

# CURTIN COLLEGE

## THE EVOLUTION OF THE AMERICAN FAMILY

FRPG 187E Fall 2005

Valentine 202 T Th 10:10-11:40

### FACULTY

Cathy Crosby-Currie, Psychology, 214 Flint, x5167, home: 386-4497 (between 9am and 9pm),  
email: [cacrcu@stlawu.edu](mailto:cacrcu@stlawu.edu) Seminar T Th 2:20-3:05, Richardson 104

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### COURSE OVERVIEW

“We need a return to family values” is a theme we hear frequently in the media, as the “traditional” model of the nuclear family seems increasingly fragile in the rapidly changing world of contemporary America. This formulation of the problem leaves unanswered the questions, “what is ‘a family,’” and “what do we ‘value’ about it?” Answering these questions is not easy because, as the economic and social functions that families fulfill have changed throughout American history, the forms taken by the family have multiplied and changed. “The” American family today could be a single parent with children, a family in poverty, a multi-generational household, an adoptive family, a lesbian or gay family, or that “traditional” nuclear family, which has itself evolved from *Leave it to Beaver* to *My Wife and Kids*. This course will critically assess the American family as a social institution, asking questions such as: What are the functions of a family? How does the evolution of family forms reflect changes in the functions families need to perform? Is it meaningful to speak of a “normal” family? Taught by an economist and a psychologist-lawyer, the course will include contributions from literature (*The Color Purple*, *Oedipus Rex*, and *The Handmaid’s Tale*) and popular culture (*Pleasantville* and relevant TV shows), as well as readings from several disciplines that study the family—psychology, economics, history, anthropology, and sociology.

## TEXTS

\*Asterisks denote books available at the Brewer Bookstore.

\*Atwood, M. (1985). *The handmaid's tale*. New York, NY: Fawcett Crest.

Bowlby, J. (1973). Affectional bonds: Their nature and origin. In R. S. Weiss (Ed.), *Loneliness: The experience of emotional and social isolation* (pp. 38-52). Cambridge, MA: MIT Press.

Bryson K., & Casper, L. M. (1997). Household and family characteristics: March 1997. *Current population reports* P20-509. Washington DC: Bureau of the Census.

Coontz, S. (1992). *The way we never were: American families and the nostalgia trap*. New York, NY: Basic Books. [chapter 2]

Coontz, S. (2005). *Marriage, a history: From obedience to intimacy or how love conquered marriage*. New York, New York: Viking. [selected chapters]

Coontz, S. (2005, July 5) The heterosexual revolution. *New York Times*. Retrieved July 5, 2005, from <http://www.nytimes.com/2005/07/05/opinion/05coontz.html>

\*Hacker, D. (2004). *A pocket style manual (4<sup>th</sup> ed.)*. New York, NY: Bedford/St. Martin's.

Hacker, D. (1999). *A writer's reference (4<sup>th</sup> ed.)*. New York, NY: Bedford/St. Martin's.

Jefferson, D. C. & Welch, R., eds. (2004). *Three-ring circus: How real couples balance marriage, work, and family*. Emeryville, CA: Seal Press. [selected chapters]

Karen, R. (1998). *Becoming attached: First relationships and how they shape our capacity to love*. New York, NY: Oxford. [selected chapters]

*Mary Poppins* [movie]

McKenzie, R., & Tullock, G. (1975). *The new world of economics*. Homewood, IL: Richard Irwin. [chapter 8]

*Pleasantville* [movie]

Pulaski, M. A. S. (1970). *Understanding Piaget*. New York, NY: Harper & Row Publishers. [selected chapters]

\*Sophocles. (n.d./1967). *The Oedipus cycle*. [English translation by D. Fitts & R. Fitzgerald]. New York, NY: Harcourt Brace-Harvest Books.

\*Stack, C. B. (1974). *All our kin: Strategies for survival in a black community*. New York, NY: Harper & Row.

\*Walker, A. (1982). *The color purple*. New York, NY: Pocket Books.

Plus: Selected readings on the history of childhood, Selected television episodes and some additional readings/films to be announced

## First-Year Program Philosophy and Goals 2005-06

A residentially-based, interdisciplinary first-year program is an ideal environment for beginning the four-year process of developing the complex intellectual and social skills that are at the heart of a liberal education and the habits of engaged citizenship that such an education should produce. The First-Year Program (FYP) and First-Year Seminar (FYS) are the core of our institutional commitment to improving your ability to engage in critical inquiry and research, to design and deliver written, spoken and/or visual texts that demonstrate rhetorical sensitivity, and to be sophisticated readers, listeners, and viewers of the texts of others. We believe that these same competencies can help develop your ability to communicate across differences (e.g., race, gender, sexual orientation, class, ethnicity, political views) as you find ways to live and learn together in the residence halls and as engaged citizens both during and after your college years. These goals should be understood as the first step in our work with you over a four-year process of helping you to meet the University's Aims and Objectives.

We hope to help you see that writing, speaking, research, and interacting with others are rhetorical endeavors. Effective communicators are, by definition, rhetorically sensitive. Rhetorical sensitivity means understanding that all communication, whether formal or informal, involves having to make choices about your messages, whether written, spoken, or visual. To become an effective communicator, you need to recognize that the creation of a meaningful and powerful message involves both a creator and an audience, and that therefore the voice you adopt in your communication, and the audience you imagine yourself communicating to, matter a great deal in creating your message. The choices you make in writing and speaking are central in determining how people read and hear your voice. Becoming conscious and reflective about those choices is a central goal of the FYP and FYS.

Working with you so that you become more rhetorically sensitive means that you should be increasingly able to assess the requirements of a particular task and make intentional decisions about which mode or modes of communication and inquiry would be most effective in addressing them. Therefore, you must develop specific writing, speaking, research, and technological competencies. To accomplish these goals, the FYP and FYS will present you with assignments that ask you to engage in a process that involves **recognizing** the rhetorical situation, **planning** communication strategies to address the task at hand, **composing and presenting** the message, and then engaging in **critical assessment** of your own work and that of others. The results of that assessment process will allow you to rethink, restructure, and revise your work. We further recognize that this process is not linear and that the effective creation of texts requires that you move back and forth among these four elements of the message creation process. This is why we require that your writing and speaking assignments be "projects" that include preparatory exercises and multiple drafts or rehearsals, all of which ask you to continue to reflect critically on the choices you have made in constructing your message.

This process of increased rhetorical awareness and skill development is at the heart of the philosophical and pedagogical perspectives that inform the work of the FYP and FYS. Because this process both transcends and integrates a variety of specific skills, the program has a philosophical commitment to designing assignments that ask you to integrate various modes of communication in furtherance of the higher-level rhetorical goals in which they are situated.

To ensure that the program is meeting its stated goals, all FYP and FYS syllabi are read by other faculty in the program to determine if they include a variety of assignments that forward the writing, speaking, research, and literacy goals of the program. All FYP and FYS courses have to be approved by faculty in the program before they are offered.

**Curtin College**  
**Fall 2005**  
**COURSE SCHEDULE**

<b>WEEK 1</b>	
<b>Aug 23 (TU)</b>	
Plenary (830 am)	<i>Topic:</i> What is a liberal arts education? <i>Location:</i> Valentine 202
<b>Aug 25 (TR)</b>	
Plenary	<i>Topic:</i> Introduction to course <i>Text:</i> none but start <i>Oedipus Rex</i>
Seminar	<i>Topic:</i> Computer Workshop <i>Location:</i> ODY 140B <i>NOTE:</i> This seminar will last approximately 1 ½ hours.
<b>WEEK 2</b>	
<b>Aug 30 (TU)</b>	
Plenary	<i>Topic:</i> Reading of “My family is...” poems and discussion <i>Text:</i> none but start <i>The Color Purple</i> <i>Handout:</i> Writing Project 1
Seminar	<i>Topic:</i> Reading effectively <i>Location:</i> Richardson 202
<b>Sept 1 (TR)</b>	
Plenary	<i>Topic:</i> Family and identity <i>Text:</i> <i>Oedipus Rex</i>
Seminar	<i>Topic:</i> The writing process <i>Text:</i> TBA <i>Location:</i> Richardson 202
<b>WEEK 3</b>	
<b>Sept 6 (TU)</b>	
Plenary	<i>Topic:</i> Family and identity <i>Text:</i> same
Seminar	<i>Topic:</i> What is an effective thesis? <i>Location:</i> Richardson 202 (Steve) and Richardson 104 (Cathy)
<b>Sept 8 (TR)</b>	
Plenary	<i>Topic:</i> Family and identity and the identity of family – Conceptual Workshop 1 <i>Text:</i> <i>The Color Purple</i> <i>Handout:</i> Character paper discussing character’s family in prep for 9/13
Seminar	<i>Topic:</i> Integrity of the clause <i>Text:</i> Hacker (2004), pp. 48-54; 72-74 <i>Location:</i> Richardson 202

<b>WEEK 4</b>	
<b>Sept 11 (SU) at 8:00 PM in Angel drop box</b>	
<b>Assignment due: “The Color Purple” character paper</b>	
<b>Sept 13 (TU)</b>	
Plenary	<i>Topic:</i> Family and identity and the identity of family – Conceptual Workshop 1 <i>Text:</i> same
Seminar	<i>Topic:</i> Thesis writing workshop (turn in thesis at end of class) <i>Location:</i> Richardson 202 (Steve) and Richardson 104 (Cathy) <b>Assignment due in class:</b> Preliminary thesis for WP1
<b>Sept 15 (TR)</b>	
Plenary	<i>Topic:</i> Family and identity and the identity of family – Conceptual Workshop 1 <i>Text:</i> same
Seminar	<i>Topic:</i> Writing as rhetoric <i>Text:</i> TBA <i>Location:</i> Richardson 202
<b>Sept 16 (F) at 2:00 PM in Angel drop box or hard copy to advisor’s office</b>	
<b>Assignment due: WP1 – Thesis and evidence diagram</b>	
<b>WEEK 5</b>	
<b>Sept 20 (TU)</b>	
Plenary	<i>Topic:</i> “What is a normal family?” <i>Text:</i> TV episodes TBA (on network)
Conferences	<i>Topic:</i> Individual conferences on thesis and evidence diagram <i>Location:</i> Advisor’s office
<b>Sept 22 (TR)</b>	
Plenary	<i>Topic:</i> The evolution of the Western family: Pre-history to industrialization <i>Text:</i> Coontz (2005), ch. 3
Seminar	<i>Topic:</i> Comma use and misuse <i>Text:</i> Hacker (2004), pp. 64-71 <i>Location:</i> Richardson 202
<b>Sept 23 (F) at 2:00 PM in Angel drop box</b>	
<b>Assignment due: WP1 - Full draft</b>	
<b>WEEK 6</b>	
<b>Sept 27 (TU)</b>	
Plenary	<i>Topic:</i> The evolution of the Western family: Household production and “going out to work” <i>Text:</i> 1900 House (film available on network over the weekend); McKenzie and Tullock; Coontz (2005), ch. 11.
Conferences	<i>Topic:</i> Individual draft conferences <i>Location:</i> Advisor’s office

<b>WEEK 6 (cont'd)</b>	
<b>Sept 29 (TR)</b>	
Plenary	<i>Topic:</i> The evolution of the Western family: The family as a child-rearing institution <i>Text:</i> Readings on the history of childhood in America <i>Handout:</i> Writing Project 2
Seminar	<i>Topic:</i> Clarity and concision <i>Text:</i> Hacker (2004), pp.1-22 <i>Location:</i> Richardson 202
<b>WEEK 7</b>	
<b>Oct 4 (TU) (Cathy out-of-town)</b>	
Plenary	<i>Topic:</i> The evolution of the Western family: "What's Love Got to Do With It?" <i>Text:</i> Coontz (2005), ch. 12, 13; Coontz, "The Heterosexual Revolution"
Seminar	<i>Topic:</i> Open "office hours" with Steve for final work on WP1 <i>Location:</i> Richardson 202
<b>Oct 5 (W) at 4:30 PM at advisor's office</b>	
<b><i>Assignment due: WP 1 - Final draft with all project materials</i></b>	
<b>Oct 6 (TR)</b>	
Plenary	<i>Topic:</i> The evolution of the Western family: Emerging importance of early childhood development <i>Text:</i> Bowlby; Karen; Pulaski
Seminar	<i>Topic:</i> Discussion of WP2 / Writing Concerns from WP1 <i>Location:</i> Richardson 202 <i>Handout:</i> Writing Project 2 assignment
<b>WEEK 8</b>	
<b>Oct 11 (TU)</b>	
Plenary	<i>Topic:</i> The evolution of the Western family: Wrap-up discussion <i>Text:</i> <i>Mary Poppins</i> ; second movie TBA (both available on network over the weekend)
Seminar	<i>Topic:</i> WP1 writing concerns cont'd / WP2 informal text selection conferences <i>Location:</i> Richardson 202
<b>Oct 12 (W) at 4:00 PM in Angel drop box</b>	
<b><i>Assignment due: WP2 – Text selection</i></b>	
<b><i>OCTOBER BREAK (October 13-16)</i></b>	
<b>WEEK 9</b>	
<b>Oct 18 (TU)</b>	
Plenary	<i>Topic:</i> The 1950s family <i>Text:</i> Coontz (1992), 29-41; Coontz (2005), ch. 14.
Seminar	<i>Topic:</i> Thesis, claims and evidence <i>Location:</i> Richardson 202
<b>Oct 18 (TU)</b>	
<b><i>Pizza and Movie Night – "Pleasantville" (Location: Rebert 120-21)</i></b>	

<b>WEEK 9 cont'd</b>	
<b>Oct 20 (TR)</b>	
Plenary	<i>Topic:</i> The 1950s family <i>Text:</i> <i>Pleasantville</i>
Seminar	<i>Topic:</i> "Does" – Purposes of paragraphs <i>Text:</i> Hacker (1999), pp. 24-36 <i>Location:</i> Richardson 202
<b>Oct 21 (F) at 4:00PM in Angel drop box</b>	
<b>Assignment due: WP2 – Thesis, claims, and evidence</b>	
<b>WEEK 10</b>	
<b>Oct 25 (TU)</b>	
Plenary	<i>Topic:</i> Black, urban and poor in the 1960s – Conceptual Workshop 2 <i>Text:</i> <i>All our Kin</i>
Seminar	<i>Topic:</i> "Says" – Topic sentences <i>Location:</i> Richardson 202 (Steve) and Richardson 104 (Cathy)
<b>Oct 27 (TR)</b>	
Plenary	<i>Topic:</i> Black, urban and poor in the 1960s – Conceptual Workshop 2 <i>Text:</i> same
Conferences	<i>Topic:</i> Open office hours for functional outline help <i>Location:</i> Advisor's office
<b>Oct 28 (F) at 4:00 PM in Angel drop box</b>	
<b>Assignment due: WP2 – Functional Outline</b>	
<b>WEEK 11</b>	
<b>Nov 1 (TU)</b>	
Plenary	<i>Topic:</i> Black, urban and poor in the 1960s – Conceptual Workshop 2 <i>Text:</i> same
Conferences	<i>Topic:</i> Individual functional outline conferences <i>Location:</i> Advisor's office
<b>Nov 3 (TR)</b>	
Plenary	<i>Topic:</i> Juggling family and work in the 21 <sup>st</sup> Century – Conceptual Workshop 3 <i>Text:</i> Coontz (2005), ch. 16; Bryson and Casper
Seminar	<i>Topic:</i> The Hacker Game <i>Text:</i> Hacker (2004), all previously covered plus pp. 23-47; 76-99 <i>Location:</i> Richardson 202
<b>Nov 4 (F) at 2:00 PM in Angel drop box</b>	
<b>Assignment due: WP2 – Full draft</b>	
<b>WEEK 12</b>	
<b>Nov 8 (TU)</b>	
Plenary	<i>Topic:</i> Juggling family and work in the 21 <sup>st</sup> Century – Conceptual Workshop 3 <i>Text:</i> Jefferson and Welch, selected chapters
Conferences	<i>Topic:</i> Individual draft conferences <i>Location:</i> Advisor's office

<b>WEEK 12 cont'd</b>	
<b>Nov 10 (TR)</b>	
Plenary	<i>Topic:</i> What makes a good speech? Working on oral communication skills <i>Text:</i> none <i>Handout:</i> Oral Presentation <i>Test: Communication Skills Quiz</i>
Seminar	<i>Topic:</i> Preparation for Conceptual Workshop 3 presentations <i>Location:</i> Richardson 202 and 104
<b>Nov 11 (F) at 4:00 PM at Advisor's office</b>	
<b><i>Assignment due: WP2 – Final draft with project materials</i></b>	
<b>WEEK 13</b>	
<b>Nov 15 (TU)</b>	
Plenary	<i>Topic:</i> Juggling family and work in the 21 <sup>st</sup> Century – Conceptual Workshop 3 <i>Text:</i> same
Seminar	<i>Topic:</i> What makes a good speech? Working on oral communication skills <i>Location:</i> Richardson 202
<b>Nov 17 (TR)</b>	
Plenary	<i>Topic:</i> What makes a good speech? Working on oral communication skills <i>Text:</i> TBA
Seminar	<i>Topic:</i> Practicing speech delivery <i>Location:</i> Richardson 202
<b>Nov 18 (F) at 2:00 PM in Angel drop box</b>	
<b><i>Assignment due: Class Themes Speech - Thesis and claims</i></b>	
<b><i>Thanksgiving Break (Nov 19-27)</i></b>	
<b>WEEK 14</b>	
<b>Nov 28 (M) at 8:00 AM in Angel drop box</b>	
<b><i>Assignment due: Atwood journal</i></b>	
<b>Nov 29 (TU)</b>	
Plenary	<i>Topic:</i> Function and form and the state - Conceptual Workshop 4 <i>Text:</i> <i>The Handmaid's Tale</i> <i>Handout:</i> Atwood journal revision project
Conferences	<i>Topic:</i> Speech conferences <i>Location:</i> Advisor's office
<b>Nov 30 (W) at 12:00 Noon in Angel drop box</b>	
<b><i>Assignment due: Class Themes Speech - Full draft</i></b>	
<b>Dec 1 (TR)</b>	
Plenary	<i>Topic:</i> Function and form and the state – Conceptual Workshop 4 <i>Text:</i> same
Seminar	<i>Topic:</i> Group peer review of speeches <i>Location:</i> Richardson 202 (Steve) and Richardson 104 (Cathy)

<b>WEEK 15</b>	
<b>Dec 4 (SU) at TBA</b>	
<i>Special meeting: Rehearsals for Class Theme Speeches (Location: TBA)</i>	
<b>Dec 6 (TU)</b>	
Plenary	<i>Topic:</i> Function and form and the state – Conceptual Workshop 4 <i>Text:</i> same
Seminar	<i>Topic:</i> Course Theme Speeches <i>Location:</i> Richardson 202 <i>NOTE:</i> Class extended to 75 minutes
<b>Dec 8 (TR)</b>	
Plenary	<i>Topic:</i> Course Theme Speeches <i>Text:</i> none
Seminar	<i>Topic:</i> Evaluations and wrap-up <i>Location:</i> Richardson 202
<b><i>FINAL EXAM: Thursday, December 15<sup>th</sup> at 8:30 AM in Valentine 202</i></b>	
<b>Dec 16 (F) at 4:30PM at Advisor's office</b>	
<b><i>Assignment due: Writing portfolio with reflective essay and Atwood Journal paper</i></b>	

## COMMUNITY ISSUES

Before we discuss the nitty-gritty of assignments and grades, you should be aware of a few things about this course. Perhaps the most important is that this is a “living and learning” course, in that you all both live together and take the course together. That means that there will be a level of familiarity with one another that you will likely not have in any other course. You will get to know each other as whole people, not just “classmates.” The nature of our relationship with you and the living and learning nature of the course also creates a certain kind of familiarity between faculty and the students. We expect this familiarity to make an FYP classroom a wonderfully productive place.

But don't misconstrue familiarity and informality as a lack of rigor. We will know you very well, and we are here to help you in a variety of ways. But we will also hold you to real standards in and out of the classroom. You are responsible for doing the readings, working on the assignments and participating in class in intelligent and productive ways.

The First-Year Program emphasizes community and close contact between faculty and students. That emphasis has at times been misinterpreted to mean that FYP plenary and seminar sessions are somehow exempt from basic rules of academic courtesy. We do hope to build a relaxed environment that encourages participation and learning, but that does not mean that we will tolerate behavior that makes it impossible for others to concentrate on the task at hand. We expect you to demonstrate positive citizenship and to have a professional attitude toward the course. Demonstrating positive citizenship and having a professional attitude toward this course means being serious of purpose, attentive to your work, and collegial to your classmates, the mentor and the instructors. Professionalism includes, but is not limited to, such qualities as: turning off cell phones before coming to class; keeping all appointments with your instructor,

Emily and your classmates; knowing and abiding by policies regarding academic honesty; keeping notes and your writing portfolio for the class organized and readily accessible; having assignments ready on the dates they are due; giving classmates detailed, constructive feedback on their work when you are asked to do so; always arriving to class or an appointment with something to write with and something to write on.

You are also responsible for living in Curtin College in ways that respect each other's rights to a clean and quiet place to study and sleep and for creating an environment where everyone can feel safe. If you do not live up to those responsibilities, we (both the residential staff and the faculty) will hold you accountable.

## ASSIGNMENTS AND GRADES

Your grade in this course will be determined by a number of components which are discussed below. All of your individual writing and the "Course Theme" speech (at the end of the semester) will be graded by your seminar instructor. All other grades will be assigned by both instructors. Having taught together for five years, we are very sure that we are grading with the same criteria and expectations. During the semester, if you think there are inconsistencies in the grading between the two seminars, please come talk to us. We will do whatever we can to correct any legitimate problems that might occur.

### **The Writing You Will Do:**

You will be engaging in several different kinds of writing this semester. These different types of writing are differentiated by the learning goals they fulfill as well as their rhetorical purposes. Below we discuss the general guidelines regarding the writing you will be doing. For most of these assignments, you will receive detailed assignment sheets.

Writing projects. One of the major tasks this semester is for you to develop your skills as a writer of formal, scholarly prose. The major vehicles we will use for that skill development will be two writing projects. Both of these projects involve writing in stages and significant revision. You will frequently be asked to come to class with, or submit to us ahead of time, pieces of your work in progress. You will also engage in peer review as well as meet with your advisor individually about your work. When you turn in final drafts of projects, you will be asked to turn in all of the project materials that you are expected to retain and keep organized (see the discussion of the course portfolio below). The course schedule provides the due dates for the various stages of these two projects.

Informal and smaller writing assignments. In addition to the writing projects, we will ask you to do various *informal writing assignments* both in-class and out-of-class over the course of the semester, such as free writes and responses to events outside of class. We will be using Angel – a course management system – to create discussions among the class on topics relevant to the class. All of this writing will become part of your writing portfolio, which is discussed below.

Atwood journal. The last piece you will read for this course is Margaret Atwood's *The Handmaid's Tale*. As you read this novel, you will be maintaining a journal of your responses to the book. In addition, you will continue to reflect upon your responses to the book in light of our

discussions of the book in class. We will provide you more details about this assignment later in the semester.

Writing portfolio. The writing portfolio is where you will retain all of your written work from the semester. Therefore, you need to keep EVERY piece of your writing, formal and informal (including drafts and other components of the process), some place safe for the entire semester. At the end of the semester, you will turn in your writing portfolio with a cover essay which is your critical overview of your development as a writer, speaker and thinker throughout the semester. This essay provides an opportunity for you to consider how your skills have evolved over the semester, reflect on what you have learned, evaluate your strengths and weaknesses, and plan for your continued development. We will provide you with an assignment sheet toward the end of the semester with more detail.

### **The Speaking You Will Do:**

In addition to engaging in many types of writing, you will also be engaged in many types of speaking in this course. As with your writing, the speaking you do in the course will have different learning goals as well as different rhetorical purposes. Below we discuss these different kinds of speaking.

General class participation: The First-Year Program considers students to be partners in the search for knowledge. Much of your learning in the course will occur through articulating your own thoughts, beliefs, and knowledge as well as listening to the ideas of your colleagues. These dialogues are central to fulfilling our goals for the course, and we expect every member of the class to engage fully in classroom activities, coming prepared and ready to participate.

Before turning to the more formal speaking components of the course, we want to address the question of what is “good” participation. Simply talking a lot in class is not necessarily good participation. Good participation is about the quality and seriousness of your engagement in the course; it is about speaking to learn not to hear oneself speak. Quality class participation includes coming to class every day well-prepared, paying attention, making *meaningful* contributions to class discussions, and being a pleasant, productive member of this college. You can participate in the intellectual and social experience of this course in multiple ways, and we will try and provide many different ways for you to participate. Expecting students to speak in class is not meant to penalize those of you who are shy or reticent to offer your opinion in class. It is meant to reward you for attempting, in your own personal way, to engage in the learning process and to make this class an effective as well as enjoyable intellectual and social experience for you and your fellow students.

Conceptual workshops: Much of our work in the classroom will involve what we call “conceptual workshops”. These are in-depth experiential learning projects that extend over several class days devoted to a given subject. These workshops involve not only speaking, but we discuss them in this section because the major component of the workshops is collaborative in-class work that often culminates in a group presentation. You will earn a grade for each workshop that is a combination of grades for your preparation and participation in classroom work, any oral presentation you give, and/or any written work you are asked to turn in. It is essential for these workshops that you come prepared and that you engage in the work in the classroom. As with any experiential learning, what you put in will determine what you get out.

“Course Theme” speech: While you will be engaging in a lot of speaking during the semester, you have only one formal, individual oral presentation—an individual speech you will deliver during the last week of the semester. These brief speeches will be the culminating assignment for our class; the assignment is meant to bring together all that we will have learned over the semester together. The other major learning goal for this assignment is the development of your formal oral communication skills. As with the writing projects, we will approach this project in stages, and you will engage in revision and rehearsal of your speech before you deliver the final version. And as with the other major assignments, you will receive a detailed assignment sheet later in the semester.

### **Communication skills quiz and final exam:**

This course has one in-class quiz and a final exam. The quiz will assess your understanding of basic grammatical and writing concepts central to college-level writing. The final exam will cover the entire semester and is scheduled at the regular final exam period for this course. It will consist of short-answer and essay questions. The purpose of a final exam is to evaluate your ability to comprehend and critically consider the major issues and themes explored through class and the readings. It is also an opportunity to assess your ability to integrate the diverse readings, ideas and themes with which we will be dealing this semester.

### **Miscellaneous policies:**

Late policies: You are expected to turn all of your work in on time. You will find the dates and times that assignments are due in the course schedule as well as in the assignment sheets for the specific assignments. All late graded work is subject to a 0.2 penalty per 24 hours of lateness (including weekends). Ungraded work that is turned in late (e.g., preliminary stages of writing projects) will result in a .2 reduction (per 24 hours of lateness) on the final, graded work. Extensions will not be given except under the most extenuating of circumstances, and the request must be made at least 48 hours before the due date. You must speak with your advisor (or with the other course instructor if your advisor is unavailable) if you are seeking an extension; do not request an extension via electronic mail.

Changes to the schedule: It is certainly possible that the order of events on this syllabus and due dates for assignments may change as the semester progresses. We will make every effort to notify you about such changes as soon, and as frequently, as possible. However, it remains your responsibility to be aware of such changes. Attendance in class and reading your email at least once every day will ensure that you always know of any changes.

## Grading breakdown

Two writing projects	20% total		
WP 1		10%	_____
WP2		10%	_____
Course Theme Speech	10% total		_____
Conceptual Workshops	30% total		
CW1		6%	_____
CW2		7.5%	_____
CW3		9%	_____
CW4		7.5%	_____
Atwood journal	5% total		_____
Atwood paper	5% total		_____
Communication skills quiz	5% total		_____
Final exam	10% total		_____
Class participation/attendance	10% total		_____
Writing portfolio and cover paper	5% total		_____
TOTAL	100%		