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Spring 2019

HUM 102-010: Writing, Speaking, Thinking II

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**New Jersey Institute of Technology
Humanities Department**

HUM 102 (026) and (010)**Spring 2019**

Tuesday and Friday, 1:00-2:20 (026) and 4:00-5:20 (010)

Location: Kupfrian Hall 104 (026) and Kupfrian Hall 108 (010)

Professor Jeremy Lakoff

Office Hours: By appointment on Tuesday or Friday only

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Listen Up!: Writing about Auditory Experience

We live immersed in noise. Riding on clattering subways, trying not to (or maybe trying to) hear the conversations next to us, we pop in earbuds and drown out the sound we can't turn off. Sound transports us, replacing the thrum of our earshot with voices, melodies, mantras, rhythms, stories, and whispers from impossibly distant places. Our ears open on to a soundscape that we can craft and curate, radically changing the shape of our here and now.

In this course, we are going to delve into the questions, curiosities, and problems associated with auditory culture. How does listening locate us in time and place? How do sounds build our identities and communities? How do we hear the voice of the unheard? What does it mean to find peace and quiet? What social, technological, political, ethnographic, literary, and musicological issues arise when we open up our ears? As a class, we are going to inquire broadly about this theme and consider how the sense of sound and modes of mediation map onto critical thinking. We will survey materials that speak to this theme and attune our attention to matters that require further research. These will include essays that discuss the ins and outs of auditory culture and recordings that exemplify some of the concepts that we will be unpacking.

As we build towards a culminating research project, you will practice writing in different modes, moving from recording the details of your own sensory impressions to constructing and sharing a critical, analytic argument on a topic of your own choosing. At each stage, you will draft, workshop, and revise your writing, drawing on the resources of this writing community and learning from each other's efforts. By the end, you will have learned how to devise a research question, engage with sources, and add your voice into the hubbub of academic discourse.

Learning Objectives

HUM 102 is the second part of the writing-intensive sequence that introduces first-year students to the conventions, methods, and practices of university writing. In this course, we will build on what you learned in HUM 101 (expression, genre, critical thinking etc.) and steer towards forms of writing that are responsive to external sources. Through the three major assignments (totaling over 15 pages of revised prose), informal writing, and class discussion, you will learn to:

- closely read and analyze complex texts, extracting key ideas or unanswered questions;
- familiarize yourself with interdisciplinary methods and themes with a global context;
- fuse experiential observation, textual analysis, and secondary research;
- compose diverse forms of text that ask you to recalibrate your outlook and disposition;
- locate pertinent, timely, and challenging resources in the university's databases;

- incorporate your sources smoothly into your own writing and cite them appropriately;
- organize your writing process to enable you to produce and revise your best work;
- and become comfortable sharing your work – both orally and on paper – with a community of writers and providing feedback of your own.

Required Text(s):

- Textbook: *The Craft of Research*, 4th ed. – Booth, Colomb, and Williams (available at the University Book Store and through online retailers)
- All other readings and recordings will be made available online on Moodle.

Grade Breakdown:

The final draft of each assignment will be accompanied by a **short cover letter** that contextualizes, for your reader (me), what the writing and revision process was like.

- Proposal (approx. 3 pages): **10%**
In this research proposal, you will identify a specific topic that you can research further, you will raise a central question to explore, you will propose follow-up questions that seem interesting, and you will discuss the potential significance of your project.
- Conceptual Synthesis (approx. 5 pages): **20%**
For this assignment, you will review, compare, contrast, and/or synthesize some of our class readings with others that you have researched independently. You will select a question, theme, problem, puzzle, debate, or discussion that has caught your attention. You will trace how this concept has developed over three readings.
- Research Paper (approx. 10 pages): **30%**
In your final writing assignment, you will develop an argument about a topic related to the course theme. This essay can build off of elements from each of the previous assignments, but should include new research and a fully-developed argument.
- Informal Writing **15%**
Over the course of the semester, I will ask you to complete informal writing assignments in class and at home. These will include activities like audio exploration, assignment proposals, cover letters, assignment debriefing, peer-review worksheets, reading responses etc. This assignment will be graded holistically at the end of the semester.
- Participation: **15%**
Seminars work best when students are engaged and participating actively. Come to class prepared to discuss the readings, with questions that they raised, with accounts of your experience etc.
- Presentation: **10%**
Research only matters if it is shared with others. At the end of the semester, students will give a semi-formal presentation about their projects. In a brief 3-5 minute talk, you will explain why you selected this topic, what you learned, what argument you are putting forward, and why you think it matters. You will also make a **Research Poster** that provides an overview of your project. Students will be on “panels” with peers that have similar topics or themes.

Grading criteria will differ from assignment to assignment, but this is how I define each range:

A range – Exceptional work; evidence of superb effort; expansive/thorough revision

B range – Good, clear work; evidence of strong effort; careful revision

C range – Unclear, subpar work; little effort put into writing; superficial revision

D range – Lacking coherence or ignoring instructions; no revision

F – Plagiarized or incomplete work

Late Assignments:

Late **final** drafts will receive a penalty of 1/3 of a letter grade (e.g. B+ → B) for every day past the deadline (including weekend days). First drafts are not graded, but may not receive full (or any) feedback if not submitted by the deadline. I am open to discussing **one** extension over the course of the semester, but any arrangements must be made at least 48 hours before the deadline.

Class Participation:

As I mentioned above, I expect students to be active participants in class, which means **being present**, contributing to the discussion regularly, responding to peers, taking notes, and listening attentively to others. Bring printed readings, pens, and a dedicated notebook (preferably with pages you can easily tear out) to class. Cellphones should be silenced and put away for the duration of the class, though I will allow laptops (on the condition that the student is engaged and participating in the class). Sleeping students are considered absent, so get a good night's sleep!

Attendance

If you plan to miss any classes for religious observance this semester, please let me know their dates by the end of the first week of the term. You will not in any way be penalized for such absences, but I may require you to submit any work due for these classes in advance. Students absent from class should contact peers for notes and a rundown of what was missed.

I allow students to have three unexcused absences from the class. After three, every other unexcused absence will result in the deduction of participation points. If you miss more than six (non-consecutive) classes for reasons besides religious observance, you cannot pass the course.

Paper Guidelines/Assignment Format:

All essays should be submitted electronically, through the course website (Moodle), by the due date. Please attach assignments as **Microsoft Word documents**. Final draft should be clean copies (i.e. no lingering comments or Track Changes edits), written in Times New Roman, 12 pt. font. All assignments should be double-spaced with 1 inch margins. They should have a pertinent title (i.e. not "Essay 1") and be formatted according to MLA guidelines (<https://owl.english.purdue.edu/owl/resource/747/24/>).

Academic Integrity:

The New Jersey Institute of Technology is an institution dedicated to the pursuit of knowledge through teaching and research. We expect our graduates to assume positions of leadership within their professions and communities. Honesty in your academic work will develop into professional integrity.

The NJIT Code of Academic Integrity embodies a spirit of mutual trust and intellectual honesty that is central to the very nature of the university and represents the highest possible expression of shared values among the members of the university community.

All assignments submitted shall be considered "graded work" and all aspects of your coursework are covered by the Code on Academic Integrity. All projects and homework assignments are to be completed individually unless otherwise specified.

The full text of the NJIT University Code on Academic Integrity can be found at www.njit.edu/education/pdf/academic-integrity-code-pdf.

Students with Disabilities:

Every attempt will be made to accommodate qualified students with disabilities. If you are a student with a documented disability, please see me as early in the semester as possible to discuss necessary accommodations, and/or contact Student Disability Services at 973-596-3420.

The Writing Center

The Writing Center (G17 Central King Building) is available for one-hour individual and group appointments with professional writing tutors both on site and online. This resource is intended to help you improve your communication and writing skills. Tutors can help with planning assignments, improving your writing, refining an essay or multimedia project, or other communication-based needs. For more information, please visit

<http://www5.njit.edu/writingcenter/schedule-writing-center-appointment/>

Please note that if you wish to make an appointment at the writing center, policy dictates that you **cannot** make an appointment with me to discuss our course (I also happen to work there).

Diversity, Equity, and Inclusion (DEI)

This course is an introduction into a university writing community, where you will hear other's voices and share your own. These kinds of writing and learning communities only work if every member is treated with dignity and respect. While we may disagree on issues, building on those ideas depends that everyone have a safe and inclusive space to do so.

As such, the expectation is that all members of the classroom (teacher and students) will treat each other with respect and refrain from harassment or insult based on **any** category of a person's identity or experience. If there are any concerns or issues over the course of the semester, please bring them to my attention or to your advisor's attention.

Tentative Schedule:

The schedule is subject to change, will be announced in class and by email. Students should come to class with the texts in hand, and having completed all assigned reading and writing.

What is listed here is what we will be doing in class on that date.

Unit 1: Opening Our Ears - Major Assignment: Proposal

Listening in, thinking about disciplines, raising questions, making choices

Week 1

1/22: Course introduction; description of assignments and expectations

1/25: Listening closely; begin Proposal Assignment; the writing cycle
Chion, “The Three Listening Modes”

Week 2

1/29: Sound and observation; why do we do research?
McQuay and Joyce, “Close Listening”

For 2/8: Ask one of your professors or TAs about what questions and problems are most pertinent to their field. Write up a short (300-400 word) description of what you learned.

2/1: Developing and grouping questions; topic invention
Reading: “From Topics to Questions” – *The Craft of Research* (CR)

Week 3

2/5: Making music from sound; structuring your proposal
Reading: Margulis, “One More Time”

For 2/8: Jot down 3-4 open-ended questions that might interest you for the essay.

2/8: Finding a problem; thinking about audience
Reading: “From Questions to a Problem” - CR

Week 4

2/12: The listening self and society; revising your work
Reading: Thompson, “How Headphones Changed the World” AND Kreider, “The Quiet Ones”

For 2/15: Find a quiet place and record (in writing) what you hear (approx. 1-2 pages)

2/15: Sound and memory; doing preliminary research
Reading: Tonkiss, “Aural Postcards”

For 2/19: Bring 2 **printed** copies of your Proposal draft to class.

Week 5

Unit 2: Listening To Others - Major Assignment: Conceptual Synthesis essay
Finding and citing sources, reading closely, drawing connections, expanding inquiry

2/19: Giving and receiving feedback; peer review; Begin Conceptual Synthesis Essay
First Draft of Proposal is due on Moodle by 5 pm

For 2/22: Record yourself speaking for a few minutes. Listen back to it and write a short description (approx. 250 words) about what your voice sounds like and what someone might be able to tell about you from it.

2/22: Voice and cultural identity; structuring your conceptual synthesis paper
Reading and listening: Smith, “Speaking in Tongues”

Week 6

2/26: Locating sources, using library resources, assessing relevance and evaluating quality
Reading: “From Problems to Sources” - *CR*

For 3/1: Bring in 1 **non-scholarly** source that speaks to your paper’s theme

3/1: Voice and nation; summarizing and distilling sources
Reading: Fanon, “This is the Voice of Algeria”

For 3/5: Locate 1 **scholarly** sources that speaks to your paper’s theme and bring it to class. Write 1-2 paragraphs that describe its main point of interest and your reaction to it.

Week 7

3/5: Engaging sources, striking a balance of voices, finding an intersection
Reading: “Engaging Sources” AND “Incorporating Sources” – *CR*

Final draft of the Proposal due on Moodle by 11:59 pm

For 3/8: Bring your sources with you to class.

3/8: Citation as a rhetorical practice; MLA citation workshop
Reading: Walker, “Everything Changes, or Why MLA Isn’t (Always) Right”

Week 8

3/12: Begin Research Essay; what is an argument?; establishing your paper’s scope
Reading: Greene, “Argument as Conversation”

For 3/15: Bring 2 **printed** copies of your Conceptual Synthesis draft to class.

3/15: Peer review; expanding research
First draft of the Conceptual Synthesis paper due on Moodle by 5 pm

Week 9 Spring Recess: No Class – continue research for paper

Week 10

3/26: The bare bones: claims, reasons, and evidence
Reading: “Making Claims” and “Arranging Reasons and Evidence” – *CR*

For 3/29: Write down a claim and its supporting reasons (approx. 3 sentences). Follow that up with a likely or plausible objection. What could you say in response?

3/29: Thickening your position with counter-arguments and warrants
Reading: “Acknowledgements and Responses” and “Warrants” – *CR*

Week 11

4/2: Planning and outlining; structuring your essay

Reading: “Planning and drafting” – *CR*

For 4/5: Write an outline for your essay and bring it to class

4/5: Setting expectations (introductions); building your thesis

Reading: “Introductions and Conclusions” – *CR*

For 4/9: Write an introduction for your essay and bring it to class

Week 12

4/9: Developing your points and considering their implications

Reading: “Introductions and Conclusions” – *CR*

Final Draft of Conceptual Synthesis paper due at 11:59 pm

For 4/12: Bring in 1-2 body paragraphs to class.

4/12: Style, clarity, order

Reading: “Revising Style” – *CR*

For 4/16: Bring 2 copies of your Research Essay (or what you have of your essay so far).

Week 13

4/16: Peer Review; Begin Conference Presentation Assignment

First Draft of Research Essay due on Moodle by 5 pm

4/19: **University Closed – No Class**

Week 14

4/23: Expanding your paper; Research Posters

Reading: “Communicating Evidence Visually” - *CR*

For 4/26: Write a short analysis (1-2 pages) of your essay draft: what portions work well and what portions need expansion (and why)

4/26: Making an elevator pitch; talking vs. presenting; responding with questions

Week 15

4/30: Sounding Off Conference; Groups 1 and 2

5/3: Sounding Off Conference: Groups 3 and 4

Week 16

5/7: Wrap Up; Flex day; Course Evaluations

Final draft of Research Essay due Friday 5/10 by 11:59 pm.