Appendix B

Writing Assessment:
Junior Year Writing Program Course Assignments

The following pages contain actual teaching materials from the five instructors who participated in the 1998-99 Writing Across the Curriculum Writing Assessment Group:

Laura Doyle, English Department
Anne Herrington, English Department
Linda LaDuc, School of Management
William Mullin, Physics Department
Julian Tyson, Chemistry Department

We include these materials as illustrations and examples of the techniques and strategies described in this manual.
THE NOVEL IN CULTURAL CONTEXT
ENGLISH 497B

Professor Doyle
Bartlett 389, 5-5493/5-2332

Office Hrs: M 3:30-5:00 TH 3:40-4:40
and by appt.

The novel typically takes us "inside" another's world, into other people's hidden interiors in a way we can never experience outside of art. Why did a genre fashioned on this principle arise when it did? In this class we will explore the novel's structure, appeal, and historical context, beginning with its emergence, in the case of England, at the end of the seventeenth century.

In addition to four narratives we'll study closely, we will also read excerpts from a number of other novels, some contemporary writings in philosophy, politics and science, and a wide range of scholarship on the cultures of eighteenth- and nineteenth-century England. The reading will be reasonably paced for an upper-level course but demanding in content. You should be prepared to leave the familiar and accessible for the strange and difficult. Though sometimes frustrating, this process will deepen your understanding of the kind of fiction you are now familiar with and illuminate what you take for granted as a reader. In turn this will make you a more powerful reader not only of literature but also of your culture more generally and of yourself living within it.

The written work of the course is intensive: it includes two graded papers (5pp and 10pp), two research assignments, and a few short, informal reflective papers in which you will gather your thoughts on the readings. The graded papers will involve drafts and/or revisions. Participation in class discussion is essential; I'll discuss this further today. The graded papers are 45% of your grade (15% and 30% respectively); the research assignments are 30% (10% and 20% respectively); the informal papers 10% altogether; and participation, 15%.

Attendance is required; more than two absences will lower your final grade. If you must miss a class you should see me or call me, and you should inform yourself about class and assignments before the next class by getting in touch with other students or with me. To excuse yourself, you can leave a message at my office number and I will return your call. Do not contact me via email at any time for any reason.

Please buy the three novels listed below at the Jeffrey Amherst textbook store; the rest of our readings will be in packets. Your first packet will be handed out by me in class today at no cost.

BOOKS TO BUY:
Aphra Behn, Oroonoko
Daniel Defoe, Robinson Crusoe (Oxford)
George Eliot, Middlemarch (Oxford)
Notes on *Oroonoko* to be handed in next week.

**DUE TUESDAY MORNING: HAND IN THIS ASSIGNMENT BY 11 AM (MY MAILBOX)**

After reading the Stone pages in the packet and Aphra Behn's *Oroonoko*, make notes on TWO of the following three topics. Write approximately 4-6 sentences on each and include page #s for your examples.

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Notice the narrator in *Oroonoko* and characterize her voice and her position in the story. Locate and briefly analyze one or two moments when she is in the foreground.

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Think about any passages, details, or features of the story that seem to reflect the history we've discussed. Locate one or two and describe in brief.

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Put this story side-by-side in your mind with *Pilgrim's Progress* and *Queen Zarah*. How would you begin to compare and/or contrast them, especially in relation to any of the themes we've raised (e.g. law, psychological or interior conflict, concern with truth, realism, or interpretation)? Make some notes on your initial thoughts, pointing to particular passages that exemplify your ideas.
REFLECTIVE PAPER
1-2pp typed
Due EITHER Thursday in class OR Friday 10 AM at the latest (in my mailbox). No late papers accepted.

Before beginning, review your notes (on Ossuoko, from class discussion, from the review sheet) and look over our readings. Make some notes to yourself about key ideas or information. Take a short walk, let these ideas percolate, and sit down again.

Now focus your attention on Ossuoko. Think about it in terms of the tensions that implicitly or explicitly shape it. Choose two short passages (1-5 lines) that were not discussed extensively in class or in the readings which, considered together, embody some such tension. The two examples may reinforce each other, or one may contradict or diverge from the other, or they may exemplify some sort of “before” and “after” sequence in the narrative, etc. Highlight the particular words and phrases in these quotes that signal the tension(s) and write a few paragraphs analyzing it.

This paper should be exploratory in mood but nonetheless written with care. I strongly recommend that you work on it in TWO 1-1 ½ hour blocks of time—sketching out your thoughts in the first block and revising, clarifying, and sharpening their expression in the second.

NOTE: Start your paper with the two quotes; that is, type them out—in single-spaced form—at the top of your first page. There should follow at least a full page of commentary (i.e. spilling over on to your second page).
FIRST RESEARCH EXERCISE

For your first research exercise, you will choose one of the two options below. The main thing that distinguishes them is their due dates, so the option is meant to allow you to choose the one that best fits your schedule this semester. Your final papers may draw from these projects, though they need not necessarily do so. The goal here is to (re)familiarize you with the basic method of critical research in English.

Your first step at the library will be to get into the MLA Bibliography via the OVID menu screen. Ask a librarian for help if you need it. Then you will have several possible ways to get at your material, including by way of keywords or years. Again, ask the librarian for suggestions or help.

OPTION #1: Due Friday October 2nd 2PM (in my mailbox)

In proper bibliographical form (and typed), list 5-8 scholarly articles, books, or book chapters published in the last EIGHT years on either Aphra Behn’s Oroonoko OR Eliza Haywood’s work (preferably Recluse or Fantomina). Titles should represent a range of years, a range of approaches (judging what you can from the title), and your own interest. Then locate two of these and read them. Write a short paper (3pp) that includes the following, in whatever arrangement works best: 1) a summary of the 2 sources in two or more paragraphs each, 2) a comparison/contrast of their approaches and arguments, and 3) some reflection on how they supplement or diverge from our class readings/discussion and perhaps how they influenced your own thinking about the text/author. NOTE: ATTACH COPIES OF THE TWO ARTICLES OR BOOK CHAPTERS TO YOUR PAPER.

Be prepared to share your results during class. Do your research without consulting with classmates.

OPTION #2: Due Friday October 23rd 2PM (in my mailbox)

In proper bibliographical form (and typed), list 5-8 scholarly articles, books, or book chapters published in the last EIGHT years on Defoe’s Robinson Crusoe. Titles should represent a range of years, a range of approaches (judging what you can from the title), and your own interest. Then locate two of these and read them. Write a short paper (3pp) that includes the following, in whatever arrangement works best: 1) a summary of the 2 sources in two or more paragraphs each, 2) a comparison/contrast of their approaches and arguments, and 3) some reflection on how they supplement or diverge from our class readings/discussion and perhaps how they influenced your own thinking about the text/author. NOTE: ATTACH COPIES OF THE TWO ARTICLES/BOOK CHAPTERS TO YOUR PAPER.

Be prepared to share your results during class. Do your research without consulting with classmates.
FIRST FORMAL ESSAY ASSIGNMENT
5pp, typed, double-spaced, 1” margins. Pages numbered and stapled.
Due Monday October 26th NOON in my mailbox
WORKING THESIS DUE WED 10/20 OR IN CLASS THURS 10/21

In this paper you should offer a close analytical reading of some aspect of either Robinson Crusoe OR one of the two Haywood texts (The British Recluse or Fantomina). Your essay should also fulfill two important requirements: 1) your argument must be grounded in selected passages which you attend to very closely for their formal narrative and stylistic elements as well as their statements/descriptions/themes, and 2) your argument should be informed by one or more of our background readings, including quotes and proper citations. In order to craft a paper that is well-organized, narrowly focused around a strong central insight, and persuasively supported and written, you will of course need to write two or three drafts, which I recommend you begin in the middle of next week.

Hand in a working thesis and very rough outline next Wednesday or Thursday which I will then get back to you by Thursday or Friday.
ENGLISH 492A: Writing and the Teaching of Writing

Anne Herrington
Bartlett 265
5-2971; ameh@english.umass.edu
Office hours: And by appointment

Welcome. This seminar is grounded on three assumptions: 1) We learn by doing and reflecting on what we do and have done. 2) Our own practices and values are shaped by our social-cultural contexts. 3) We should practice what we teach. To that end, the seminar will involve writing and reflection on our writing practices, as well as the study of theory and practical approaches. While the course won't provide a comprehensive road map for teaching a writing or language arts course as a methods course might do, it should help you know what general approaches you value and understand more about your own and others' literacy backgrounds and values as a basis for thinking about learning and teaching. We will consider questions of audience, voice, and relations among language, culture and identity as well as more applied questions of specific approaches to teaching, for example, writing as a process and writing for various purposes. Class meetings will include both discussion time and workshop time.

Objectives:
- To become more aware of your own writing processes and literacy background
- To become more confident and skilled as a writer
- To experiment and play with language and writing
- To understand various ways of conceptualizing writing and teaching and learn some specific strategies for teaching writing

Required Reading and Reference Materials:
Books: Available at Food for Thought Books.

A collection of readings, available at Collective Copy.

A good reference book and college desk dictionary. Suggestions for reference books:

Requirements:
Major Writing Assignments: (I'll give out more detailed explanations in class.)
- A literacy collage (3 single spaced pages)
- Open choice writing collection (3-4 single spaced pages)
- Research essay (10 to 14 double-spaced pages)—with modifications, may be done collaboratively.
- Two short summary and response papers (each 1 single spaced page)
For the collage, open choice writing, and research essay, you are to submit all exploratory writing, planning notes, and drafts.
In addition to the major assignments, you will be expected to do some informal, in-class and out-of-class writing experimenting with specific prompts and techniques. You will probably end up using some of these starts for major writings.

Finally, I would like you to keep a reading journal or collection of reflections on assigned readings. Feel free to keep it as loose pages that you keep in each book that you read or in a distinct reading journal. Use the reading journal writing for drawing your thoughts together after you read—or if you feel the urge, along the way as you are reading—to speculate on things; to develop your thoughts on something that interests you particularly, to note questions, perplexities, or things that bother you; to reflect on connections to your own writing and experiences; to work out implications. In other words, use this informal writing as an instrument of your thinking. Just writing for ten minutes after you read will help a lot for retaining and thinking about the reading. The writing you do will also be a springboard for discussions in class. I'll be keeping journal notes also. Because I value this activity, it will count as part of your participation grade. I'll collect your journals periodically to see that you're doing them and offer brief comments. I don't expect them to be polished, just legible. This is informal writing.

This may seem like a lot of work, but I believe you'll find the schedule is reasonable. Also, particularly for the literacy collage and open choice writing, you'll do a good bit of exploratory writing during class time.

Attendance: Attending class is important because I'll be introducing a number of writing prompts in class and, even more important, you'll need to be available to one another to share ideas on readings and give and receive feedback on drafts.

Evaluation and Grading: (More detail to come in class.)
A literacy collage 20%
Open choice writing collection 25%
Research essay 30%
Two short summary and response papers (each 1 single spaced page) 12%
Participation (informal writing, reading journal, peer review feedback and class participation) 12%
Assignment 1

Personal Literacy Collage

The purpose of this first writing is for you to reflect on your own literacy: yourself as a writer and reader—for example, experiences, likes, strengths—and also your literacy as shaped by family, school, and perhaps other social contexts. I hope that the process of composing this collection will further your own self-awareness. The final collages as a group should give readers a further understanding of literacy values and practices, as they reflect our uniqueness, our interactions with specific people, our social/culture backgrounds.

A Collage? You are to use the form of a collage instead of an essay. Like an essay, it will have some overall unity of intention: the overall picture you want to convey about yourself as a literate individual and as also shaped by certain social/cultural contexts. Unlike an essay, you can be freer in how you put the collage together; instead of narrating a story, you can select bits and order them as you wish to create an overall effect that has some underlying unity, but also some texture.

I’m asking you to use this form to call attention to the choices you make about what to include and how to order those selections. It’s also both a creative and disciplined form that invites you to experiment and think about how you want to shape a text to create some overall effect.

In composing this collage, I’d like you to begin by drafting lots of exploratory bits that together will constitute your “first draft” material. Think of this exploratory writing as brainstorming writing where you’re aiming to try out lots of ways of thinking about your literacy. The more you generate, the more ideas you’ll have and the more material you’ll have to work with. Then, once you’ve got lots of exploratory writing, select from that some bits that you think you’d like to use in the collage; revise those and start playing with how to order them. At this point, you may decide to go back to some other bits, omit a few, generate a few others. At this point, I’ll also structure time in class for you to consult with another.

I realize that a comprehensive literacy profile for any one of us could fill a book, so we’ll each need to be selective. What you want to foreground is your choice. My only stipulations are that it not be just a single, long memory, that it does have some texture, and that it does include at least a sense of your literacy self in connection with a cultural context.

We’ll begin the exploratory writing for the first draft today using some, but not all, of these prompts: (Feel free to try out the others on your own.)

1. Instant definitions of literacy.
2. Memories/scenes of writing and reading experiences: begin by listing, then selecting from the list and moving in to compose a close-up scene of the memory. Go back to another item on the list and do the same.
3. Self-portrait: Close your eyes and imagine yourself in a particular place writing, a place where you often do/have done your writing or where you particularly like to write. Imagine that place and what’s around you. Describe your surroundings. Now, come in for a close-up of yourself.
4. Tell a couple truths and a couple of lies about yourself as a writer, as a reader, as a language user.
5. Rules you learned in school. Compose a list of them.
6. Dialogue: Think of someone who has a different opinion than you about you as a writer, reader, or “literate” person. Have a conversation with that person. It might begin with you saying, “I know you think that . . .”

For Tuesday:

1. Read Andrea Fishman, “Becoming Literate: A Lesson from the Amish.” Fishman is a cultural anthropologist. This essay is from an ethnography of Amish literacy practices. As an anthropologist, Fishman is interested in social/cultural values, beliefs, and practices. Once you’ve read Fishman, I’d like you to do some writing in your reading journal about how Fishman defines literacy. Look back at your own initial definition: does hers reinforce or change or even challenge your own? Also, what would you infer from Fishman for teaching?

2. Now, return to working on the exploratory draft of your literacy collage. I’d like you to add to it by writing in the role of an anthropologist, like Fishman. First, view your home literacy from that.
perspective. You’d be writing of yourself and your family in the third, not first, person and taking on more of a cultural perspective. Just as Fishman does, consider not only what was read/written, but also how individuals participated in it and the purposes for a given literacy activity.

Now, extend this writing into school, as Fishman did. What literacy practices do you perceive were valued? It may help to recall specific memories and then try to place these memories in a full, classroom context. You might also want to consider whether these practices seemed to reinforce or conflict with ones you learned at home.

If there’s another institution that you believe shaped your literacy practices, write about that as well.

3. Read the Villanueva excerpt from *Bootsrapes: From an American Academic of Color*, a personal memoir of his educational experiences, focusing a good deal on his literacy experiences. I’m assuming that for some it will prompt other literacy memories you might want to include in your exploratory draft writing. If so, do that writing. Otherwise, just think about implications of this passage for teaching; also about the differences/similarities between this memoir recollection and Fishman’s ethnographic perspective.

4. For the exploratory draft, you might want to try out some other prompts, either ones I’ve listed here or that you come to you.

By now, you should have more than enough exploratory writing to work with, at least 4 or 5 pages.

For Thursday, Sept. 17, bring your exploratory writing and be willing to share some of it with a peer.

For Tuesday, Sept. 22, have a final-process draft of your collage completed for peer feedback during class.

For Thursday, Sept. 24, have a completed final draft. I’ll compile these in a class publication that I’ll distribute on Sept. 29 and we’ll discuss on Oct. 1.

A. Herrington, ENGL 492A, Fall 1998
Assignment 2: Reading Journal (excerpted from the syllabus)

I would like you to keep a reading journal or collection of reflections on assigned readings. Feel free to keep it as loose pages that you keep in each book that you read or in a distinct reading journal. Use the reading journal writing for drawing your thoughts together after you read—or if you feel the urge, along the way as you are reading—to speculate on things; to develop your thoughts on something that interests you particularly; to note questions, perplexities, or things that bother you; to reflect on connections to your own writing and experiences; to work out implications. In other words, use this informal writing as an instrument of your thinking. Just writing for ten minutes after you read will help a lot for retaining and thinking about the reading. The writing you do will also be a springboard for discussions in class. I'll be keeping journal notes also. Because I value this activity, it will count as part of your participation grade. I'll collect your journals periodically to see that you're doing them and offer brief comments. I don't expect them to be polished, just legible. This is informal writing.

Assignment 3: Summary and Response

Twice during the semester, you are responsible for writing a summary and response to one of the assigned readings for a given day. (At least two of you will be assigned the same reading.) It should be one page, single spaced, long. In contrast to the journal, it should be shaped and edited.

On the day we discuss the reading you've written about, I'll ask you to read your summary and response as a way of launching our discussion. Given that there will be at least two responses, I'm assuming they will introduce some different points and issues.

In the opening paragraph, write a succinct summary in your own words. Aim to include the main points, without all the details. Then, in a paragraph or two, write a response. As you write this section, think about what you want to focus our attention on for discussion: a question about implications/applications, something you want to quarrel with in the reading, some connection or contrast with other scholars or ideas about writing or teaching, something that perplexes you.
Research Essay
October 22 to December 15

Research essay: I choose both words purposely. I want you to investigate something, to use this assignment as an opportunity to find out more about a topic that interests you. And, I want you to think of the final text as an essay, a text that brings readers along with a mind thinking, a text that develops a line of thinking for yourself and readers.

How to come up with a topic or question to focus on? You might start with something related to yourself as a writer, issues or interests. (Your initial survey and Personal Literacy Collage might prompt an idea.) You might also start with a question about literacy. Or a question about a particular teaching approach or issue for teaching. Or a concept of writing.

I also encourage you to begin with something you already have some knowledge about but about which you want to extend your understanding or pursue a related question.

Purpose: To investigate some question or topic of interest to you and relevant to this seminar.

- To develop your thinking and knowledge by drawing on multiple sources of information;
- To become more familiar with professional scholarship on writing pedagogy, theory, and research;
- To evaluate sources, select from them, and synthesize them in order to develop a purposive essay that is controlled by your line of thinking, an essay that offers something to readers as well as yourself.

My role throughout this project is to organize the project to keep you working on it, assessing where you are, and planning, introduce possible sources; help you navigate the library; and, in general, assist each of you in response to your questions or request of me.

Expectations: 10 to 14 typed, double-spaced pages. If done as a collaborative project, I assume it will be somewhat longer, say, 15 to 20 pages. (We’ll discuss other modifications.)

Use at least five professional published sources and either interviews or observations

Use MLA conventions for citing sources.

Key Due Dates:
Thursday, Oct. 2: Proposal for Research Essay with in-class consultation
Thursday, Nov. 19: Progress Report with in-class consultation
Tuesday, Dec. 3 and Thursday, Dec. 10: In-class presentations on something related to your research.
Tuesday, Dec. 8: Final Draft of Research Essay Due. (I’ll also collect and respond).
Tuesday, Dec. 15: Final Draft with all previous work due to me by 3:00 p.m.

NOTE: NO CLASS, Nov. 17.
Between October 22 and November 20, I want to meet for a half hour conference with each of you regarding your ideas, questions, and work on the research essay.

Details regarding the Process:
*Proposal for Research Essay (October 29): approx. 1 to 2 pages. Doing the proposal should be an occasion for you to get started on thinking and planning. The proposal will also serve as a way of getting formative feedback from others, including myself. Here’s what I’d like you to include.

1. What’s the topic, general area that you’re interested in researching? Possible focusing questions/angles?
2. Why are you interested in it? Source of your interest?
3. What do you already know or have familiarized about?
4. What source do you already know about? Where might you look-go to research the topic?
5. Questions of me and others? (You might have already alluded to these in the previous sections).

Address these questions, in whatever order and combination work best for you. You need not note them by number unless you wish to do so. I encourage you to write speculatively (e.g., I think I want to... One possible source might be... but I’m not sure about... I’ve been wondering why... or how...) and in
ways that invite feedback (e.g., Do you think x is too broad a topic? I was thinking I might... but I wonder if...).

Progress Report (November 19): Use having to do this report as an occasion for taking stock of where you are and what you still need to accomplish/figure out—again, thinking and planning purposes. As with the Proposal, this report is also to serve as a basis for consulting with others, classmates, and me both. Here’s what I’d like you to address in this report:

1) What’s your guiding question/focus now? (It may have changed. Certainly, it’s likely to be more focused now.)
2) What’s the status of your research: a) what are you finding that seems promising? b) Any difficulties? Problems? Questions? c) What remains to be done?
3) Questions for advice/assistance.
4) List three key sources with a brief annotation for each. List each as you would in a “Works Cited” list. In the annotation, state briefly what the source offers and evaluate its quality and usefulness for your study. (You should be able to do that in a couple of sentences.)

In-class Presentations (December 3 and 10): Even if you’re not working collaboratively on the research project, I want you to collaborate on these presentations. (For example, folks whose research projects have some commonalities can join together for the presentation.) Each group will have approximately 20 minutes for presentation and discussion. I want you as a group to decide how to use that time: I do not expect each of you to summarize your full study. Indeed, as a group, you may even decide to have us do some activity that relates to something in your research.

On the day of your presentation, have copies for all of us of a one-page hand-out for your study, written for us as a resource: focus/guiding questions, most interesting/important findings/conclusions, key sources. (If you get it to me by 10:00 a.m. that day, I’ll make the copies.)

Full Draft (Dec. 8): This draft should be at the stage of a mid-process draft. That is, it won’t be your first thoughts. It should be a complete, readable text that you’ve already worked on to the best of your ability. Still, I assume that it will be draft—it’s okay not to be completely satisfied; okay to have questions about it; okay not to have it fully edited yet. We’ll talk about how to arrange peer feedback so it can be most effective for you. I’ll also provide feedback. If you finish it sooner and want feedback from me sooner, fine. Just let me know.

A couple of suggestions regarding a library search and professional sources:
For books: try a keyword or subject search if you don’t of a specific author or title. Remember to look in both the UMass and other Five College collections. Plan ahead so you have time to call a book in if it’s checked out or if you need to use inter-library loan.
For journals: Current Index for Journals in Education (CIJE) is probably the best index to use. You can access it online by calling up OVID and then selecting Educ (a large index of published journal articles and also unpublished papers). Using Educ, you can search by key words and work to limit your search. One option is to include all possible sources, unpublished as well as published work. Another is to limit it to JCL for articles in professional journals only.
Some key journals in English include Language Arts, English Journal, College English, College Composition and Communication, Research in the Teaching of English.
Look also at the bibliographies in Linda Kief’s book and the works cited references in other seminar readings and sources that you come upon.
Management Communication
Spring 1999 Syllabus

Course Objectives

Welcome to SOM 310! During this semester you'll learn more about effective management communication, and in the process we'll provide you with many opportunities to improve your speaking skills and master the tools of business writing. During the course you'll be asked to do all or some of the following activities:

- write letters, memos, proposals, resumes, and a variety of short reports
- make both informal and formal oral presentations
- solve cases involving cross-cultural business communication problems
- collaborate in group writing and speaking projects
- analyze audience needs and clarify purposes for business communication
- identify, analyze, and construct "arguments" or claims
- gather data, generate ideas, and organize content for writing and speaking
- think critically about strategies, tone, and "ethos" or credibility in professional communication
- document sources of information for reports
- design pages for readability and information accessibility
- give and receive responses and edits on your writing, and revise based on feedback

Of course, learning all of this will take effort. If you put a lot of work into the course, however, you will get a lot out of it. So good luck to you - we wish you much success.

First, some important notes about your 310 Syllabus...

- The 310 syllabus has several sections: 1) Course Objectives & Calendar, 2) Assignment Descriptions, 3) The "Fine Print," 4) Grading Grids and Expectations, 5) General Course and Program Information. The sections are handed out separately, so be sure that you have a copy of each, and in particular, be sure to read The "Fine Print," which has important information about attendance, resubmitting assignments, and requirements for passing the course.

- Parts of the syllabus are subject to change during the course of the semester (e.g., assignment due dates, readings, and even topics may vary from what is printed in the calendar - depending on individual needs, class cancellations due to weather, etc.). This, it is very important that you check with your instructor to make sure that you are on track, especially if you miss a class due to illness.
**SOM 310 Calendar**

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<tr>
<th>Date</th>
<th>Topics and Assignments</th>
<th>Readings</th>
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<td>Jan. 26-28</td>
<td>Introduction to Management and Leadership Communication</td>
<td>B&amp;M&amp;G, Chapters 1.2</td>
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<td>Introduction to Writing &amp; Speaking Processes</td>
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<td>Preparing for the Interview Report Assignment</td>
<td>AWR, pp. 17-24</td>
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<td>Peer Editing Techniques &amp; Tools</td>
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Due: J/28 Essay Defining and Describing Management and Leadership (bring for peer editing)

Feb. 2-4      | Analyzing Audience, Purpose, & Context                      | B&M&G, Ch. 4 (pp. 22-25)      |
|              | Tone, Voice, and Style                                     | B&M&G, Chapters 6, 7          |
|              | Vocabulary and Diction                                     | B&M&G, Appendix D             |
|              | Writing Memos                                              | B&M&G, Chapter 10             |
|              | Making Claims: Arguing                                     | AWR, pp. 37-48; 125-130      |

Due: 2/2 Communication Model and Essay

Due: 2/4 First Memo on Interview Report Assignment

Feb. 9-11     | Preparing a Professional Portfolio                        | B&M&G, Chapters 13-14         |
|              | Defining a Personal Mission                               |                               |
|              | Paragraphs, Transitions, and Parallel Structure           | B&M&G, Ch. 5                  |
|              | Features & Benefits                                       | AWR, pp. 24-36; 97-100       |

Due: 2/9 Identifying and Summarizing Claims

Due: 2/11 Personal Features and Benefits

Feb. 18       | Preparing a Professional Portfolio                        | B&M&G, Chapters 8-9           |
|              | Resumes and Application Letters                           | AWR, pp. 302-315             |
|              | Introduction to Page Design & Layout                      |                               |

Due: 2/18 Personal Mission Essay

Also Due: 2/18 Second Memo on Interview Report Assignment (Progress Report)

**(No 310 classes on 2/16 – Monday class schedule that day)**

Feb. 23-25    | Resumes and Application Letters                           | Cross Talk, Intro. & Chapter 1|
|              | Kinds of Business Letters                                 | Cross Talk, Appendix A        |
|              | Cross Cultural Communication                              |                               |
|              | International Correspondence                               |                               |
|              | Analyzing Claims; Logical Fallacies                       | Readings on Reserve (SOM)     |

Due: 2/23 Draft of Resume (bring to class for peer editing)
Due: 2/23 Draft of Cover/Application Letter (bring to class for peer editing)

Mar. 2-4
Thinking Strategically about Persuasion and Goodwill in US and International Contexts
More Kinds of Business Letters & Memos
Information Literacy: Finding and Evaluating Resources
(Instruction given at WEB DuBois Library)

Readings on Reserve (SOM)
Cross Talk, Appendix D2, 1

Due: 3/2 Analyzing Claims
Due: 3/4 Drafts of Complaint and Response Letters (bring to class for peer editing)

Mar. 9-11
More on Letters and Memos
Grammar, Syntax, Mechanics
Advanced Editing & Proofreading
Short Reports
Information Literacy: Finding and Evaluating Resources

Cross Talk, Appendix J
B&MG, Appendices A-C
AWR, pp. 164-172; 187-184; 204-214
B&MG, Chapter 11

Due: 3/8 Professional Portfolio (edited and revised Resume & Application Letter)

Mid-term Conferences; Due: Interview Summary Report (with required notes and edited drafts)

Mar. 16-18
No classes – Spring Recess

Due: 3/23 Complaint and Response Letters (with required, previously edited drafts)
Due: 3/25 Taking a Position on an Issue: Making and Supporting Claims

Mar. 23-25
"Teachbacks"
Documenting Sources: Citing and Listing
Quoting, Paraphrasing, Summarizing
Preparing for the Case Analysis and Consulting Report Project
Information Literacy: Finding and Evaluating Resources

B&MG, Chapter 12; Appendix E
AWR, pp. 51-83; 302-401

Due: 4/1 Draft of International Business Letter (with analysis & references – bring for peer feedback)

Apr. 6-8
"Teachbacks"
More on International Communication
Case Problem-Solving and the Consultant’s Role
Writing Minutes of Meetings
Case Team Meetings

Cross Talk, Appendix B
Cross Talk, Chapters 2-5

Due: 4/16 International Business Letter (with previously edited drafts, supporting analysis, references, and research notes)
Apr. 13-15  "Teachbacks"
            Oral Presentation Skills
            Small Group Dynamics
            Collaboration & Team Writing
            Case team Meetings/Peer Editing

            B&M, Chapters 16, 17, 18
            B&M, Chapter 3

Due: 4/13 Progress Report Memos from Team Managers, with Minutes (& team conferences as needed)
Due: 4/15 Web Site Analysis (Optional, Extra Credit)

Apr. 20-22  Planning Team Presentations
            Visual Aids for Oral Presentations
            Critiquing Oral Presentations
            Writing Performance Evaluations

            Cross Talk, Appendices F-H
            B&M, Chapter 15
            B&M, Appendix F

Due: Team Consulting Report (with previously edited drafts, letter of transmittal, cover page, executive summary, references, evidence of research)

(4/21 follows a Monday schedule)

Apr. 27-28  Videotaped Team Presentations & Class Evaluations

May 4-6    Videotaped Team Presentations & Class Evaluations

May 11     Wrap-up: Corporate and Organizational Communication
            Course Evaluations

Due: 5/11 Individual Self-Appraisal Memos

Congratulations — if you've completed all these projects, you are on your way to becoming a successful management professional...

... and you've also likely discovered that there is still much more to learn!

Unfortunately, no single course can provide you with all the communication skills and experience you need today. For this reason, we urge you to build on your knowledge by taking additional "writing intensive" courses in accounting and information systems, finance, operations management, management, marketing, labor studies, or law, and to take at least one additional public speaking course before you graduate.
SOM: Management Communication Assignments:

Assignment 2: Personal Mission and Goals Essay
Write an essay describing your background, and the personal and business values you hold, values that have developed out of your unique background, training, and experience. Your essay should also include mention of your professional career goals, beginning with graduation and extending out for 5 years, and should help the reader understand how your background and important influences in your life (people or events) have led to your current career focus. At the end of the piece, your reader should have a good sense of where you are headed professionally.

Assignment 7: Summarizing, Analyzing, and Responding to Issues
You will be need to find at least 3 articles on an issue in your major field of interest, in order to practice summarizing, analyzing, and responding to claims. For each, draft a summary of the contents, a summary in which you identify the author’s arguments (primary claim and premises; secondary claims and premises, etc.); that is, you’ll write a summary, identifying the subject and pointing out the author’s claims and premises. Then you’ll write an analysis of the credibility of the author’s claims, identifying any weakly supported or illogical arguments. Finally you will take a position on the issue, making and supporting your own claim (including handling possible objections.) The best papers for this third part of the assignment will cite a supporting article—one that is also handed in with the paper, and which offers support for the position you’ve taken on the issue.

Assignment 10: Team Consulting Project
Working in a group, you will select (in a drawing) one of the five international communication cases available at our website, conduct research into the cross-cultural communication differences you discover between the parties in your case, and then collaborate to write a team consulting report. (This will be a short report, but note that in reality they can be quite long.) Taking a problem-solving approach, the report must first identify the international communication problems in the case (supporting your conclusions with research). Then it must also identify possible solutions to the primary problems (after comparing and contrasting the possibilities), and propose a solution to the appropriate audience (i.e., offering recommendations, and an implementation plan, and reasons). Finally, it must establish credibility through careful documentation. The report should be accompanied by a cover letter, and should include a well-written executive summary (4-5 pp., plus letter, references, and appendices). It is the content of this report which your team will present later to the class, imagining that the class is your client, and so careful research and writing in the report phase will lead to a more substantive and successful team presentation to the client in the second phase.

Make a team presentation to the class, imagining that your classmates are members of the client company in your case. Present your findings, clearly identifying the problems you uncovered, informing us about the cross-cultural or international communication differences you discovered when researching your case, presenting your team’s recommendations, and implementation plans for the client company. The presentations will be video-taped, and visual aids are required. Note that, theoretically, the chief executives of that company would be sitting in the audience, listening to your presentation, so tone and attitude are critical.

Assignment 6
Building on class writing and discussion, demonstrate your knowledge of business letter writing. First, do some free-writing about an experience you have had, recently or in the past, about which you could write a letter now—one complaining about a faulty product or poor service. The experience should be a real problem, if possible, something about which there is a realistic
possibility that you could get a replacement, adjustment, or refund. For example: you ordered an item from a catalog, and it was defective, so you sent it back, but the company wouldn’t give you a refund or replacement. Or, you had your car fixed in Boston, and paid for it, but it broke down there in the Valley, and you had to pay more money to get the same part repaired a second time. Now you want the first mechanic shop to refund the amount it cost you to have the work done again.

Your letter should clearly describe the problem, your prior attempts to resolve it, and what adjustment or compensation you want. Note that your letter should be specific about what action you want the reader(s) to take on your behalf. In this assignment you will want to pay attention to tone and to relationship — remember — you are writing to real humans, and the readers may or may not be the people who caused your problem.

Second, find someone to collaborate with in your class. Read their complaint letter and imagine that you are the reader who has to answer it (e.g., you are the customer service representative or mechanic shop owner), and draft a letter in response, with either good news or bad news for the writer-complainant. If you offer the reader choices, be sure that these choices are clear, and keep the notion of good will in mind as you think about what tone you want your words to create.

Bring drafts of both of these letters to class for peer edits, first, of course, from the partner you worked with, and then with a second reader. (Editors should sign the drafts.) After class revise based on the feedback you received, and correct your grammar, syntax, mechanics, or formatting problems. Note: you need to identify your class partner, and each partner should attach the original complaint letter to which you are writing a response. This means that you will actually hand in your own complaint letter, a copy of your partner’s complaint letter, and your response letter, along with the previously edited drafts of your complaint and response letters.

Third, write a letter of approach and/or inquiry (a) to an international client with whom you hope to engage in a joint venture (e.g., selling US-made products or services overseas, or providing a software localization service for the contact person’s clients).

You can locate the business venture contact in any country you choose, but we have gathered some resources for you on some of the most popular countries to make the job a bit easier. (They are located in the SOM Reserve Reading Room, second floor.) Our resources include materials on the following countries: China, Nigeria, India, Canada/Quebec, Egypt, Japan, Venezuela, Israel, Czech Republic, Germany. Whatever you select, you must do some research to discover what strategies are likely to be acceptable to a person of a particular culture in that country, and what strategies would likely persuade him or her to want to do business with you.

If you can find samples of letters written by business people from that country, it will help you in writing yours, because you will have actual formats to use. Sometimes samples are not available, however, so you’ll have to use the strategies you’ve decided on based on your research (but in a US format), to write the letter. After you’ve written the letter, attach a one-page memo (b) explaining what decisions you made about strategy and why you made them (this memo should demonstrate that you’ve done some research to understand the country/culture of the contact person). Cite the sources you used (in APA style) in your analysis, attach a list of the references you used (in APA style), and if you found any, attach copies of sample letters that you used.

Note that in real situations, a letter like this would be translated, and so you’ll want to use plain, clear language, avoiding jargon and colloquialisms, and unusual terms (or explain such terms in the letter). Careful translators sometimes adapt letters for a culture as part of the translation process, but a straight translation may not convey exactly what you intended, so it is always the writer’s obligation to research the reader’s needs first. Bring a draft of this letter to class for peer edits, and revise and hand it in with previously edited drafts and research notes. Be prepared to share with classmates the research you used to write the letter.
Assignment 8
Interview Summary Report
In this assignment you are going to write up the results of research about management communication. First you will need to find a person to interview—someone who is in a position, job, or occupation that you think you would like to hold between graduation and 5-10 years out from graduation. It is not always easy to make quick appointments with busy people, so you should set up your interview as soon as possible. It helps to write a "phone script" to help you explain your purpose to your contact person, or to her or his administrative assistant (explaining that you are a student conducting an inquiry into the kinds of communication performed as part of that job description).

Next, you write an "interview protocol" in which you list the questions you want answered by the contact person. Your protocol questions should be prioritized, and should reflect careful time planning, because often interviews are cut short for one reason or another (so you want to get the most important questions answered in the first 15 minutes, if possible). You'll have a list of questions to start you off (communication-focused questions that are most critical for doing the report), but you may also want to use this interview to explore career options, and to find out about the industry or job, if the contact allows you sufficient time. You may want to tape the interview (always get permission from the contact first, before taping), because you'll be amazed at how much information you will write down in just a few minutes.

After you've met with your contact and gathered your data, write a short report summarizing your interview experience. At the top of the report, list the name, address, and phone number of the person interviewed, and ask them to sign or initial your interview notes for verification. You should not be in question-answer format, and it should make use of page design elements such as headings, lists, and tables or charts, if the latter would help make your information more accessible and readable. As standard operating procedure, always get signed peer edits and revise and proofread before handing your paper in (with those attached edited drafts). In addition, hand in your protocol and interview notes along with your paper.

Assignment 9
Progress Report on Interview Report Process
Using standard progress report format, write a concise memo to your instructor (that is, use progress report headings, within a memo format, and be brief). Your memo should make clear who you have decided to interview and why, where they work (industry, occupation, etc.), whether or not you have conducted the interview, what you have found out so far, and how far along you are in writing a summary report of the experience. It should also inform your instructor of any problems you have encountered in the team process, and especially any problems that your instructor might be able to help you resolve.

Assignment 11
Progress Report from Team Managers; Minutes of Meetings
Team Managers will write a progress report, again in memo format, but using progress report headings (1 p.). The report should outline the progress of your group so far toward completing the consulting report and preparing for the team presentation. Among other elements, the report should indicate which team members did which parts of the overall task. It should also identify any obstacles you faced as a team; it should make clear when and under what conditions the team worked well, as well as any times the team worked poorly (and what, if anything, the team did to improve performance). You may also offer comments on the specific communication dynamics of your team.

Managers should attach the minutes of the group's meetings to the memo: the minutes should be written by team members other than the team manager, should show attendance, and should identify who wrote each set of minutes for each meeting. Also attach any notes that are relevant to your group's analysis of the task, and to your discussion of the problem in your case, and
attach copies of materials that you used as references in solving your case and coming up with recommendations for the client in the case. (Managers will receive credit for these reports in their participation grade; members who write minutes can also improve their participation grade by writing up the minutes of meetings. The minutes must be typed and handed in with the manager’s on-time report (max. of 2 sets of minutes per team member).

Assignment 12

Individual Self-Appraisal Memo – Focusing on Process

View your taped group presentation, either alone or with your group. Write a memo that: 1) describes or outlines your part in researching and writing the consulting report and in organizing and presenting the presentation, and 2) includes an appraisal of your personal performance during the team presentation (mention content quality, delivery, appearance, etc.) (1 p.). As you write this assignment, imagine that it is about someone else, and that it might be placed in an employment file for others to view and use, whether for advancement or other reasons. It is usual in writing performance appraisals to lead with positive information first, such as, "the speaker used colorful and effective visual aids." If weaknesses are noted, it is usual to phrase them not as errors or mistakes, but rather as “skills in need of strengthening” or “areas to work on,” for example, saying: “the speaker gave a factual presentation, and in future talks could cite more sources of his/her information.” It is also usual to comment on missing elements. That is, if you say that “the speaker could have improved the talk by having a strong conclusion,” you are being more tactful than if you say, “the speech ended abruptly without any conclusion.”

The difference in the phrasings offered above is admittedly “political,” but it is important that you know that in much business writing, tone and word choice definitely matter a lot. In reality, performance appraisals are legal documents that may advance or harm an employee, depending on who reads them and how they are phrased. For this reason, experts suggest that performance appraisals should be as objective as possible, recording rather than evaluating, wherever possible, and if evaluation is necessary, making sure that conclusions are based on clear examples and objective evidence, preferably from more than one source. Because this appraisal is about you, it may not seem like you need to be so careful, but try to do it anyway – it’s good practice!
PHYSICS 381
Writing in Physics
Course Syllabus, Fall 1999

Instructor: William Mullin
Office: Hasbrouck 404
Phone: 545-0822
Office Hours: Give a call or come by; I am usually in my office.

Course Goals
Physics 381 is designed as a part of the University's writing requirement. Since its main goal is to improve your writing skills, you will do considerable writing -- the theory being that you learn it by doing it, with some coaching from the instructor and your fellow students. The course is taught in the Physics Department rather than, say, the English Department for several reasons:

- If a Physics professor tells you writing is important to your field, you might take the advice more seriously than you would hearing it from an English professor.
- The course content is in your major. There is indeed course content; see below.
- There are styles and techniques of writing that are peculiar to Physics and to the sciences; an English professor is unlikely to be able to demonstrate these.

The course content is the interpretation of the fundamental concepts of quantum mechanics. Quantum mechanics is taught in our Modern Physics courses, Physics 284 and 424, as well as the senior course, Physics 564. However those courses, while touching on questions of interpretation tend to concentrate on problem solving and applications of quantum mechanics. The fundamental concepts tend to border on philosophy and are usually swept under the rug in these introductory courses by use of the standard "Copenhagen interpretation." What we want to emphasize in this course is "quantum weirdness", the way certain experiments and their interpretation force us to take on a very unusual view of the world, at odds with our intuitive classical view. The wonderful feature of quantum weirdness is that we can approach it very qualitatively and use it for verbal rather than quantitative or mathematical presentations.

Physics has two parts: the mathematical part, including variables, equations, derivations, and experimental data; and a verbal part, in which we interpret what the equations and variables really mean qualitatively. Mastering the latter part is fundamental to being a physicist, and yet we do not emphasize this aspect sufficiently in our course work, which is usually more problem-oriented (i.e., mathematical). This course is an attempt to fill in that deficiency.

Textbooks
The required texts for the course are two books on quantum mechanics and quantum weirdness to be found in the Textbook Annex. They are


I also plan to hand out my own notes on the subject. There are many other books that you might acquire for your library that would be useful to this course, for example,

John, Gribbin, Schrödinger's Kittens and the Search of Reality, Back Bay Books (1995) (the
sequel to the above Gibbon book).

N. David Mermin, *Boojums All the Way Through*, Cambridge, (1990). (Mermin is one of the most graceful writers among physicists. Sec. II is perfectly on the subject.)

J. S. Bell, *Speakable and unspeakable in quantum mechanics*, Cambridge (1991) (Bell single-handedly changed the way we understand quantum mechanics. The book has several classic articles intended for a popular audience.)


There are many others books on quantum mechanics. I will hand out many reprints of individual articles.

You are expected to own a writing Handbook. If you still have one from your Freshman writing course that will do. Otherwise buy whatever one you want; at least one will be on the shelves for sale at the Textbook Annex.

**How Classes Will Be Conducted/Attendance**
While most graded writing will be done outside of class, there will be short non-graded writing assignments in class. In class we will also discuss the required readings, have brief lectures if necessary, and do peer reviews of draft papers. Because papers are due at class time and handed to other students for peer review during class, and because class discussion is crucial, it is important that you attend every class. In fact, you are allowed only two unexcused absences before your grade is affected. Lateness for class is a chronic problem in this course, so being on time also will be counted in the attendance part of your grade.

**Writing Assignments**
Each paper you write will go through several drafts. You will presumably make notes, outlines, etc., and then write an initial draft. You will polish this by one or two more drafts and put into neat form for handing in. This is the mid-process draft (MPD). Note that it is not the first or rough draft, even though it is probably the first one seen by anyone else. The MPD is read by a fellow student and by me and the TA. Suggestions for improvements are then incorporated into the final draft. It is even possible that this "final draft" may need revision.

During the semester I will assign approximately five papers, each a minimum of 1250 words (if you are unsure of the number you have, use your word processor to count the words). Shorter papers may lose credit. Length counts because writing is somewhat like learning to play a musical instrument; the longer the paper, the more you have practiced, and the better writer you can become.

I will strictly enforce due dates for the various drafts. See the accompanying due date sheet. Since everyone's schedule (peer reviewers', instructor's) depends on having the papers to read, it is absolutely necessary that you turn in assignments on time. You will be allowed one free late assignment. Each further late assignment will lower your grade. Plan ahead.

There are many possible styles of writing in physics and science in general. Mostly we will be concerned with writing qualitative pieces, those without a lot of mathematics. These involve qualitative interpretations of physical concepts where one is not able to hide behind a flurry of math symbols. The technical level used depends strongly on the capabilities of the intended audience. Among the types of writing involved in physics, in rough order of increasing degree of sophistication of the intended audience, are science articles in newspapers (for example, Science Times in the Tuesday NY Times), Scientific American article, chapter from a conceptual physics text, Physics Today article, Physics Department colloquium, proposal to the National Science Foundation or some other agency, textbook, journal article, etc. Learning to write at a variety of levels will help you in whatever profession you enter.
All writing that is submitted should be done on a word processor. There are computers available in several locations, notably the resource room in Hasbrouck 205.

Peer Critiques
One or more fellow students will critique every MPD. Let us feel that this is the blind leading the blind, let me note that the peer critique is done as much for the reader's sake than for the writer's! Reading someone else's material gives the reader a lot of insight into how others solve writing problems — or not. Moreover, the student critic can usually give helpful suggestions of ways to improve the writing. The TA and I will also read every MPD and provide further suggestions for improvements. On a later page of this outline you should find "Guidelines for Preparing a Critique of a Draft Paper." Read this as a guide to writing.

Conferences
Occasionally I will talk to each student individually about his or her writing. At such a conference I may want to look at all of your work to date. You should keep a portfolio with all you notes, outlines, rough drafts, MPD's, and final drafts of all papers so I can see how you attack your work.

Oral Presentations
Each student will make at least two oral presentations based on the material of the writing he or she is doing.

Grades:
While I will give you analyses of the strong and weak points of your writing, generally I will not assign a letter grade. I feel that seeing a low letter grade on a paper may discourage a poor writer who may be working hard and improving rapidly. Also good writers may begin to take it easy upon seeing a high grade. However, I will be glad to look over your portfolio at any time and tell you how you are doing and what your likely grade is — it is not meant to be a military secret, just disassociated from each individual piece of writing.

Late papers (unless excused for good reason) affect your grade as follows:
• First late paper (less than five days late) — no penalty
• First late paper (more than five days late) — grade is lowered on that paper one grade level at the beginning of each five-day period of lateness
• Second late paper — grade on that paper is lowered one grade level at the first missed date and again for each three-day period of lateness.
• Subsequent late papers — your final overall grade is lowered one level for each missed due date.

Plagiarism:
Occasionally a student author writes a paper containing plagiarism even though the author had no intention of being dishonest. The student simply did not know that the method of using source material was improper. Attached is a detailed description of what plagiarism is and how to avoid it; please read and understand it. You are responsible for knowing what is and what is not plagiarism.
Physics 381
Assignment 1

Write a five-page newspaper article (such as might appear in the New York Times or Boston Globe science section) describing an experiment that illustrates some phenomenon characteristic of quantum mechanics. The point is to show aspects of quantum mechanics that are absent in classical mechanical systems. I will give you some examples of such effects in class. Others are discussed in the texts. You have certainly seen such examples of these in your course Modern Physics I.

When discussing this phenomenon, try to go beyond the usual textbook description and find some aspect of the effect that is new to you and gives good insight into the nature of the concepts involved. In some cases, looking up the original journal article or finding a popular description, say, in Scientific American or Physics Today about the effect by one of the original discoverers will provide the desired insight. You should include as much theoretical background for the ideas of quantum mechanics as you are able, this early in the course, as well as experimental verification of the effect.

The audience is to be an intelligent college-educated reader, who is interested in science but has no formal physics education beyond, say, a Physics 100-level course (Conceptual Physics).

Newspaper articles are usually written in the "inverted pyramid form": Catchy beginning to hook readers, general outline of the ideas, gradually more detail later on. Details are usually given later on so that an editor can cut parts off the end without completely ruining the logic of the article. You don't really need to follow this format strictly, since no one is going to lop off your ending.

Physics 381
Assignment 2

The Quantum Challenge discusses some two-slit experiments, including some famous ones involving photons. (Chapter 3 of the John Gribbin book, Schrödinger's Kittens also considers several interesting two-slit photon experiments.) Pick a modern two-slit (or some other closely related type) experiment, which has actually been done, from those experiments discussed in these books or elsewhere, and pretend you are thinking of doing this experiment yourself. In one fantasy, the experiment has not been done and you are, say, Alain Aspect.) The assignment then is to write a five-page proposal to the National Science Foundation, asking for funding for your experiment. In an alternative scenario, you are proposing to set the experiment up for an Advanced Laboratory course or as an Honors Thesis in the Physics Department at UMass and the proposal is to be submitted to the Undergraduate Studies Committee for funding.

If you pick an experiment from one of the books mentioned, go beyond the use of just that reference. Look up the original articles and other commentaries on that experiment.

Proposals are a necessary part of academic and business life. They are often read and reviewed by individuals who have less than perfect knowledge of the subject area. Thus you should not assume that the reader has a high level of background in the subject. Keep it relatively simple (with a low math level, i.e., mostly verbal). One the other hand, if the reviewer believes you are
not giving enough knowledgeable detail, he or she will think you probably don't really know what you want to do or how to do it and won't support funding. You have to strike the correct balance.

What are the necessary sections of a good proposal? We will discuss this in class.

Some other places to look for references:
American Journal of Physics
Physics Today
Science News
Scientific American
There are many others.

In connection with this assignment prepare a 20 minute oral presentation to the class, describing the experiment of your proposal.

Physics 381
Assignment 3

One of the basic non-classical concepts in quantum mechanics is superposition; the wave function can be a linear combination of several, even an infinite number of different states. This feature leads to the possibility of entanglement as well as one of the most interesting non-classical ideas, non-locality. Write a five-page essay for Physics Today that explains some aspect of quantum non-locality (this could involve some aspect of EPR, for example) or quantum entanglement (which might involve EPR, or even quantum teleportation or encryption, for example). Your description should be designed to illustrate the meaning and consequences of these fundamental ideas. Experimental implications and tests should be included in your description. Pick one aspect of all the possible phenomena and concentrate on that rather than considering generalities, if possible. Be as specific as possible and avoid considering only vague abstractions.

This paper is conceptually the most difficult of the semester. By probing these ideas in detail you will be getting to the heart of some of the material we are attempting to understand this semester.

Articles in Physics Today are meant for professional physicists; however, they must be set at a level so that almost any physicist, whatever specialty, can get the general idea of the topic. Thus while all can be expected to understand quantum mechanics at some level, the fine details may need explanation.

There should be lots of references available. The review article by Ballentine has many references. You can also look in American Journal of Physics, Physics Today, Science News, the magazine Science, or Scientific American, for example.
Physics 381
Assignment 4

Write a five-page essay, intended to be read by your fellow students, that treats some aspect of an important event or idea in quantum mechanics from a historical or biographical point of view. In other words, you are to seek the human factor of the advance, or the historical context in which the advance was made. You should spend about 2/5 of the paper on the history or biography and 3/5 on the explanation of the quantum physics involved. Such an essay is common in the physics literature, which many such articles occurring in American Journal of Physics, Physics Today, or Scientific American, for example. The books of Abraham Pais on Bohr and Einstein and good examples of longer versions of this genre.

In connection with this assignment you should prepare a 20 minute talk to be presented to the class. The topic of the talk can be the subject of the present assignment, or of the one of the previous assignments.

Physics 381
Assignment 5

The last assignment can be on the topic of your choice as long as that topic is related to the foundations of quantum mechanics material treated in the course. The intended audience is also up to you. Required length, as always, is about five pages.

You might think of this paper as kind of a capstone of the course, that is, you might want to summarize rather philosophically what have you learned in the course. What are the implications of quantum mechanics? How does it affect your view of the world? What are the remaining mysteries you would like to probe?
not giving enough knowledgeable detail, he or she will think you probably don't really know what you want to do or how to do it and won't support funding. You have to strike the correct balance.

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Physics Today
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Scientific American
There are many others.

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Physics 381
Assignment 4

Write a five-page essay, intended to be read by your fellow students, that treats some aspect of an important event or idea in quantum mechanics from a historical or biographical point of view. In other words, you are to seek the human factor of the advance, or the historical context in which the advance was made. You should spend about 2/5 of the paper on the history or biography and 3/5 on the explanation of the quantum physics involved. Such an essay is common in the physics literature, which many such articles occurring in *American Journal of Physics, Physics Today,* or *Scientific American,* for example. The books of Abraham Pais on Bohr and Einstein and good examples of longer versions of this genre.

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Physics 381
Assignment 5

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CHEMISTRY 319 A: WRITING IN CHEMISTRY
CHEMISTRY 797 C
M-W-F 11:15-12:05

Holly Davis
UMASS Office: LGRT 113F
Smith Office: Seelye 307
Smith phone: 545-3034
Email: h.davis@sofia.smith.edu

Julian Tyson
officer: Goessman 132
phone: 545-0195
email: tyson@chem.umass.edu

REQUIRED TEXTS:

WEB NEWS GROUP ADDRESS: News://nickel.chem.umass.edu/umass.chemistry.chem391a

GROUND RULES (and a little philosophy. Well, OK, a lot of philosophy.)

The title of this course is “Writing in Chemistry” and therefore our focus will be on the writing that chemists—in both academia and industry—actually do, paying close attention to the particular questions that chemists ask and the specialized language that chemists use. You will be encouraged to think of writing as a kind of conversation and thus of writing in chemistry as the kind of conversation chemists have among themselves. The conversation metaphor reminds us that knowledge is not static and frozen, but profoundly active and dynamic, perpetually evolving and changing. In chemistry, as in any field of study, each new discovery, each new development alters what we know or what we think to be true. Then it is necessary to explore and contemplate the implications of new information (whether new to the world or simply to us).

Professional chemists carry on this conversation with their peers in professional journals, actively discussing, debating, testing and refining new insights and information; students of chemistry join the conversation by participating in class discussion and writing papers in which they too discuss, debate, test, and refine new insights and information. It is from this dialectic process that knowledge and understanding emerge for both individuals and disciplines. And, as we will be reminding you throughout the semester, one’s success in the profession greatly depends on the quality of what he or she contributes to the conversation in the field.

This syllabus is structured on the belief that writing is a process, not a product, that it is an activity, not a subject. By that we mean that it is an act of learning. It is a very effective means of discovering what you already know—and sometimes what you don’t know—as well as discovering new information and insights. We believe that people learn to write by writing, as opposed to “reading” or studying grammar. However, because we believe as Donald Hall says that “reading well precedes writing well,” you will be given ample opportunity to develop your skills as a careful, critical reader. The assigned reading will serve a dual purpose of providing models of good writing in Chemistry, prose worth emulating, as well as offering something to write about. This means we will pay close attention to both what is said and how it is said.

Because an ability to write effectively is inextricably linked with an ability to write correctly, that is, in accordance with the current, established conventions of style, usage and punctuation of Standard Written English (SWE), we will briefly review the most important of these conventions during the semester. You will be given the opportunity to demonstrate your mastery of these conventions not only by submitting texts which are technically flawless, but through your performance on very short, weekly quizzes and homework assignments and a final comprehensive test.
ATTENDANCE

Attendance of class is not only expected and appreciated but is required for success in this course. Since class time will be devoted mainly to practice (of writing and editing), it is more than usually important that you come to class regularly. Therefore the attendance policy for this course is rigorous. In order to avoid any misunderstanding, we will state it very specifically.

Everyone gets three class cuts (the equivalent of one week of class time) no questions asked. We will assume that if you are not in class you had a very good reason. If you cannot make a class however, you are still responsible for the content and materials of that class. It would probably be a good idea to exchange phone numbers with someone in class as soon as possible so that in the event of some unforeseen disaster you will have someone to contact for assignments, class materials, and so on. To aid you in this endeavor, we will be providing a class list complete with names, addresses, email address and phone numbers of your Chemistry 391/791 classmates. Let us emphasize that absence from class will never be an acceptable excuse for late or incomplete or missing work.

CONFERENCES

Periodically throughout the semester, you will be expected to meet with one of us in individual conferences to discuss the drafts of the papers while you are still working on them. Conferences are the best means we know of identifying both the strengths and weaknesses of a particular piece of writing and framing strategies for revision. Conferences are not an extra-curricular option for this course; they are a fundamental part of a larger pedagogical framework. Missing a conference will be considered equivalent to missing a full week of class.

PAPERS/PROJECTS: Mid-process and final drafts

Mid-process drafts:

We will be providing you with a detailed schedule of when major writing assignments will be due through the semester. You will note on the schedule that major writing assignment fall into two categories, the original or mid-process draft and the final draft of a given paper or project. The mid-process draft is not repeat not, a first draft. It is full and complete, perhaps a third or fourth draft. It represents the very best that you can do without the editorial aid of your classmates and us. If you have not taken it as far as you can on your own, our time and editorial efforts will be wasted. The original draft will sometimes be edited by your classmates in class on the day that it is due. Then we will take it home and read it and either return it to you with written comments and suggestion.

Or meet with you in conference to provide you with feedback and assist you in framing a strategy for revision. Both the mid-process draft and the final draft should conform to the following specification regarding manuscript format.

1. Word process all work completed outside of class.
2. Double-space the lines of prose.
3. Preserve a left-hand and right-hand margin of approximately one inch.
4. Put the title of your paper at the top of the first page as well as on the cover sheet.
5. Number all pages, except the first one (which is never numbered), in the upper right hand corner.
6. Include a cover sheet on which you include title of project, your name, the due date, whether a mid-process draft or a final draft, the number of the project, our names, and the course number you are registered for (either 391a or 797c).

Final drafts: As with the mid-process draft, the final draft of each paper must be word processed. We require that you submit the mid-process draft along with the final draft. Final drafts without the mid-process draft will not be accepted.
COURSE REQUIREMENTS

1. A series of completed written assignments of varying lengths including both a mid-process and a final draft as well as periodic shorter writing exercises.
2. Regular class attendance.
3. Periodic individual writing conferences.
4. Satisfactory performance on weekly homework/quizzees on the conventions grammar and punctuation.
5. Active participation in class activities (peer editing) and discussion.
6. Satisfactory performance on a final test on all the conventions covered throughout the semester.
7. Two oral presentations, one of which will be based on research done for the status report.

Final grades will be calculated as follows:

20% — quality of homework assignments (5%)
— quality of in-class writing and editing assignments (10%)
— class participation (5%)
5% — quizzes on conventions of punctuation, usage and style
5% — summary test on conventions of punctuation, usage and style
70% Major writing projects which will hopefully include all the following:
— a letter/progress report (5%)
— a summary of a scientific article (10%)
— a critique of a scientific article (10%)
— an essay (either informative or persuasive) on a topic in chemistry (10%)
— a status report (10%)
— a short oral presentation (5%)
— a longer, formal oral presentation based on the status report (5%)
— a resume and application letter (5%)
— attendance/report on 2 departmental seminars

"It's like my grand-dad always said. 'Son,' he'd say, 'If it ain't dysfunctional, don't attempt pre-emptive maintenance intervention on it.' Or something like that."
Project #1: An Informal Report

Mid-process draft due: Wednesday September 14
Final draft due: Friday September 16

Technical information is often transmitted in letter form; however, such a letter is really an informal report. The principles of technical reporting apply to letters as well as other more formal kinds of reports. In any letter, whether a letter report or a business letter, certain principles should be followed:

1. Establish contact with your reader and orient her before plunging to the subject.
2. Say everything in a straightforward, matter-of-fact way. You should not try to be particularly ingratiating or over friendly, nor should you be brusque or in any way rude.
3. Use the letter as an opportunity to be more personal than in any other sort of report.
4. Use headings and subheadings wherever you think they will clarify the meaning. They can be helpful, particularly in a long letter or one that treats several subjects.

ASSIGNMENT:

Assume that the cost of your education at the University of Massachusetts is being paid for by the Perkin Elmer Corporation (761 Main Avenue, Norwalk, CT) under its educational advancement program, directed by Dr. Ellen Hanna. By the terms of that program, your tuition is paid by the company in return for your agreement to continue working for the company for three years after graduation. You are further required to report on your work in the last academic year, including any relevant work or study completed during the winter intercession and summer so that the company may keep a check on your progress and may evaluate the quality of the training you are receiving. You have been told that your reports should be factual rather than interpretive or evaluative. Write such a progress report on your academic activity over the past year including an update on the courses you are registered for this semester.

Some reminders:

--the letter should be word-processed (not hand written)
--the target length is 1-2 pages double spaced (not to exceed 600 words) note: a letter would not normally be double spaced but for purposes of discussing and evaluating your letter report, it should be double spaced for submission in this class).
--report should be submitted with a cover sheet including basic information (your name, the course number and title, which project this is. e.g. Project #1: An Informal Report.)
--do run spell check
--do use complete sentences
--avoid abbreviations
One important way in which scientists communicate with one another is by publishing articles in specialized journals which are read by the larger, international scientific community. The articles are the means by which scientists participate in the ongoing conversation that defines the various fields of scientific study and advances knowledge. The content of a scientific article is much more current, much more cutting edge in nature than what students of chemistry will encounter in a Chemistry textbook which reports knowledge that is already agreed upon by the community of chemists.

Your next major writing assignment is to write a summary, a particular kind of synopsis, of the attached article which is entitled "Modern Analytical Chemistry." The target length of the summary for the first draft is 500 words or a maximum of two double spaced type written pages.

I suggest that you first read the article with a pen in hand, underlining important passages or assertions and annotating in the margin. To help prepare to write the actual summary, consider the following questions as you read:

* What is the central claim of the article?
* What problem or issue does this claim address?
* What specific question or questions does the article address? Can you state the question or question in a separate sentence?
* How does the scientist address the questions— theoretical, experimental, or both—you've listed? What premises are those based on?

Keep in mind that the goal of a summary is exposition, to expose and clarify what the article says in as succinct and concise a way as possible without omitting important information. Unlike a critique (which you will be practicing as well) which seeks to review and evaluate an article, a summary merely restates what is said without attempting to assess its value.

You will know you are ready to write your first draft of the assignment when you can distill the essence of the paper into a single intoxicating sentence, or, at most two summary sentences. These sentences should include all of the key points, present an accurate summary of the study, and be fully comprehensible to someone who has never read the original paper. As a general rule, do not begin to write your review until you can write such an abbreviated summary; this exercise will help you discriminate between the essential points of the paper and the extra, complimentary details.

Some practical guidelines:

- Do refer to the author by name
- Use the third person (he, she, they) rather than the first person ("I")
- Avoid using "you"
- Paraphrase in your own words what is said in the article
- Do not quote from the article
- Do include a cover sheet with your name, my name, and so on (as specified on the class syllabus)
- Do not include any information, however, relevant or interesting, not included in the original article
In a sense, all those who work with in the discipline of chemistry—students, researchers, industrial chemists or teachers—form what is called a discourse community. Thus far the writing you have done for this course has been writing intended for others within this select discourse community. And yet scientists are frequently called upon to write for readers who are not part of their own discourse community, to explain technical information to the public, to address scientific issues for broad audiences.

Your assignment for Project #3 is to read the attached article entitled “Arsenic in Ground Water in Six Districts of West Bengal, India: the Biggest Arsenic Calamity in the World” and write a 500 word summary which explains it to a reader who is not a trained scientist. As you have already discovered, writing an accurate but concise summary requires a very firm grasp of the text. So on one level, this assignment like the preceding one is an exercise in comprehension and communication. The additional challenge here is to explain the article in such a way that a reader who does not have your scientific expertise can grasp not only the seriousness of the problem described but enough about how and why it occurred and about its broader implication to form a thoughtful opinion about it.

Thus, in addition to requiring you to comprehend the article, this assignment requires a certain amount of imagination, an ability to conceptualize the reader’s perspective and to think of ways to translate what you know into terms the reader will be able to understand. I suggest you think in terms of analogies and examples as useful ways of explaining what you know. Keep in mind that lucidity is the goal, not condescension.

The target length of this informative summary, geared to a broad audience is 500 words or a maximum of two double spaced type written pages. While an economical prose style is always desirable, over-generalizing concepts and omitting important information are definitely not. The target length is calculated to include a certain level of detail and therefore less than two pages is not necessarily better.

Some practical guidelines:

- Use the third person (he, she, they) rather than the first person (I)
- Avoid using “you
- Paraphrase in your own words what is said in the article
- Do include a cover sheet with you name, our names, and so on (as specified on the class syllabus)
- Do not include any information, however relevant or interesting, not included in the original article
- Do submit the peer review sheet and the mid-process draft along with the final draft of the paper
1. Does the writer of this piece offer a title that clearly and concisely identifies the central issue of the published article? What is the title? Can you offer any constructive suggestions for revising the title? Too long? Too short? Misleading in any way?

2. Has the writer identified the following with regard to the published article s/he is reporting on here?
   - who did the research?
   - where the research was done?
   - where and when the results of the research were presented or published?

3. What does the writer of this article assume the reader knows about arsenic?

4. Has the writer made any effort to help the reader understand arsenic? Has the offered any examples? Cite them. Are they sound?

5. Has the writer explained for a non-science trained reader the difference between toxic and non-toxic forms of arsenic so that reader can grasp what Chakraborti’s group set out to do, what the challenge was?

6. Has the writer explained for the reader why the method developed by Chakraborti’s group in 1983 was not suitable for the present study? And identified the advantage of the new method developed by Chakraborti? What was that advantage?
7. Has the writer offered the lay reader any simplified explanation or description of the following? If so, underline it in the text.

flow injection analysis
atomic absorption spectroscopy

8. Has the writer adequately explained for a reader who is not a scientist what the researchers actually did? That is, what they analyzed and why? What did they analyze?

9. Has the writer made mention of the key terms listed below in the course of reporting on this article? Locate and circle them in the piece you are editing. Circle all those below which are not mentioned.

toxicity cancer excretion arsenite

gangrene urine inorganic arsenic conjunctivitis

ground water Skin ingestion rice water

10. Has the writer reported what the study concluded was the only significant source of arsenic? What was that source?

11. What does the writer of this piece identify as the source or cause of the contamination?

12. Has the writer identified all the various ways in which arsenic was affecting the population studied? List all those identified below.

13. Has the writer identified the worst case scenario if a solution is not found to the situation described? What does the published article predict could happen?
Writing exercise number 5.

This exercise builds on the previous two exercises, in that you are now going to write about the contents of several papers from the original literature. The object of the exercise is to write a coherent account of some recent development in chemistry for an audience of your peers (i.e. junior and senior undergraduate chemistry majors). Your article, which we are calling a status report, is to be based on the contents of not more than ten primary sources. In order to find a suitable topic you are asked to review the Science/Technology Concentrates features in recent issues of Chemical and Engineering News and select an item in which you are interested. Choose one for which the report in C&E News contains at least one reference in the readily accessible primary literature. Part of this exercise is the location of other relevant sources. Use the introduction from the article cited in C&E News as a starting point, but depending on what you find, you may want to broaden the search. That may mean using the library.


A longer piece of writing such as this should be divided into sections with headings and there should be reference numbers in the text (just as there are in the introduction to a primary article) with the full reference given at the end of the article. An accepted format for the references should be used. Consult the ACS Style Guide or copy the format used by a primary journal.
Your next major writing assignment is to write a critique of an article published in a professional journal. A critique is much like a summary except that it also includes your own assessment of the article you have summarized. This does not mean you should set out to tear the paper to shreds; a critical review is a thoughtful summary and analysis, not an exercise in character assassination. Almost every piece of research has shortcomings, most of which only become obvious with hindsight. Yet, every piece of research contributes some valuable information, even when the original goals of the study are not attained. Emphasize the positive—focus on what was learned from the study. Although you should not dwell on the limitations of the study, you should point out these limitations toward the end of your critique. Were the conclusions reached by the authors out of line with the data presented? Which questions remain unanswered? How might these questions be addressed? How might the study be approved or expanded in the future?

Keep this in mind as you write: you want to demonstrate to your instructors (and yourself) that you understand what you have read. So do not comment on whether you enjoyed the paper (we KNOW you thoroughly enjoy every text presented to you in this course) or found it well written; stick to the science unless told otherwise.

The target length of the critique for the first draft is 500 words or a maximum of two double-spaced type written pages. As with the summary assignment, we suggest you first read the article with a pen in hand, underlining passages or assertions and annotating in the margin. Before you can write a critique, you need to write a summary, to articulate what the article says. To help prepare to write the actual summary, consider the following questions as you read:

* What is the central claim of the article?
* What problem or issue does this claim address?
* What specific question or questions does the article address? Can you state the question or questions in a separate sentence?
* How does the scientist (or scientists) address the question—Theoretical, experimental or both? What premises are these based on?

Some practical guidelines:

- Do refer to the author or authors by name
- Use the third person (he, she, they) rather than the first person ("I")
- Avoid using "you"
- Paraphrase in your own words what is said in the article
- Do include a cover sheet with your name, our names, and so on (as specified on the class syllabus)
- Do not include any information however interesting or relevant not included in the original article