Poor Richard's Legacy:

BENJAMIN FRANKLIN AND THE AMERICAN DREAM

ACADEMIC WRITING I (WRTG-10600) FALL, 2010
Sec. 04, TR: 8:00 to 9:15 AM Smiddy 109

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CLASS TEXTS

- Franklin, Benjamin. *The Autobiography and Other Writing*. Ed. L. Jesse Lemisch. Afterword by Carla Mulford. (Signet, 2001)
- Palmquist, Mike. *Joining the Conversation: Writing in College and Beyond*. (Bedford/St. Martin's, 2010)
- Schneller, Beverly, ed. *Writing about Business and Industry*. (Oxford, 1995)

FOR YOUR STUDENT PLANNER

"Benjamin Franklin was filled with the spirit of capitalism at a time when his printing shop did not differ in form from any handicraft enterprise. But Franklin transformed *business*, which was at best ethically tolerated, into a *calling*. This revolutionary idea gave the life of the new American entrepreneur its ethical foundation and justification."

~~Max Weber, *The Protestant Ethic and the Spirit of Capitalism* (1905)

"Benjamin Franklin is a puzzle and a prize. He fascinated people in his day and continues to fascinate us today. Why? I think because of his combination of common sense and uncommon ideas, of the prosaic and the poetic, plebeian and patrician, expected and unexpected."

~~Edmund S. Morgan, *Benjamin Franklin* (2002)

"Franklin's story is of an exceedingly and most engaging man. It is also the story of the birth of America and the marketplace. This businessman first discovered himself, then helped create our world. Has anyone been more *American* than Franklin? His curiosity, inventiveness, practicality, love of liberty and science, willingness to compromise and wit make him the Founder who most combines Americans most display."

~~H.W. Brands, *The First American: The Life and Times of Benjamin Franklin* (2000)

WILLY: Ben! I've been waiting for you so long! What's the secret? How did you do it?
BEN: Oh, there's a story in that.

~~Arthur Miller, *Death of a Salesman* (1949)

PURPOSE

When Benjamin Franklin founded the University of Pennsylvania, he proposed a curriculum that would teach students "everything useful and everything ornamental. "But because art is long and time is short," he continued, "they should learn those things that are the *most* useful and the *most* ornamental." Topping Franklin's list was WRITING, a skill he considered necessary not only to academic success but to personal and professional development and civic engagement. The same philosophy inform this first-year composition course.

Academic Writing I (WRTG-10600) will teach you how to read perceptively and write coherently across the academic curriculum. You will learn how to comprehend, critique, and respond to college readings by writing analytical essays ranging from single-source papers to evaluations of the claims and evidence in a number of readings. Typical assignments include single-source critiques and multiple-source syntheses. Research papers emphasize the thoughtful and responsible use of sources, while class workshops will guide you through the composing process. With practice, you will edit your work more effectively for clarity, correctness, and style. Your ultimate development as a writer, however, depends on your willingness to reflect on past experience and set future goals.

This course's practical benefits are obvious. Almost all college courses expect us to summarize and analyze articles, propose research topics, form thesis statements, outline and draft essays, and debate positions. But how can writing well in college cultivate our personal voice and make us better workers and citizens? To answer this question, we will examine different essays on the development, dynamics, and meaning of America's capitalist democracy through the lenses of different academic disciplines: anthropology, business, communications, economics, history, politics, psychology, sociology, even literature. All writing, Mike Palmquist states, involves *dialogue*, "joining the conversation" between subjects and between people. The most effective academic writing, therefore, is *audience-centered*, moving beyond the fundamentals of research and mechanics to the more sophisticated concerns of argument and style.

This principle applies to the public and private sectors as well as the academy. Indeed, these three social spheres intersect and overlap. Forty years ago, management guru Peter Drucker predicted the American economy would be served primarily by *knowledge workers*, "those who put to work what they have between their ears rather than the brawn of their muscles or the skill of their hands." For this reason, corporate training dictates the form and content of most colleges and universities, just as corporate lobbying shapes most law and legislation. Wall Street's recent meltdown, however, has revived an argument Benjamin Franklin made 250 years ago: For a free market to serve a free government, the academy should prepare students to become informed, ethical, and articulate workers and citizens.

An effective way to do this is to teach young writers how to *reflect*, *inform*, *summarize*, *analyze*, *evaluate*, *convince*, *persuade*, *propose*, and *solve problems*, both in college and beyond. Only then will they be truly educated (from the Latin verb *educare*, to lead forth).

OVERVIEW

Appropriately, our model and guide for this civic project will be Benjamin Franklin himself, whose autobiography and professional writings (proposals, reports, technical brochures, business letters, ads and public service announcements) thread through our other readings.

The youngest son of a poor candle maker, Franklin began his career as a printer and bookseller. By improvising a broad education and capitalizing on a gift for words, he became a successful editor, publisher, entrepreneur, inventor, scientist, legislator, and ambassador. His organizational and rhetorical strategies for communicating intelligently and effectively in the academy, the marketplace, and the assembly remain fresh and instructive, as do the problems and paradoxes of the intellectual, commercial, and political worlds that formed him.

This course is divided into *five* sections. Each uses a different stage of Benjamin Franklin's life and career, and their corresponding written works, to explore the history of American capitalism over the past three centuries.

- **"PENNIES AND PRIMERS"** deals with Franklin's childhood and youth and his struggles to educate himself. Franklin's formative years shaped his influential ideas about education and professional training, best embodied in his proposal for the Pennsylvania Academy (later the University of Pennsylvania, home of the Wharton Business School). We not only will reflect on our past writing experience but explore how the marketplace has always bred competing ideas about higher education, according to class, economic demand, and political ideology. How does intellectual capital function in a commercial democracy? Besides excerpts from Franklin's *Autobiography*, we also will read contrasting essays about the purpose of higher education from such writers as Franklin and Thomas Jefferson, W.E.B. Dubois and Booker T. Washington, Peter Drucker and Mark Slouka.

- **"INNOVATION AND ENTERPRISE"** concentrates on Franklin the inventor and promoter, on his technical writing, proposals, and advertisements, to showcases the scientific and industrial revolutions of the 18th and 19th centuries that created both the material abundance of American capitalism and our culture of conspicuous consumption. While such essayists as

Paul Lawrence, Arthur Pound, and Steve Wheelwright discuss research, production, and marketing, we will conceptualize academic writing as technique and process, product and positioning, organization and structure, defining and mastering the mechanical and rhetorical elements of informative, persuasive prose. These techniques inform the rhetorical concept of *invention*, the art of finding topics.

- **"BREAD ROLLS AND MASTHEADS"** compares and contrasts Franklin's business career with those of the robber barons and corporate superstars of the Gilded Age and the Roaring Eighties. How have America's views of its captains of industry changed over the past 150 years? By studying Franklin's letters and editorials and the overtly promotional sections of his *Autobiography*, we will learn how business leaders, politicians, athletes, and entertainers construct their professional selves in the marketplace of public opinion, and how all writers must create a convincing, audience-centered *persona* in their prose.

- **"MORALS LEDGERS"** turns to Franklin the reformer, philanthropist, and diplomat, as we examine democratic capitalism as a cultural and political force, for better and for worse, in our world. Franklin's morality, tolerance, and wisdom, so evident in his editorials, satires, and essays, too seldom have characterized American enterprise and politics, past or present. This section, therefore, will focus on *ethics*, *law*, and the *rules of argument*, turning to landmark economic and political controversies in American history, such as the critiques of capitalism in the Gilded Age and the workplace reforms of the Progressive Era. Obviously, the ability to create and sustain a tenable position is as important in your professional and civic life as your academic life.

- **"THE WAY TO WEALTH"** meditates on Franklin the legend and the myth of success. This anatomy of the American Dream—and of the paradoxes and contradictions of our boom-and-bust economy—concentrates on the Great Crash of 1929 and its aftermaths. Even during the depths of the Depression, the Horatio Alger myth sustained many Americans, including Arthur Miller's Willy Loman in *Death of a Salesman*. But can this myth survive the harsh realities of the New Economy, and does commercialism warp rather than fulfill us?

  This final section asks you to join the academic community and to prepare for your writing future by creating an *electronic portfolio*. Information Technology Services will set up a portfolio framework on Sakai, a simple drop box where you can deposit your work and faculty members can view it. As you assemble your materials, keep in mind that this portfolio is not private and will be read by others.

ASSIGNMENTS

Each course section above requires corresponding papers. Grounded in academic discourse, these essays emerge from and respond to class reading and discussion:

- ***Assignment 1***, a *personal reflection* on some aspect of your past education.
- ***Assignment 2***, a *summary* and *analysis* of three articles, examines the relationship between the market and the academy.
- ***Assignment 3***, a *research proposal* for an article, describes, explains, or evaluates an industrial process, product, or service.
- ***Assignment 4***, a *multiple-source paper*, reviews the life, career, and ideas of major entrepreneur, business leader, or economist, placing this figure within a specific socio-political context.
- ***Assignment 5***, an *argumentative essay*, investigates a past or present economic or political controversy. Take a position, make your case, and observe the formal rules of debate.
- ***Assignment 6***, an *electronic portfolio*, evaluates your performance as writer over the semester and explores possibilities for your writing future.

These six assignments are supplemented by *short, in-class exercises*, 1 to 2 pages each. Some are *scholarly* (critical summaries, descriptions and comparisons, styles of citation and documentation), others *professional* (résumés, cover letters, brochures, ad copy, instructions), still others *civic* (editorials, policy statements, position papers, proposals).

Throughout the semester, we will try to use academic writing as a springboard to address outside audiences and real-world concerns.

Class Charter

GOALS AND OUTCOMES

This class has two *practical goals*: 1) writing literate, thoughtful essays on democracy and capitalism that meet the standards of various disciplines in the humanities and sciences, 2) decoding the different dialects of the academy while complimenting civic and professional training.

To meet these goals, this course teaches *processes* and *strategies* for writing academic papers. Over the course of this semester, you will learn how to:

- Critically evaluate assigned texts
- Develop effective thesis statements and treat a range of ideas
- Create clear sentences, smooth transitions, and coherent paragraphs
- Provide appropriate evidence and properly use and cite sources
- Plan, organize, and revise multiple drafts
- Observe conventions of grammar, punctuation, and mechanics

However, this course's *conceptual goals* are equally important, since they adhere to the mission of the Department of Writing's First-Year Composition Program and follow national standards.

Program Mission and National Standards

The First-Year Composition Program strives to represent the most current thinking and the best pedagogical practices in its field. Our goals are guided by the "Outcomes Statement for First-Year Composition," approved by the Council of Writing Program Administrators, which recommends students study the following areas and practice the following skills:

AREAS	SKILLS
Rhetorical Knowledge The ability to analyze the social contexts that create occasions for writing and to consider the needs of potential audiences. Academic writing not only should respond to the demands of a particular instructor or assignment but should contribute to an ongoing discussion in academic literature or public discourse. Rhetorically aware students function independently as writers and make wise choices about content, format, and style.	*Students should:* • Focus on a clear purpose in their writing • Address the needs of different audiences • Respond appropriately to each rhetorical situation • Use suitable conventions of format and structure • Adopt appropriate voice, tone, and formality • Understand how genres shape reading and writing

AREAS	SKILLS
Critical Thinking, Reading, and Writing Reading and writing assignments will challenge you to work with complex ideas present in academic literature and public discourse. Sources (typically college-level non-fiction texts) will stretch your reading and thinking skills. Through class discussions and writing projects, your will analyze and synthesize multiple viewpoints presented in sources and develop cogent arguments to articulate and support your claims. But you also should draw on your own knowledge and experience.	*Students should:* • Use writing and reading for inquiry, learning, thinking, and communicating • Treat a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate sources • Integrate their own ideas with those of others
Processes As a process, writing involves critical thinking, drafting, and revising. Because good writing takes time, hard work pays off more than genius. In the classes preceding a full-draft deadline, expect to produce a range of preliminary writing, which may include summaries of or responses to readings, brainstorming exercises, audience analysis exercises, and journal entries. Since multiple drafting is crucial to the writing process, you will critique and revise your work based on peer review and/or individual conferences.	*Students should:* • Be aware that it usually takes multiple drafts to create and complete a successful text • Develop flexible strategies for generating, revising, editing, and proof-reading • See writing as an open process that permits re-invention and re-thinking • Understand the collaborative and social aspects of the writing processes • Critique their own and others' work • Balance the advantages of collaboration with the responsibility of individual effort
Knowledge of Conventions Students should observe standard academic writing conventions as they compose and revise. Therefore, you will learn how to use and cite sources responsibly as well as observe correct grammar and usage. But because students will eventually write in courses across campus, we point out that conventions vary according to genre and context. A newspaper article, for instance, might contain relative short paragraphs that bullet a series of related facts, while a literary essay might use longer paragraphs that establish connections among related ideas. Although many discipline-specific conventions can be presented only in courses taught by disciplinary experts, we help our students to identify the elements of writing—for example, level of formality—where they will need to make conscious decisions as they approach each new occasion for writing.	*Students should:* • Learn common formats for different texts • Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics • Practice appropriate means of documenting work • Control such surface features as syntax, grammar, punctuation, and spelling.
Composing in Electronic Environments As has become clear over the last 20 years, writing in the 21st-century involves the use of digital technologies for several purposes, from drafting to peer reviewing to editing. While composing processes and texts vary across programs and institutions, some expectations are common. Whenever possible, we schedule our first year composition sections in networked classrooms. In those environments, students learn to use technology at all writing process stages.	*Students should:* • Use electronic environments for drafting, reviewing, revising, editing, and sharing texts • Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official databases (e.g., federal government databases); and informal electronic networks and internet sources.

REQUIREMENTS

Final letter grades will be determined by the following . . .

CLASS PARTICIPATION (20%)

1. ***Attendance:*** Active attendance is *required* because class discussion is heavily targeted towards improving your writing. You are entitled to two absences without penalty. Each additional *unexcused* absence lowers your final average by a third of a grade. *According to the Department of Writing's policy, any student missing* ***6*** *or more classes will be* ***dropped*** *from the course.* You are responsible for contacting a classmate to find out about missed work, as well as turning in assignments on time even if you miss class.

   Please note the holidays listed in the Undergraduate Catalog's academic calendar. In accordance with New York State law, students who miss class due to their religious beliefs shall be excused from class or examinations on that day. Such students must notify their course instructors at least one week before any anticipated absence so that proper arrangements may be made to make up any missed work or examination without penalty.

2. ***Readings:*** Pay your *$10.00 photocopy* fee for handouts by the end of Add/Drop period. Carefully read each assignment, more than once if time permits, take notes and review questions. For convenience, hole-punch and keep handouts in a three-ringed binder. *Arrive in class prepared* to discuss the content and the craft of each essay.

3. ***Workshops:*** Bring drafts on USB clips. *Students without work will be dismissed and the workshop will count as an absence.* Be ready to edit and to offer constructive criticism of colleagues' papers.

CLASS WRITING (80%)

1. ***Exercises:*** Short in-class assignments, one to two pages, which mostly focus on readings and measure your ability to analyze and summarize material. These will be evaluated by your instructor and peers. While not graded, these exercises monitor your progress.

2. ***Papers:*** Lengths vary from 3-4 to 5-7 pages. Follow MLA or APA format of citation, depending on subject or approach. All papers must include a title page, abstract, table of contents, headers, page numbers, and works cited page.

   You may substantially revise the first five assignments, if necessary, even starting fresh. Revisions are usually due *within 1 week* after receiving your corrected first draft. Avoid handing in revisions when other major assignments are due.

GRADING CRITERIA

Twenty-five years ago, consultant Tom Peters journeyed through corporate America "in search of excellence." That search begins in here. Given the current shambles of our public and private institutions, this class will not tolerate fuzzy thinking, sloppy writing, or slipshod ethics. Hence these grading criteria:

- **D** work is *substandard*. Poor effort, empty thinking, weak writing. The assignment is underwritten, incomplete, or riddled with careless mechanical errors.

- **C** work is *average*, competent. Minimum effort, standard thinking, conventional writing. While the assignment is complete and glitch-less, it lacks originality, invention, and creativity.

- **B** work is *good*. Genuine effort, sound thinking, solid writing. The assignment takes risks, holds promises, but still needs improvement.

- **A** work is *excellent*. Enthusiastic effort, original thinking, distinguished writing. The assignment demonstrates expertise and style and balances creative and analytical thinking.

POLICIES

1. ***Format:*** All formal assignments must be word-processed, double-spaced, and printed on good paper. Reports must come with a cover page. Include name, section, and date and number all pages. *Any assignment not following this format will be rejected.*

2. ***Deadlines:*** Meet them. After all, deadlines are essential to business. The grade of a late paper will be lowered by *one third* for each overdue day. *Except in cases of serious illness, any assignment later than one week will receive an F.*

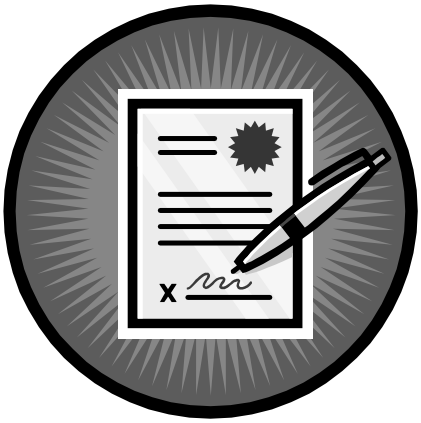
3. ***Plagiarism:*** Don't. This is not a course in corporate espionage. *A plagiarized paper receives an F and its "author" will be expelled from the course.* Always document your sources.

4. ***Resources:*** First, The Writing Center, Smiddy 107, the ideal workshop for struggling writers. Here, throughout the week at convenient hours, you may consult with trained student and faculty tutors about your drafts.

   Second, in compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, reasonable accommodation will be provided to students with documented disabilities on a case-by-case basis. Students must register with the Office of Academic Support Services, Smiddy 322, and provide appropriate documentation to the College before any academic adjustment will be provided. If you need accommodations for a disability, please let me know as early in the semester as possible.

H&S Writing Effectiveness Requirement

The School of Humanities and Sciences, with the cooperation of the Department of Writing, has instituted a Writing Effectiveness Requirement to ensure all H&S majors develop an effective level of college writing for their upper-level courses.



Effective writing is clear, focused, and adequately developed in response to an assignment. It is also well organized, uses and cites sources correctly, and follows conventional standards of grammar, punctuation, and mechanics.

Unlike a course grade (which may reflect class participation and other factors), this separate requirement exclusively measures whether students: a) have learned the *basic goals* of academic writing by the end of the semester; b) can perform independently as writers in future classes.

To achieve Writing Effectiveness, students must perform reasonably well in the six areas listed on page 6. If they cannot in two areas, they are not yet Writing Effective and must enroll in Academic Writing II (WRTG-11100) to fulfill the Writing Effectiveness Requirement. While all students must undergo this certification process, only H&S majors are bound by the requirement.

This syllabus functions as a *class charter* and a *group contract* so please sign below and abide by the rules. If you pledge to do your best for me, I pledge to do my best for you.

Name _____ Date _____

Witnessed by Dr. Benjamin Franklin
834 Chestnut Street
Philadelphia, PA 19017
Notarized by Dr. Anthony Di Renzo

Class Almanac

PENNIES AND PRIMERS: Education and the Marketplace

"The good education of youth has been esteemed by wise men of all ages as the surest foundation of the happiness both of private families and commonwealths."

~~Benjamin Franklin, "Proposal for the Pennsylvania Academy" (1749)

SEP 01: **COINING KNOWLEDGE: Benjamin Franklin and Intellectual Capital**

Handouts

- Nicholas Baker, "Coins of the Realm."
- Roger Von Oech, "Money Metaphors."
- OnBank®, "Your Money Matters."

- John Weatherford, "The Devil's Mint."
- Benjamin Franklin, "On Paper Currency."
- Amy Doleja, "The E-Cash Revolution."

SEP 06: **SCHOOL DAYS: Reflections on Education**

Submit *literacy inventory* and *learning goals sheet*.

Palmquist, *Joining the Conversation*:

- Chapter 5: "Writing to Reflect," 95-152.

Franklin, *Autobiography and Other Writings*:

- "On Family," 16-26; "On Education, Reading, and Writing," 26-32.
- "Letter to Barbeau Dubourg," 248-50.

Handouts

- Lee Iacocca, "School Days."
- Carl Sagan, "My Teachers."
- Richard Wright, "The Library Card."

ASSIGNMENT 1: LITERACY NARRATIVE

Benjamin Franklin, a poor but precocious child, taught himself how to read and write. Not surprisingly, the first section of his autobiography forms a *literacy narrative*. Like a good tradesman's son, young Ben audits his early reading and writing, takes stock of strengths and weaknesses, and develops a plan of action. Do the same by reflecting on your own past experience as a reader and writer.

Divide this reflection into two parts: (1) a *description* of one or more past experiences that contributed to your development as a writer (at least 750 words); (2) one or more *goals* for your future development as a writer (at least 250 words). Connect the conclusions in Part 2 with the observations in Part 1. Begin this process by reviewing the *literacy inventory* and *learning goals sheet* submitted today. These electronic forms include a series of questions about your development over the years as a speaker, reader and writer. Use these prompts to identify the decisive events or phases of your growth.

As demonstrated by Lee Iacocca, Carl Sagan, and Richard Wright, literacy narratives almost inevitably include observations about home and family, class and ethnic or racial background, and the structure of American society. Pick events or phases, therefore, with the most far-reaching consequences. Arrange these elements on an idea map charting the trajectory of your growth. Finally, select one or more experiences that best illustrate how you became the writer you are today and also indicate where you need to go next with your reading and writing.

This reflection should follow the conventions of the personal essay: *Show*, don't tell. Consider the six basic questions asked by journalists: Who? What? When? Where? Why? How? Establish a first-person point of view. Use accessible language and a natural voice. Develop ideas through personal examples, anecdotes, images, and scenes. Like Ben Franklin, show yourself *learning* a lesson, *solving* a problem, or *discovering* something new about the world or yourself. To make this narrative *substantive* as well as engaging and memorable, follow Mike Palmquist's suggestions in *Joining the Conversation*:

- Examine your subject from different angles
- Collect pertinent facts and information
- Find public significance in personal events
- Convey your main idea clearly and consistently
- Tell a detailed engaging story from a particular point of view

Like Caitlin Guariglia in "Mia Famiglia" (144-49), summarize or quote at least *one source*: a scene from a movie, a passage from a book, a sentence from an essay. But the bulk of this reflection should derive from personal experience. Concentrate on vivid and concrete observation and insightful thinking. Seeing with your own eyes is essential to making connections, just as speaking in your own voice is necessary to joining a conversation. This first assignment will introduce you to your instructor and classmates, orient you to academic writing and college, and form the first part of your final portfolio.

SEP 08: WORKSHOP: Writing as Reflection and Re-vision

Palmquist, *Joining the Conversation*:

- Chapter 5: "Revising Reflective Writing," 141-42.

SEP 13: **FROM CLOISTER TO MARKET: Capitalism, Democracy, and Education**

FIRST DRAFT OF ASSIGNMENT #1 DUE

Franklin, *Autobiography and Other Writings*:
- "Franklin and the Pennsylvania Academy," 128-30.
- "Proposal for the Pennsylvania Academy," 207-15.

Handouts
- Adam Smith, "The Expense of Educational Institutions."
- Thomas Jefferson, "Report on the University of Virginia."
- W. E. B. Dubois, "Training Black Men."
- Booker T. Washington, "Why I Made Tuskegee an Industrial School."
- Peter Drucker, "The Educated Person."
- Mark Slouka, "Dehumanized."

ASSIGNMENT 2: SUMMARY AND ANALYSIS

Benjamin Franklin believed an ideal college should combine "the most useful with the most ornamental instruction." Summarize and analyze *three* related articles, then, on higher education for a *specific* audience. Your approach may be:

- ***Investigative*:** exploring the relationship between economic forces and higher education, such as the impact of social class on college admissions and curriculum, the replacement of liberal arts with professional training, and the growth of the corporate university.

- ***Analytical:*** interpreting the packaging and marketing of a particular college or group of colleges or the figures concerning such controversial subjects as college ranking, financial packages, and affirmative action.

- ***Philosophical:*** summarizing and critiquing the debate between business and the academy or between liberal education and vocational training.

- ***Propositional:*** recommending ways to improve the relationship between college and the marketplace, such as requiring certain liberal arts courses, promoting a school-to-work program, or abolishing early admissions.

Divide your paper into sections: *introduction*, *summaries* (single-spaced and properly formatted), *analysis*, and *conclusion*. 4 to 5 pages. Use MLA or APA citation, depending on topic, approach, and audience. Follow the format modeled in your handout.

SEP 15: WORKSHOP: Locating and Using Sources

Palmquist, *Joining the Conversation*:
- Chapter 12: "Locating Sources," 479-510.
- Chapter 17: "Using Sources Effectively," 571-94.

Franklin, *Autobiography and Other Writings*:
- "The Philadelphia Public Library," 81-82, 89-91, 199-201.
- "The American Philosophical Society," 204-07.

SEP 20: WORKSHOP: Reading to Write
Bring three related articles on education.

Palmquist, *Joining the Conversation*:
- Chapter 1: "Making Connections," 3-25
- Chapter 2: "Getting Started," 27-48.
- Chapter 3: "Reading to Write," 49-73.

Handout
- Louis Menand, "Live and Learn."
- Kelly Van Pelt, "Mandating the Liberal Arts for the Professions."

SEP 22: WORKSHOP: Writing and Analysis

REVISION OF ASSIGNMENT #1 DUE

Palmquist, *Joining the Conversation*:
- Chapter 7: "Writing to Analyze," 207-69.

Schneller, *Writing about Business and Industry*:
- Richard Goldthwaite, "The Wherewithal to Spend," 127-42.

SEP 27: WORKSHOP: Audience, Format, and Citation

Palmquist, *Joining the Conversation*:
- Chapter 1: "On Genre and Design," 18-24.
- Chapter 21: "Using MLA Style," 643-66.
- Chapter 22: "Using APA Style," 667-85

Franklin, *Autobiography and Other Writings*:
- "General Braddock's Campaign," 144-55.

Schneller, *Writing about Business and Industry*:

- Defoe, "The Tradesman Writing Letters," 144-49.

INVENTION AND ENTERPRISE: Science, Technology, and Progress

"Let the experiment be made!"
~~Benjamin Franklin, "Opinions and Conjecture Concerning the Property of Electricity" (1749)

SEP 29: **PROMETHEAN SPARKS: Science and the Industrial Revolution**

FIRST DRAFT OF ASSIGNMENT #2 DUE

Franklin, *Autobiography and Other Writings*:

- Franklin as Scientist: "Young Naturalist," 217-22; "Meteorologist," 222-24; "Whirlwinds," 224-26: "Electrical Experiments," 226-32: "Franklin's Kite," 232-33, "Lightning Rod," 233-34; "Humane Slaughtering," 234-37; "Franklin Stove," 237-42; "Catheter," 242-43: "Glass Harmonica," 243-47; "Bifocals," 250-51; "Long Arm," 251-52.

Schneller, *Writing About Business and Industry*:

- Adam Smith, "The Division of Labour," 11-18
- George Orwell, "South Wales," 36-44.

Handouts

- John Lienhard, "The Industrial Revolution."
- John McPhee, "Oranges."

OCT 04: **BRING GOOD IDEAS TO LIGHT: Research Proposals**

Palmquist, *Joining the Conversation*:

- Chapter 9: "Writing to Solve Problems," 337-99.

Schneller, *Writing About Business and Industry*:

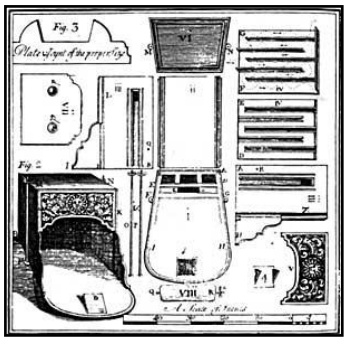
- Arthur Pound, "Pouring Ideas into Tin Cans," 206-13.
- Steve Wheelright and E. Sasser, "Product Development Map," 311-22.

Handouts

- John Dos Passos, "The Electrical Wizard."
- Neil Baldwin, "Eureka: Edison's Notebooks Brought to Light."
- Brian Halloway and Phil Kolin, "Proposals for School and Business."

ASSIGNMENT 3: RESEARCH PROPOSAL

As a scientist and an inventor, Dr. Benjamin Franklin wrote many proposals. His ability to sell ideas was as crucial to his success in the academy as it had been to his success in business. For your next assignment, write a *research proposal* for a 10-page article on science and technology. Design this article for our class, another course, or a print or online periodical. Your proposal should be in *memo format*, addressed to your *professor* or *editor*, and printed on *IC stationery*. Subject and content should reflect your scholarly or professional interests. Your proposed article may be:



- ***Descriptive*:** detail an industrial process or high-tech service for the general public, the way Adam Smith educates readers on the stages of pin production.
- ***Practical*:** evaluate a product for consumers or propose ways to improve or market an existing technology for an actual company.
- ***Historical*:** review a technical stage of the Industrial Revolution or explain the impact of a major invention on human society.
- ***Philosophical:*** meditate on the cultural or humanistic meaning of some aspect of science or technology, such as bioengineering or virtual reality.

Imagine having 4 to 6 weeks to complete this research project. Narrow your topic and locate *10 substantial sources* (scholarly articles, book chapters, or entire books). Follow or adapt Brian Halloway's or Phil Kolin's guidelines. Include headed sections for *purpose* and *overview*, *areas of investigation*, *research methods* and *annotated sources*, *timetable*, *request for approval*, and *contact information*. 4 to 5 double-spaced pages, memo format: MLA or APA citation, depending on topic, approach, and audience.

OCT 06: WORKSHOP: Writing to Inform and Explain
Bring topic and sources for Assignment #3.

Palmquist, *Joining the Conversation*:
- Chapter 6: "Writing to Inform," 153-205.

Schneller, *Writing about Business and Industry*:
- Lewis and Clark, "Dalles to the Walla Walla River," 19-24.

Handouts
- Thomas Jefferson, "Instructions to Captain Lewis."
- *Consumer Reports*, "Review of Eyeglasses."
- Dan Bellehsen, Ali Erlich, and Kelly Van Pelt, "Research Proposals."

OCT 11: WORKSHOP: On Feedback and Collaboration
Bring purpose, overview, and areas of investigation for Assignment #3.

REVISION OF ASSIGNMENT #2 DUE

Palmquist, *Joining the Conversation*:
- Chapter 4: "Working Together," 75-91.

Franklin, *Autobiography and Other Writings*:
- "On Networking and Collaboration," 71-75.
- "Standing Queries for the Junto," 197-99.

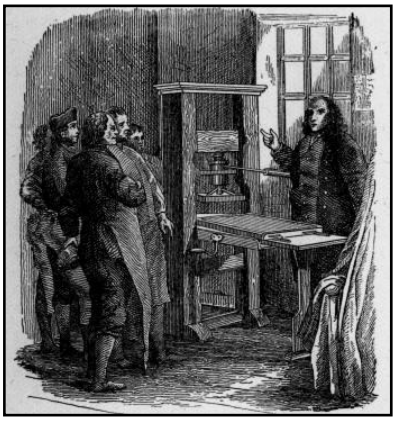
OCT 13: WORKSHOP

BREAD ROLLS AND MASTHEADS: Image, Media, and Public Opinion

"In order to secure my credit and character as a tradesman, I took care not only to be in *reality* industrious and frugal, but to avoid all *appearances* to the contrary."
~~Benjamin Franklin, *The Autobiography* (1791)

OCT 18: **SUCCESS STORIES: Robber Barons and Philanthropists**

FIRST DRAFT OF ASSIGNMENT #3 DUE



Franklin, *Autobiography and Other Writings*:
- L. Jesse Lemisch, "Introduction," vii-viii.
- Carla Mulford, "Afterword," 344- 52.
- "Ben's Apprenticeship," 32-35; "Journey to Philadelphia," 35-39; "Getting Started," 39-45; "In London," 52-64.
- "Letter from Abel James,'" 82-83; "Franklin's Résumé," 276-79.

Schneller, *Writing About Business and Industry*:
- Henry Ford, "What I Learned About Business," 86-100.
- Robert Sobel, "Cyrus McCormick, Farm Boy to Tycoon," 101-22.

Handouts
- Adam Gopnick, "American Electric."
- John Dos Passos, "Prince of Peace."
- Andrew Carnegie, "Inequality is Natural."
- Meridel Le Seur, "Old Andy Comes to the North Star Country."

OCT 20: FALL BREAK

OCT 25: **MODEL LEADERS: Corporate Messiahs and Celebrity Culture**

Schneller, *Writing about Business and Industry*:

- Mary Parker Follett, "The Essentials of Leadership," 75-85.
- Alfred Pritchard Stone, "Co-Ordination by Committee," 239-52.
- Andrea Gabor, "America Rediscovers W. Edwards Deming, 275-91.

Handouts

- Larry Reibstein, "Lee's Last Stand."
- Malcolm Gladwell, "Super Friends."
- John Cassidy, "Got Punch: Jack Welch."
- Walter Kirn, "American Everyman: Warren Buffet."

ASSIGNMENT 4: SOURCE-BASED PAPER

Benjamin's Franklin's career has been a blueprint for business leaders, politicians, and celebrities, from the Gilded Age to the present. Franklin succeeded because he carefully cultivated an image, most notably through his *Autobiography*, and exploited the connections between the public and private sectors.

Accordingly, research and write a *source-based paper* on a major American figure, past of present. This person should reflect your personal, academic, or professional interests. Whether evaluating an existing biography or autobiography or creating an original profile, your approach may be:

- ***Journalistic:*** report on this figure's current accomplishment or latest crisis for *Fortune*, *Newsweek*, or *Times* in a timely and informative feature article or review his or her work or career for an arts and entertainment critic.

- ***Critical:*** explore the discrepancies between this person's public image and the actual facts of his or her life for a media class or a watchdog group.

- ***Civic:*** analyze your subject's influence and impact on *social*, *political*, and *legal institutions* for a public policy journal or for a political magazines such as *The Atlantic Monthly*, *Harper's*, or *The National Review*.

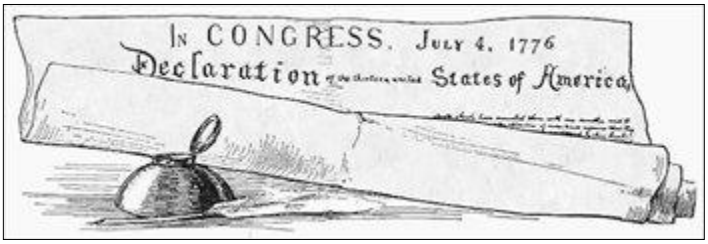
- ***Historical:*** summarize this figure's life, ideas, and achievements and place them in useful perspective for a general or academic audience.

5 to 6 double-spaced pages, three sources minimum. MLA or APA citation, depending on topic, approach, and audience. This paper will be included in your final portfolio.

OCT 27: WORKSHOP: Writing as Evaluation

Palmquist, *Joining the Conversation*:
- Chapter 08: "Writing to Evaluate," 271-334.
- Chapter 15: "Developing a Thesis Statement," 535-45.

Schneller, *Writing About Business and Industry*:
- Robert Sobel, "Cyrus McCormick, Farm Boy to Tycoon," 101-22.



NOV 01: WORKSHOP: Organizing and Drafting
Bring introduction and outline for Paper 4.

REVISION OF ASSIGNMENT #3 DUE

Palmquist, *Joining the Conversation*:
- Chapter 16: "Organizing and Drafting," 535-45.
- Chapter 18: "Designing Your Document," 596-616.

NOV 03: WORKSHOP: Revising and Editing

Palmquist, *Joining the Conversation*:
- Chapter 20: "Revising and Editing," 535-45.

"Many retailers falsely imagine that being historical (the modern phrase for lying) is much to their advantage. Some of them have a saying: A pity lying is a sin; it's so useful in trade."

~~Benjamin Franklin, "Lying Shopkeepers" (1730)

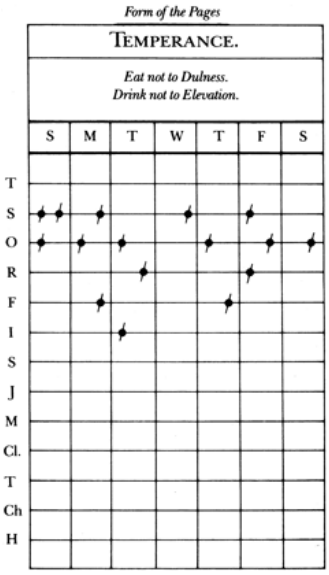
NOV 08: **COSTS AND BENEFITS: Morality in a Commercial Democracy**

FIRST DRAFT OF ASSIGNMENT #4 DUE

Franklin, *Autobiography and Other Writings*:
- "Franklin's Ethical Philosophy," 92-107.

Schneller, *Writing About Business and Industry*:
- Max Weber, "Spirit of Capitalism," 25-29.
- Friedrich Engels, "Competition," 30-35.
- McCoy, "Parable of the Sadhu," 303-10.

Handouts
- Benjamin Franklin, "Rules for Trade."
- Adam Davidson, "Working Stiffs."
- Elizabeth Kolbert, "The Calculator."



NOV 10: **RULES AND REGULATIONS: Law, Legislation, and Debate**

Palmquist, *Joining the Conversation*:
- Chapter 09: "Writing to Solve Problems," 337-99.
- Chapter 10: "Writing to Convince or Persuade," 401-55.

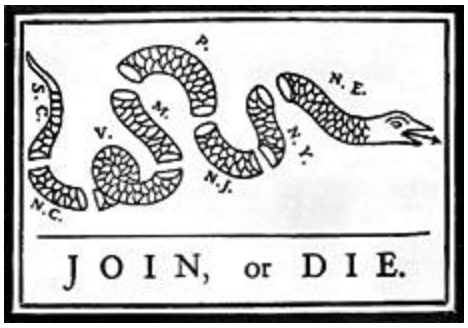
Franklin, *The Autobiography and Other Writings*:
- Franklin as Polemicist: "The Stamp Act," 253-58; "After Repeal," 258-59; "The Weapon of Satire," 259-64.

Schneller, *Writing About Business and Industry*:
- B. L. Hutchins, "The Working Life of Women," 45-58.
- Beatrice Webb, "Women and the Factory Acts," 228-38.

ASSIGNMENT 5: ARGUMENTATIVE ESSAY

A soft tongue may strike hard," said Benjamin Franklin. As a businessman, editor, and statesman, he practiced *rhetoric*, the art of moral persuasion. For your fifth paper, research and write an *argumentative essay* on a *past or present controversy* covered in the public or private sector. Choose from the following two options:

- ***Take a Stand*:** Be *general* or *specific*. Address the *big issue* behind a topic, such as deregulation, copyright law, sustainability, globalization, or corporate responsibility, for a public forum like *The Wall Street Journal* or a Congressional hearing: What broad ethical or moral principles conflict? Or concentrate on the *particular facts* of a case, as if you were a lawyer, legislator, or regulator: What narrow rules and regulations apply?



- ***Solve a Problem:*** Identify and define a local, regional, or national problem, consider and weigh existing alternatives, present and explain a solution, and explain and defend your proposal against potential objections. To stimulate your thinking, pretend to be a concerned citizen, an enlightened legislator, a brilliant scientist, or a shrewd developer or entrepreneur.

Whether written for a general, professional, or organizational audience, your paper should include a formal *introduction* with a clear *claim* and good *reasons*, a valid *warrant*, solid *grounds*, and implied *backing*. *Concede* some points before *refuting* the opposition. Use *induction* and *deduction*, facts and logic, to *confirm* your position and *rebut* the opposition. 6 to 7 pages, 5 sources minimum. MLA or APA citation, depending on topic, approach, and audience.

NOV 15: WORKSHOP: Audience, Appeals, and Style
Bring working claim and sources for Assignment 5.

Palmquist, *Joining the Conversation*:
- Chapter 19: "Writing with Style," 337-99.

NOV 17: WORKSHOP:
Bring introduction and outline for Assignment 5.

REVISION OF ASSIGNMENT #4 DUE

NOV 22: THANKSGIVING BREAK
NOV 24: NO CLASS

"Dost thou love life? Then do not squander time, for that's the stuff life is made of."
~~Benjamin Franklin, *The Way to Wealth* (1757)

NOV 29: **WILLY LOMAN'S GHOST: The Selling of America**

FIRST DRAFT OF ASSIGNMENT #5 DUE

Franklin, *Autobiography and Other Writings*:

- "Poor Richard's Almanac," 107; "Poor Richard's Wisdom," 181-83; "Advice to a Young Tradesman," 184-86, "Way to Wealth," 187-96.

Handouts

- Robert J. Samuelson, "Economics of the Rat Race"; Liebenthal & Co., "Are You Doing Better than Your Parents?"; John Leland, "Silver Lining"; James Q. Wilson, "Empire of the Free"; James Surowiecki, "Why Salesmen Never Die."

- Clive Crook, "Rags to Rags, Riches to Riches"; *The Economist*, "Inequality and the American Dream"; "The Growing Gap Between Rich and Poor"; David Wessel, "Escalator Ride"; Robert J. Samuelson, "The Quagmire of Inequality."

ASSIGNMENT 6: WRITING PORTFOLIO

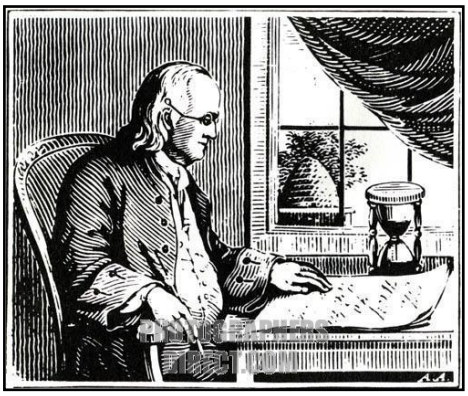
Looking back on a lifetime of achievement, Benjamin Franklin assembled a *portfolio* of papers and reflections documenting his development as a man and a writer. Edited by his secretary and grandson, William Temple Franklin, this final project was published in 1818 as the *Autobiography of Benjamin Franklin*, 28 years after Franklin's death.

Retrospectives are often instructive. As noted on the First-Year Composition website, all students must assemble a capstone writing portfolio for Academic Writing I. This electronic dossier will address:

- your status as a writer on entering this course and your goals for the semester
- your status as a writer and thinker near the end of this course as reflected in an example of source-based writing and in an analysis of your own writing
- your agenda for future growth as a writer and thinker as you leave AWI and your instructor's evaluation and recommendations

THIS PORTFOLIO hopes to demonstrate that your growth as a writer and thinker is a *developmental process*. It began prior to college and will continue until graduation and beyond. Accordingly, divide your final portfolio into following three sections:

I. *Developmental Status and Goals*



This first section reflects on your formative experience as a writer, identifies your strengths and weaknesses, and presents your initial semester goals for WRTG-10600. Revise and assembles these three early documents:

1. *Literacy inventory*
2. *Learning goals sheet*
3. *Literacy narrative*

II. *Sample of Source-Based Writing*

This second section documents your ability to understand and apply the elements of academic writing and to write multiple-source academic papers. Include the following two documents:

1. *Sample academic paper:* Revise and expand Assignment #4 (cultural biography of a major American figure). Strengthen and develop weak sections, add and integrate better sources, improve layout and design, and hone mechanics.

2. *Student analysis:* Critique this sample paper. Organize your analysis according to the four major elements in the first-year composition mission statement:

    - Rhetorical knowledge
    - Critical thinking, reading, and writing
    - Processes
    - Knowledge of conventions

III. *Course Capstone*

This third section asks us both to look beyond this course to your future growth as a writer and thinker. Of the four documents below, you will complete the first two, I will complete the second:

1. *Writing ethnography:* Interview your faculty advisor (or, if you are an exploratory student, a faculty member in a department in which you likely to major) about how writing will be used in college courses and careers associated with this field.

2. *Capstone reflection:* Review your progress as a writer over the semester, assessing the extent to which your achieved your initial learning goals, and then set new goals for the future.

3. *Portfolio Evaluation:* This report will review your portfolio, assess your progress in the course, and make recommendations, which might include more Department of Writing courses, writing-intensive courses within your major, regular visits to the Writing Center, or other experiences that will contribute to your development as a writer.

4. *Writing Effectiveness report:* This rubric will determine whether or not you have achieved writing effectiveness. To be deemed effective, an academic writers must be able to:

    - Critically evaluate assigned texts
    - Develop effective thesis statements and analyze a range of ideas
    - Create clear sentences, smooth transitions, and coherent paragraphs
    - Provide appropriate evidence and properly use and cite sources
    - Plan, organize, and revise multiple drafts
    - Observe conventions of grammar, punctuation, and mechanics

    If you can perform reasonably well in these six areas, you will be certified Writing Effective. If you cannot in two areas, you are not yet Writing Effective and must enroll in Academic Writing II (WRTG-11100) to fulfill the H&S Writing Effectiveness Requirement. While all students must undergo this certification process, only H&S majors are bound by the requirement.

INFORMATION TECHNOLOGY SERVICES (ITS) will set up a *portfolio framework* on Sakai, a simple drop box where you can deposit your work for review. As you assemble your materials, therefore, keep in mind that this portfolio is not private and will be read by others.

DEC 01: PORTFOLIO WORKSHOP
Revise literacy inventory, learning goals sheet, and literacy narrative.

DEC 06: PORTFOLIO WORKSHOP
Revise sample paper and compose analysis.

DEC 08: WORKSHOP: Drafting
Revise writing ethnography or portfolio evaluation.

REVISION OF ASSIGNMENT #5 DUE

DEC 14: WRITING PORTFOLIOS DUE
Complete course evaluation.

DEC 16: **POOR RICHARD'S LEGACY: Retrospectives on Benjamin Franklin**

Handouts

- Benjamin Franklin, "Epitaph."
- Jill Lepore, "The Creed."

EXAM WEEK CONFERENCES

- Portfolio review
- Class performance
- Other Writing electives
- The Writing minor