WRITING SEMINAR II

Archives Unbound

Spring 2024
Sections: Writ 102.12 (Wednesdays, 2:30pm-5:21pm), in-person
Location: Carson Hall 504
Instructor: Cen Liu
Email: cliu@mmm.edu
Office Hours: Wednesdays, 1:00pm-2:00pm, and by appointment (Nugent Hall 151)

Course Description

In *The Allure of the Archives*, Arlette Farge describes the experience in the archive as "tearing away a veil, crossing through the opaqueness of knowledge and... finally gaining access to the essence of beings and things." This themed writing course invites you to delve into the world of archives. Over the course, we will read fictional and nonfictional works centered on archives, take two field trips to NYC's museums and archives, and learn to conduct research using physical and digital archives. We will also consider the changing forms of archives, in particular those that exist in the public sphere, such as on the internet and on social media platforms. The course will culminate in an 8–10-page research project that uses existing archives in a critical or creative way.

Learning Outcomes

In this course, you will learn to:
1. Design an original academic research project
2. Search for, locate and evaluate a variety of sources relevant to your project
3. Communicate research findings in well-structured argumentative essays and presentations
4. Incorporate research material in accordance with current standards of academic dialogue
5. Produce reflections on the processes and strategies involved in academic research and writing

<u>Suggested Texts</u>

There is no required textbook in this class. But I recommend you either purchase a writing handbook (popular choices include: *Writing and Revising. A Portable Guide* by X.J. Kennedy, Dorothy Kennedy and Marcia Muth; Lester Faigley's *The Brief Penguin Handbook*; Diana Hacker's *The Writer's Handbook* or *The Bedford Handbook*; and Ann Raimes's *Keys for Writers*) or make regular use of an online writing lab (such as Purdue university's OWL, accessible to the public at http://owl.english.purdue.edu or University of Chicago's "Writing in College. A Short Guide to College Writing" http://writing-program.uchicago.edu/resources/collegewriting/index.htm)

<u>Course Requirements</u>

- Weekly Annotations
- Archival Report 1- Personal Archive, 3-4 pages
- Archival Report 2 - Community Archive, 4-5 pages
- Weekly Writing Assignments, 200-300 words each
- Peer Review
- Archival Project
    - Archival Project Proposal, 1-2 pages
    - Project Paper Draft, at least 5 pages
    - Oral Presentation, 7-10 minutes
    - Archival Project Paper, 8-10 pages

<u>Grading</u>

- ✓ Attendance and Participation 15%
- ✓ Weekly Annotations 10%
- ✓ Weekly Writing Assignments 10%
- ✓ Archival Report 1 10%
- ✓ Archival Report 2 10%
- ✓ Peer Reviews 5%
- ✓ Archival Project 40%
    - Archival Project Proposal 5%
    - Archival Project Paper Draft 10%
    - Oral Presentation 10%
    - Archival Project Paper 15%

Technology

Our Discord server is the primary learning and communication space for this course. **I will be contacting you through the server, as well as posting announcements, notes, instructions for writing assignments and additional resources; you, in turn, will be posting weekly writing assignments and submitting your other course assignments through the server.** Here is the link to join our Discord server: https://discord.gg/EbujwbH5QY.

In addition, **we will use Manifold reading group to access some of our course materials and add annotations**. You can access the reading group here: https://cuny.manifoldapp.org/groups/0a6f2702-d22f-466e-bf02-84396be2d035. You will need to create an account on Manifold: https://cuny.manifoldapp.org. After you create an account, click on this link to join our reading group: https://cuny.manifoldapp.org/groups/0a6f2702-d22f-466e-bf02-84396be2d035.

At the end of the semester, I will post your grades in Brightspace. To use Brightspace, you must be registered for the class and have a Marymount Manhattan College BS username and password.

College Email Etiquette

Effective communication with your professors is essential to college success. It is also vital preparation for entering the workforce, where this same skillset will serve your career. Using what we learn here in Academic Writing, craft your email requests to professors with care: pay close attention to word choice, sentence structure, concision, clarity, grammar, and especially tone. Always use an appropriate honorific ("Professor," "Doctor") as a form of address, and always end with a signature ("Sincerely"). Unless you have been instructed otherwise, use your professor's last name--spelled correctly--in the greeting. Email during business hours, and only if you cannot find an answer to your query elsewhere (check the syllabus!). Do not send late or unsolicited work. If you have concerns you'd like to share with your professor, doing so in person, in a timely manner (as your concerns arise), is always best.

Attendance Policy

Writing is a craft, best learned through constant practice. That is why your consistent presence in class is crucial to your success in this course. Because attendance counts, your final attendance percentage grade will be lowered incrementally with each absence. A student who has reached maximum absences, for example, will lose maximum attendance points.

You will be allowed **two** absences. **A third absence will result in an automatic drop of two full letter grades for the course. A fourth will result in an automatic grade of F for the course.** Please note that no distinction will be made between excused and unexcused absences. It is up to you to be smart and save your allowed absences for a time when you may need them (including illness, family emergencies, travel schedules, etc.). If the excessive absence occurs after the last withdrawal day (indicated on the MMC academic calendar), you cannot receive a passing grade for the course.

Please note, however, that you will not be penalized for religious or pregnancy- or childbirth-related absences. Absences for these reasons will not be counted toward the allowed number of absences in this course. Please inform me about absences related to pregnancy, childbirth, or religious observation.

In addition, tardiness is disruptive and disrespectful – please make your best effort to come to class on time. Students who are more than 10 minutes late, take lengthy breaks during class time, or leave before the end of the class period will be considered absent for that day. Finally, full class attendance entails your mental as well as physical presence. Students who nap or keep their heads on the desk, or use cell phones, will be marked as absent.

Failing to keep an appointment for individual conference counts as an absence (since one full week of classes is cancelled for each of the two conferences). If you have a work or other conflict that prevents you from being in class for some part of the class (even if it is the last five minutes), you must find another section. Do not schedule appointments during class time. If you miss a class, you must contact a fellow student for what you missed and be caught up by your return the following meeting.

Additional Information on Covid-related Absences
Students will not be penalized for absences when they are required to remain off campus because they have tested positive or are symptomatic for COVID. Please inform me if

you are required to miss class for this reason and we will determine a plan for you to keep up with your coursework.

Academic Honesty Policy

MMC fosters an academic community where students and faculty work together to create a learning experience that increases knowledge and forms character. To achieve this, the College adheres to a policy of Academic Honesty – one that teaches students to complete tasks in a thoughtful, honest manner so as to breed a positive ideal of self-knowledge within each student. It is through this quality that a student understands his or her true capabilities. This policy instructs students to honor their colleagues by producing work that is based on their own abilities. MMC desires for each student to finish each course with a developed sense of self and pride in the integrity of his or her own work at his or her own level of achievement.

Plagiarism means presenting as one's own the work, writing, or computer information of someone else. You commit plagiarism if you submit without acknowledgement or make use of:
1. Part or all of an assignment copied from another person's manuscript, notes or computer file.
2. Part or all of an assignment copied, paraphrased or accessed from a source (such as a book, magazine, pamphlet, internet source or computer file) without proper attribution.
3. A sequence of ideas, arrangement of material or pattern of thought of someone else, even if expressed in your own words.

Note: This means that paraphrasing someone else's ideas without crediting the source is also plagiarism. Plagiarism occurs when such a sequence of ideas is transferred from a source – including electronic sources – without the process of digestion, integration, and reorganization in the writer's mind, and without proper acknowledgement. Even if there is no proof that part has been stolen because no three words occur in the same sequence as in the original document, plagiarism has still occurred if there is an obvious parallelism among documents.

You are an accomplice to plagiarism and equally guilty if you:
1. Allow access to your computer account or to your writing or ideas, in outline or finished form, to be copied in any way and submitted as the work of someone else.
2. Prepare an assignment for another student.

3. Keep or contribute to a file of work with the clear intent that this work be copied and submitted as the work of other students.

4. Submit an assignment for one class and then submit it again to fulfill the requirements of another class without consultation with faculty. Even a slightly modified resubmission is considered a form of academic dishonesty.

Writing Seminar 102 students found in violation of the Academic Honesty Policy will automatically fail the assignment and may fail the course. Other disciplinary action may be recommended by the instructor in consultation with the Associate Dean for Academic Affairs. All cases of academic dishonesty will be recorded in an Academic Integrity File accessible to the Vice President of Student Affairs, the Dean of Students and the Associate Dean of Academic Affairs.

Students found in violation of the Academic Honesty Policy will not be permitted to drop or withdraw from the course. If the faculty member or Review Board sanctions an F grade for the class, the student's transcript will reflect a grade of F, even if the student processes a withdrawal form while the case is pending. Here is the link to the policy: https://mmm.edu/offices/academic-advisement/academic-standing-policies.php.

Generative AI Technology Use

I expect that you will compose **all** of your writings yourself and not involve the use of generative AI tools like ChatGPT and other Generative AI tools. If it becomes apparent that you have used generative AI tools in the work you submit for this class, that work will be found to not have met the terms of the assignment and you will be asked to re-submit.

You may use ChatGPT and other Generative AI tools to help you generate research ideas and proofread your writing. If you use ChatGPT and other Generative AI tools to develop research ideas, you should make a footnote at the beginning of your paper to acknowledge so. Failure to disclose AI use may result in significant grade penalties.

Accommodations for students with disabilities

Students with disabilities (learning, physical or psychological) who require reasonable accommodations or academic adjustments for a course must be registered with the

Office of Disability Services or enrolled in the Academic Access Program. With students' permission, faculty members are notified each semester by CONFIDENTIAL email that a student with documented disabilities is enrolled in their class and is eligible for accommodations. If a student has questions regarding the Office of Disability Services or accommodations, please email disabilityservices@mmm.edu. This office is located in Nugent 363. Please be aware that audio recording class lectures and discussions is an accommodation some students may use when it is approved through the Office of Disability Services. If approved, the student signs a contract agreeing to keep all recordings confidential, not share them with others, and to destroy all recordings after completing the course.

Center for Academic Support and Tutoring (CAST)

The Center for Academic Support and Tutoring (CAST) (located in NH 151F) will pair you with a tutor if you need support with class assignments. They offer students of all grade levels free, one-on-one tutoring support in a variety of academic subjects, such as, Business, Math, Philosophy, Biology, Writing, Languages and many more, and is staffed primarily with professional tutors who hold advanced degrees and teaching experience in their discipline. CAST tutors are friendly and welcoming, and they aim to empower students with skills that will help them grow confident in their abilities and thrive academically. Appointments can be made online through the MMC website
https://www.mmm.edu/offices/center-for-academic-advancement/index.php

Students directed by their instructors to participate in a Writing Workshop at CAST (Nugent 151B) will need to pick a day and time that fits their schedule and sign up for a series of five one-hour meetings with a CAST tutor on five consecutive weeks (in-person or Zoom). At the end of the workshop, the tutor will provide a written assessment of the student's progress. Missing a workshop hour without rescheduling counts as a class absence. A student who has been assigned a writing workshop will not receive a passing grade for their Writing Seminar course without having completed the workshop component.

Policy on the Recording of Classes

Please be aware that audio recording or photographing online or in-person classes is strictly prohibited unless a student has received explicit permission from the instructor. An exception is made for students who have registered with the Office of Disability

Services and have been granted prior approval to receive audio recordings, which can be provided by the course instructor. Students with approval to receive recordings must sign a contract agreeing to keep all recordings confidential, not share or disseminate them in any form, and to destroy all recordings after completing the course. Instructors are also required to inform students if they will be recording a class session.

Class Visitor Policy

Any class visitors must be approved by your professor in advance. If you would like to request permission for someone to visit this class, you need to email your professor no later than one week prior to the proposed date of the visit. Please keep in mind that visitors are limited to only one session of this class. Also, the conduct of all class visitors must not interfere with the educational process or learning environment. The professor may revoke visitation permission at any time.

Policies Against Discrimination and Harassment

Marymount Manhattan College strives to create an academic environment that excludes all types of harassment and discrimination. We each have a responsibility to uphold these values. If you or someone you know has experienced bias, discrimination, harassment, or sexual misconduct, please use this form to file a report or email the Chief Equity, Diversity and Inclusion Officer or the Title IX Coordinator.

Please be aware that all MMC staff and faculty members are "responsible employees," which means that if you share a situation involving an incident of bias, discrimination, harassment, or sexual misconduct, they must share that information with the Chief Equity, Diversity and Inclusion Officer and Title IX Coordinator. Although faculty and staff are obligated to share this information, you are in control of how to proceed with a reported incident, including whether or not you wish to pursue a formal complaint. Our goal is to make sure you are aware of the range of options available to you and have access to the resources you need.

If you wish to speak to a confidential resource who is not obligated to report information shared, you can contact any of the following on-campus resources:

Counseling and Wellness Center
· 212.774.0700

- cwc@mmm.edu

Dow Zanghi Health Center
- 212-759-5870
- 231 E. 55th St. (in the 55th St. Residence Hall)

Course Schedule

Week	Date	Topic	Key Questions	Materials and Activities
1	` W 1/31	Welcome and Introduction	• What is an archive?	• Bring a memento from last year (ticket stubs, pictures, flyers, fabrics, objects, etc.)! • Geoffrey C. Bowker, "The Archive," *Communication and Critical/Cultural Studies* vol. 7, no. 2 (2010): 212-214.
2	W 2/7	The Politics of Archive	• How does an archive come into being? • Who has the control over archives? • Who and what does archive have power over?	• Joan M. Schwartz and Terry Cook, "Archives, Records, and Power: The Making of Modern Memory," *Archival Science* vol. 2 (2002): 1-19.
3	W 2/14	Working With/ Through Archival Material	• Where does archival research begin? • How can our everyday reality inform archival research?	• Thomas Masters, "Reading the Archive of Freshman English," in *Working in the Archives: Practical Research Methods for Rhetoric and Composition*, 157-169.
4	W 2/21	Personal Archive	• How are individual memories preserved in an archive?	• Wendy B. Sharer, "Traces of the Familiar: Family Archives as Primary Source Material," in *Beyond the Archive: Research as a Lived Process*, 47-56. • Explore Manifold projects: "From A to Z," "When We Had Cancer."

	M 2/26	**Archival Report 1 Due by Midnight**		
5	W 2/28	Personal Archive	• How can we read the first set of Manifold projects as "personal archives"? • What can we learn from these personal archives?	• Presentations of Archival Report 1 • Annotations and Discussion of Manifold projects: "From A to Z," "When We Had Cancer."
6	W 3/6	Generative AI in the Writing Classroom	• What's the impact of ChatGPT on writing? • How can we use ChatGPT critically and responsibly?	• Sigal Samuel, "What happens when ChatGPT starts to feed on its own writing?" *Medium*, Apr 10, 2023 (blog) • Class activity: using ChatGPT to generate research ideas and proofread
7	W 3/13	Archive Visit at New York Public Library		
	S 3/18	**Archival Project Proposal Due by Midnight**		
8	W 3/20	No class Optional: Museum Visit at the City Museum of New York		

9	W 3/27	No class (Spring Break)		
10	W 4/3	Community Archive	• How does a community keep its tradition, heritage, and memories? • Where does the tension between a community archive and an institutional archive lie?	• Andrew Flinn, Mary Stevens and Elizabeth Shepherd, "Whose memories, whose archives? Independent community archives, autonomy and the mainstream," *Archive Science* vol. 9, no. 71 (2009): 71-86. • Explore: Manifold projects: "Community Garden in Highbridge," "The Sound of the Conga," "Queer and Trans Prison Voices."
	M 4/8	**Archival Report 2 Due by Midnight**		
11	W 4/10	Community Archive	• How can we read the second set of Manifold projects as "community archives"? • What can we learn from these community archives?	• Presentation of Archival Report 2 • Annotations and Discussion of Manifold projects: "Community Garden in Highbridge," "The Sound of the Conga," "Queer and Trans Prison Voices."
12	W 4/17	Cultural Archive	• How can rituals, ceremonies, and performance preserve cultural memories?	• Jeannette A. Bastian, "The records of memory, the archives of identity: celebrations, texts and archival sensibilities," *Archival Science* no. 13 (2013): 121-131. • Explore: Manifold projects: "Original Anti-slavery Songs," "Beyond the Archive," "Dominican Bachata Music."

13	W 4/24	Cultural Archive	• How can we read the third set of Manifold projects as "cultural archives"? • What can we learn from these cultural archives?	• Annotations and Discussion of Manifold projects: "Original Anti-slavery Songs," "Beyond the Archive," "Dominican Bachata Music."
	S 4/29	**Archival Project Draft Due**		
14	W 5/1	Peer Review and Writing Seminar		
15	W 5/8	Individual Conference		
16	W 5/15	Oral Presentations		
	F 5/17	**Archival Project Due**		

EXCELLENT (A)	GOOD (B)	COMPETENT (C)	INSUFFICIENT (D)
Essay establishes a strong sense of purpose in response to the assignment and develops it in a creative and insightful way.	Essay establishes a purpose but is inconsistent in developing it; argument is made with some insight and creativity.	Essay fulfills the requirement in part; it establishes the central idea partially or without clarity; ideas are largely correct but lack creativity and insight.	Piece fails to fulfill the requirement but is still a complete essay; ideas are conventional and main claim is either absent, poorly articulated or unfocused.

ENGAGEMENT WITH TEXT(S): Is the source material fairly and adequately represented? Is there a balance between the cited material and the writer's voice? Does the writer go beyond summary to analyze the source material and present additional or more nuanced views?

EXCELLENT (A)	GOOD (B)	COMPETENT (C)	INSUFFICIENT (D)
Essay gives the reader a good sense of source material, demonstrating that author has read and thought about the text(s) carefully; analysis doesn't stop at summary but introduces additional ideas, perspectives, or concepts; source material is relevant, and has been integrated into the body of the essay smoothly.	Essay goes beyond summary, but may not demonstrate a nuanced/ insightful understanding of the sources; distinction between the author's voice and the cited texts is mostly clear; cited material is relevant and well integrated into the body of the essay.	Sources are relevant but not always sufficient or well integrated; essay doesn't always demonstrate a careful reading or full understanding of the source(s); boundary between the writer's voice and the sources is sometimes unclear; author mostly summarizes, without sufficient analysis or insight; source material is distorted or misrepresented.	Source material is irrelevant, insufficient, or poorly integrated; author fails to demonstrate full knowledge or understanding of cited source(s); the essay relies largely on summary, with little analysis or insight.

ENGAGEMENT WITH TEXT(S) II: Are the sources properly cited?

EXCELLENT (A)	GOOD (B)	COMPETENT (C)	INSUFFICIENT (D)
Essay consistently uses proper academic documentation.	Essay uses proper academic documentation in most cases	Citations are largely incorrect or inconsistent.	Essay lacks appropriate citation.

ARGUMENTATION: Are the essay's rhetorical strategies (including audience awareness, ethos, validity of claims, quantity and quality of supporting evidence) successful?

EXCELLENT (A)	GOOD (B)	COMPETENT (C)	INSUFFICIENT (D)
Essay offers a number of strong claims; author anticipates objections and refutes them; all claims are supported with strong, relevant evidence; ideas are creative, significantly elaborated and logically argued.	Essay shows some awareness of readers' expectations and needs; claims are logical and largely supported with relevant evidence; most ideas are sufficiently elaborated.	Essay shows little audience awareness; argumentative logic is weak or inconsistent; ideas are mostly superficial and/or insufficiently supported with evidence.	Essay shows no awareness of readers' needs or expectations; author makes unsupported claims; ideas lack depth – essay moves from idea to idea without sufficient elaboration.

ORGANIZATION: Is the development of ideas throughout the essay (from a clear introduction that includes the essay's main claim, through a series of cohesive paragraphs linked by strong transitions, to a relevant conclusion) successful?

EXCELLENT (A)	GOOD (B)	COMPETENT (C)	INSUFFICIENT (D)
Essay has a compelling introduction, clear and focused main claim (thesis), fully developed paragraphs linked by interesting transitions, and a thoughtful conclusion; progression of ideas has a clear direction and momentum.	Essay is well organized, but uneven: some paragraphs or paragraph transitions may be weaker than others; paragraphs are generally cohesive; most ideas are introduced, explored and concluded; essay as a whole has a clear sense of progression.	Essay shows a discernible progression of ideas, even though the overall structure has some flaws; paragraphs may lack focus or strong transitions, and the conclusion or introduction may be mechanical; the essay tends to lose focus.	Essay shows an attempt at creating an overall structure, even if it is not sustained throughout; paragraphs don't cohere, and ideas are not clearly introduced, explored or concluded; essay shifts from topic to topic and lacks a sense of progression.

USE OF LANGUAGE: What is the writer's control of language on the level of syntax (sentence structure), word choice, and punctuation?

EXCELLENT (A)	GOOD (B)	COMPETENT (C)	INSUFFICIENT (D)
Language is fresh and vivid, with varied sentence structure and rich vocabulary; author uses context-appropriate tone; there are no errors of format or grammar; the skillful/creative use of language makes the piece a pleasure to read.	Style is strong, if not inventive; word choice and syntax are mostly varied and precise; essay may contain minor problems with grammar, with a few instances of redundancy or stale phrasing.	Style is repetitive, with limited vocabulary and syntax; sentence-level, word choice or punctuation problems interfere with the reader's understanding and enjoyment of the essay.	Problems with phrasing and syntax seriously interfere with the reader's understanding and enjoyment of the essay; author might need additional help with selected aspects of grammar or punctuation (see CAST).
REVISION PROCESS: Has the writer revised the draft extensively and successfully?			
EXCELLENT (A)	GOOD (B)	COMPETENT (C)	INSUFFICIENT (D)
Progress from initial notes, through intermediate drafts, to the final draft is clearly visible; author has revised the piece creatively, thoroughly and thoughtfully; revision is not limited to surface corrections of style and grammar, but involves all levels of the text, resulting in a notably transformed and improved essay.	Progress from initial notes, through intermediate drafts, to the final draft is clearly visible; author has revised early versions of the piece with some depth and thoughtfulness; revision is not limited to surface corrections of style and grammar, but involves all levels of the text, resulting in an improved essay.	Progress across drafts is visible but not consistent; author has revised early versions of the piece, although the revision is not always thorough or creative; nevertheless, the changes go beyond surface corrections of style and grammar, and result in an improved essay.	Some progress across drafts is visible, but the revision is not always thorough or creative; changes barely go beyond surface corrections of style and grammar, but do result in a partially improved essay.