

# English 109: Introduction to Academic Writing

with Randy Harris, MWF 10:30-11:20, QNC-1506

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**Office Hours: Tuesday, 9:30-10:30; Wednesday, 1:00-2:00**

## Course Description

This course helps you become familiar with writing in an English academic context; familiar, comfortable, and capable. You will learn about different types of academic writing, about what makes academic writing successful, and about how to make your own writing, and the writing of others, the best it can be. To do this, you will read a lot, talk a lot about what you have read, write a lot, and talk a lot about what you have written. What else would you expect? Writing is made of language, so the way to become a better writer is to encounter and use a lot of language.

Language is for communicating, a social activity, so your talking and writing, and rewriting and editing, and talking some more, will be for and with other people. Your work in this course will involve different kinds of collaboration with your peers. You will learn to give useful feedback to your classmates, as well as to receive feedback and use it to improve your writing.

Writing takes time. It is a process. One does not simply write, beginning to end, and have a successful finished product. One writes, revises, gets feedback, revises some more, adds and subtracts, substitutes and moves. Like a design cycle in industry, writing succeeds best through invention, analysis and iteration.

You will collect all of your work from the earliest drafts to the most polished texts in a portfolio for the purposes of final evaluation.

## Course Objectives

English 109 is designed to help you

- build a range of strategies for inventing, drafting, and editing texts
- read, think, and write critically (that is, on the basis of informed judgment)
- communicate effectively to different academic audiences, in different forms (genres)
- give and receive useful feedback on writing
- persuade lucidly
- argue logically
- revise, revise, revise

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## Required Texts

John J Ruskiewicz, *How to Write Anything: A Guide and Reference*, third ed., MacMillan, New York, NY, 2015.

AMS Author Handbook. AMS.org. (Note: all submissions should conform to the AMS style guide.)

Other readings, as identified on the syllabus and listed in the bibliography at the end of this syllabus, most of which you will have to find yourself, as part of your research training. All are available for free, some of them from uW's library system, digitally or physically, others on the Internet more widely.

## Grading

### Participation and Attendance

**20 Points**

**Note: Participation and attendance in English 109 are required and non-negotiable.** To receive full marks for attendance you will need to come to every class. If you must miss a class for illness or for a family emergency, you will need to provide documentation, preferably beforehand. **Every unexcused absence will result in a five-point deduction.** If you miss four or more classes, you will continue to lose five points per absence from your final grade. To receive full marks for participation, you will need to participate fully in both large and small group discussions and in workshops. If you feel anxiety about formal or informal public speaking, please meet with your instructor in the first week of class to discuss accommodations. Generally speaking, such accommodations may include weekly goals for increasing participation over the course of the term and alternative forms of participation. Failure to participate without having arranged for accommodations or without meeting the requirements of your arranged accommodation will result in deductions to your grade.

### Assignments

**180 Points**

#### Individual Assignment Values

Dialogues	7.5 Points
Narrative	7.5 Points
Movie review & tweets	7.5 Points, 2.5 points
Argument critique	20 Points
Abstract	5 Points
Position paper	30 Points
Research essay	40 Points
Portfolio	60 Points

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Each assignment will be graded according to its grammatical, stylistic, and conceptual quality, and for how well it satisfies the learning goals for that assignment. Additionally, over the course of the term your ability to use the feedback you receive as well as your own writerly sense of how to revise effectively should improve. The weight given to the quality of your revisions through the composing process for each essay will increase accordingly.

Each of you will begin this course with different strengths and limitations as writers. Therefore, each of you will each proceed through the course with different areas of focus for the purposes of learning, growth, and development as writers. There is no exact formula for producing good academic writing, no recipe for success that will work every time for every writer. Similarly, there is no exact formula for grading student writing.

To account for these variations in experience, knowledge, and ability, therefore, you will write and submit an author's note for every assignment and a final author's note to accompany your portfolio at the end of the term. You should treat these author's notes as formal writing exercises, but also and more particularly as opportunities to dialogue with me about your particular needs and interests as a learning writer, as well as about your particular challenges and how you are addressing them through the course. Your author's notes give you an opportunity to describe how you have gone about meeting the learning objectives for each assignment and your sense of how well you have accomplished those goals. Anything 'extra' with respect to the assignment that you feel is necessary for me to understand the assignment can go in this note.

In accordance with University of Waterloo policy, your final grades will be assigned as a numeric value according to the following scale:

Percentage	Letter Grade
80 - 100 [A+ above 94.5; A- below 83.5]	A
70 - 79 [B+ above 77.5; B- below 72.5]	B
60 - 69 [C+ above 67.5; C- below 62.5]	C
50 - 59 [D+ above 57.5; D- below 52.5]	D
30 - 49 [F+ above 45.5; F-below 32.5]	F

## Writing Assignment Descriptions

### Dialogues (due 16 September)

Write four short dialogues: one between you and a police officer, one between you and a potential employer, one between you and a child, and one with your best friend. In each scene you will be trying to explain why math (or some mathematical concept or fact) is important.

Your four dialogues can be quite short (roughly the length of a paragraph), but each should have a beginning, a middle, and an end and tell at least a relatively complete story.

*Be sure to include an author's note with your assignment when you turn it in.*

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## Tips for success

- Remember that you are speaking to very different people in each of these scenes. Adapt what you say and how you say it to the needs, interests, and abilities of the person to whom you are speaking.
- Invent a scene or story for each dialogue that explains why you are having this conversation. For example, perhaps you are talking with your little brother who is failing his math class and says he'll never use math in real life anyway.

## Learning Goals for Assignment

- Understanding the roles of audience and context in decisions about what to say, what to leave unsaid, and how to say it (that is, what specific words and structures to use, as well as how to frame your case).
- Understanding of the impact of audience, context, and purpose on content, diction, structure, and frame.

## A narrative (due 23 September)

*Preparatory Assignment:* Come to class prepared to tell your favorite math joke to the class (in fact, bring three or four, in case someone ahead of you tells your first choice). You will need to tell the joke and then explain to the class why the joke is funny. While many of your classmates will probably understand the joke before you explain it, some of us will not. Your job will be to use the joke to teach us the mathematical concept around which the joke is organized.

*Writing Assignment:* Write a short narrative, drawing on your experience, about telling a math joke to an insufficiently math-savvy audience. It can be partly or wholly fictional. It should be in first-person, follow the typical narrative arc diagrammed on p. 11 of Ruskiewicz, include dialogue, indicate the emotional states of the narrator, and explain a 'moral' learned by the narrator from the experience.

*Be sure to include an author's note with your assignment when you turn it in.*

## Tips for Success

- Consider the narrator's sense of audience and awareness of what they know already, and how that impacts the choice of the joke and the explanation.
- Consider how the order in which the narrator offers the explanation of the joke and how that order impacts the audience's ability to understand the concept at the heart of the joke.
- Consider the differences in genre between telling the joke and explaining the joke.

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## Learning Goals

- Understanding of the elements of narrative: sequence, character, setting, point/resolution.
- Understanding register, mode, and genre.
- Understanding of the impact of audience, context, and purpose on content, style, and structure.

## **Movie review and tweets (A-H); tweets and movie review (J-Z) (due 30 September)**

If your last name starts with a letter between A and H, inclusive, you will review the Antoine Fuqua movie, *The Magnificent Seven*, which is commercially released on 23 September, and after your review is completed, you will publish three tweets giving your opinion of the movie; if your last name starts with a letter between J and Z, inclusive, you will publish three tweets giving your opinion of the movie, and afterwards write your review.

*Be sure to include an author's note with your assignment when you turn it in.*

### Tips for Success (movie review)

- Make and defend a judgement about the movie.
- Identify the contributions of the crucial elements: writing, direction, and acting
- Avoid spoilers.
- Write in the present tense (you are not describing your experience of watching the movie, but the movie as a cultural artefact).

### Tips for Success (tweets)

- Include a judgement
- Isolate one aspect of the movie
- Use appropriate hash tag(s)
- Address the tweets to @profraha

## Learning Goals

- Understanding of the elements of an evaluation: judgement, criteria, evidence.
- Understanding register, mode, and genre.
- Understanding of the impact of audience, context, and purpose on content, style, and structure.

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## Argument critique (due 7 October)

*Preparatory Assignment:* Come to class prepared to discuss the argument in Nathalie Sinclair's article, "Aesthetics as a liberating force in mathematics education?" What is her main point? Is she right or wrong? How does she support that claim? Is the support weak or strong?

*Further Development:* In class, compare your views of the argument with those of your group members. Work together to clarify and come to consensus about what Sinclair is arguing, why her argument might be important, to whom, and for what purposes.

*Writing Assignment:* Write a critique of Sinclair's argument. A critique is a judgement, with reasons and evidence supporting it. That is, a critique is an *argument*, so your assignment is to write an argument about an argument.

*Be sure to include an author's note with your assignment when you turn it in.*

### Tips for success

- Identify the major claim, the *standpoint* (or *conclusion*).
- Plot the structure of claims. Which ones support other claims (that is, which ones are *reasons* or *premises*)? Which are independent of other claims?
- Identify the *evidence* for the claim(s).
- State clearly whether the major claim is right or wrong.
- State clearly whether the argument is weak or strong.
- Consider other reasons that support or undermine the major claim.
- Make sure to critique the *argument*, not the *article*.

### Learning Goals for Assignment

- Reading critically.
- Understanding the components of an argument: reasons, standpoint, and evidence.
- Understanding the structure of an argument.
- Reasoning for or against a claim.

## Abstract (due 21 October)

*Preparatory Assignment:* Paraphrase the major claim of Maddy's argument and summarize the argument itself.

*Further Development:* In class, compare your paraphrase and summary with those of your group members. Do you agree about the substance of her thesis? How does your representation of Maddy's argument differ from those of your classmates? Work together to clarify and come to

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consensus about what Maddy is saying, why her argument might be important, to whom, and for what purposes.

*Writing Assignment:* Write an abstract for Maddy's essay.

In class, workshop your abstract with your group members. Focus your feedback on clarity, organization, succinctness, and accessibility. Will readers who are unfamiliar with Maddy's essay gather enough information from your abstract to understand what the essay is about and to judge whether or not reading the essay for themselves would be useful?

Revise your abstract based on the feedback you receive from your group members. Submit your final abstract using our course Learn site.

*Be sure to include an author's note with your assignment when you turn it in for feedback from your instructor.*

Tips for success

- Rank the claims. Which is the most important, the main point of the article? Which other ones are important? Which are unimportant?
- Plot the hierarchy of claims. Which ones support other claims? Which are independent of other claims?
- Write clearly and succinctly.

Here are two good sources for learning more about abstracts:

- <http://www.writing.utoronto.ca/advice/specific-types-of-writing/abstract>
- <http://owl.english.purdue.edu/owl/resource/656/1/>

Learning Goals for Assignment

- Translating complex or nuanced concepts or arguments into accessible prose.
- Putting another writer's ideas and argument into one's own words fairly and accurately.
- Understanding the formal expectations for abstracts.
- Giving and receiving feedback
- Using feedback for revision.

**Position paper (major draft due 28 October; final version submitted, with all drafts and notes, in the Portfolio, 5 December)**

A Position paper advances a perspective on some open question.

*Preparatory Assignment:* Formulate a position on the 'reality' of mathematical objects. This should be based on your readings to this point in the course, but also on your experience with mathematics—your instincts, intuitions, and aesthetic judgments about what math *is*.

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*Writing Assignment:* Draft a four to five page essay (later to be workshopped, peer-reviewed, revised, and polished), in which you advance a perspective on the reality of mathematical objects. Consider the strategies used by the mathematical and philosophical writers we have studied—such as analogies, examples, personal accounts, hypothetical researchers, dialogues, paraphrase and quotation of other sources—and experiment with those strategies in your draft. Your major draft should be as rich and full as you can make it. Use this first draft to get all of your ideas as well as your unanswered questions onto the page; to explore ideas, nuances, and complexities in your topic; and to identify issues, problems, or questions you will need to address as you continue to compose your essay.

Remember that drafting in the early stages serves the purposes of getting one's thoughts on paper, exploring possibilities, nuances, possible objections, and so on. Generally speaking, you will have an easier time cutting extraneous material having gotten everything you might possibly say onto the page than generating fill-in material having drafted too little with which to work through the revision process. Your initial major draft should be three pages at an absolute minimum, but you should aim for four-to-five.

*Be sure to include an author's note with your assignment when you turn it in for feedback from your instructor.*

### Tips for Success

- Start early! You will be far more successful if you give significant time and effort to the early stages of the writing process.
- Draft as much as you can as early as you can. Don't think of this as a rough draft. Think of a real and extended draft (as long or longer than your final essay will be) as a rough draft, which you can polish and pare back for your major draft.
- Use no place holders ("This is where I will argue that sets are imaginary objects"). Every aspect of your major draft should be fully articulated.
- Use an outline to help you pare back and polish into a major draft *after* you have produced a first extended draft.

### Learning Goals for Assignment

- Adapting content, organization, and style to audience.
- Using formal elements of argument to a rational essay.
- Using rhetorical strategies to craft a persuasive essay.
- Representing complex ideas in accessible prose.

### **Research Essay (major draft due 4 November; final version submitted, with all drafts and notes, in the Portfolio, 5 December)**

*Preparatory Assignment:* Read Carl Hempel's essay, "On the Nature of Mathematical Truth" [9].

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*Writing Assignment:* For this assignment, you will draft an essay of five pages on one of the following topics (later to be workshopped, peer-reviewed, revised, and polished):

1. Identify a problem in the study of mathematics about which experts disagree. Define the problem and review the variety of perspectives argued by mathematicians in the field. Discuss the significance of this problem to the field as well as to your non-mathematician readers.
2. Identify any area of mathematical research that interests you: Big Data, modeling social relationships, mathematics and the environment, the decline of interest in geometry, incorporating aesthetics in the math classroom, ... formulate a research question implicating that area and answer that question (e.g., "Is Big Data a source of oppression?" "Can mathematics predict successful marriages?" "Does mathematics tell us why the bees are disappearing?" ...)
3. Identify a problem or question currently being addressed in the natural or social sciences. Following Hempel's claim [9] that mathematics is an indispensable tool for the validation and linguistic expression of empirical knowledge, write about how mathematics has or might be used to address this problem or question or to express what is known about the problem or question. Discuss the significance of the contribution of mathematics to the natural or social scientific field investigating this problem.

In each case, your paper should take the form of an evidence-backed argument for some position.

Schedule an individual conference with me to review your topic choice and brainstorm ideas for your essay: the available days are 25 October, 26 October, 1 November, and 2 November (though 2 November is getting pretty late for an assignment due on the 4<sup>th</sup>). Think about what you care about in mathematics (the fun, the utility, the ability to model situations, the philosophical implications, set theory, probability, linear equations, ...) and come to talk about it.

*Writing Assignment.* Consider the strategies used by the mathematical and philosophical writers we have studied, but concentrate on incorporating research. You will need to paraphrase, summarize, incorporate quotations, and use appropriate (AMS) citation practices. Research your topic thoroughly, not just for your major draft, but as you continue iterating versions for the final, portfolio version—using journal and book sources, as well as other relevant sources of data and/or opinion.

Identify, read, and review sources for your essay—at least some of them prior to the conference with me. You will need to find a minimum of five academic sources for the essay. These should be peer-reviewed and published in scholarly journals whether print or online. You can cite any of the course readings in your essay (and, therefore, include them in your Works Cited list), but *course readings do not count as research*. In addition to your scholarly sources, you may choose

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popular sources such as a major newspaper or magazine, and or government reports or white papers produced by legitimate (scholarly and research-based) public or private organizations. You will need to produce an annotated bibliography for your final, polished essay for grading (see Ruszkiewicz 266-270; effectively, each entry should be paired with an abstract of the relevant article).

Your major draft of the essay should be as rich and full as you can make it. Use this first draft to get all of your ideas as well as your unanswered questions onto the page; to explore ideas, nuances, and complexities in your topic; and to identify issues, problems, or questions you will need to address as you continue to compose your essay.

Do not forget to include your Works Cited list.

*Be sure to include an author's note with your assignment when you turn it in for feedback from your instructor.*

### *Tips for success*

- Start early! You will be far more successful if you give significant time and effort to the early stages of the writing and research processes.
- Look on math websites or search newspaper or journal archives that include articles on math or significantly implicating math (the *New York Times*, *The Economist*, *Wired*).
- Go to the library and leaf through academic journals.
- Draft as much as you can as early as you can. Don't think of this assignment as a rough draft. Think of a real and extended draft (as long or longer than your final essay will be) as a rough draft, which you can polish and pare back for your major (submitted) draft.
- Use no place holders ("This is where I will argue that sets are imaginary objects." "I plan to research chaos theory and summarize it here."). Every aspect of your major draft should be fully articulated.
- Use an outline to help you pare back and polish into a major draft *after* you have produced a first extended draft.

### Learning Goals for Assignment

- Writing from research
- Using analysis, synthesis, and critique in academic writing.
- Producing clear accessible academic prose.
- Quoting, paraphrasing, and citing research.

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## Portfolio (5 December)

This assignment charts your progress in 109, representing what you've learned and how you've developed, and includes your best work. It should have a cover page, and the following four internal components:

1. An introduction (2-3 pages).
2. A revision of any assignment you have written for this course (except the position paper or the research essay).
3. Your position paper.
4. Your research essay.

Each of these components is further specified below.

### 1. The introduction

This component is a kind of extended and particularized Author's Note. It should explain your improvement as a writer, specifying any particular gains or refinements you are proud of, and a brief introductory description of each of the three other components (why you chose the assignment you did for the revision component, for instance, whether your position changed during the iterative processes of position paper, and so on; think of these descriptions as component-specific Author's Notes). For each of the other three components, discuss what you think has worked best and where you felt most challenged as you worked through the writing process for the piece. But also write about your personal development as a writer through the assignments, the readings, the discussions, the whole process of 109. What strengths have emerged or are emerging for you as a writer and what challenges do you think you need to continue to address as you continue to write in academic settings and beyond. Identify the kind of feedback you think has been most helpful.

### 2. A revision of any assignment

Pick any assignment you have completed for the course and revise it for the portfolio. You can change anything you wish. Try new rhetorical strategies. Include citations or footnotes. Give it a new title. Delete. Add. Rewrite. Whatever improves it, taking into account not just my original evaluation but also the subsequent discussions and readings we have done since that assignment, your own independent insights, something you have learned or discovered at the Writing Centre, in another class, wherever. This component must consist of:

- Cover page with the name of the assignment.
- The original submission, with my markup and comments.
- A new version of that assignment.

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## 3. Your position paper

This component consists of the various elements involved in writing and revising your position paper, through peer reviews, workshop, and individual consultations. This component must include:

- Cover page with your name, the course title, the date, and the title of your essay.
- Your final, polished essay
- A Works Cited page (optional but encouraged; positions should be based not on your own isolated thinking, but on considering other informed and articulated positions).
- Your essay drafts with notes from workshops and your conference with your instructor, as well as your notations from glossing, reviewing, and copyediting. Organize your drafts in the order in which they were produced and mark them first draft, second draft, and so on for easy identification.

## 4. Your research essay

This component consists of the various elements involved in writing and revising your research essay, through peer reviews, workshop, and individual consultations. You will need to produce an annotated bibliography of items consulted (whether they are in your Works Cited list or not) in the course of developing your final, polished submission essay (see Ruszkiewicz 266-270; effectively, each entry should be paired with an abstract of the relevant article).

This component of the portfolio must include:

- Cover page with your name, the course title, the date, and the title of your essay
- Your final, polished essay
- A Works Cited page
- Your annotated bibliography
- Your essay drafts with notes from workshops and your conference with me, as well as your notations from glossing, reviewing, and copyediting. Organize your drafts in the order in which they were produced and mark them (first draft, second draft, and so on for easy identification)

Please note: To avoid plagiarism, and to avoid the appearance of plagiarism, **all works you consult for the essay**, whether they go into your Works Cited page or not, **must be included in the bibliography.**

## Portfolio Development

You are welcome to discuss the Revised Assignment component of the portfolio with me, with each other, to horse-trade peer-reviewing with other students, or draw on any other available course resources. But there are no required formal arrangements for this component; you may choose to focus your third workshop on this assignment, but that is wholly up to you.

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For both the Position Paper component and the Research Essay component, much of the last month of classes will be taken up with formal apparatus for developing them—principally workshops and peer-review sessions. You will need to provide and respond to lots of feedback (and to sort out what will help, what will not).

There will be three multi-day workshops, one for the Position Paper, one for the Research Essay, one for any of the three required portfolio components that the reviewer chooses, including either of them a second time, or the Revised Assignment. The relevant groups are set up on the course LEARN site.

### Workshops

The workshops will all have the same format. Every member of each group will read the drafts of every other member, but each person will have the responsibility for an in-depth peer review of another student's paper. All the workshops will focus on the papers, one at a time, starting with a public peer review, followed a general discussion; followed by a public peer review of another paper; and so on, until all the papers have been under review.

*Feedback.* All aspects of the papers (except one; do not worry about grammar) are open for discussion, from sentence-level style to overall arrangement to the suggestion of additional sources to criticism of the logical content or the facts to questions about audience to choice of title. Some strategies for feedback include sayback (“This is what I hear you saying...”), movies of the mind (“This is what I thought about as I read your draft...”), and problem posing (either “yes, but what about this...” or “what if your reader thinks X or doesn’t understand Y or wants to know Z?”).

- Give the best feedback you can (because it feels good to help, and because you’ll get better feedback for your own work if you do).

**Conferences.** You should have a minimum of three conferences with me: one to help develop your research essay, one about revising your position paper, and one about revising your research essay. Schedule an individual conference with me (and show up for the meeting). Bring your original draft, your notes for revision, as well as your revised draft with you to this conference. Ask questions, discuss, propose solutions: these meetings are not just for me to tell you what to do, but for both of us to find ways to improve your writing and arguing. Following your conference, review your draft and make any substantive revisions based on my feedback.

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The conferences follow this schedule:

<b>The writing doctor is in</b>	
<b>Week of ...</b>	<b>Conference topic</b>
24 October	<b>Research-essay planning</b>
31 October	
07 November	<b>Position paper revision</b>
14 November	
21 November	<b>Research essay revision</b>

**Revision.** All aspects of the papers are open for revision, from sentence-level style to overall arrangement to the suggestion of additional sources to criticism of the logical content or the facts to questions about audience to choice of title. Take good notes and ask pointed questions of your reviewers. Don't be defensive. If the advice is good, you can use it. If you don't feel it is helpful, don't follow it—but don't fight it. Use the opportunity to clarify what you're trying to accomplish (and what the reviewer might be missing. It will help you to see your argument from a new perspective.

At the higher levels, it is likely that you will need to re-organize some or all of your draft and revisit your introduction and conclusion. You may find the exercise of “glossing” useful: in the margins of your draft, beside each paragraph, write a few key words that summarize what the paragraph is about and what purpose it serves in your argument. Review your paragraph glossing to check for flow and development and glitches of logic or coherence.

- Use the feedback you receive to revise deeply and extensively over time.

**Portfolio Preparation.** Revise your drafts, and document the process. Your objective is to have the best pieces of writing you can develop, but also to have a clear record of the stages and the choices you made as you develop those pieces.

Organize your materials for each component. Every component (again, excepting the introduction) should include the following:

- Cover page with your name, the course title, the date, and the title of your essay.
- Your final, polished essay.

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- A Works Cited page.
- Your drafts (at least two for the piece you have chosen to revise; at least two for the Position paper; at least three for the Research Essay) with notes from workshops and your conference with your instructor, as well as your notations from glossing, reviewing, and copyediting. Organize your drafts in the order in which they were produced and mark them (first draft, second draft, and so on for easy identification).

### *Tips for success*

- Keep iterating! You will have to stop at some point, but always think of your work as open for revision until the final submission.
- Listen openly. Even cranky and dopey advice can be useful (cranks fixate on single issues, and can be very revealing about certain aspects of your work; dopes are sloppy readers who might highlight ways you can increase the salience of your writing (or your typography) so that even they can't miss the important points.
- Use place holders as you work through drafts, to expand, move, or delete later on: you don't have to be completely happy with one section before you move to another.
- Use outlines to help you pare back and polish your drafts *after* you have written complete drafts.

### Learning Goals for Assignment

- Moving from writer-based to reader-based prose in successive iterations of a written text.
- Understanding that writing is as much about the process as about the product you hand in.
- Giving and receiving feedback; utilization of feedback for the purposes of effective revision.

## Important Policy Information

**Academic Integrity;** note on plagiarism: Although we will talk at length in class about writing from research and citation practices, take the time now to familiarize yourself with the summary of Policy #71. In order to avoid offences such as plagiarism, cheating, and double submission, consult “How to Avoid Plagiarism and Other Written Offences: A Guide for Students and Instructors”. Consult Academic Integrity at UW for more information. Visit this link to learn about the University of Waterloo’s expectations and policies regarding Academic Integrity.

**Accommodations:** The University of Waterloo has a long-standing commitment to support the participation and access to university programs, services, and facilities by persons with disabilities. Students who have a permanent disability as well as those with a temporary disability get AccessAbility Services. To register for services, you must provide documentation from a qualified professional to verify your disability. Please contact them at 519-888-4567 ext. 35082 or drop into Needles Hall 1132 to book an appointment to meet with an advisor to discuss their services and supports.

**Grievances:** In case that a decision affecting some aspect of a student’s university life has been unfair or unreasonable, they may have grounds for initiating a grievance according to Policy 70, Student Petitions and Grievances, Section 4, <https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70>. When in doubt, please be certain to contact the department’s administrative assistant who will provide further assistance.

**Discipline:** Familiarize yourself with “academic integrity” to avoid committing an academic offence, and to take responsibility for your actions. Consult Policy 71 for all categories of offences and types of penalties.

**Appeals:** A decision made or penalty imposed under Policy 70 (Student Petitions and Grievances) (other than a petition) or Policy 71 (Student Discipline) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72 (Student Appeals) <http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm>

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## Schedule

Week	Reading	Writing in Progress
05 September	You're reading it: this syllabus	
12 September	Portwood-Stacer [13], Strogatz [17], Lockhart [10], Ruskiewicz [15, vii-34]	Dialogues
19 September	Lockhart [11], Bronowski [2], Donovan [3]	A narrative
26 September	Fuqua [7], Rich [14], Thompson [19], Glaser [8], Ruskiewicz [15, 100-126]	Movie review, tweets; tweets, movie review
03 October	Young [21], Fey and others [6], Sinclair [16], Ruskiewicz [15, 66-98]	Argument critique
10 October	<b>10 October, Holiday, NO CLASS</b> <b>12 October, Study Day, NO CLASS</b> <b>14 October, Optional, informal workshop class: bring in your work for discussion</b>	
17 October	Maddy [12], Balaguer [1], Ruskiewicz [15, 266-271, 460-462]	Abstract
24 October	Eno [4], Woodcock [20]	Position Essay
31 October	Hempel [9], Foroohar [5], Ruskiewicz [15, 128-159, 442-446]	Research Essay
07 November	Strogatz [18], Ruskiewicz [15, 398-427]	No submissions required, but you should be working on drafts steadily, revising after discussion, workshops, and peer-review sessions.
14 November	Position Essay Workshop; Ruskiewicz [15, 312-319; 428-433]	
21 November	Research Essay Workshop I	
28 November	Research Essay Workshop II	
5 December		<b>Final Portfolio Due</b>

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