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ABSTRACT

This instructor's manual is designed to improve the instructional support program for Writing 139, an interdisciplinary advanced composition class at the University of California, Irvine taught primarily by graduate student teaching assistants. After a brief history and overview of the course, the manual presents sections that address the rationale for the course; frequently used books, articles, and videos; course specifications and policies (including page lengths, grammar, style, and rewrites); teaching strategies (including in-class diagnostic assignments, library research assignments, student reports, peer editing, group activities, debates, and games); design of essay assignments; and use of electronic mail and the Internet. Appendixes present a chapter by chapter guide to Evelyn Fox Keller's "Reflections on Gender and Science" (by Kathy Keating); a (partially) annotated bibliography of frequently used texts; and an evaluation form. (RS)

WRITING 139: AN INSTRUCTORS' MANUAL

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I. INTRODUCTION:

THE WRITING 139 INSTRUCTORS' MANUAL AND WEB-SITE

Writing 139 (WR 139) is an advanced composition class designed to satisfy the Upper Division Writing Requirement for UCI. It is an interdisciplinary class usually incorporating materials from the sciences, the social sciences and the humanities. All students must pass WR 139 or an equivalent before graduating from UCI. Currently, the Composition Program in the Department of English and Comparative Literature runs about 35 sections of WR 139 per year (roughly 700 students). For information about sections of 139 provided by other departments, see the Schedule of Classes and the UCI Upper Division Writing Site (http://www.hnet.uci.edu.comp/).

Classes in the Department of English and Comparative Literature are now predominantly taught by graduate student Teaching Assistants rather than Lecturers. Since there is a significant turn-over of staff, this training manual has been created to improve the course's instructional support program. In addition to this written document, WR 139 instructors and students can also access the WR 139 web-site* which contains both the handbook and a down-loadable archive including sample syllabi, essays (password-protected), assignments, handouts and other useful materials. The web-site also enables instructors and students to link to related web-sites throughout the internet, thus enabling them to stay up-to-date with current developments in fields related to the content of the class.

* (http://www.hnet.uci.edu/English/Courses/WR139)

II. A BRIEF HISTORY AND OVERVIEW OF WR 139

by Professor John Hollowell, Campus Writing Director

In the early 1980s, important changes came to the composition program with the Senate's passage of the new lower and upper division writing requirements. It was agreed that each UCI student would take two lower division writing courses and one upper division course, either offered by the Department of English and Comparative Literature department or in various departments. Since it was recognized the not all departments could responsibly offer such courses, it was suggested that the Department of English and Comparative Literature offer about 10 sections of Advanced Expository Writing each quarter.

At this time, the course included style, rhetoric, grammar, and critical thinking. As of yet, there was no established content, but many instructors selected science or social science texts to represent the diversity of the student body. The main writing text was Corbett's *Classical Rhetoric for the Modern Student*, which included material from Aristotle and Plato and exercises applying these ancient concepts to various contemporary examples. While the course clearly moved beyond the WR 39 A B C series, it did not achieve its current interdisciplinary flavor.

By 1988-89, the choice of three works from various disciplines solidified into a science text, a social science text, and a novel. Such works as Gleick's *Chaos* or Freud's *New Introductory Lectures on Psychoanalysis* or Atwood's *The Handmaid's Tale* were frequently reflected in syllabi. Instructors often emphasized how various disciplines organized *discourse practices*, and in this period the current structure of the course began to emerge.

What cemented the present course into its final structure were two writers who provided theoretical justification. Kuhn's *The Structure of Scientific Revolutions* provided the idea of paradigm shift, and Foucault's *Discipline and Punish* and *The History of Sexuality* showed that disciplines organized knowledge according to discursive practices which could be identified and studied. With this theoretical support, the current course began to develop in earnest.

From the 1990s onward, the course has maintained this basic structure. It has often employed Kuhn or Foucault for theoretical support and it has often used works by Freud, Evelyn Fox Keller, and Atwood to represent various disciplinary styles and epistemologies. The class now typically addresses questions like the following: how do different disciplines organize evidence, present arguments, and make "knowledge;" what claims does each field make about its capacity to produce knowledge; and how does this process of creating a discipline and a discourse community vary as we move from the sciences to the social sciences to the humanities? At times, creative instructors have suggested substitutions of one book for another, and some instructors have suggested new syllabi

that nonetheless reflect the basic concerns and themes of the course. Writing 139 is an interesting and challenging course for UCI students, combining sophisticated intellectual content and advanced writing instruction.

III. COURSE RATIONALE:

i) WR 139 as an Advanced Writing Course

The purpose of Writing 139 is to refine the students' ability to use and analyze language by examining the differing "discourse communities" in the academy: science, the social sciences, and the humanities. The course involves intense and focused reading of challenging texts, discussion and analysis of specific issues raised in these texts, and the writing of clear expository prose in response to reading and discussion. Students are expected to write at least three formal essays which should conform to the usual conventions governing format and documentation in their discipline.

Instructors new to WR 139 are often excited by the advanced reading material and the competence of advanced students compared to the freshman writers we typically teach. It is important, however, to remember that WR 139 is primarily a *writing* class. This means we have a special obligation to teach advanced writing, editing and documentation skills. When we pass WR 139 students, we are certifying them as competent advanced writers. Indeed, WR 139 students cannot graduate from UCI unless they demonstrate their ability to write critical, analytical prose by passing this course (or an equivalent). Their writing should therefore be lucid, organized, sophisticated, and generally free of editorial problems by the time they have finished the class.

For this reason, WR 139 instructors are urged to spend a significant portion of class time covering various topics in advanced writing. At the outset, you may find the students' composition skills to be quite rusty. Many of them have not taken a writing class since they finished WR 39 C at the end of their freshman year (i.e., three years ago). You may want to spend some time in the first week of the quarter reviewing composition basics such as pre-writing, mapping and clustering, essay-planning, thesis statements, paragraph unity, transitional sentences, sequencing, and so on.

As the quarter goes on, remember to bring up issues of argumentation and style regularly. For example, many advanced writers continue to have problems with over-use of the passive voice. This is particularly true of science majors who have, after all, been trained to use the passive voice to describe their research projects. It would certainly be worthwhile to spend some class time instructing students on avoiding awkward passives or passives which obscure meaning. Similarly, you can help your students avoid writing turgid, lifeless prose cluttered with technical-sounding verbiage by focusing on diction and style. This should help them to present their arguments vividly and energetically, with wit and style. Finally, we expect WR 139 students to be able to marshall their knowledge and skill gained from WR 39 A, B and C in order to present defensible, logically consistent arguments which stand up to serious scrutiny. They should be able to analyze difficult

textual material, offer detailed explanations or complex ideas, devise arguable and specific thesis statements, and deal effectively with counter-arguments.

A note about ESL students: Some of your students may have writing problems related to their experience as writers of English as a second language. At this stage in their university careers, however, they should be able to demonstrate an overall mastery of standard written English. Students who routinely exhibit major problems with verb tenses and forms, agreement, articles, and sentence structure cannot expect to receive a passing grade in an advanced composition class of this kind. Such students usually find the reading extremely hard to comprehend and therefore have difficulty arguing the issues. On the other hand, you may have students who, with time, effort and commitment, are able to compensate for ESL-related writing difficulties and to pass and even excel in Writing 139. If you are faced with students whose diagnostics exhibit frequent ESL-related problems, you should warn them that this class will demand a significant investment of time and effort.

ii) WR 139 as a Course Using Theory

A basic premise of Writing 139 is that the academy can be thought of in terms of "discourse communities," relatively distinct disciplines which, for the most part, operate according to specific rhetorical systems or discourses developed over the course of the history of academic study. WR 139 makes these discourses themselves the object of study. During the course of the class, you will be encouraging your students to step back from the discourses of knowledge with which they are familiar in order to contemplate the extent to which these discourses enable us to expand our understanding of phenomena, on the one hand, and limit or prejudice our investigations, on the other. In this sense, the course is theoretical (because it engages with theories produced by various discourse communities) and *meta*-theoretical (because it takes these very theories as its object of study).

For example, Writing 139 instructors frequently teach Evelyn Fox Keller's book *Reflections of Gender and Science* which offers a feminist revision of the history and philosophy of science. In studying this text, students are required to come to grips with the extent to which scientific discourse is informed and conditioned by historical, ideological and psychological factors usually seen within the scientific community as irrelevant to the pursuit of "pure" science. Writing about Keller thus challenges students a) to grasp some basic issues in the history of scientific theory, b) to think of these issues in terms of contemporary feminist psychoanalytic theory, and c) to theorize their own positions, thus participating actively in the debate Keller invokes and extends.

Students certainly find it formidable to be "meta-theorists," but they *can* do it (with support and guidance) and they like the intellectual challenge the class offers. Generally, they feel the course is very rewarding precisely because it is so challenging. Nevertheless, students will often find the reading difficult and alien (especially those students who have little or no background in such areas as philosophy of science, psychoanalysis, or literary theory). Teaching advanced texts like Keller's will therefore oblige you to spend a significant amount of class time studying and explaining assigned readings. Writing 139 instructors typically offer their students explanatory handouts and even glossaries in order to help them learn the terms of each discourse community quickly. With each text, it is important to help students focus on the issues you deem most important by emphasizing them in class and by setting focused homework assignments which direct their attention to these issues. For more discussion of such handouts and assignments, see Section VI of this manual ("Teaching Strategies").

iii. Variations on WR 139 - Standard Versions, Clusters, and Themes

a) The Standard Version of WR 139

Most new instructors of WR 139 find it useful to teach a tried and tested version of the course before experimenting with variant syllabi or clusters. The basic model for the class consists of three sections: one focused on science, one on social science and one on the humanities. Within this basic framework, many instructors set up themes, linking texts throughout the course, for example, in relation to gender, time, or notions of the real.

The purpose of the section on science is to involve students in a debate about the status of scientific knowledge. Many students (especially those majoring in the so-called "hard" sciences) see science as the bedrock of human certainty about material reality, the most authoritative form of knowledge available. The section on science therefore often begins with a discussion of Thomas Kuhn's idea of the "paradigm shift," the idea that scientific knowledge does not evolve in a cumulative way but is constituted by paradigms that delineate the questions, methods, and the tools considered appropriate for inquiry. A paradigm is a "constellation of beliefs, assumptions and agreed upon laws that are acted upon as if true."

This discussion of Kuhn leads naturally into a detailed analysis of Evelyn Fox Keller's feminist reworking of Kuhn's theory in *Reflections on Gender and Science*. Like Kuhn, Keller considers the social and ideological aspects of scientific debate. Keller goes further than Kuhn, however, by subjecting some of the central texts in the history of science to a feminist psychoanalytic analysis, demonstrating the importance of gender identity and gendered rhetoric to the development of scientific theory. Students are typically shocked

and challenged by Keller's claims (always a situation to be encouraged) and rapidly find themselves adopting intellectual positions on her book. (Note: Kuhn's essay also works well with Freud's essay "The Question of a Weltanschauung")

The section on social science is designed to confront students with social scientists' struggles to claim scientific authority. A helpful illustration is Freud's essay "The Question of a Weltanschauung" in which Freud seeks to institute psychoanalysis as a science by distinguishing it from art, philosophy and religion (among others). Psychoanalysis is a particularly useful example for a number of reasons: 1) students have already encountered some psychoanalytic theory in Keller's book; 2) Freud's efforts to promote his new "science" raise issues about the criteria for considering knowledge to be 'scientific'; 3) Freud's theory can be read as exemplary of Kuhn's theory of the paradigm shift because it revolutionized knowledge in the field of psychology; and 4) Freud's application of his supposedly objective science to gender in his essay "Femininity" is clearly illustrative of Keller's argument about the distorting influence of gender ideology on the construction of scientific discourse.

The final section of the class focuses on the idea of 'literary knowledge,' that is, the extent to which literature can be said to be a discourse of knowledge. Margaret Atwood's *The Handmaid's Tale* has been very popular among instructors and students of WR 139, not least because it is a gripping, thought-provoking, well-written novel. Like Orwell's *1984*, Atwood's dystopia presents a society in the near-future in which the wholesale subjection of the population (and women in particular) is achieved both by military terror and thought-control. A carefully crafted, "transformative" discourse reminiscent of Orwell's Newspeak contributes to the psychological and ideological colonization of the people. This novel prompts discussion about a rich variety issues: the status and value of didactic (particularly feminist) literature, the relationship between discourse and social control, the politics of scientific research funded by the military-industrial complex, gender identity in biblical discourse, and the possibilities for resistance in totalitarian societies. Atwood's use of specifically literary techniques is worth discussing, e.g., her allusions to fables through the pervasive use of animal imagery, as well as intertextual connections between *The Handmaid's Tale* and *1984*, *Animal Farm* and even Gilman's "The Yellow Wallpaper." Atwood's epilogue to the novel focuses directly on the extent to which literary criticism itself contributes to the trivialization of social issues through its aestheticizing tendencies. In short the novel revisits many of the issues you will be discussing throughout the quarter and presents them in a particularly acute way by invoking them in the context of genocide and terror.

b) Various Alternative Approaches to Teaching WR 139

Experienced instructors of WR 139 often prefer to develop their own topics for the course, frequently using alternative texts and assignments. These variant syllabi must be approved

by Dr. John Hollowell, the Director of Campus Writing. Usually this involves a written proposal showing that the syllabus is compatible with the overall educational objectives of WR 139. Typically, these variant syllabi still retain the interdisciplinary focus on the sciences, social sciences and the humanities. Some replace the novel with a film (such as *Bladerunner*), others structure the entire course around a topic like "Cyberculture." What follows is a brief discussion of a number of variants with links to specific syllabi in the WR 139 on-line archive.

Cyberculture Section of Writing 139

One of the unique components of Writing 139 is its emphasis on theoretical investigations of different discourse communities and their sometimes competing modes of constructing, labeling, and valuing knowledge. One instructor focused on the different ways communities represent themselves in terms of changing media and their impact on conceptions of information, knowledge, and reality. This section, constructed thematically around cyberculture and constructions of "reality," starts with the simple hypothesis that the Internet is altering the way we experience and value the "real world." The course looks at different kinds of communal relations as mediated by the changing lenses through which we claim to view the "real." Fairly computer-intensive, the course met as a class in the Humanities Computer Lab every other week. Instead of traditional homework assignments, students engaged in class-wide listserv discussions and world wide web projects. The readings ranged from Evelyn Fox Keller's critique of the way traditional scientific method has selected and validated its own view of "reality," to Philip K. Dick's novel *Do Androids Dream of Electric Sheep?*, to an anthology about the nature of cyberculture entitled *Flame Wars*. The section also stressed the different problems raised by the visual medium of film when it tries to represent uncertainty about reality; in the past, the class analyzed either *Bladerunner* (the movie version of the Dick novel) or *Total Recall* (based on a Philip K. Dick short story, "We Can Remember It For You Wholesale?"). (Kathy Keating)

Constructions of Race (Special Cluster)

The course is organized around a sequence of units, each devoted to different fields (history, law and public policy; sociology and literature). During the quarter, students are asked to examine how language contributes to and reflects the "construction of knowledge" in each field, paying careful attention to the rhetoric constituting their distinct discourses. As the class tries to understand this relationship by reading, discussing and writing about texts representative of the various fields, it also considers what underlying assumptions or hypotheses are at stake in the respective constructions.

This syllabus examines the construction of knowledge and the role of language in this construction, focusing on the issue of race and value in the United States. Through works by Jefferson, Du Bois, and Morrison, the class considers how the ideology of race has been constructed, deconstructed, and reconstructed in the field of American history. Next, the class studies texts by Senator Moynihan and Patricia Williams to consider how these ideologies have, in turn, influenced the historic production of law and public policy in the US. Then, using the heated debate surrounding the "findings" of *The Bell Curve*, the class analyzes how race is constructed and discussed in the field of science. And finally, the course ends with the film, 'White Man's Burden," and Morrison's *The Bluest Eye*, two narrative testimonies to the effects of these ideologies, policies, and scientific theories in the lives of African Americans. (Anne Callard)

Biomedical Ethics (Special Cluster)

For several years, several instructors experimented with a version of WR 139 that exploited its comparative, interdisciplinary nature in order to provide students with an even greater range of reading and writing assignments, and that framed these reading and writing assignments in the context of biomedical ethics. Readings for the course included, first, an anthology of very controversial, contemporary readings, from a variety of mass market and professional journals, about such issues as organ transplantation, e.g., a possible commercial market for rare human organs, the appropriateness of experimenting with the transplantation of animal, or acephalic babies' organs into humans, or triage in allocating increasingly scarce and expensive medical services to the elderly or indigent. Other readings, to create a rhetorical and stylistic range for study, included poetry and fiction by physician authors, e.g., William Carlos Williams and Robin Cook. And finally, students read information created by institutions for patients, e.g., Kaiser's instructions for parents of well, new-born babies about caring for them, e.g., how to wash their umbilical cords after leaving the hospital.

Writing assignments varied as well. In addition to conventional essay analyses, students worked in groups to create real patient information. For instance, students revised handouts for the UCI Medical Center in Santa Ana on "How to Give Yourself Your Heparin Injection," for the Southern California office of the American Lung Association on recognizing the symptoms of tuberculosis, and for the UCI campus Student Health Center on getting tested for Hepatitis. (Ellen Strenski)

Affirmative Action, Multiculturalism & Political Correctness (Special Cluster)

The 'AAMPC' curriculum presents historical, psychological, legal, literary and scientific materials in the form of a debate over the issues of affirmative action, multiculturalism and "political correctness." The curriculum is split into three parts:

1) The first part of the curriculum focuses on the history of Affirmative Action legislation in the United States. It traces the development of affirmative action as a remedy to the discrimination suffered by African Americans, and provides readings written by African Americans about the current state of affirmative action programs, their efficacy, and most especially, their benefit to the African American community. This section begins with a consideration of the rights and conditions of African Americans and other minority groups (including women) before Brown vs. Board of Education. It examines materials presented in support of the decision, including psychological studies. This section also includes materials from writers who opposed the decision or who question the status of affirmative action legislation in general.

2) The second part of the curriculum focuses on the debate over multiculturalism in the university, focusing in particular on Native American experiences in relation to this issue. The class discusses the politics of literary canons and the debate over the writing of American history (e.g. representations of Columbus). Using literary and filmic materials the students consider how it is that the most "American" culture has come to be classified as 'ethnic' and 'other.' Students are also encouraged to investigate the motivations behind and criteria for inclusion of UCI's Multicultural/International breadth requirement as well as the well-publicized controversy over the Western Civilization Core requirement at Stanford University. As in the section on affirmative action, the materials will reflect the many positions current writers have taken on the issues.

3) The third part of the curriculum focuses on the recent emergence of a discourse about "political correctness" which attempts to account for conflict in the university and in society at large. The class studies a range of positions, including recent legal scholarship, so the students can develop arguments about this discourse explaining its power and its limitations. Since feminism appears frequently as the villainess in attacks on "political correctness," the class particularly emphasizes the history and theories of the women's movement in relation to the alleged prohibition of behaviors and practices. The class also considers the implications of this topic for other groups accused of enforcing political correctness, including universities with restrictions on racist or sexist behaviors. This raises the issue of the ways in which this debate turns upon conflicting definitions of 'free speech.' (Ray Zimmerman)

IV. CHOOSING AND COMBINING TEXTS

The particular books you teach will depend on which version of the syllabus you choose. If you decide on the standard version, your primary texts will be Keller's *Reflections on Gender and Science*, Freud's *New Introductory Lectures on Psychoanalysis*, and Atwood's *The Handmaid's Tale*. Instructors often like to supplement these basic texts with articles or films. For example, an interesting half hour video interview with Evelyn Fox Keller is available from the Composition Office (HOB I Room 220). There is also an acceptable movie version of *The Handmaid's Tale* available from most video stores. What follows is a brief bibliography of frequently used books, articles and videos. You can find an annotated bibliography in Appendix B at the end of this manual.

i) Frequently Used Books

Science:

Stephen Jay Gould, *The Panda's Thumb*
Stephen Hawking, *A Brief History of Time*
Evelyn Fox Keller, *Reflections on Gender and Science*

Social Science:

W.E.B. Du Bois, *The Souls of Black Folks*. 1969. New York: Signet, 1982.
Sigmund Freud, *New Introductory Lectures to Psychoanalysis*
Michel Foucault, *Discipline and Punish: The Birth of the Prison*
Hernstein and Murray, selections from *The Bell Curve* (1994)
Jacoby and Glauberman. *The Bell Curve Debate*
Thomas Jefferson, selections from *"Notes on the State of Virginia" The Heath Anthology of American Literature: Volume One* (Second Edition). Lexington, MA.: D.C. Heath and Company, 1994. 894-909.
George Herbert Mead, *Mind, Self and Society*
Moynihan, Daniel Patrick. "The Case for National Action: The Negro Family." US Department of Labor Report, 1965.
Orbach, Susie. "Hunger Strike." *Hunger Strike: The Anorectic's Struggle as a Metaphor For Our Age*. New York: Norton & Co., 1986. 97-115.
Patricia Williams, *The Alchemy of Race and Rights*. Cambridge, MA.: Harvard UP, 1991.

Humanities:

Margaret Atwood, *The Handmaid's Tale*
Philip K. Dick, *Do Androids dream of Electric Sheep?*

Arthur C. Clarke, *2001: A Space Odyssey*
Nathaniel Hawthorne, *The Scarlet Letter*
Hughes, Langston. *The Big Sea*. 1940. New York: Hill and Wang, 1993
Nella Larsen. *Quicksand and Passing*. New Brunswick, NJ.: Rutgers UP, 1994.
Toni Morrison, *Beloved*
Toni Morrison. "Black Matters." *Playing in the Dark: Whiteness and the Literary Imagination*. New York: Vintage Books, 1992. 3-28.
Toni Morrison. *The Bluest Eye*. New York: Plume/Penguin Books, 1994.
Thomas Pynchon, *The Crying of Lot 49*
Mary Shelley, *Frankenstein*

ii) Frequently Used Articles

Science:

Sir Francis Bacon, excerpts from *The Great Instauration* and the *Novum Organum*
Plato, selections from *Timaeus*
Thomas S. Kuhn, Introduction to *The Structure of Scientific Revolutions*

Social Science:

Theodor W. Adorno, "Freudian Theory and the Pattern of Fascist Propaganda" in *The Essential Frankfurt School Reader*
Bynum, Caroline Walker. "Food as Control of Self." *Holy Feast and Holy Fast: The Significance of Food to Medieval Women*. Berkeley: U of California P, 1987. 189-218.
Chernin, Kim. "Rites of Passage." *The Hungry Self: Women, Eating and Identity*. New York: Times Books, 1985. 161-204.
Carol Cohn, "Sex and Death in the Rational World of Defense Intellectuals" (*Signs* vol.12 no.4 1987: 687-718)
Mark Dery, ed., *Flame Wars: The Discourse of Cyberculture*
Michel Foucault, "Science and Knowledge" in *The Archeology of Knowledge*
Michel Foucault, "We 'Other Victorians'"
Foucault, Michel. "The Spectacle of the Scaffold," "Docile Bodies," "The Means of Correct Training." *Discipline and Punish: The Birth of the Prison*. Trans. Alan Sheridan. New York: Vintage Books, 1979. 32-69; 135-169; 170-194.
Sigmund Freud, "A Note Upon the 'Mystic Writing-Pad'"
Jefferson, Thomas. "The Declaration of Independence." *Encyclopaedia Britannica*, 1995.
Rheingold, "Disinformocracy" in *The Virtual Community*
Paul Virilio, "The Third Window: An Interview With Paul Virilio"

Humanities:

Bruno Bettelheim., "Hansel and Gretel" in *The Uses of Enchantment*
Emily Martin, from *The Woman in the Body*
George Orwell, "Appendix: The Principles of Newspeak" in 1984
George Orwell, "Politics and the English Language"
Robin Wood, "Return of the Repressed"

iii) Frequently used videos:

Blade Runner
Kenneth Branagh's *Frankenstein*
The Handmaid's Tale
Bill Moyers' PBS interview with Evelyn Fox Keller
Star Trek: The Next Generation
Total Recall
2001: A Space Odyssey (the film)
The Wedding Banquet. Dir. Ang Lee. 1994.
White Man's Burden
The X-Files (Television Series)

V. COURSE SPECIFICATIONS AND POLICIES

i) Page Lengths

Students in WR 139 are required to write a minimum of 4,000 words of final, edited prose. This translates into approximately 15 or 16 pages of text. Most instructors set three 5-7 page essays, though some increase the essay page requirement over the course of the quarter, making the final essay longer than the first two and worth more of the overall grade.

ii) Grammar and ESL

While grammar is not the central concern of WR 139, students *are* expected to write sophisticated essays reflecting a mastery of the conventions of standard written English. As stated earlier (see Course Rationale, Section (i)), ESL students often perform brilliantly in WR 139. But many students for whom English is a second language find the reading and writing assignments in this class particularly challenging. Nonetheless, they are as accountable for completing assignments accurately and intelligibly as native speakers. If you identify students who are at risk because of problems with grammar, you should advise them of this as soon as possible and urge them to seek support from the Learning and Academic Resource Center (Student Services II, Room 1100, 824-6451). They should also attend your office hours with frequent revisions of their essays in order to get your feedback.

iii) Style

One of the purposes of the freshman writing sequence (WR 39 A, B and C) is to teach UCI students to write vividly, with a certain amount of style and wit. The complexity of the material in WR 139 sometimes leads students to write dry, repetitive summaries rather than fluent, engaging analyses of the readings. Before graduating from WR 139 (and from UCI), we expect our students to write clearly, intelligently, with flair and "voice." One way to encourage this is to identify passages in the assigned readings which exemplify these traits. Another is to have students rewrite their own drafts (especially the later ones) with style foremost in their minds. Simple editing techniques such as revising for sentence variation and verb choice can make a significant difference here. Encouraging an awareness of audience and tone as well as the use of narrative, vivid description, dialogue, and even humor will also help your students treat their essays as a means of communication between interested, emotionally engaged human beings rather than the monochrome regurgitation of technical data.

iv) Citation, Quotation and Bibliographies

Students in WR 139 should be able to use and cite sources accurately. A good handbook will provide them with the citational styles of the MLA, APA and the *Chicago Style Manual*. You can, if you wish, insist on one particular citational style or you can allow the students to use the style associated with their own field of study. It's a good idea to require students to cite all sources from the outset. Most students will have taken 39 C and should be equipped to quote and cite correctly. It is particularly important that students quote accurately, integrating quotations grammatically into their essays and then *explaining* each quotation and its relevance to their arguments. Finally, you may wish to have students cite sources within the text of their essays and provide a bibliography (or even an annotated bibliography) at the end.

v) Rewrites

As of Fall 1996, the composition program will *not* allow rewrites. Given the intensity and brevity of the ten-week quarter, it is neither in the students' nor the instructors' interests to reschedule due dates for assignments. Students are expected to keep up with the reading assignments and to discuss difficulties completing the work-load for the class in your office hours. Instructors wishing to offer additional support to struggling students should do so without compromising fairness by allowing some students additional time to finish their work but not others. Remember also that the Learning and Academic Resource Center (Student Services II, Room 1100, 824-6451) offers free tutoring for UCI's composition students.

VI. TEACHING STRATEGIES

i) In-Class Diagnostic Assignments

All UCI writing courses must provide students with in-class writing exercises and opportunities. On the first day of class, administer a brief (15 minute) in-class diagnostic assignment. The diagnostic might be a very simple request for the students to introduce themselves to you. For example, you might put the following questions on the board: "Who are you? What are your interests?" Or you might ask the students to write on their particular strengths and weaknesses as writers about to take an advanced composition class. This will provide you with a "raw" sample of student writing, as well as helping you get to know your students and their concerns about the class. You can use these samples to identify students who may have been wrongly placed in WR 139, to identify students with particular writing problems that will need to be addressed later on in the quarter, and to gauge the general level of writing for the class as a whole.

Try to comment briefly on each of these diagnostics before the second or third class. If you have students whose in-class diagnostics seem problematic, check with Jan Stevens in the Composition Office to see if they are eligible for placement in WR 139. You can comment on the rest by saying, for example, "Your writing seems fine for WR 139, though you'll need to work on. . . ." Positive feedback at this early stage is valuable because it helps the students develop a positive attitude towards the class and the teacher. At the same time, it is appropriate to express real concerns you may have about a student who, for example, may need help from the Learning and Academic Resource Center (Student Services II, Room 1100, 824-6451) to pass the class.

ii) Library Research Assignments

One way to motivate students to remember the research skills they learned in WR 39 B and 39 C is to require a small library research assignment at the beginning of the quarter. You can use this assignment as a second diagnostic to assess the students' powers as writers by requiring a short written exercise demanding more thought and more polish than the in-class diagnostic.

For example, you can tell the students on the first day of class that they have one week to find a scholarly article from a journal in their own field of study and to (a) type a brief (1 page, double-spaced) summary of the article, (b) type a 1 page critique of the article as a piece of writing. Finally, they should (c) state (based on the article they critiqued) the stylistic rules or conventions typical of writing in their own field of study.

This diagnostic exercise should give you a clear picture of the students' abilities at the beginning of the quarter. It also requires the students to exert themselves to produce a polished piece of work which will not dramatically effect their final grades, i.e., it enables them to "warm up." Try to comment on this diagnostic within a week, letting the students know if you have noticed any major areas of concern, as well as reminding them of their strengths.

Later on in the quarter, you may wish to require library research for one of the graded essays. A final research paper might be useful because it would test a range of writing skills simultaneously. By the time they graduate from WR 139 (i.e., from UCI), students should be able to write a sophisticated, well-written argument in which they present adequate discussion of their research, using appropriate conventions of citation and an accurate bibliography.

iii) Journal Responses

Many (though not all) instructors require students to keep a writing journal in a separate bound, spiral or loose-leaf notebook. The students bring their journals to class for assigned free-writing sessions and any occasional bursts of inspiration they may experience in class. They can also answer homework assignments in their journals. Because these journals are graded on the number of entries students make in them, it is important for the instructor to keep track of journal assignments by noting them down, preferably on disk. At the end of the quarter, hand out a list of all journal assignments for the quarter. Since WR 139 is a writing class, it seems appropriate to award a percentage of the final grade for these written journals. They should not, however, be graded according to the same standards as essays. Let the students know at the outset that these journals will not be graded for grammar or "correctness," but will be evaluated in terms of whether they are thoughtful, imaginative and complete.

iv) Student Reports

Some instructors require their students to give brief (10-15 minute) reports on topics relating to the texts and themes of the class. The purpose of these reports is to give the students some background information on class material which will be helpful for the essays (the experience of public speaking, of course, is also very valuable). For example, in a class studying Freud, students could report on a Freudian case history, Freud's biography, a feminist critique of Freud, Bettelheim's Freudian analysis of fairy tales, Adorno's Freudian analysis of fascist propaganda, etc. At the beginning of the quarter, offer the students a list of suggested topics, though you may decide to accept student suggestions in addition to this list.

Once they overcome their initial nervousness about public speaking, students tend to enjoy these reports and to benefit from them. You may even wish to use reports as a way of injecting more creativity into the class. For example, some instructors have encouraged students to present artistic works based on class materials, such as collages, songs, poems, fiction, drama. Few students actually take advantage of this option which is challenging in its own way. Some do, however, and the outcome is generally engaging and thought-provoking. In a class so thoroughly dedicated to reading, analysis, and thesis-driven argumentation, the occasional artistic report can be a welcome relief.

v) Reading and Discussion Questions

Many Writing 139 students find the often abstract or highly theoretical reading materials exceptionally challenging and sometimes even overwhelming. One way to orient your students is to provide them with focused reading and discussion questions on specific reading assignments. Reading questions tend to be very straightforward, requiring students to pay attention to whichever themes, motifs, or figures you wish to emphasize. They may even elicit factual responses. These reading questions are also useful for structuring introductory classes on new material. It is often helpful to students if you simply go over the answers to the reading questions with them in class. Furthermore, you can use these simple questions as the basis of in-class quizzes designed to make sure your students are keeping up with the reading.

In addition to the straightforward reading questions, many instructors also require students to answer more complex and intellectually challenging discussion questions. These questions are designed to elicit a fuller explanation than reading questions (which may only require a sentence or two in response). While a reading question might ask students to identify a specific point an author makes, a discussion question might ask students to evaluate a section of the author's argument in terms of another text or of ideas discussed in class.

These discussion questions are useful in provoking thought beyond mere comprehension of the text. They can be used as the basis of class discussion by putting students into groups, each with its own discussion question. They can function as pre-writing prompts designed to generate written material that will be useful in writing essays for the class. Similarly, they can also be a source of interesting and challenging electronic discussion either through simple e-mail communications or through a class listserv (see Section VIII of this manual, "Using E-Mail and the Internet").

vi) Peer Editing

Peer editing is a primary method for teaching composition at UCI, so your students will be very familiar with it. You should have few problems putting the class to work editing

each other's essays. Typically, peer editing in WR 139 requires both attention to questions of composition and analysis of theoretical issues. It is a good idea to include questions designed to encourage evaluation of a paper's argumentation and theoretical assumptions as well as its organization, style, grammar.. Examples of peer editing sheets created by previous instructors are available in the WR 139 on-line archive.

vii) Vocabulary Lists

A class focused on the issue of discourse in the academic community can hardly fail to note the importance of technical terminology in the construction of knowledge. Indeed, one central theme in WR 139 is the extent to which rhetoric structures, generates and limits ideas (for better or for worse). In explaining Kuhn's theory of scientific revolutions, it's worth pointing out his comment that historians of science have difficulty conceptualizing the *process* of scientific revolution because "their *vocabulary* impels them to view it as an isolated event" (7). By the time you reach Freud, the development of new technical terms (such as repression, displacement, projection, Oedipus complex, etc.) will present itself as an issue because of the students' trouble operating on new discursive terrain. One way of underlining the importance of discourse to the construction of knowledge while simultaneously helping your students to comprehend the material is to set them vocabulary assignments for homework. Examples of assignments of this kind are available in the WR 139 on-line archive for you to review or down-load.

viii) Teaching Essay Assignments

Perhaps one of the most valuable skills we can teach our students is how to read assignments. Though many WR 139 students are about to graduate, they may still have the habit of giving assignment sheets only a cursory reading. This could be a significant shortcoming if they find themselves working for organizations that issue very specific written directives and task lists. One approach to teaching essay assignments is to urge the students to read them with a pen or highlighter in hand, focusing on the verbs (which denote actions to be undertaken) and other important instructions. It may be useful to go through the first assignment or two in class, pointing out important words and phrases and writing them on the board. In addition to teaching students how to closely read a specific assignment, this will also give them practice in fully and accurately responding to tasks.

Having ensured your students fully understand the specific tasks required by the assignments, it is necessary to develop in-class activities to support their progress towards fulfilling these goals. Some instructors like to stimulate discussion about the writing topic or topics before even handing out the assignment sheet. This gives the process a more inductive feel, allowing the students to experiment with ideas without constraint before seeing the parameters of the prompt. Other instructors prefer to hand out the assignment

sheet as early as possible so that in-class activities and discussion are focused on the goals of the prompt from the start.

This difference in approach raises an interesting question about how much support and instruction we should give to our students as they grapple with the problems raised by the essay prompts. Some instructors work on particular arguments in class discussions and then have the students reiterate these arguments in formal prose for the essays. Others design prompts and related in-class activities which force the students to think through the materials in their own way and come up with new insights, synthesizing elements drawn from in-class discussions into inventive new arguments. One way of resolving this pedagogical question is to make use of both strategies. The first strategy involves giving students a maximum amount of structure and support and might be valuable for the first assignment of the quarter. The other (more challenging) approach seems appropriate for later essays which assume a higher level of analytical competence and inventiveness.

ix) Group Activities

WR 139 obliges students to comprehend such difficult material that you may feel compelled to spend some class time summarizing and explaining the readings. Experienced composition teachers generally try to avoid lecturing in the classroom, but WR 139 instructors often need to be willing to offer clear presentations on specific topics. On the other hand, it is also wise to plan your class-time to include a variety of activities such as in-class writing, group discussions of passages from the readings, in-class reports, and peer-editing.

Group-work, in particular, is a useful way of obliging students to confront the reading material and to begin to process and analyze its central ideas and issues. A standard group activity would be to identify four or five thematically rich passages from, for example, an essay by Freud and to assign four or five groups of students to analyze them. Each group should nominate a recorder / reporter to present its findings to the class as a whole. It is important to give the students a specific prompt asking them to focus on one or two particular points. After fifteen minutes, the groups take turns reporting to the class. The instructor in this situation functions more like a facilitator than the "one presumed to know."

Here are some of the advantages to this approach:

- the students are grappling with the text itself rather than the instructor's reading of it;
- students who might be shy about sharing their insights in front of the whole class can do so more comfortably in a small group;

- you can emphasize those passages you think are particularly useful to your students by selecting them for this activity;

- you are still free to comment on the students' insights after each brief report.

x) Debates

Since WR 139 emphasizes analysis and argumentation, debates are an excellent means of reminding students to take (and defend) a stand. Usually, debates work best when students have time to prepare their materials (perhaps over a weekend). Split the class into teams or groups, each one responsible for mastering the arguments of a particular writer. For example, one group of students can study Freud's essay on gender while another studies a related chapter from Keller. In the classroom, one group "is" Keller and the other "is" Freud. The groups then argue, each using the "voice" of its theorist. The instructor keeps score and notes valuable insights on the board. This activity requires students to think through an argument in detail and to deal with counter-arguments.

A variation on this is the Talk Show, in which the "host" (i.e. the instructor) interviews famous theorists on her show. Students can volunteer to be Keller, Freud, or Atwood. This strategy works particularly well with fictional characters. For example, students could volunteer to be characters from *The Handmaid's Tale* stating their grievances on the Oprah / Geraldo show. After interviewing these guests, the host can then allow members of the audience to ask the guests questions or to make editorial comments. This activity is entertaining but it is also useful for prompting debate about the opposing belief systems focalized through characters in the novel.

xi) Competitions

Competitions can be helpful in granting relief from a week or two of heavy analysis and discussion. One way of using competitions to improve student writing is to have a "Most Gripping Intro" contest. Tell the students to bring in a draft of their latest essay's introduction and have them rewrite it in class to make it as gripping or vivid as possible. Each student reads his or her new introduction aloud while the instructor writes the first sentence on the board. After everyone has read her or his intro, the class votes on the best. Each student votes only once.
Some instructors like to give prizes for competitions like this such as pens, pencils and even candy. This competition underscores the importance of having an engaging introductory paragraph which is, after all, the first thing the reader will see. (A variation is to have the students compete in the "Most Boring Intro" contest first. The contrast between the two types of writing makes a valuable point in an entertaining way.)

xii) Games

Instructors often use games at the beginning of the quarter to help the students get to know each other. Games can also be useful in making a specific point or in giving the students a break on a day when an essay is due. Because Writing 139 necessarily covers many philosophical and linguistic concepts, new vocabulary, and historical or other kinds of information, however, the course lends itself well to knowledge-oriented games such as Jeopardy. The television game show is still familiar to most students. It involves choosing one of five or six subject categories and then selecting a difficulty level, indicated by dollar amounts. In Jeopardy, the point is to answer by asking the proper "question."

Jeopardy-style games can be used

- to create a sense of enjoyment around learning;
- to help students synthesize concepts and contexts;
- to give students a chance to practice using terms and ideas;
- to allow students to see possible ways learned materials might be applied outside of the particular assigned readings (for example, recognizing other places where concepts such as ideology and epistemology may be invoked);
- to create a sense of team-work through group collaboration.

In a 139 version on cyberculture, students played a game of Jeopardy involving readings from Keller and an article from the anthology *Flame Wars*. The instructor designed the Jeopardy-style board on the web through HTML (hypertext markup language); a version of the game can be found on the worldwide web version of this manual. An overhead projector or specially-designed poster-board configuration could also be used if the web is not an option. For the cyberculture version, entitled "The Keller/Branwyn Game Show," students played in teams of four; the team with the most earned dollars won extra credit points for the course. Since "buzzers" aren't an option, the game can be adapted by having one group "up" at a time. For missed answers, the first group to "ring" in will get the next opportunity to guess. The categories were: "Vocabulary," "Big Concepts," and then four categories specifically on the articles read.

One way of introducing the purpose of the game is to have students think of it as a kind of "review" to practice using terms and concepts that undoubtedly will emerge in the current essay. Once play begins, teams will strive to work through concepts covered in class discussions and readings to get the right "question" and win points. Afterwards, it will be

clear to the instructor which concepts need more discussion and analysis. This is just one way to measure how students are integrating the materials.

These kinds of games can also be effective in helping the students theorize the very problem of asking "questions," and how this process relates to the shaping of disciplinary practices and knowledge. A well-designed game can make a nice bridge exercise, for example, at the beginning of the next class. Despite the fact that it is a "game," Jeopardy is very much considered an adult-oriented show, so those instructors who prefer a more formal classroom may find it more comfortable than some other types of creative play in the classroom. (Kathy Keating)

VII. DESIGNING ESSAY ASSIGNMENTS

i) Using Modes - Evaluation, Analysis / Application, Argument

WR 139 instructors are expected to present their students with increasingly difficult prompts. Though different instructors achieve this goal in different ways, everyone attempts as much as possible to make the assignments cumulative, sequential, and gradually more cognitively complex. Many instructors have used writing modes to lead their students into increasingly sophisticated forms of writing. For some time, the following modes have proved popular:

Evaluation is a straightforward activity that requires students to comprehend an argument and then to use a particular set of criteria in deciding how effective the argument is. For example, the first essay could ask for an evaluation of Keller's critique of scientific "objectivity" in terms of her attempts to present her psychoanalytic explanations as *more* objective than objectivity itself.

Another way of mastering a new argument or theory is to ***analyze*** the theory and then to test it out by ***applying*** it to another object. Analysis involves identifying the basic assumptions of a text and discussing how they work together (or fail to work together) to produce a coherent, convincing argument. Application involves adopting these basic assumptions and using them as a lens through which to view a specific phenomenon. Students could, using this kind of prompt, apply Freudian theory to contemporary phenomena such as an advertising campaign, the arms race, a fairy tale, a horror movie, advertising during a presidential election, etc. Perhaps a more challenging version of this assignment might be to use the theory of one critic to analyze another. For example, an assignment might ask students to consider Freud within his historical context (as described by Foucault) in order to assess the extent to which Freud's concepts rely on the societal constructs Foucault exposes.

By the end of the quarter, students should be able to synthesize several of the themes discussed throughout the quarter and to use some of the readings as part of an ***argument***. This might involve pitting one author against another, using a number of significant concepts culled from class reading and discussion to analyze the final class text, or even making an argument for changing the educational content of the course.

ii) Other Approaches to Developing Analytical Assignments

Rhetorical analysis assignments require the students to discuss the specific rhetorical strategies by which an author asserts her or his argument. Such an assignment involves attention to logic, tone, literary devices and rhetorical tropes, argumentative moves, and to the relationship between the argument and the audience. One interesting form of rhetorical analysis involves analyzing the role of binary oppositions and hierarchies in the author's argument. For example, an assignment might ask students to consider the extent to which Freud's opposition between the conscious and the unconscious becomes destabilized, disturbed, blurred, or otherwise redefined in his text.

Literary analysis assignments similarly require attention to detail, though the relationship between author, text and reader tends to be more obviously problematic than in analysis of essays, lectures and arguments. Literary analysis can focus on specific recurring tropes (such as allegory, symbolism or metaphor), issues (such as gender, authenticity, or race), and literary devices (such as character, plot, narrative voice, and point-of-view). As in the rhetorical analysis example above, a literary analysis assignment might also focus on the binary oppositions and hierarchies running throughout a text. In *Blade Runner*, for example, oppositions such as human / non-human and real / artificial are used and problematized. An interesting analytical assignment would call for a detailed analysis of this oppositional structure and ask students to consider its philosophical and ideological implications. Literary analysis also offers opportunities to apply some of the theories discussed in the class to a literary text. For example, students might find it interesting to read Atwood's novel through Keller, Freud, or Foucault.

Thematic essay assignments require students to focus on a specific "thread" in an author's text, analyzing how this idea or assumption is developed throughout the course of the argument. For example, an assignment might ask students to choose a specific term used by an author and explain its role in one or more related texts. Or it might call on students to examine the relationship between two terms in a given text (such as "objectivity" and "masculinity" in Keller).

Comparison and / or contrast essays ask students to identify similarities between texts, to identify differences, or both. This can involve combinations of the other essay types already listed. For example, an assignment might ask students to contrast the different uses of a specific term (e.g. "time") in the work of two authors. Or the assignment might have students compare and contrast the ways in which a novel and a lecture present similar or related issues and themes.

Part-to-whole assignments invite students to elaborate, analyze and evaluate an author's argument through focused reading of one or more short passages in the text. Analysis of the short passage or quotation should demonstrate an understanding of the passage's relationship to the entire text of which it is a part. Students could, for example, close read two or three short passages in one of Freud's lectures and use an analysis of his rhetoric to argue for a thesis about a specific part of his model.

Open topic essays allow students to choose their own topics, usually depending on the instructor's approval.

VIII. USING E-MAIL AND THE INTERNET

by Kathy Keating

i) E-Mail Journals and Dialogue

Electronic mail, increasingly used as an educational tool in many college classes, is an especially effective way for writing instructors to help students develop rhetorical skills. Many students will note, sometimes with amazement, that e-mail is in fact quite different from office hours or other teacher-student encounters. This self-discovered realization of the importance of situation and medium allows students to play with different rhetorical strategies and to explore different voices or personae, thus expanding their repertoires. More and more, students are asked to use the electronic medium in their courses. If you decide to include an e-mail component in your course, your students generally will acknowledge (albeit often at the end of the course) the usefulness of learning how to write for on-line situations. Prepare for any resistance by clearly stating your goals for requiring e-mail both on your syllabus and at the start of the quarter.

While some students do not have their own computers and modems, UCI is one of the better-equipped campuses in terms of access and number of labs. E-mail assignments work best when you make it clear that you are not gratuitously piling on more work, but rather redistributing the workload. Dialogue between instructor and student is often enhanced by e-mail, although you will want to watch for the tendency to spend more time on-line writing private responses to each student (see "listservs" below as a way around this). Often instructors set journals to be turned in by e-mail instead of on paper, and sometimes students are paired and share journals with each other.

Remember to ask students to open up e-mail accounts the first day of class if you will be requiring e-mail, and make it clear that they should consider communicating ideas and parts of papers to you regularly by e-mail. One of the best ways to have students rethink and reshape thesis statements is to require multiple versions through e-mail over the course of a unit.

ii) Using Listservs

Electronic discussion lists, commonly called listservs, can be an excellent addition to any section of Writing 139. The nature of the listserv is decidedly different from normal classroom instruction; students cannot see other members of the class, and often have not heard from shy students, yet they must imaginatively engage in speaking to the class as a whole. Because WR 139 focuses on discourse communities and the role of rhetoric in shaping them, listservs allow first-hand experience of figuring out the rules and conventions of a bounded community (the class), and manipulating language so as to

make oneself heard. Sometimes a "flame war" (a series of insults or personal attacks) can develop on a class list. This is a common feature of electronic mail, and while you should be sure to provide students with one of the many "netiquette" guides floating around on the Internet, it is often productive to work on letting class members negotiate for themselves. As the instructor, you should decide what role you will take before the quarter begins: from active participator to silent observer, the position you take and the nature of your own posts will certainly influence your students' responses and establish the tenor of the list.

Listservs work best when assignments are clearly defined and consistently spread over the course of the ten-week quarter. Many instructors in the Composition Program have used listservs, and their uses fall on a spectrum ranging from highly-structured weekly journal responses to free-form, sometimes free-wheeling discussion on an *ad hoc* basis. Since you won't know the dynamics of your class before the course begins, you should rely on instinct and teaching style to guide your choice as you put together your syllabus.. Regardless of the structure, if you use a listserv, make sure that its use is marked on the syllabus as a real class component, and be clear about how participation will affect a student's final grade. Inevitably, one student in the class will fail to open an e-mail account or refuse to send mail to the class list; for most teachers this is comparable to neglecting homework and not participating in class.

One word of advice: it is often useful to "cross-pollinate," i.e., to discuss listserv activity and conversations in class, and vice versa. Many instructors and students have reported that continued grappling with complex issues in these two different realms has made 139 a more exciting and stimulating course. The Instructors' Manual web site provides examples of listserv use in Writing 139.

iii) The World Wide Web

The interdisciplinary, meta-theoretical emphasis of Writing 139 means that critique of different communities and different media can be pursued as a formal element of the course. The world wide web is one such media, and there is every indication that the web will become an increasingly important component both of academia and of the corporate world. Just as we might include an advertising unit early in the quarter to re-introduce concepts of rhetorical positioning and ideology from 39B and C or Humanities Core, examination and analysis of the web as a set of texts can be fascinating for both teacher and students. In some courses across the country, instructors have their students produce a web site as part of a class or collaborative project. This is less feasible in the quarter system, since the learning curve for HTML is still steep enough to make it impractical to do effectively in ten weeks. However, by reserving space in a lab, such as the Humanities Instructional Resource Center, teachers can have classes in which students explore specific sites on the web for rhetorical analysis.

Some tips:

1) Have a home page, either your own or a course page, from which to start. You should give out the URL (uniform resource locator) address on a piece of paper to each student, since the darkness of the lab makes white- or chalk- boards almost useless, and addresses are usually long.

2) Expect the unexpected. Systemwide crashes, faulty instructor's stations, and lag times may frustrate you. Having a back-up lesson plan is usually a wise investment of time.

3) Choose an itinerary of several possible sites, in case servers at other institutions are temporarily down.

4) As with any class session, make sure you have a particular goal for the day's work.

5) Have students buddy-up. The typical scenario involves 23 students at different stages of your directions, sometimes struggling to catch up, and sometimes going off to explore their own interests during class time. Pairs create a sense of comfort and also keep students on track.

6) Anticipate having to teach navigation techniques and basic computer skills (how to turn on a Mac, how to use a mouse), and don't be dismayed by students who are computer majors and know much more than you do.

7) Feel free to give students assignments to explore the web as alternative homework. Some examples of use of the web are provided in the on-line version of the Instructor's Manual.

8) Point out that although the web features many wonderful graphics effects, reading and producing written text is still a key skill for students to work on. Unlike television, the web requires careful reading, research skills and familiarity with search requests on any of the "search engines," strategies for handling information overload, and both creative and critical responses to information presented on-line. Don't despair that your students will stop reading if they get used to the web; more than ever, students need a set of analytical skills and sharpened faculties to navigate the ever-expanding web, and so effective reading and writing won't be going out of fashion anytime soon.

APPENDIX A

A Chapter By Chapter Guide to Keller's *Reflections on Gender and Science*

by Kathy Keating

John Hollowell has some of the best advice about *Reflections on Gender and Science*: "A little bit of Keller goes a long way." Although instructors should read all or most of Keller's book, you should assign no more than three -- and probably fewer -- chapters. Students generally have the most difficulty with Keller, in part because she often weaves critiques of primary and secondary sources together in a rapid way that can confuse students used to reading factual textbooks. More than other texts in the course, Keller's will require careful and disciplined practice in analytical reading methods. Because of its conceptual novelty and difficulty for most 139 students, starting one's syllabus with Keller is not recommended.

Introduction and Section Introductions

Keller's introductions usually reiterate the main themes and aims of her book (described above), but sometimes tend to diffuse student interest when they are assigned as formal reading. It might be helpful to present these introductions as "cheat sheets" that students can re-read after reading a chapter, as a way to review and synthesize.

Chapter 1: "Love and Sex in Plato's Epistemology"

This chapter is useful when taught in conjunction with the heterosexual model marked by domination presented in the Bacon chapter. Here, Keller presents another kind of relation between knowledge, love, and heterosexuality that may seem unfamiliar to most Writing 139 students. Keller critiques the Platonic epistemology, but on the way to that critique, she presents his system as privileging a certain model of homosexuality, revalued by Plato, that focuses on love between the *erastes* (lover) and the *eromenos* (beloved) as a way to move towards knowledge. This chapter is excellent in providing some key concepts, such as essentialism and constructionist perspectives. However, for many students the different world and value system of the Platonic-era Athenians can come as a shock; here, a little historical background and cultural material is advisable as a context.

Chapter 2: "Baconian Science: The Arts of Mastery and Obedience"

The Bacon chapter can make a useful counterpart to the Plato, although many of the critiques of Baconian science are also raised in chapter 1, creating some redundancy. Keller focuses on the figuration of the relation between scientist and object of study (nature) as a "chaste marriage" that works by mastery, conquest, and aggression. One of the problems in presenting this chapter is that students see the Bacon as already very mediated by other critics and torn from the large context of his own works, so that Keller seems to have too easy a time making her argument. Past instructors have recommended teaching other selections of Bacon as a primary text first, and then moving on to Keller's arguments. See, for example, Kimberly Moekle's syllabus, which uses some excellent selections from *Novum Organum*.

Chapter 3: "Spirit and Reason at the Birth of Modern Science"

The subjects of Keller's historical investigation in this chapter are the seventeenth-century English scholars who attempted to be the first to institutionalize the "new science," resulting in the establishment of the Royal Society in 1662. Keller presents two main contenders: the Paracelsus-influenced alchemists (the hermetical tradition), and the more rationalist, conservative scientists partly inspired by Bacon (the mechanical tradition). The combat between the two camps is illustrated by the differing ways they figured the feminine and female, and Keller shows how the subject of witchcraft became an important field on which to stage their battle. While the mechanicals feared women's supposedly satanic, unruly, and dangerous power, the hermeticals favored an integrative approach that acknowledged both woman's and nature's mysterious and sometimes miraculous ways. Keller explores how metaphors and language itself constructed a certain picture of reality and science and argues that Western science was a deeply ideological venture from its inception, a venture that used gender not to discover "truth" so much as to further its own rhetorical purposes.

Chapter 4: "Gender and Science"

Perhaps one of the most popular chapters, "Gender and Science" tends to stir up controversy in the classroom. Keller argues that there is a genderization of science, and that the objectivist epistemology that puts faith in the separation between the scientist and his object of study contributes to a masculinist ideal of science. By working quickly through some central concepts in Freud and Piaget, Keller points out that values, such as cognitive maturity, have been constructed in a way that favors the objectivist orientation, which is what many boys are conditioned to take on as they develop. Thus, many scientists are drawn to their profession because they value separation, a radical notion of autonomy rather than interdependence, and emotional distance; this self-

selection reveals the epistemological biases that structure traditional science. Keller offers as a corrective a "process" model of reality that would work against many of the gender-rooted and objectivist prejudices in science. Students often try to avoid the subtleties of Keller's argument; for example, they may claim that Keller's prime goal is just to get more women into science jobs. It's helpful, therefore, to talk openly about the stereotypes some students have about feminism and feminist critiques.

Chapter 5: "Dynamic Autonomy: Objects as Subjects" and Chapter 6: "Dynamic Objectivity: Love, Power, and Knowledge"

These two chapters tend to cover similar concerns: the intrapsychic life of the scientist. They continue the impulse especially prevalent in chapter 4 to psychologize the scientist and her or his methodology. Most explicit in dealing with Freudian concepts, these chapters can be used to extend earlier concepts if you have already used Freud's *New Introductory Lectures on Psychoanalysis*. Many students, however, find these chapters particularly challenging and disorienting.

Chapter 7: "Cognitive Repression in Contemporary Physics"

Here Keller challenges two key aspects usually considered central tenets of traditional science: knowability and objectifiability. Using the famous example of Schrödinger's cat (the paradox that acknowledges that one sees either a live cat or a dead cat, but that according to wave theory, at some point the cat can be said to be an equal mix of the two states), Keller notes that insights gained from quantum mechanics suggest that the objectivist epistemology she critiques in previous chapters is inadequate for contemporary science. Yet in physics, Keller argues, scientists tend to cling to older notions even in the face of the inadequacy of these models. This is without a doubt the most technical in terms of concepts derived from physics, although the notion of particle/wave theory clarifies the importance of the descriptive and rhetorical enterprise at work in scientific theorizing.

Chapter 8: "The Force of the Pacemaker Concept in Theories of Aggregation in Cellular Slime Mold"

Not often taught, this is the least successful of Keller's chapters in the book. In some ways the most personal of her pieces, the Pacemaker or Master Molecule Concept (the idea that one central cell controls the developmental process of an aggregate in a one-way process) is presented in order to show how other scientists resisted Keller's own research findings in mathematical biology. Most instructors will find the same kind of issue

more persuasively argued in "A World of Difference," in which Keller's argument is more sustained and less weighed down by autobiographical motivations.

Chapter 9: "A World of Difference"

This chapter, along with "Gender and Science" (Chapter 4), may be one of the most frequently assigned chapters. After having read Keller's theoretical critiques of "science" in previous chapters, students often demand examples of practicing scientists. The chapter on Barbara McClintock provides just this, and so forms a well-timed response. McClintock is in many ways Keller's ideal of a good scientist who avoids the objectivist epistemology criticized in earlier chapters, and who perseveres despite skeptical dismissals by colleagues. By praising McClintock's method of "listening to the material," Keller offers an alternative way of doing science. Be forewarned, however, that many students find the chapter a bit "touchy-feely," even if they have agreed with Keller's earlier critiques.

APPENDIX B

FREQUENTLY USED TEXTS
A (PARTIALLY) ANNOTATED BIBLIOGRAPHY

i) Frequently Used Books

Science

Stephen Jay Gould, The Panda's Thumb

Stephen Hawking, *A Brief History of Time*

Evelyn Fox Keller, *Reflections on Gender and Science*

Social Science

W.E.B. Du Bois, *The Souls of Black Folks*

Sigmund Freud, *New Introductory Lectures to Psychoanalysis*

Michel Foucault, *Discipline and Punish: The Birth of the Prison*

Hernstein and Murray, selections from *The Bell Curve*

Thomas Jefferson, selections from *"Notes on the State of Virginia"*

George Herbert Mead, *Mind, Self and Society*

Daniel Patrick Moynihan, selections from "The Case for National Action: The Negro Family," US Dept. of Labor Report

Patricia Williams, *The Alchemy of Race and Rights*

Humanities

Margaret Atwood, *The Handmaid's Tale*

Arthur C. Clarke, *2001: A Space Odyssey*

Philip K. Dick, *Do Androids dream of Electric Sheep?*
In the future, earth has been ravaged by the holocaust of World War Terminus, and "normals" have moved to the colonies on Mars to escape genetic tainting by radiation. Rick Deckard, however, is a bounty hunter hired to destroy androids who have escaped to earth in order to free themselves--usually by murder--from their servitude in the colonies. The trouble begins when Deckard is forced to hunt down a new line of androids, the Nexus-6 type, who by almost any standards could pass as "real" humans. The one test that catches them is an empathy test, but Deckard soon discovers that even humans can lack "normal" empathy, which makes it difficult to determine whom he should "terminate." In addition, he falls in love with an android, Rachael Rosen, who seems more alive than his own wife. The "electric sheep" of the title (missing from the movie version) fuels Deckard's career as a bounty-hunter, since he wants to make money in order to be one of the few on earth to own a live animal. Students tend to enjoy this science fiction novel, which raises issues of classification and labeling and the ethical decisions behind them. It tends to unmask our culture's sometimes hypocritical obsession with "the real thing" as a status-marker or commodity, while we nevertheless pursue enhancements and artificial aids of every sort. (Kathy Keating)

Nathaniel Hawthorne, *The Scarlet Letter*

Toni Morrison, *Beloved*
The action of this contemporary novel covers the years roughly before the Civil War through the 1880s, and focuses on protagonist Sethe's traumatic experiences at Sweet Home (Kentucky). Sethe is a slave who escapes across the Ohio River into free territory, and who then must explore different ways of dealing with her life history, including "rememory" and "disremembering," in order to survive. In Ohio, Sethe murders her child Beloved, who later haunts her house at 124 Bluestone. Eighteen years after the escape, Paul D from Sweet Home appears and talks about his experience during and after the Civil War. *Beloved* is rich in topics appropriate for a 139 course. Possible angles with which to open include notions of community, bearing witness, doing vs. telling, the problem of documenting and accounting, family lines and blood relations, and working through (and with and against) history. (Kathy Keating)

Toni Morrison, *The Bluest Eye*

Toni Morrison, selections from *Playing in the Dark*

Thomas Pynchon, *The Crying of Lot 49*

Mary Shelley, *Frankenstein*

ii) Frequently Used Articles

Science

Sir Francis Bacon, excerpts from *The Great Instauration* and the *Novum Organum*
Plato, selections from *Timaeus*

Thomas S. Kuhn, "Introduction: A Role for History" in *The Structure of Scientific Revolutions* (Chicago: University of Chicago Press, 1971) pp. 1-9.

Thomas Kuhn's introduction to his famous study of the history of science is valuable in setting up a basic axiom of WR 139 - that ideas are socially constructed rather than simply given. Scientific knowledge tends to command an almost unquestionable authority in the minds of many students; Kuhn's introduction helps to shake up precisely this assumption. Kuhn refers to our usual view of science as "textbook science" or "normal science." This view sees science as the cooperative accumulation of laws which hold together logically and increase our fund of knowledge. Individual scientists contribute to this fund of knowledge and the scientific community is thought of as a united body of scholars testing each other's work in order to explain the data. Kuhn argues that we have been misled by science textbooks which typically imply a) that science consists only of the practices and theories that "made it" and b) that scientific method is fairly uniform. This standard view sees science as a set of facts (a "stockpile" (p.2)) which scientists gradually expand through a cumulative process. In this view, science is the work of individual men who discover facts in the face of "error, myth, and superstition" (p.2).

Against this view, Kuhn poses the argument that scientists do not add more facts to the stockpile - they actually produce more and more evidence that throws existing "facts" into question. The scientific community, believing it knows the truth, considers such novelties to be "subversive" (p.5). Eventually, however, the subversions become so common that scientists are forced to question their experimental procedures, to alter their view of "the fundamental entities of which the universe is composed" (p.4-5), and finally to adopt a new "network of theory" (p.7) with which to see the world. Kuhn calls the shift from one belief system to another a "scientific revolution" (p.6). Scientific revolutions (such as the Copernican revolution) not only question the previous 'facts' but also the kinds of questions worth asking and the kind of experimentation worth doing. They involve a transformation of the "scientific imagination" or "the world within which scientific work [is] done" (p.6).

In this view, scientific "facts" begin to look more like superstitions or myths. In a sense, scientific method produces explanatory "myths" and "science" consists of whichever myths happen to prevail at a particular time. These scientific beliefs are programmed into scientists through their "rigorous and rigid' (p.5) education and research ends up as an

attempt to "force nature into the conceptual boxes supplied by professional education" (p.5). For Kuhn, scientific change is the process by which the dominant myth is overturned by the next one. Kuhn is therefore trying to demonstrate that new theories do not add to scientific knowledge - they radically overthrow previous theories and reduce them to myth. These new theories are not the work of individuals, but of many people producing anomalies and trying to explain them. Before this takes place, you can be sure there is a conflict between the adherents of the old and new theories. Whoever wins this conflict becomes the new owner of "truth."

By now it should be clear why this text is so useful for our purposes in WR 139. Our aim is to sensitize students to the extent to which discourse limits or enables the production of ideas in the various disciplines. By reading scientific change as an historical process by which one paradigm (or, one might say, one discourse) is overthrown by another, Kuhn opens the door for a critique of academic theories in general. (Ray Zimmerman)

Social Science

Theodor W. Adorno, "Freudian Theory and the Pattern of Fascist Propaganda" in *The Essential Frankfurt School Reader*, ed. Andrew Arato and Eike Gebhardt (New York, The Continuum Publishing Company, 1987) pp.118-137.

Carol Cohn, "Sex and Death in the Rational World of Defense Intellectuals" (*Signs* vol.12 no.4 1987: 687-718)

Mark Dery, ed., *Flame Wars: The Discourse of Cyberculture*
This 1994 anthology on cyberculture fits perfectly into the interdisciplinary format of Writing 139. Erik Davis's "Techgnosis, Magic, Memory, and the Angels of Information" follows up on alchemical rhetoric and memory systems that students may have encountered in Keller's "Spirit and Reason" (Chapter 3). The spiritual associations with technology come out clearly in Davis' rather long article. Scott Bukatman's "Gibson's Typewriter" and Gary Chapman's "Taming the Computer" both attempt to put technology in an historical context, the first by exploring the economics of anthropomorphism, and the second through a Marxist critique of labor and ignorance about computers. Claudia Springer's "Sex, Memories, and Angry Women" discusses images of women in futurist films and pulp novels, and students will relate to many cultural icons as she analyzes "The Terminator" and other cyborg representations. Gareth Branwyn's "Compu-Sex: Erotica for Cybernauts," is a kind of social psychological field study on sex as experienced in chat rooms and private liaisons on-line. Excerpts from "Black to the Future," an interview with Greg Tate, can be used to trace anti-slavery critiques in futurist fiction and street culture, and makes a nice companion to the slavery motif of *Do Androids Dream of Electric Sheep?*, by problematizing the representation of race. Finally, reprinted in the anthology is Julian Dibbell's "A Rape in Cyberspace," one of the most widely circulated reportings of a

case of "virtual rape." This journalism piece opens up the debate about virtual bodies in a way that makes for heated discussion in the classroom and on-line. The anthology includes a glossary of terms associated with virtual reality. (Kathy Keating)

Michel Foucault, "Science and Knowledge" in *The Archeology of Knowledge*

Michel Foucault, "Docile Bodies" in *Discipline and Punish: The Birth of the Prison*

Michel Foucault, "We 'Other Victorians'"

Sigmund Freud, "A Note Upon the 'Mystic Writing-Pad'"

Rheingold, "Disinformocracy" in *The Virtual Community*

Paul Virilio, "The Third Window: An Interview With Paul Virilio"

Humanities

Bruno Bettelheim., "Hansel and Gretel" in *The Uses of Enchantment* (New York: Knopf, 1985) pp.159-166.

Emily Martin, from *The Woman in the Body*

George Orwell, "Appendix: The Principles of Newspeak" in 1984 (New York: The New American Library, 1961) pp.246-256.

George Orwell, "Politics and the English Language"

Robin Wood, "Return of the Repressed" (*Film Comment*, vol.14 no.4 July-August 1978: 25-32)

iii) Frequently used videos:

Blade Runner
A teacher using the video version of BR should be aware that there may beat least two different versions available on the market. The original theatrical release from 1982 includes narration from the Harrison Ford character and a happy ending. A later version, that distributors call a "Director's Cut," was released in 1992 and offers no narration and an ambivalent yet dark ending that affects interpretations of the film. Also, this later version includes a much discussed dream sequence in which the main character, Deckard, sees a unicorn; this sequence, not in the 1982 version, suggests that Deckard may be a

Replicant. At the end a secondary character leaves as a calling card an origami figure in the shape of a unicorn, thus suggesting that people other than Deckard have access to the data in his dreams. Of course, the issue of the Replicants' (Androids') identity is central to the film in any case. The question is raised literally and figuratively throughout the film: Who deserves to be treated as human? This theme, set in the bleak future world of L.A. 2019, relates well with Atwood's *The Handmaid's Tale*'s themes of slavery and the politics of the body. Also, in terms of evaluating humanity, one might refer to Freud's question of the Weltanschauung. Can science alone measure humanity? In a similar sense, Evelyn Fox Keller's examination of the history and language of science (in relationship to limits put on gender) casts light on the limits imposed on Replicants, the metaphoric doubles of the other. A recent book, "Future Noir: the Making of Blade Runner," by Paul M. Sammon, does not delve deeply into these themes, though it does offer some interesting scene-by-scene analyses of BR. Sammon appears to have read most of the literature available on BR (a surprisingly large volume), and he offers a bibliography that might be helpful. (John Peterson)

Blade Runner (another view)
This 1982 Ridley Scott film based on Philip K. Dick's *Do Androids Dream of Electric Sheep?* actually comes in two distinct versions. The Director's Cut version (released in 1992) contains material apparently important to Scott's artistic vision: a unicorn scene (not in the novel) that casts doubt on whether the main character Rick Deckard is himself an android, and a more ambiguous ending to the narrative. However, the commercial version released to the public (the one students may rent in video stores) can also be a practical choice for class viewing. It's especially useful to compare the differences between the film and novel versions of the narrative. For a class focusing on gender or sexual differences, the relationship between Deckard and Rachael is strikingly altered in the movie adaptation. While the cinematography throughout is rich enough to fuel a couple of good class discussions, the second half of Bladerunner relies on a rather violent and tedious cops 'n robbers action-chase scene that now will feel cliché to most students. The comparison of media provides students with another angle to explore, and might be accompanied profitably by a class voyage through the many world wide web resources on Bladerunner (including, for example, study guides and critical commentaries). (Kathy Keating)

Kenneth Branagh's *Frankenstein*

The Handmaid's Tale

Bill Moyers' PBS interview with Evelyn Fox Keller

Star Trek: The Next Generation

Total Recall

Adapted from a short story by Philip K. Dick, *Total Recall* may seem like an odd textual choice for a writing class. This blockbuster starring Arnold Schwarzenegger revolves around the story of Dennis Quaid, a man whose memory has been erased and "rewritten" in order to carry out an espionage scheme involving exploitative mining on the human-colonized planet Mars. Although containing violent scenes and rated "R," Total Recall raises the problem of determining what is "real" when any memory and any situation (including a marriage with a gun-toting wife played by Sharon Stone) can be manufactured and made to replace the "genuine." Students tend to rave about the movie, and class discussion about the idea of implanted memories can lead to serious philosophical inquiries into contemporary issues such as the repressed memory debates and "real" experience that have recently been in the media. (Kathy Keating)

2001: A Space Odyssey (the film)

Taught most recently in an alternative section focusing on time by instructor Lawrence de Valencia, 2001 is the science fiction creation of Stanley Kubrick and Arthur C. Clarke. While most famous for its chilling representation of HAL, the artificial intelligence who kills its human companions in order to carry out its own designs, the movie takes as its most direct subject the passage of time as observed by various stages of intelligence. Given its air of mystery, students may benefit from some of the many resources available on the world wide web about 2001. (Kathy Keating)

White Man's Burden

The X-Files (Television Series)

Special FBI agents Fox Mulder and Dana Scully are partners in a secret program, dubbed the X-Files, to close unsolved, mysterious, alien, and paranormal cases. Reversing the usual gender stereotypes, the show features the sensitive and emotional Mulder as a true-believe whose sister has been abducted by aliens; he works by intuition and personal charm. Scully, on the other hand, is a skeptical, highly intellectual, deeply logical doctor who plays the unbelieving, emotionally-distant scientist role. (Kathy Keating)

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