In this course, we will concern ourselves with the ways culture has been written about and the ways we can write about it. We will consider how information about culture is conveyed visually, why the authors and media artists we read and view are concerned with it, what responses we have to their "texts", and how the issues raised in various media reflect or contradict our own experiences.

Required Texts:
Available in Class:
Selected articles from *Ways of Reading: An Anthology for Writers* by David Bartholomae and Anthony Petrosky
Various excerpts from contemporary fiction and nonfiction, the writing guide and videos.

Suggested Texts
*The Little, Brown Compact Handbook*, by Jane E. Aaron, or any good writer's guide.
A good dictionary

For this course, you will also need several pocket folders and a supply of loose leaf paper.

COURSE DESCRIPTION:
Perspectives on Inquiry has as its aim to introduce you to college-level writing, reading, research and thinking. You will discover that you will have to make choices, weigh judgments and decide how to interpret what you read. Your position in this class is thus primarily as a researcher, someone who will be observing and taking notes and drawing conclusions and testing those conclusions. But you will also be the person who generates what we will be studying, because, in addition to our required readings, it is your writing and your visual and oral presentations that will form the basis of our research: you will be preparing various texts, predicting how others will respond to what you have prepared, observing how others do in fact respond, and then making revisions to your writing or presentation based on your observations. Part of becoming a good writer and scholar is learning to appreciate the ideas and criticisms of others, and in this course our purpose is to come together as a community of readers and writers. Remember that you will often be expected to share your ideas—written and spoken—with classmates. Avoid writing about things that you may not be prepared to subject to public scrutiny or that you feel so strongly about that you are unwilling to listen to perspectives other than your own. This does not mean that you are not entitled to an opinion, but that you adopt positions responsibly, contemplating the possible effects on others, and that you found your conclusions on solid research.

CLASS GOALS:
The goals of this course are for you to become more conscious of the decisions academic writers make in their writing and more deliberate about the decisions you make in your writing. I hope too that throughout this course you are challenged to think differently: to approach writing in new ways, to consider new perspectives on issues, and to challenge your own ability to read and to write intellectually.

Throughout the term we will be looking closely at visual cultural practices and their effects on ourselves and others. You will have the opportunity to write and speak in a variety of ways about this topic, which should help you to begin to become more aware of the choices you have as a scholar. Along with issues relating to culture, we will concern ourselves with the ways culture has been written about and the ways we can write about it. We will consider how information about culture is conveyed, why the authors we read are concerned with it, what responses we have to their writing, and how the issues raised in writing and the visual arts reflect or contradict our own experiences.

By the end of this quarter, you should be able to:

*** Judge the validity and authority of someone else's published claims, in order to determine whether you can use those claims to support your own arguments.
*** Give proper credit to the work of another when you include that other's work in your writing.
*** Describe and use various writing, oral presentation and visual presentation styles.
*** Describe how different styles and voices in an essay, a visual text or a speech can be used effectively:
*** Develop a variety of sources for a project essay and decide which ones will probably be most persuasive for your readers, given what you want to achieve with your argument.

The Questions that shape this class: By the end of the term, I expect that all of us (myself included) will have various responses to the following questions:

** What effects do the structure, documentation and point-of-view of an essay, argument or narrative have on how people read and respond to it?
** How do the introduction and order of parts of the item or text shape the reader’s or audience’s response?
** in shaping a reader's response to a piece of writing, how important are the transitions a writer makes between the parts of an essay?
** What different narrative and argumentative structures are possible in media, in an oral telling, on a web site, in film, in theater, in a photo collection, that aren’t possible on paper, and vice versa?
** How does your own or any writer’s or scholar’s cultural heritage affect how and why they communicate the way they do?

Why those Questions are Worth Pursuing: Each of you will be doing lots of writing in your different college classes. Each piece of writing you do is an argument, whether that argument is broadly (“Please give me an A”) or more specifically coded (for example: “Here’s why I set up this experiment as I did.”) The ways you introduce your argument, structure its component pieces, and help your readers move between the pieces are crucial for helping readers be persuaded by your arguments. The more thoroughly you research even personal writing, the more understanding you will have of various worldviews, the wider an audience you will reach; and the more reachable you will be.

Working outside of academia, and succeeding there, will be directly related to how well you write and how well you incorporate a global consciousness into your daily communicative behaviors. I would like for you to have that success (no matter what work you do) and to feel the same satisfaction good writers do in communicating clearly with others. The more we know how to make ourselves and our thoughts known to others (and to ourselves) the deeper and more satisfying the pleasure of communicating well and happily will be—and the stronger will be the connections we have with each other.

RESOURCES:
Each Other: You can best learn the matter of this class through being attentive to what others say, by taking seriously the opinions and thoughts (and criticisms) of others. Besides, you will feel most
comfortable in this class and get the most done if you develop friendly, collegial, and respectful relations with others in class. Working towards such relations helps our college community be a community.

Me: I want very much to learn from you, in two ways: I want your feedback on how this class works for you and your learning; I also want to learn more myself about how cross-cultural learning takes place. I want you to succeed in this class, and to learn. I want to talk with you: come to my office hours (don’t wait for an emergency) and chat about any question or concerns you have about this class. (And, in general, in college, people who talk with their professors do better.)

The Writing Center: (Walker 107, phone: 7-2207). The Writing Center is not about correcting spelling and grammar (although they can help you with this), but about helping you become a confident and thoughtful writer. You can make appointments to meet weekly with a coach, or you can take advantage of drop-in hours. People who visit the Writing Center do better in classes both because they receive friendly encouragement and support and also because such visits will help you gain even more confidence and seriousness in your writing.

informatics and Reference Librarians: Never underestimate the power of a good source. Helpful information about authors, issues, both in print and on-line, and a trained researcher to help you. Go for it! International student organizations, international faculty and grad students: For point-of-view input on various events, for interviews, for friendship, we have a wonderfully diverse community here. Also, don’t forget that the Modern Language faculty and many others have extensive intercultural real-life experience that you may wish to investigate.

ATTENDANCE:
Students are allowed to miss two classes per semester (ONE CLASS FOR 6 WEEK SUMMER SESSION); subsequent absences will adversely affect your final grade. Because much of writing involves responding to others, your presence in class is of great importance. Being here will allow you to talk to each other about writing, about issues of culture, and about strategies you have for learning to write within the context of the university. If you miss a class, you are responsible for finding out from someone else in class what you missed and for making up any work you missed.

GRADING: Assignments (Portfolio) 50% Class Participation 50%
You will receive a “C” if you did what was minimally expected of you in this class: you came to all classes and did all the work. You must complete all assignments to receive a passing grade in this course. If you want a B or an A, you must not only come to all the classes and do all the work, but you must do the work with shining effort and attention. To earn an A or B, your work must demonstrate to me that you have gone well above and beyond the basic requirements of each assignment, i.e.,
* You will come to class with questions about assignments and readings.
* You will have thought about a reading or an assignment and tried out several approaches before you are done.
* You will listen to others in class and consider how what they say can change how you approach your work.
* You will try to develop multiple responses to questions, and try them out in your discussions and writing.
* You will take an active, energetic and engaged part in class discussion, respecting the opinions of others.

At the end of the semester, you will write a self-report on your progress, that is, an assessment of the work you have done so far, and turn it in to me. This should be a thoughtful evaluation of your own writing and research process and its development. If I ever think you are doing below C work in class, I will let you know. During the middle and towards the end of the semester, you will meet with me individually to discuss your portfolio and your own assessment of your work.

THE PORTFOLIO:
I will ask you to submit a final portfolio of your work. You will write several essays in addition to completing shorter homework and in-class assignments. You should end the semester with about 20 pages of informal writing and 20 pages of formal writing. When you submit your portfolio, all essays and
initial drafts (with my and your peer's comments) must be included as well as your revisions/final copies, and in-class writings and homework. All portfolios will be turned in complete with a title page, a table of contents and a cover sheet (your final self-evaluation and intro to the portfolio). Later in the course I will prepare more detailed instructions about this, including information about retrieving your portfolio after the completion of the course, but for now it is important that you remember to keep all of your writing. Be sure to hold on to drafts I have read and marked. Put this material into a pocket folder. Put a clean final draft of each longer essay assignment in a second folder as backup for yourself and always back up your disc. Do not misplace your folders!

You are responsible for retaining copies of papers submitted for evaluation.

You are expected to hand in drafts and revisions of papers by the deadlines specified in the syllabus.

The portfolio system has been adopted for the Perspectives courses because your development as a writer of academic prose cannot be evaluated piecemeal. This method also permits you to use what you learn in the course to revise and improve your essays in your Revisions class and throughout your college career and beyond.

NOTE:

MTU's Policy on Academic Integrity: Plagiarism and cheating are serious academic offenses. MTU's Academic Integrity Policy defines it as "knowingly copying another's work or ideas and calling them one's own or not giving proper credit or citation," and it covers copying sections or entire papers from printed or electronic sources as well as handing in papers written by students for other classes or purchasing academic papers. Plagiarism and cheating are not only dishonest but cheat you out of learning, the primary reason you are here. If you ever have any questions about this issue, please talk to me or consult a coach in the Writing Center (7-2007).

MTU's Policy on Discrimination and Harassment: MTU complies with all federal and state laws and regulations regarding discrimination, including the Americans With Disabilities Act (ADA) of 1990. If you have a disability and need reasonable accommodation for equal access to education and services at MTU, please contact Dr. Gloria Melton in the Dean's Office (7-2212). For other concerns about discrimination, you may talk with your teacher, your advisor, a department chair, or the Affirmative Action Officer (7-3310).

NOTE: I reserve the right to revise this calendar and/or the class syllabus to better serve your needs and to respond to how the course proceeds. You will be informed of such changes if they occur.
What's Your Story? An Eye on Culture
SYLLABUS

Our course will be directed by five questions or statements about culture. Each week we will address one of these questions, discuss it, write about it, read relevant articles, research various points of view and present oral or visual information about the item and/or view videocassettes whose content address the question in some way. We will introduce to each other how we would like to argue for or against different points of view concerning the item or question.

A typical approach may include:
- Defining the terms
- Listing expected responses or reactions
- Defining arguments, in teams and individually
- Researching information
- Writing arguments, narratives or other essays
- Preparing visual arguments
- Debating points of view
- Comparing media which address the question
- Introducing individual experience as it relates to the question/item

WEEK I
ITEM: CULTURE IS EASIER TO SEE FROM THE OUTSIDE THAN FROM THE INSIDE

Assignments:
View: "Kamala and Raji"
Read: "Deep Play" by Clifford Geertz
Visual argument: What is culture?
Write: response to Geertz: outline of his styles, identify his main point(s) and argument

WEEK II
ITEM: OBSERVATION IS THE BEST WAY TO MAKE OUR OWN CULTURE VISIBLE

Assignments:
Present visual argument
Write: field notes
Compare other senses to the visual. ("K and R" redux)
Create research questions/topics
WEEK III
ITEM: IT IS IMPOSSIBLE TO NEGOTIATE BETWEEN CULTURES
Assignments
Read "Empire of Innocence" by Patricia Nelson Limerick
View: French Commercials, "Who's Afraid of the Little Yellow School Bus?"
Research: Library
Write: historical essay

WEEK IV
ITEM: CULTURES DON'T BLEND, ONE ALWAYS DOMINATES
Assignments:
Read: "Contact Zone" by Mary Louis Pratt
View: "Voices of Sarafina"
Write:

WEEK V
ITEM: THE VISUAL DISSEMINATION OF CULTURE IN THE WORLD SUPERSEDES THE MEANING OF CULTURE CONVEYED AURALLY AND TACTILELY (sound, touch, smell)
Assignments:
Write: your contact zone
Oral: personal experience
Research: Library
Visual argument: example: "U.S. culture dominates and affects to a large degree the other cultures of the world"; (subset) "English is enough"

WEEK VI
Preparing the portfolio
View: "Lumumba"

NOTE ABOUT WRITING FOR THIS CLASS:
"Deliberative writing addresses an issue of concern to the writer and to the writer's community and attempts to develop a useful position on the issue, a position that serves as a good ground for action or a better resolution of problems. In deliberative writing, the writer considers thoughtfully others' ideas and positions, trying to understand the reasons others hold these