged to read your work and to offer suggestions for improving it. Such collaboration is a natural part of a community of writers.

You may not use writing or research that is obtained from a "paper service" or that is purchased from any person or entity, unless you fully disclose such activity to the instructor and are given express permission. You may not use writing or research obtained from any other student previously or currently enrolled at Moravian or elsewhere or from the files of any student organization, such as fraternity or sorority files, unless you are expressly permitted to do so by the instructor.

You must keep all notes, drafts, and materials used in preparing assignments until a final course grade is given. In the case of work in electronic form, you may be asked to maintain all intermediate drafts and notes electronically or in hard copy until final grades are given. All these materials must be available for inspection by the instructor at any time.

### **Plagiarism**

A major form of academic dishonesty is plagiarism, which we define as the use, whether deliberate or not, of any outside source without proper acknowledgment; an "outside source" is defined as any work (published or unpublished), composed, written, or created by any person other than the student who submitted the work (adapted

from Napolitano vs. Princeton). Instructors often encourage—and in the case of research essays, require—students to include the ideas of others in their writing. In such cases, students must take care to cite the sources of these ideas correctly (in other words, to give credit where credit is due).

At Moravian, if an instructor suspects plagiarism, the student will be asked to show the notes and drafts contributing to the final version of a paper. The instructor also has the right to review any books or periodicals that were used. The grade for the paper will be suspended until these materials have been reviewed. An instructor who suspects a student of violating the policy on academic honesty with regard to an assignment, requirement, examination, test, or quiz will consult with the Chair, First Year Seminar, using a blind copy of the work in question, to verify the violation. If the charge is verified, the instructor will, in almost all cases, assign either a grade of zero to the academic work in question or a failing grade in the course in which the violation occurred. The student must be informed in writing of the alleged violation and penalty; a copy of this memo must be sent to the Associate Dean of Academic Affairs.

A student may appeal either a charge of academic dishonesty or a penalty as follows:

First, to the First Year Seminar course instructor.

Next, in the case of a First Year Seminar, to the Chair, First Year Seminar

Next, to the Academic Standards Committee, chaired by the Associate Dean for Academic Affairs.