

UWS Course Outline

Unit 1: What is Close Reading?

Week 1

- Class 1*
- In-class: Introduction to writing and to seminar topic; discussion of high school vs. college writing; diagnostic writing
- Class 2*
- Reading Assignment: Course Information; Unit #1 source(s)
 - Writing Assignment: none
 - In-Class: Essay #1 writing assignment; introduction to close reading and analysis

Week 2

- Class 1*
- Reading Assignment: Unit #1 source(s)
 - Writing Assignment: Pre-draft 1.1 (short close reading)
 - In-Class: Close reading of source(s); writing process; thesis exercise
- Class 2*
- Reading Assignment: Unit #1 source(s)
 - Writing Assignment: none
 - In-Class: Motive in close-reading; crafting an introductory paragraph

Week 3

- Class 1*
- Reading Assignment: none
 - Writing Assignment: Pre-draft 1.2 (Introductory Paragraph)
 - In-Class: Class discussion of sample introductions, peer workshop of intro paragraphs, titles exercise
- Class 2*
- Reading Assignment: “Elements of the Academic Essay,” close reading essay from *Write Now!*
 - Writing Assignment: **Draft of Essay #1** due with Draft Cover Letter
 - In-Class: Workshop student essay from *Write Now!*, focusing on thesis, motive, structure, evidence, and analysis

Week 4

- Class 1*
- Reading Assignment: Workshop materials
 - Writing Assignment: Draft Responses to draft writers (2)
 - In-Class: Draft workshop focusing on thesis, structure, evidence, and analysis
- Class 2*
- Reading Assignment: None
 - Writing Assignment: **Revision of Essay #1** due with Revision Cover Letter
 - In-Class: Discussion of Essay #2 writing assignment; claim, evidence, analysis

Unit 2: How to Work with a Text as a Lens

Week 5

- Class 1*
- Reading Assignment: Unit #2 source(s)
 - Writing Assignment: none
 - In-Class: Summary and paraphrase; understanding and applying lens text
- Class 2*
- Reading Assignment: Unit #2 source(s)
 - Writing Assignment: Pre-draft 2.1 (Mini-Lens)
 - In-Class: Discussion of pre-draft 2.1; working with quotations

Week 6

- Class 1*
- Reading Assignment: Unit #2 source(s)
 - Writing Assignment: none
 - In-Class: Thesis and motive in lens essays
- Class 2*
- Reading Assignment: Unit #2 source(s)
 - Writing Assignment: Pre-draft 2.2
 - In-Class: Structure and analysis

Week 7

- Class 1*
- Reading Assignment: Lens Essay from *Write Now!*
 - Writing Assignment: none
 - In-Class: Discussion of sample student essay; revision strategies
- Class 2*
- Reading Assignment: none
 - Writing Assignment: **Draft of Essay #2** due with Draft Cover Letter
 - In-Class: Style workshop: clarifying “to be” & spotting loser sentences in drafts

Week 8

- Class 1*
- Reading Assignment: Workshop materials
 - Writing Assignment: Draft responses to draft writers (2)
 - In-Class: Draft workshop focusing on thesis, motive, analysis, and revision strategies
- Class 2*
- Reading Assignment: None
 - Writing Assignment: **Revision of Essay #2** due with Revision Cover Letter
 - In-Class: Essay #3 writing assignment; finding a topic; types of sources

Unit 3: The Argumentative Research Essay: Beyond the Book Report

Week 9

- Class 1*
- Reading Assignment: Unit #3 source(s)
 - Writing Assignment: None
 - In-Class: Framing a research question.

- Class 2*
- Reading Assignment: Unit #3 source(s)
 - Writing Assignment: Pre-draft 3.1 (Research Proposal)
 - In-Class: Brief oral reports on research topics; evaluating sources

Week 10

- Class 1*
- LIBRARY SESSION: Meet in Feldberg lounge on mezzanine level of Goldfarb*
- Reading Assignment: None
 - Writing Assignment: Library tutorial
 - In-Class: Library session on available resources

- Class 2*
- Reading Assignment: Research Essay from *Write Now!*
 - Writing Assignment: Pre-draft 3.2 (Annotated Bibliography)
 - In-Class: Discussion of student essay; quotation and citation

Week 11

- Class 1*
- Reading Assignment: Your research materials
 - Writing Assignment: none
 - In-Class: Paragraphing; moving from topic to thesis; writing with sources

- Class 2*
- Reading Assignment: none
 - Writing Assignment: **Draft of Essay #3** due with Draft Cover Letter
 - In-Class: Essay structure; audience and tone

Week 12

- Class 1*
- Reading Assignment: Workshop materials
 - Writing Assignment: Draft response to draft writers (2)
 - In-Class: Draft workshop focusing on evidence/analysis, structure, and integration of sources

- Class 2*
- Reading Assignment: Your research materials
 - Writing Assignment: Pre-draft 3.3 (Reverse Outline)
 - In-Class: Structure and stitching; conclusions

Week 13

- Class 1*
- Reading Assignment: none
 - Writing Assignment: **Revision of Essay #3** due with Revision Cover Letter
 - In-Class: Brief reports on research essays; discussion of portfolio assignment and reflective writing

- Class 2*
- Reading Assignment: none
 - Writing Assignment: **Writing Portfolio** due with Portfolio Cover Letter
 - In-Class: Review of course; discussion of writing in future courses; course evaluations

After the Semester

- Mid-Finals Week*
- Pick up portfolios and final grades in my office
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Notes

- Students have a piece of writing (either a pre-draft or an essay) due every week after week 1.
- Every class includes both exploration of the theme of the course and a writing lesson
- Templates for the Fall semester 2008 will be available on the UWS Latte site

Sample Syllabus #1

Mr. Andrew Albin
Meeting time: M W 12-1pm
Classroom: Brown 218
Office Hours: W 1-2pm or by appointment

Office: Rabb 251
Tel: 781-736-8388
Email: albin@brandeis.edu
Mailbox: Rabb 144, MS 023

UNIVERSITY WRITING SEMINAR 24A: A WORLD OF TEXT: READING AND WRITING CULTURE FALL 2007

The world around us confronts, comforts, confuses, and cajoles us with an unremitting wash of language, image, sound, and other sensory phenomena. Our successful navigation through each day requires us to make sense of these rapid-fire messages—whether a YouTube viral video or KISS FM’s Top 40 hits or a summer blockbuster, we’re constantly “reading” cultural “texts” broadcasting before our very eyes and ears.

In this course, we will foster the development of incisive analysis and sophisticated academic writing as a way to slow the cultural messages whizzing around us down and to inject a critical voice into our everyday “reading.” Structured assignments, class discussions, peer group workshops, and conferences will direct us as we explore different writing tasks and consider a wide array of texts. We will reflect on the ways we read and write every day and work out techniques to make these communications deliberate and meaningful.

Our goal in this course will not be simply to improve as thinkers and writers, but to open up our concept of writing to new possibilities, and, centrally, to reconsider what it means to be a responsible thinker and a good writer. Not only will the analytical and expressive skills you develop in class be critical to your success at Brandeis and beyond, they also will offer new perspectives and strategies for experiencing and reading the world at large.

REQUIRED TEXTS AND SUPPLIES

UWS Course Pack (\$15 cash or check due **by Friday, September 28**)

Write Now, collection of Brandeis student essays

Diana Hacker, A Writer’s Reference, 6th Ed. including Writing About Literature supplement [ISBN: 978-0312471675]

David Rosenwasser and Jill Stephen, Writing Analytically with Readings, 1st Ed. [ISBN: 978-1413013498]

OVERVIEW OF ASSIGNMENTS

Essay 1: Close Reading

You will conduct a close reading of a Shakespeare sonnet in a 5-6 page essay. By locating and residing in a “strangeness” within the poem, you will discover how the text works to produce meaning at the local level. Your analysis will focus on how and why Shakespeare’s rich and complex poems construct the gender identities of their characters.

Essay 2: Lens Analysis

With a strong grasp of argumentation and the location and synthesis of meaningful textual details, you will next consider how 2005’s popular film *The 40 Year Old Virgin* engages in a discourse of sexuality. In a 7-8 page essay, you will explore how Michel Foucault’s concepts of *ars erotica*, *scientia sexualis*, and the “truth of sex” do (or don’t) illuminate the film’s central obsession.

Essay 3: Research Paper

Sensitive to the subtle ways sexuality expresses itself in film, you will now turn to the music industry and its engagement with race and class. You will choose a music album from your CD or MP3 collection and research the full “media event” surrounding it: music and lyrics, album artwork, advertisements, reviews, awards, interviews, music videos, live events, websites, etc. A battery of critical articles on race and class in a variety of music genres will help you contextualize your findings. You will also conduct independent research on primary, secondary, and contextual/historical sources to help inform your critical thinking. Your 10-12 page paper will examine how and why this album declares the race and class of its performers and its audience.

Portfolio Review

At the end of the semester, you will be asked to collect the work you have produced for our class and to reflect back on your development and growth as a writer. In a review of at least 3 pages, you will turn an evaluative eye toward your own essays and ultimately produce a class writing manual.

GRADED EVALUATION

Attendance/Conferences/Participation	10%
Assignments	70%
Essay 1	20%
Essay 2	20%
Essay 3	30%
Peer Reviews/Workshops/Exercises	10%
Portfolio	10%

CLASSROOM EXPECTATIONS

Attendance: The discussions we hold in class are tailored to your writing, which I will be reading and assessing throughout the semester. It is in your highest interest to attend class, on time and ready to go; we will not have the luxury of revisiting old material but will constantly push on. If you must miss class, please notify me by email before the class begins. In accordance with University policy, after three absences *for any reason*, your dean will be notified. Each subsequent absence will result in a full letter reduction of your semester grade. More than six absences will result in a failing grade.

Participation: Writers need a community for their work to flourish—for us, that community is most tangibly located in the classroom. Think of the classroom as a kind of group laboratory for experimenting with both course ideas and texts and the academic essay and its conventions. You are expected to prepare for and participate fully in all classroom activities, including discussions, workshops, and presentations. Considerate and thoughtful participation in LATTE discussion forums also counts towards participation. Have assigned texts marked up and read *for* the day they appear on the syllabus, and come to class prepared to offer your own thoughts and questions on them. You can feel satisfied you have a firm grasp of a reading when you are able to:

- locate one or more sentences that articulate the author’s thesis or goal in writing,
- outline the major steps of the author’s argument,
- assess the weaknesses and strengths of the author’s argument, and
- explain your specific uncertainties about specific passages.

Always bring your course pack and Writing Analytically to class!

Conferences: We will meet outside of class for *at least three twenty-minute conferences* this semester. These are valuable opportunities for you to discuss your course work one-on-one with a sympathetic and evaluative audience. Sign-up forms are available on our LATTE page. Conferences are mandatory, as they replace the third weekly hour of class; *a missed conference counts as an absence.* Please bring all outlines, drafts, comments, revisions, and important sources to your conference. While I will have questions to help direct our conversation, *I will rely on you to prioritize* the concerns we address, so please give this some thought before we meet. You are always welcome to meet with me beyond the three required conferences during my office hours or by appointment.

Peer Review Workshops: Each paper you write will undergo at least one round of peer review. The day your rough drafts are due, you will receive two of your classmates’ drafts (and you will in turn give a copy of your draft to those two classmates). Carefully read and mark up the drafts and write a peer review letter by the next class, when you will share your feedback in small groups. You are expected to participate actively and intelligently during these workshops, providing not just constructive comments but receiving and acting on them as well. I will be looking at your final drafts for significant revisions that address the points raised in my comments and those of your peers.

Papers: You will write three full-fledged papers in this course, each of which will require a revision. Both the rough and final drafts should be typed in 12-point Times New Roman font, double-spaced, with 1 inch margins (be sure to change the MS Word default of 1.25 inches). Your last name and a page number should appear in the header/footer of each page after the first. All citations must be in MLA format. Each draft will be accompanied by a cover letter, in which you will explain the goals of your paper and reflect on your writing and revision process. I do not permit revisions after the final draft has been turned in, as the opportunity for revision is already built into the course. You are strongly encouraged to always write *complete rough drafts*; the stronger your rough drafts, the stronger your chances of producing A worthy essays. Please turn in a hard copy of all assignments—*electronic submissions will not be accepted.*

Late Work: I will hand out detailed assignments for each paper well in advance of its due date. If there are extenuating circumstances and you know you will be unable to turn in a paper on time, please notify me as far in advance as possible. Extensions are not granted lightly, and must be arranged in advance, not the night before. Papers will be marked down a grade for each day they are late (i.e., a B+ paper turned in a day late will receive a B). If you use the Writing Center, please hand in a completed Reward form (see below) in lieu of a final draft for a one-day extension. You are also expected to complete all Pre-Draft exercises and Rough Drafts for the dates they are listed on the syllabus. Failure to do so will affect your Peer Review/Workshop/ Exercise grade.

Portfolio: Please be sure to collect everything you write and receive back—notes, exercises, drafts, feedback, revisions, etc.—in a folder. I will collect this folder at the conclusion of the semester along with your Portfolio Review to help give me perspective on your progress and growth as a writer.

The Writing Center: Few things in this world are free. The Writing Center here at Brandeis (located on the Farber Library Mezzanine) offers free one-on-one writing tutorials with experienced consultants, many of whom are teaching UWS courses themselves. Visit <http://www.brandeis.edu/programs/writing/writingcenter/> to learn more and to set up an appointment. When you visit the Writing Center, have your consultant fill out a Writing Center Reward Form (available on our LATTE page). A completed form entitles you to a one-day extension on the final draft of any paper (only one extension per paper).

Academic Integrity: It is essential that all your work for this course is original, and that when you use outside sources you cite them properly. The University policy on academic integrity is distributed annually as section 4 of the *Rights and Responsibilities Handbook* (see <http://www.brandeis.edu/studentlife/sdc/ai/>). Instances of alleged dishonesty will be forwarded to the Department of Student Development and Conduct for possible referral to the Student Judicial System, and may carry severe consequences. Please don't hesitate to ask me any questions you have about plagiarism, citation, or use of sources.

Disabilities: If you are a student with a documented disability on record at Brandeis University and wish to have reasonable accommodation made for you in class, please come see me as soon as possible. Further information is available at the Disabilities Resources website (<http://www.brandeis.edu/disability>).

SCHEDULE OF CLASSES

Subject to change with advance notice.

CP=Course Pack, WA=*Writing Analytically*, WR=*The Writer's Reference*, WN=*Write Now*

Week 1

Wed Sept 5

- Discussion: Introductions, housekeeping, diagnostic writing

Thu Sept 6

- Read: Syllabus
CP: *World is a Text* Introduction
- Write: Middle English lyric translation
Introduce Yourself on LATTE
- Discuss: Semiotics, interpretation, analysis, and meaning, ME lyric, active reading techniques, introduce Essay #1

Week 2

Mon Sept 10

- Read: CP: Shakespeare sonnets
WA: "Five Analytical Moves" (42-61)
Handout: "How to do a close reading"

Wed Sept 12

- Write: **Pre-Draft 1.1**
- Discuss: Sonnets, close reading techniques
- Read: CP: *World is a Text* Ch. 6 introduction
CP: Judith Butler, "Imitation and Gender Insubordination" (excerpt)
WA: "Moving from Description to Interpretation" (78-88)
WA: "Making a Thesis Evolve" (164-75)
- Write: **Pre-Draft 1.2**
- Discuss/Workshop: Gender, close reading with a thesis in mind, thesis development; workshop P-D 1.2

Week 3

Mon Sept 17

- Read: CP: Gordon Harvey, "Elements of the Academic Essay"
WN: Shilpa Mukunda, "Gender in Shakespeare's Sonnet 20"
WA: "Linking Evidence and Claims" (137-154)
- Write: **Draft of Essay #1** with Draft Cover Letter (3 copies)
- Discuss: Elements of the essay, five paragraph vs. college essay, evidence, claims, summary, and analysis

Wed Sept 19

- Read: Peer review materials
- Write: Response letter to peers
- Workshop: Peer review focusing on thesis, evidence, and analysis

Week 4

Mon Sept 24

- Read: WA: "Ways to Revise" (158-159)
WA: "Cutting the Fat" (286-292) [also WR: W3, 140-143]
- Write: none
- Discuss/workshop: Revision strategies, problem "to be" sentences, workshop anonymous essay

Sample Syllabus #1 (cont.)

- Wed Sept 26*
- Read: CP: Michel Foucault, *History of Sexuality*, “Scientia Sexualis”
CP: “Exercises to Help You Read”
 - Write: **Revision of Essay #1** with Peer Review letters attached
 - Discuss: Grappling with difficult texts, the repressive hypothesis, introduce Essay #2

- Wed Sept 26*
(6pm)
- Film screening: *The 40 Year Old Virgin*

Week 5

- Mon Oct 1*
- Read: Foucault con’t
CP: Timothy Corrigan, *Short Guide to Writing About Film* Ch. 2
 - Write: **Pre-Draft 2.1**
 - Discuss: Foucault’s hypothesis

Wed Oct 3
NO CLASS

Week 6

- Mon Oct 8*
- Read: WA: “Applying a Reading as a Lens” (121-3)
 - Write: **Pre-Draft 2.2**
 - Discuss: Foucault wrap-up, Foucault and Andy, lens analysis
- Wed Oct 10*
- Read: CP: Timothy Corrigan, *Short Guide to Writing About Film* Ch. 3
 - Write: none
 - Workshop: Filmic analysis

Week 7

- Mon Oct 15*
- Read: WR: MLA 2-3, 358-369
 - Write: **Pre-Draft 2.3**
 - Workshop: Use of quotation, structuring a lens analysis
- Wed Oct 17*
- Read: WA: “Introductions” (219-225)
CP: “Writing Successful Introductory Paragraphs”
 - Write: none
 - Workshop: Introductions, motive
- Thu Oct 18*
(4pm)
- Jacki Jones, Levin Ballroom
Lecture: The writing practices of a labor historian
Attendance equivalent to a Writing Center reward

Week 8

- Mon Oct 22*
- Read: WN: Alex Trott, “Confessions of a 40 Year Old Virgin...”
 - Write: **Draft of Essay #2** with Draft Cover Letter (3 copies)
 - Discuss: Student essays focusing on motive, quotation, and filmic analysis
- Wed Oct 24*
- Read: Peer review materials
 - Write: Response letter to peers
 - Workshop: Peer review focusing on motive, quotation, and Foucault

Week 9

Mon Oct 29

- Read: CP: *World is a Text* Ch. 8 and 9 introductions
WR: R1-2, 318-41
- Write: **Revision of Essay #2** with Peer Review letters attached
- Discuss: Album selection, framing a research question, research techniques, musical race/class exercise, introduce Essay #3

Wed Oct 31

- Read: Research materials
Begin reading CP secondary sources (* is required reading):
Gavin Campbell, “I’m Just a Louisiana Girl”
* Mickey Hess, “Don’t Quote Me, Boy”
Julia Koza, “Rap Music: The Cultural Politics of Official Representation”
Peter McLaren, “Gangsta Pedagogy and Ghetto-centricity”
* Barry Shank, “From Rice to Ice”

Thu Nov 1

- Write: none
- Discuss: Race and music
Exploratory proposal conferences, **Pre-Draft 3.1**

Week 10

Mon Nov 5

- Read: Research materials
Continue reading CP secondary sources (* is required reading):
* Michelle Habell-Pallán, “El Vez is ‘Taking Care of Business’”
Simon Reynolds, “War in the Jungle”
Bill Rolston, “This is not a rebel song”
Philip Tagg, “Subjectivity and Soundscape, Motorbikes and Music”
* Eugene Montague, “From Garahge to Garidge”

Wed Nov 7

- Write: **Pre-Draft 3.2**
- Discuss: Class and music
- Read: Library session online quiz
- Write: none
- Workshop: LIBRARY SESSION

Week 11

Mon Nov 12

- Read: Research materials
WA: “How to Prepare an Abstract” (343-4)
CP: “How to Prepare an Annotated Bibliography”
WR: R1-3, 318-47; browse MLA 4, 370-404
- Write: none
- Discuss: Research presentations; kinds of sources, preparing a proposal and annotated bibliography, works cited

Wed Nov 14

- Read: Research materials
WA: “Plagiarism and the Logic of Citation” (335-40)
- Write: **Pre-Draft 3.3**
- Discuss/Workshop: Research presentations; citation and paraphrase, plagiarism; workshop Pre-Draft 3.3

Sample Syllabus #1 (cont.)

Week 12

Mon Nov 19

- Read: WA: “The Function of Conclusions” (229-35)
CP: “Writing Effective Conclusions”
CP: “Constructing Effective Body Paragraphs”

- Write: none

- Discuss: Conclusions, structuring a long paper, transition/stitching

Wed Nov 21

- Read: WN: Michelle Nguyen-McCarty, “Language and Cultural Identity...”
- Write: **Draft of Essay #3** with Draft Cover Letter (3 copies)
- Discuss: Student essay focusing on sources and structure

Week 13

Mon Nov 26

- Read: Peer review materials
- Write: Response letter to peers
- Workshop: Peer review focusing on sources and structure

Wed Nov 28

- Read: none
- Write: none
- Discuss: Presentations

Week 14

Mon Dec 3

- Read: none
- Write: none
- Discuss: Presentations

Wed Dec 5

- Read: none
- Write: **Revision of Essay #3** with Peer Review letters attached
- Discuss: Presentations, end-of-term reflection

Wed Dec 5

- Read: none
- Write: **Revision of Essay #3** with Peer Review letters attached
- Discuss: Presentations, end-of-term reflection

Post-term

Wed Dec 12

Portfolio retrospective and Course Portfolio in my box by 2pm

Sample Syllabus #2

UNIVERSITY WRITING SEMINAR 5A: AMERICAN HUMOR

Fall 2007

Monday, Thursday 8:10-9:00

Olin-Sang 112

Instructor: Ryan Wepler

Office: Rabb 355

Office Hours: Wednesday 3:30-5:30, Thursday: 10-12, and by appointment

Phone: (617) 548-7838 (cell)

E-mail: rmwepler@brandeis.edu

Does every nation have its own sense of humor? Though we are accustomed to viewing humor as universal, closer examination allows us to make connections between particular styles of humor and larger national characteristics. In this course we will examine comic themes and structures in literature and popular culture in order to explore how humor serves as both an index of and intervention in American social life. Three essays of increasing complexity and a series of shorter writing assignments will require students to look at the hidden elements of humor in order to develop original arguments about the role of humor in the formation of American identity. In developing our capacities to see beyond the obvious, we will improve our abilities to write beyond the obvious, to construct essays that are not only formally proficient, but say something new and important about the role of humor in American life.

The goal of this course is to explore the topic of American humor in a way that will allow you to improve your writing to the fullest extent possible in a thirteen-week semester. We will work together on strategies for pre-writing, drafting, revising, and editing. We will also discuss various methods of source interpretation, research, and documentation. In a broader sense, I feel it is my responsibility to give you as many tools as possible to help you succeed in *all* of your courses over the next four years. Therefore, in addition to focusing on college writing, this course will emphasize participation, critical thinking, and oral presentation.

REQUIRED TEXTS

UWS 5a Coursepack (distributed in class)

Miss Lonelyhearts & The Day of the Locust

Nathanael West

New York: New Directions, 1962

The Crying of Lot 49

Thomas Pynchon

New York: Harper Perennial, 2006

A Writer's Reference, 6th ed.

Diana Hacker

Boston: Bedford/St. Martin's, 2007

Write Now!, A collection of Brandeis student essays (available in the bookstore)

A set of yellow, green, orange, and pink highlighters (available in the bookstore)

OVERVIEW OF ESSAY ASSIGNMENTS

Essay #1: Close Reading of Miss Lonelyhearts

The first essay unit sets up the entire course in two fundamental ways. First, you will familiarize yourself with several of the dominant accounts of American humor that will inform our class discussions throughout the semester. Second, this unit introduces the foundational skill of academic writing: the ability to cogently and eloquently derive larger meanings and ideas from the smaller details of a text. I have chosen a short but complex novella, Nathanael West's *Miss Lonelyhearts*, that, like the scholars we will be reading, offers a commentary on American humor. Your assignment will be to describe and relate West's commentary to that of a humor scholar.

Essay #2: A Lens Analysis of The Crying of Lot 49

In preparation for this essay, we will begin discussing theoretical approaches to humor in culture. You will then use one of two theoretical sources—Mikhail Bakhtin or Gilles Deleuze—to analyze Thomas Pynchon's use of humor in *The Crying of Lot 49*. The goal of this assignment is to use one theoretical source to show your reader something he or she would not otherwise have been able to see by examining Pynchon's novel in isolation. By analyzing the function and meaning of Pynchon's humor, you will be participating in the creation of knowledge by producing your own small-scale account of American humor.

Essay #3: A Thesis-Driven Research Essay on Minority Stand-Up Comedy as American Humor This assignment requires you to bring together both your close reading and lens analysis skills in order to produce an essay that adds to our understanding of the relationship between minority and/or feminist humor and what scholars have come to define as American humor. You will use a variety of sources—both primary and secondary—to analyze the stand-up comedy of Richard Pryor, Margaret Cho, or Lenny Bruce. Your primary objective will be to assess the extent to which your chosen comedian's humor is continuous with the accounts of American humor discussed earlier in the course and/or the extent to which it departs from them.

Portfolio Review

At the end of the semester, you will turn in a writing portfolio containing all of the graded copies of your essays and pre-draft assignments. In an accompanying 3-4 page essay, you will turn your critical thinking skills toward your own work by analyzing yourself as a writer. Like any strong essay, your self assessment will contain quoted examples from your own work (and instructor/peer comments on your work) and describe your strengths, weaknesses, and future goals for your writing.

GRADING

Close Reading Essay	15%
Lens Essay	20%
Thesis Driven Research Essay	30%
Portfolio	10%
Pre-draft assignments	15%
Class participation (including conferences, peer reviews, & attendance)	10%

Note: In addition to the overall quality of your papers, you will be graded on the amount of improvement displayed in your writing through the course of the semester. The goal of this class is not just to make you a good writer, but to *significantly improve* your writing during the course of the semester.

CLASSROOM EXPECTATIONS

Attendance Policy: *You are allowed three absences. One third of a letter grade will be deducted from your overall course grade for every absence after the third (e.g. a B becomes a B-). Your academic dean will also be notified. Missing more than six classes will automatically result in a failing grade. In addition, habitual tardiness is disruptive and will affect your participation grade. Please note that I do not differentiate between excused and unexcused absences. Absences due to illness, sporting events, and oversleeping are counted the same. Cases of extreme illness will be handled by the Dean's Office.*

Participation: In order to achieve the collegiate ideal of improvement for each individual through the free exchange of ideas, we must all contribute our thoughts in class discussion, peer review workshops, cover letter and response letter assignments, and in other venues in which our knowledge and opinions are called for. Participation is not limited to the classroom and includes *actively* seeking out the opinions of others (including me) on how you can improve particular aspects of your own writing. Improving your ability to contribute meaningfully to an intellectual community will prove useful in all of your classes at Brandeis and will account for 10 percent of your grade in this course. Please note that you will not receive participation credit simply for showing up to class. Your grade will be based on your active contribution to our intellectual endeavors.

Essay Guidelines: You will submit three complete essays in this course, each of which will require a revision. To ensure fairness and clarity, the formatting expectations for your essay assignments are outlined below. All essays must be word processed with:

- 1 inch margins (be sure to change the MS Word default of 1.25 inches)
- Times New Roman font
- Double spacing
- Your last name and page number on every page after the first
- All citations in MLA format (see *A Writer's Reference* p. 370-404)
- Proper MLA formatting (see *A Writer's Reference* p. 404-406)

Each draft must be accompanied by a one page cover letter in which you explain the goals of your essay and reflect on your writing and revision process. In addition, I provide a page range for each essay. All essays must meet minimum length requirements and should not be significantly longer than assigned. In other words, a 6-7 page essay must be at least six pages or your grade will be penalized. No revisions will be permitted after the final draft, as the opportunity for revision has already been built into the course. You are strongly encouraged to submit complete rough drafts, as the stronger the draft, the better your chances of producing an A worthy essay. Please turn in hard copies of all assignments. Unless I specifically request otherwise, no electronic submissions will be accepted.

Pre-Draft Assignments: In addition to your graded writing assignments, you will be asked to submit seven pre-draft assignments and to occasionally bring printed examples of American humor to class or post them online on class discussion boards. Although these assignments are ungraded, the credit you receive for them will account for fifteen percent of your grade. Furthermore, these short assignments will affect both your participation grade by serving as the basis for class discussion and your essay grades by stimulating your thoughts about each unit. Late pre-draft assignments (submitted before the next writing assignment is due) will receive half credit. Pre-draft assignments *must* be word processed.

Peer Review Workshops: As a community of writers, we place a high value on the feedback of others. In order to facilitate the exchange of feedback, we will meet in peer review groups to offer feedback to and receive feedback from two of our peers on a draft of each essay assignment. In preparation for peer review sessions, you will thoroughly annotate two of your fellow students' drafts, compose a response letter in which you address the specific strengths and weaknesses of each essay, and offer ideas for how each could be improved. I take peer review sessions very seriously. The quality of your feedback will comprise a significant portion of your class participation grade. You are expected to come to class ready to offer 6-8 minutes of specific feedback on each of your peers' essays. We will discuss strategies for commenting on drafts in class.

Conferences: We will meet outside of class for three fifteen minute conferences. These are valuable opportunities to discuss your work with an audience who shares a deep interest in your ideas and a genuine investment in helping you further them in your writing. Though I will offer some ideas of my own, you are expected to come to our conference with questions and ideas on how you can improve both the ideas and mechanics of your essay. These three meetings are *required*, as they replace the third weekly hour of class. Please arrive on time (or early, if you don't know where my office is). *A missed conference counts as an absence.*

Late Paper Policy: Late drafts (midway or final) will result in a lower overall grade. I will deduct one third of a letter grade for each day a paper is late. Late midway drafts will also complicate peer reviews and, in turn, diminish the quality of feedback you receive from your peers. If it is absolutely necessary to turn a paper in late, please see me as soon as possible to negotiate an extension. Late pre-draft assignments will receive half credit. For your convenience, due dates for the essay assignments are outlined below:

Essay #1:	Draft (w/ cover letter) – Monday, September 24 Revision (w/ cover letter) – Monday, October 1
Essay #2:	Draft (w/ cover letter) – Monday, October 22 Revision (w/ cover letter) – Monday, October 29
Essay #3:	Draft (w/ cover letter) – Monday, November 19 Revision (w/ cover letter) – Monday, December 3
Portfolio:	Portfolio Review Essay – Friday, December 7

Academic Integrity: Plagiarism is a serious offence. We will discuss proper source documentation in class. Any submissions of work composed (in whole or in part) by someone other than you will be referred to the University Board on Student Conduct.

My Mailbox: Several of your paper assignments are due in my mailbox on days we don't have class. My mailbox is located between offices 140 and 141 on the first floor of Rabb behind the English Department office and can be accessed whenever the building is unlocked (usually between 7am and 7pm on weekdays). If you have trouble finding my mailbox, ask the English department secretaries.
Note: Unless I make a specific request, I do not accept papers submitted via e-mail.

For Fun: Take me to lunch. I eat lunch on campus nearly every week day. I would be happy to meet you in either the Usdan dining hall or the Stein to discuss (in a less formal manner than a writing conference) your writing, our class, your other courses, your first-year college experience, or any other topic of interest.

Disabilities: If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me. Further information is available at the Disabilities Resources website (<http://www.brandeis.edu/disability>).

Unit 1: What is Close Reading?

Week 1:

- Th Aug 30* • In-class: Introduction to American humor; discussion of high school vs. college writing

Week 2

- Mon Sept 3* • *No Class, Labor Day*

- Th Sept 6* • Reading Assignment: Syllabus
LATTE course online (www.brandeis.edu/latte)
West, *Miss Lonelyhearts*, 1-30
Boskin, "American Dream/American Laugh"
(coursepack)
- Writing Assignment: none
 - In-Class: Essay #1 writing assignment; introduction to close reading and analysis

Week 3

- Mon Sept 10* • Reading Assignment: West, *Miss Lonelyhearts*, 30-58
Rourke, "Corn Cobs Twist Your Hair" (coursepack)
- Writing Assignment: Pre-draft 1.1 (Mini Close Reading)
 - In-Class: Close reading of West; writing process; thesis exercise

- Th Sept 13* • *No Class, Rosh Hashanah*

Week 4:

- Mon Sept 17* • Reading Assignment: Bradley, "Our Native Humor" (coursepack)
- Writing Assignment: none
 - In-Class: Further discussion of close reading, motive in close-reading; crafting an introductory paragraph

- Tue Sept 18* • Writing Assignment: Introductory paragraph of your close reading essay (posted on LATTE by 8:00pm)

- Th Sept 20* • Reading Assignment: none
- Writing Assignment: Pre-draft 1.2 (Online Peer Review of Thesis, posted on LATTE)
 - In-Class: Class discussion of student introductions, peer workshop of intro paragraphs, titles exercise

Week 5:

- Mon Sept 24*
- Reading Assignment: Harvey, “Elements of the Academic Essay” (coursepack)
Makunda, “Gender in Shakespeare’s Sonnet 120” (*Write Now!*) —w/ highlighting exercise
 - Writing Assignment: **Draft of Essay #1** due with Draft Cover Letter
 - In-Class: Workshop student essay from *Write Now!*, focusing on thesis, motive, structure, evidence, and analysis

- Wed Sept 26* *Brandeis Thursday*
- Reading Assignment: Workshop materials (including highlighting exercise)
 - Writing Assignment: Draft Response Letters (2)
 - In-Class: Draft workshop focusing on thesis, structure, evidence, and analysis

- Th Sept 27* • *No Class, Sukkot*

Week 6

- Mon Oct 1*
- Reading Assignment: Bakhtin, selection from *Rabelais and His World* (coursepack)
 - Writing Assignment: **Revision of Essay #1** due with Revision Cover Letter
 - In-Class: Discussion of Essay #2 writing assignment; making a lens claim

- Thu Oct 4* • *No Class, Shemini Atzeret*

Unit 2: How to Work with a Text as a Lens

Week 7:

- Mon Oct 8*
- Reading Assignment: Pynchon, *The Crying of Lot 49*, 1-30
 - Writing Assignment: none
 - In-Class: Summary and paraphrase; understanding and applying a lens text

- Tues Oct 9* *Brandeis Thursday*
- Reading Assignment: Pynchon, *The Crying of Lot 49*, 31-80
Deleuze, “Nomadic Thought” (coursepack)
 - Writing Assignment: none
 - In-Class: Thesis and motive in lens essays

- Th Oct 11*
- Reading Assignment: Pynchon, *The Crying of Lot 49*, 81-119
 - Writing Assignment: Pre-draft 2.1 (Mini Lens)
 - In-Class: Discussion of pre-draft 2.1; working with quotations

Week 8:

- Mon Oct 15*
- Reading Assignment: Pynchon, *The Crying of Lot 49*, 120-152
 - Writing Assignment: none
 - In-Class: Structure and analysis

Tue Oct 16 • Writing Assignment: Introductory paragraph of your lens essay (posted on LATTE by 8:00pm)

Th Oct 18 • Reading Assignment: Trott, “Confessions of a 40 Year Old Virgin” (*Write Now!*) —w/ highlighting exercise
• Writing Assignment: Pre-draft 2.2 (Online Peer Review of Motive, posted on LATTE)
• In-Class: Discussion of sample student essay; revision strategies

Week 9:

Mon Oct 22 • Reading Assignment: none
• Writing Assignment: **Draft of Essay #2** due with Draft Cover Letter
• In-Class: Style workshop: clarifying “to be” & spotting loser sentences in drafts

Th Oct 25 • Reading Assignment: Workshop materials (including highlighting assignment)
• Writing Assignment: Draft Response Letters (2)
• In-Class: Draft workshop focusing on thesis, motive, analysis, and revision strategies

Unit 3: The Argumentative Research Essay: Beyond the Book Report

Week 10:

Mon Oct 29 • Reading Assignment: Boskin, “Outsiders/Insiders” (coursepack)
• Writing Assignment: **Revision of Essay #2** due with Revision Cover Letter
• In-Class: Essay #3 writing assignment; finding a topic; types of sources

Th Nov 1 **LIBRARY SESSION: Class will be team taught by me and a research librarian**
• Reading Assignment: None
• Writing Assignment: Complete online tutorial in preparation for library session (posted on LATTE)
• In-Class: Library session on research strategies and available resources, please bring laptops w/ wireless internet access to class

Week 11:

Mon Nov 5 • Reading Assignment: “Writing the Researched Paper” (coursepack)
Research essay sources
• Writing Assignment: Pre-draft 3.1 (Research Proposal)
• In-Class: Brief oral reports on research topics; evaluating sources, framing a research question

Th Nov 8 • Reading Assignment: Karasick, “The Victorian Serial” (*Write Now!*)
• Writing Assignment: none
• In-Class: Discussion of student essay; quotation and citation

Week 12:

- Mon Nov 12*
- Reading Assignment: Your research materials
 - Writing Assignment: Pre-draft 3.2 (Annotated Bibliography)
 - In-Class: Paragraphing; moving from topic to thesis; writing with sources

- Th Nov 15*
- Reading Assignment: Your research materials
 - Writing Assignment: none
 - In-Class: Essay structure; audience and tone

Week 13

- Mon Nov 19*
- Reading Assignment: none
 - Writing Assignment: **Draft of Essay #3** due with Draft Cover Letter
 - In-Class: Introduction workshop focusing on thesis and motive, openers exercise

Th Nov 22 *No Class, Thanksgiving Holiday*

Week 14

- Mon Nov 26*
- Reading Assignment: Workshop materials (w/ highlighting assignment)
 - Writing Assignment: Draft Response Letters (2)
 - In-Class: Draft workshop focusing on evidence/analysis, structure, and integration of sources

Tue Nov 27 • Writing Assignment: Thesis and two body paragraphs of your research essay
(posted on LATTE by 4:00pm)

- Th Nov 29*
- Reading Assignment: Your research materials
 - Writing Assignment: Pre-draft 3.3 (Online Peer Review of Body Paragraphs)
 - In-Class: Use of sources, structure and stitching; conclusions

Week 15:

- Mon Dec 3*
- Reading Assignment: none
 - Writing Assignment: **Revision of Essay #3** due with Revision Cover Letter
 - In-Class: Brief reports on research essays; discussion of portfolio assignment and reflective writing

- Th Dec 6*
- Reading Assignment: none
 - Writing Assignment: none
 - In-Class: Continued reports on research essays; review of course; discussion of writing in future courses; course evaluations

Fri Dec 7 • Writing Assignment: **Writing Portfolio** due with Portfolio Review Essay

Finals Period

Mon Dec 17 • Pick up portfolios and final grades in my office

Sample Syllabus #3

Laura John
Meeting time: 9-10am, Mon, Thurs
Classroom: Brown 218
Office Hours: Mon 10am-noon

Office: Brown 221
Tel:
Email: ljohn@brandeis.edu
Mailbox: Anth Dept, MS 006

UNIVERSITY WRITING SEMINAR 1a: Objects and Meaning Fall 2007

Objects often contain representative qualities beyond their mere materiality. Think of a shirt emblazoned with the word "Brandeis." Of course, its wearer intends to clothe herself to the point of decency, but they also, consciously or not, align themselves with certain other intentions - some subtle, some not so subtle - by wearing such a shirt. Perhaps they or some one they know attends Brandeis, in which case, the wearer may be proud of their affiliation with a well-regarded institution of higher learning. But the shirt also represents an economic system, which spans the entire globe as well as one man's journey through the American legal system. You get the idea.

This course will focus on some ways objects can be viewed as, among other things, vessels of meaning. Class discussions and workshops, readings, and the assignments for this course will help us navigate this complex world of meaning as we seek to understand what objects can be and what their analysis can tell us about the craft of writing, social relations, and the practice of anthropology.

REQUIRED TEXTS AND SUPPLIES

Course Pack (which you'll get from me, piecemeal)
Write Now! - a collection of Brandeis student essays (purchased through me)
Diana Hacker, *A Writer's Reference*
David Rosenwasser and Jill Stephen, *Writing Analytically*, 4th Ed.

OVERVIEW OF ASSIGNMENTS

Essay 1: Close Reading

In a 5-6 page essay, you will conduct a close reading of an object given some key terms found in Stephen Greenblatt's piece "Resonance and Wonder," in which the author discusses two models for the display and interpretation of art.

Essay 2: Lens Analysis

To prepare for Essay 2, you will read and unpack Marx's discussion of "the mystical character of commodities" in "The Fetishism of Commodities and the Secret Thereof." Anne Allison's work, "New-Age Fetishes, Monsters, and Friends: Pokémon Capitalism at the Millennium" demonstrates one way of deploying Marx's ideas. In 6-7 pages, you will use Marx and Allison as a lens to comment on another object.

Essay 3: Research Paper

For your final essay, you will research and contextualize an object, using a few key framing texts chosen by me as well as sources chosen by you, in order to explore some seminar themes in 10-12 pages.

Sample Syllabus #3 (cont.)

GRADED EVALUATION

Attendance/Conferences/Participation	15%
Assignments	70%
Essay 1	17%
Essay 2	23%
Essay 3	30%
Peer Reviews/Workshops/Pre-Draft Exercises	15%

CLASSROOM EXPECTATIONS

Attendance: The discussions we hold in class are tailored to your writing, which I will be reading and assessing throughout the semester. It is in your best interest to attend class, on time and ready to go. You are permitted two absences, no questions asked (although it is appreciated if you notify me by email of an absence before class begins). Being significantly or habitually late counts as an absence. **After the third absence, each absence will result in a full letter reduction of your grade** and, in accordance with University policy, your dean will be notified. **Five absences will result in failure.**

Participation: Writers need a community for their work to flourish – for us, that community is most tangibly located in the classroom. Class time is your opportunity to grapple with difficult texts, relate them to your writing projects, and confront the practical challenges of academic writing in a group setting. You are expected to prepare for and participate fully in all classroom activities, including discussions, workshops, etc. Have assigned texts marked up and read **for the day they appear on the syllabus**, and come to class prepared to offer your own thoughts and questions on them. You can feel satisfied you have a firm grasp of a reading when you are able to:

- locate one or more sentences that articulate the author's thesis or goal in writing,
- outline the major steps of the author's argument,
- assess the weaknesses and strengths of the author's argument, and
- explain your specific uncertainties about specific passages.

Always bring your course pack and *Writing Analytically* to class.

Conferences: We will meet outside of class for at least *three twenty-minute conferences* this semester. These are valuable opportunities for you to discuss your course work one-on-one with a sympathetic and evaluative audience (me!). I will distribute sign-up sheets in class. These conferences are mandatory, as they replace the third weekly hour of class; **a missed conference counts as an absence**. Please bring all outlines, drafts, comments, revisions, and important sources to your conference. While I will have questions to help direct our conversation, **I will rely on you to prioritize** the concerns we address, so give this some thought before we meet. You are always welcome to meet with me beyond the three required conferences during my office hours or by appointment.

Peer Review Workshops: Each paper you write will undergo at least one round of peer review. The day your rough drafts are due, you will receive two of your classmates' drafts (and you will in turn give a copy of your draft to those two classmates). Carefully read the drafts and fill out a peer review worksheet by the next class, when you will share your feedback in small groups. You are expected to participate actively and intelligently during these workshops, providing not just constructive comments but receiving and acting on them as well. I will be looking at your final drafts for significant revisions that address the points raised in my comments and those of your peers.

Papers: You will write three full-fledged papers in this course, each of which will require a revision. Both the rough and final drafts should be typed in 12-point Times New Roman font, double-spaced, with **1 inch margins** (be sure to change the MS Word default of 1.25 inches). Your **last name and a page number** should appear in the header/footer of each page after the first. All citations must be in MLA format – **papers failing to meet these criteria will be handed back to you without comments/ungraded**. Each draft will be accompanied by a **cover letter**, in which you will explain the goals of your paper and reflect on your writing and revision process. **If you do not turn in a draft, I will not grade your final paper**. I do not permit revisions after the final draft has been turned in, as the opportunity for revision is already built into the course. Please turn in a hard copy of all assignments – **electronic submissions will not be accepted**.

Late Work: I will hand out detailed assignments for each paper well in advance of its due date. If there are extenuating circumstances, and you know you will be unable to turn in a paper on time, please notify me as far in advance as possible. **Extensions are not granted lightly**, and must be arranged in advance, not the night before. Papers will be marked down a grade for each day they are late (i.e., a B+ paper turned in a day late will receive a B). You are also expected to complete all Pre-Draft exercises and Rough Drafts for the dates they are listed on the syllabus. Failure to do so will affect your Peer Review/Workshop/Pre-Draft Exercise grade.

Portfolio: Please keep everything you write and receive back – notes, exercises, drafts, feedback, revisions, etc. – in a folder. **(Starting this from day one will make your life a lot easier.)** I will collect this folder at the midpoint and conclusion of the semester to help give me perspective on your progress, the skills you are developing, and those that need extra attention.

The Writing Center: The Writing Center here at Brandeis (located on the Farber Library Mezzanine) offers free one-on-one writing tutorials with experienced consultants, many of whom are teaching UWS courses themselves. Visit <http://www.brandeis.edu/programs/writing/writingcenter/> to learn more and to set up an appointment. When you visit the Writing Center, have your consultant fill out a Writing Center Reward Form. A completed form entitles you to **a one-day extension on the final draft** of any paper (only one extension per paper).

Academic Integrity: It is essential that all your work for this course is original, and that when you use outside sources you cite them properly. The University policy on academic integrity is distributed annually as section 3 of the *Rights and Responsibilities Handbook* (available at <http://www.brandeis.edu/studentlife/sdc/rr/>). Instances of alleged dishonesty will be forwarded to the Department of Student Development and Conduct for possible referral to the Student Judicial System, and may carry severe consequences. Please don't hesitate to ask me any questions you have about plagiarism, citation, or use of sources.

Disabilities: If you are a student with a documented disability on record at Brandeis University and wish to have reasonable accommodation made for you in class, please come see me as soon as possible. Further information is available at the Disabilities Resources website (<http://www.brandeis.edu/disability>).

Sample Syllabus #3 (cont.)

SCHEDULE OF CLASSES (subject to revision)

CP=Course Pack, WA=Writing Analytically, WR=A Writer's Reference, WN=Write Now

Week 1: Introduction

Thu Aug 30

- Write: In-class exercise
- Discuss: Class/course introductions, close/active reading techniques, "5 paragraph" versus college writing, LATTE page

Week 2: Begin Essay 1

No class Monday, September 3

Wed Sept 5

- Read: CP: Harvey, "Elements of the Academic Essay"
- Discuss: Reading
- Workshop: Finding "Elements"

Thu Sept 6

- Read: CP: Greenblatt, "Resonance and Wonder"
WA: "Basic Analytical Strategies" (12, 24-32)
- Discuss: Greenblatt, Interpretation and analysis

Week 3

No class Thursday, September 13

Mon Sept 10

- Read: WA: "Linking Evidence and Claims" (137-54)
WA: "5 Analytical Moves" (42-61)
- Discuss: Readings
- Write: **Pre-Draft 1.1** (close reading)
- Workshop: Evidence and claims

Wed Sept 12

- Read: WA: "Ways to Revise" (158-9) and "Cutting the Fat" (286-92)
- Discuss: Active voice, revision strategies
- Write: **Pre-Draft 1.2** (thesis development)
- Workshop: Theses

Week 4

Mon Sept 17

- Write: **Draft of Essay 1** with Draft Cover Letter (3 copies)
- Workshop: Draft workshop
-

Thurs Sept 20

- Read: WA: "Function of Introductions" (220-5)
- Discuss: Openers and introductions
- Workshop: Draft openers, introductions

Sample Syllabus #3 (cont.)

Week 5

No class Thursday, September 27

Mon Sept 24

- Write: **Response to draft writers** (2 copies)
- Workshop: Draft responses

Wed Sept 26

- Read: WA: "The Function of Conclusions" and "Solving Typical Problems in Conclusions" (229-35)
- Discuss: Final thoughts on Essay 1, introduce Essay 2
- Workshop: Draft conclusions

Week 6: Begin Essay 2

No class Thursday, October 4

Mon Oct 1

- Read: CP: Marx, "The Fetishism of Commodities"
- Write: **Revision of Essay 1** with Revision Cover Letter
- Discuss: Marx

Wed Oct 3

- Read: CP: Allison, "New-Age Fetishes"
- Discuss: Allison

Week 7

No class Thursday, October 11

Mon Oct 8

- Read: WA: "Applying a Reading as a Lens" (121-3)
WA: "Asking So What" (32-3)
- Write: **Pre-Draft 2.1** (thesis development)
- Discuss: Marx and Allison, cont., lens and focal text

Week 8

Mon Oct 15

- Write: **Pre-Draft 2.2** (mini-lens)
- Discuss: Applying the lens

Thu Oct 18

- Write: **Pre-Draft 2.3** (contextualization)
- Discuss: Finding context

Week 9

No class Thursday, October 25

Mon Oct 22

- Read: Look over introductory paragraphs in *WN!*
- Write: **Draft of Essay 2** with Draft Cover Letter (3 copies)
- Workshop: Draft introductions

Sample Syllabus #3 (cont.)

Week 11: Begin Essay 3

Mon Nov 5

- Read: *WA*: "Writing the Researched Paper" (295-322)
WR: "Pose possible questions worth exploring" (318-20) and "Evaluating sources" (333-47)
- Write: **Revision of Essay 2** with Revision Cover Letter (2 copies)
- Discuss: Readings, introduce Essay 3

Thu Nov 8

- Read: *WR*: "Use sources to inform and support your argument," "Citing Sources; avoiding plagiarism," and "Integrating source" (356-69)
- Discuss: Readings, proposals and annotated bibliographies
- Workshop: Uses of sources in essays

Week 12

Mon Nov 12

- Write: **Pre-Draft 3.1** (proposal and annotated bibliography)
- Discuss: Proposals, source-finding experiences

Thu Nov 15

- Read: *WA*: "Making a Thesis Evolve" (163-95)
- Write: **Pre-Draft 3.2** (thesis and motive)
- Discuss: Reading

Week 13

No class Thursday, November 22 Happy Thanksgiving!

Mon Nov 19

- Read: Review *WA* chapter 6
- Discuss: Theses and motives from Pre-Draft 3.2
- Workshop: Evolving your thesis

Week 14

Mon Nov 26

- Write: **Draft of Essay 3** with Draft Cover Letter (3 copies)
- Discuss: course portfolio
- Workshop: Draft workshop

Thu Nov 29

- Write: **Pre-Draft 3.3** (reverse outline)
- Discuss: Begin research essay defenses

Week 15: Wrapping Up

Mon Dec 3

- Write: **Response to draft writers** (2 copies)
- Discuss: Finish research essay defenses

Thu Dec 6

- Discuss: Final thoughts, evaluations

Week 16: CLASS DOES NOT MEET

Mon Dec 10

- **Revision of Essay 3** with revision Cover Letter **DUE BY 10AM**

Sample Syllabus #4

UNIVERSITY WRITING SEMINAR 20B: READING THE BODY SPRING 2008

Instructor: Julia Wexler
Class meets: M & W 1:10-2:00pm
Classroom: Olin-Sang 112
Office Hours: Mon 2-3pm or by appointment

Office: Rabb 261
Tel:
Email: jmwexler@brandeis.edu
Mailbox: Rabb 144, MS 023

In this University Writing Seminar, you will learn how to write college-level essays as we consider subjectivity and identity construction through various bodies. In our readings, we will explore fictional, autobiographical and non-fictional representations of the human form. In our discussions and writings, we will learn how to thoughtfully analyze these representations. Weekly writing assignments will connect our critical dialogue to the practical particulars of writing papers.

In our everyday lives, we are constantly classifying the bodies we see around us based on unspoken assumptions – we see them as female or male, notice skin color, think some beautiful, some monstrous. But do these bodies exist previous to interpretation, or do we summon them to being through our classifications? Do we have direct experience of our own bodies, or are these feelings always mediated through the cultures we live in? In this course, we will explore how the images and ideas circulating around us shape our feelings about embodiedness by focusing our attention on the social construction of the mind-body connection, sex, and race.

This course will expose you to multiple rhetorical strategies beyond exposition so that you will be prepared to engage critically and creatively with the difficult texts you will encounter throughout your college career. Not only will the analytical and expressive skills you develop here be useful at Brandeis and beyond, they will offer new perspectives and strategies for experiencing and reading your own body as well as the bodies you see around you. Our small class size and frequent opportunities for one-on-one conferences will enable us all to pay close attention to the components of good writing. Small group work and peer review will allow us to develop together as a class of thinkers and writers. You will learn to engage with texts analytically, to organize and develop your thoughts, and to integrate outside sources into your own insights to ensure that your writing is effective in articulating what you want to say on the page.

REQUIRED TEXTS

UWS Course Readings (available online)

Write Now, publication of Brandeis student essays (available at the bookstore)

David Rosenwasser and Jill Stephen, Writing Analytically, 4th Ed. [ISBN: 1413010121]

J. M. Coetzee, Disgrace, any edition, [ISBN: 0436204894]

Diana Hacker, A Writer's Reference, 6th Ed. [ISBN: 0312450257] (your manual for grammar, punctuation, mechanics, and citations)

OVERVIEW OF ASSIGNMENTS

Essay 1: Close Reading

In this 5-6 page essay, you will conduct a close reading of a television episode or film of your choice that deals with unusual bodies. What is the connection the audience is intended to make between the outer surface of the bodies displayed and the implied interiority of the characters? This issue comes up most often in stories about diseased or monstrous figures. Consider choosing a text from the genre of horror or comedic horror (shows like "Buffy the Vampire Slayer," the "X-Files" or "Xena;"

Skills developed in this unit:

- ★ Close reading
- ★ Developing a thesis
- ★ Developing a motive

Essay 2: Lens Analysis

You will spend 7 or 8 pages explicating one of the short stories we have read for this unit through a theoretical lens about the social construction of gender. You will choose one specific idea or theme from one of the articles we will read (by Butler, Bornstein, or Fausto-Sterling) to examine and analyze a story. Your paper will have a persuasive motive and thesis and will create a dialogue between the theory and narrative. Your writing will show how reading the events and descriptions in the story through the lens of the theory can both illuminate the central meaning of the narrative, and prove useful for a reconsideration of the way ideas about gender and sex might work on non-fictional bodies.

Skills developed in this unit:

- ★ Using one text to illuminate another
- ★ Evidence
- ★ Analysis

Essay 3: Research-Based Argumentative Essay

This 10-12 page paper will examine how J. M. Coetzee's novel *Disgrace* presents and deals with raced, sexed, and classed bodies. You will independently research primary, secondary, and contextual/historical sources to inform your understanding of the novel's cultural and political context. In addition to a literary and political consideration, you may consider and research other aspects surrounding the publishing of the novel: cover art, advertisements, popular reviews and ratings, awards, interviews with the author, etc. You might also consider how the novel depicts different types of violence on various different kinds of bodies. Critical articles on how the novel has been read by its literary critics will help you contextualize your findings and create an original reading of the novel illuminated by its context.

Skills developed in this unit:

- ★ Paraphrase/Summarize
- ★ Locating sources
- ★ Putting primary and secondary sources in dialogue
- ★ MLA citation

Portfolio Review

At the end of the semester, you will be asked to collect the work you have produced for our class and to reflect back on your development and growth as a writer. In a review of at least 2 pages, you will turn an evaluative eye toward the progress you have made with your writing over the course of the term.

GRADED EVALUATION

Attendance/Conferences/Participation	15%
Assignments	60%
Essay 1	15%
Essay 2	20%
Essay 3	25%

CLASSROOM EXPECTATIONS

Attendance: The discussions we hold in class are tailored to your writing, which I will be reading and assessing throughout the semester. It is in your highest interest to attend class, as the discussion will help you to digest the readings. If you must miss class for sickness or any other reason, please notify me by email before class. In accordance with University policy, after three absences for any reason, your dean will be notified. Each subsequent absence will result in a 1/3 letter reduction of your semester grade. Repeated tardiness will also count as an absence.

Participation: Think of the classroom as a venue for experimenting with both course ideas and texts and the academic essay and its conventions. You are expected to prepare for and participate fully in all classroom activities, including discussions, workshops, and presentations. Have assigned texts printed out and read for the day they appear on the syllabus, and come to class prepared to offer your own thoughts and questions on them. You can feel satisfied you have a firm grasp of a reading when you are able to:

- locate one or more sentences that articulate the author's thesis or goal in writing,
- outline the major steps of the author's argument,
- assess the weaknesses and strengths of the author's argument, and
- explain your specific uncertainties about specific passages
- compare how the author approaches the body to the approaches used in previous readings

Always bring assigned readings to class!

As the use of laptops is not permitted inside the classroom, readings must be printed out.

Conferences: We will meet outside of class for three twenty-minute conferences this semester. These are valuable opportunities for you to discuss your course work one-on-one with a sympathetic and evaluative audience. Sign-up sheets are posted in advance on our LATTE page. Conferences are mandatory, as they replace the third weekly hour of class; a missed conference counts as an absence. Remember to bring all outlines, drafts, comments, revisions, and important sources to your conference. While I will have questions to help direct our conversation, I will rely on you to prioritize the concerns we address, so please give this some thought before we meet. You are always welcome to meet with me beyond the three required conferences during my office hours or by appointment.

Peer Review Workshops: Each paper you write will undergo at least one round of peer review. The day your rough drafts are due, you will receive two of your classmates' drafts (and you will in turn give a copy of your draft to those two classmates). Carefully read and mark up the drafts and write a peer review letter by the next class, when you will share your feedback in small groups. You are expected to participate respectfully and intelligently during these workshops, providing not just constructive comments but receiving and acting on them as well. I will be looking at your final drafts for significant revisions that address the points raised in my comments and those of your peers.

Papers: You will be asked to write--in stages--three essays over the course of the semester. You will learn how to do a close reading, how to apply a theoretical principle to a text, and how to navigate scholarly research. In the pursuit of insights about the meanings bodies carry, we will think through the role of language in creating and disseminating knowledge. As we do this, we will learn to

You will submit three kinds of written assignments for each unit:

Pre-draft assignments are short papers, usually 1-3 pages, which will help you to begin thinking about the upcoming paper. They are graded with a check, or if it does not adhere to the assignment or does not meet the required length, a check-minus.

Drafts should be considered complete papers. Although your classmates and I will offer you feedback on your draft and you will have a week to revise it, you should put your best effort into it. Drafts will be graded with a check or check-minus.

Revisions should be significantly reworked versions of your drafts, taking into account all feedback you have received. These will be graded on a standard scale from A to F.

Both the rough and final drafts of your papers should be typed in 12-point Times New Roman font, double-spaced, with 1.25 inch margins. Include your name, the date, the course title and a description of the assignment at the top of the first page. Your last name and a page number should appear in either the header or footer of each page after the first. All citations must be in MLA format. Each draft will be accompanied by a cover letter, in which you will explain the goals of your paper and reflect on your writing and revision process. You are strongly encouraged to always write complete rough drafts; the stronger your rough drafts, the stronger your chances of producing A worthy essays. You must turn in a hard copy of all assignments – essays sent by email will not be accepted.

Late Papers/Extensions: You can ask for a 3-day extension on one of your longer papers, without explanation, so long as you notify me the night before the paper is due or earlier. Extensions will not be available for pre-draft assignments nor for rough drafts, which must be in on time for the peer review workshops. Any other papers that are handed in late will be dropped a full grade for each day that they are late (for instance, an “A-” paper turned in two days late will become a “B” paper). If you use the Writing Center, hand in a completed Reward form (available from your Writing Center tutor) in lieu of a final draft for a one-day extension. You are expected to complete all Pre-Draft exercises and Rough Drafts for the dates they are listed on the syllabus. Failure to do so will affect your Peer Review/Workshop/ Exercise grade. No assignment extension excuses you from attending class that day.

Portfolios: Keep all pre-draft exercises, drafts, feedback, and revisions, along with cover letters and peer reviews, in a folder. Make sure your name is on the front of this folder. I will collect this folder at the conclusion of the semester along with your Portfolio Review to help give me perspective on your progress and growth as a writer.

The Writing Center: The Writing Center here at Brandeis (located on the Farber Library Mezzanine) offers free one-on-one writing tutorials with experienced consultants, many of whom are teaching UWS courses themselves. Visit <http://www.brandeis.edu/programs/writing/writingcenter/> to learn more and to set up an appointment. When you visit the Writing Center, have your consultant fill out a Writing Center Reward Form (available there). A completed form entitles you to a one-day extension on the final draft of any paper (only one extension per paper).

Academic Integrity: Your written work for this course must be your own. When you use outside sources (someone else’s ideas) you must cite them properly. The University policy on academic integrity is distributed annually as section 3 of the *Rights and Responsibilities Handbook* (available at <http://www.brandeis.edu/studentlife/sdc/rr/>). You are responsible for making yourself familiar with and following these policies. I will refer any suspected instances of academic dishonesty to the Department of Student Development and Conduct for possible referral to the Student Judicial System. Instances of academic dishonesty may carry severe consequences including but not limited

SCHEDULE OF CLASSES

Subject to change with advance notice.

WA=*Writing Analytically*; all other readings you will print out from our LATTE page unless noted.

Unit 1: What is Close Reading? – The Mind/Body Connection

Week 1:

- Wed Jan 16* Quick introduction; in-class writing
- Writing Assignment: Introduction email

Week 2

Mon Jan 21 No Class, Martin Luther King, Jr. Day

- Wed Jan 23* • Reading Due:
- ★ Introduction to Body Literature
 - ★ Lucy Grealy, “Mirrors”
 - ★ Anatole Broyard, “Intoxicated By My Illness”

Week 3

- Mon Jan 28* • Reading Due:
- ★ Course Syllabus
 - ★ Susan Bordo, “Flight to Objectivity”
 - ★ Natalie Goldberg, “First Thoughts” and “Be Specific”
- Assignment: Choose your text for essay 1 (use www.youtube.com)

- Wed Jan 30* • Reading Due:
- ★ “Writing About Film”
 - ★ Gordon Harvey, “Elements of the Academic Essay”
 - ★ WA, “Seeing the Details,” “Opening Things Up,” “Basic Analytical Strategies” (2-34)
- Writing Assignment: Pre-draft 1.1 (Short Close Reading)

- ** • Writing Assignment due on LATTE by Saturday: Pre-draft 1.2 (Introductory Paragraph)

Week 4:

- Mon Feb 4* • Reading Due:
- ★ WA, “Introductions and Conclusions” (219-235)
 - ★ WA, “Asking So What” (32-3)
- Writing Assignment: Essay 1 Draft

- Wed Feb 6* • Reading Due: Workshop materials
- Writing Assignment: Peer Review

Unit 2: How to Work with a Text as a Lens: Sex & Gender

Week 5:

- Mon Feb 11* • Reading Due:
- ★ Graham Swift, “Learning to Swim”
- Writing Assignment: **Revision of Essay #1** due with Revision Cover Letter

- Wed Feb 13* • Reading Due:

Sample Syllabus #4 (cont.)

Week 6:

Mon Feb 18 • No Class, Midterm Break

Wed Feb 20 • No Class, Midterm Break

Week 7:

Mon Feb 25 • Reading Due:
★ Peter Carey, "The Fat Man in History"
★ Ian McEwan, "Pornography"
★ A. S. Byatt, "The Dried Witch"
• Writing Assignment: Responses on LATTE as assigned

Wed Feb 27 • Reading Due:
★ Annie Proulx, "Brokeback Mountain"
★ Anne Fausto-Sterling, "How to Build a Man"
★ Kate Bornstein, from "Gender Outlaw"
• Writing Assignment: Pre-draft 2.1 (Passages & Responses)

Week 8:

Mon Mar 3 • Reading Due:
★ Judith Butler, "Gender Performativity..."
★ Interview with Butler
★ WA, "Applying a Reading as a Lens" (121-3)
• Writing Assignment: none

Wed Mar 5 • Reading Due:
★ (Review of theories)
★ WA, "Recognizing and Fixing Weak Thesis Statements" (197-218)
★ WA, "Making a Thesis Statement Evolve" (164-179)
• Writing Assignment: Pre-draft 2.2 (Lens Summary)

Week 9:

Mon Mar 10 • Reading Due:
★ "Confessions of a 40 Year Old Virgin" from *Write Now!*
★ "The Life of an Artist" from *Write Now!*
★ WA, "Linking Evidence and Claims" (137-162)

• Writing Assignment: none
Wed Mar 12 • Reading Due: none
• Writing Assignment: **Draft of Essay #2** due with Draft Cover Letter

Week 10:

Mon Mar 17 • Reading Due: Workshop materials
• Writing Assignment: Peer Review

Unit 3: The Argumentative Research Essay: Race, Ethnicity & Political Bodies

Wed Mar 19 • Reading Due:
★ Christine Harold and Kevin DeLuca, "Behold the Corpse: Violent Images and the Case of Emmett Till"
★ Disgrace (1-58)
• Writing Assignment: **Revision of Essay #2** due with Revision Cover Letter

Sample Syllabus #4 (cont.)

Week 11:

Mon Mar 24

Reading Due:

- ★ Disgrace (59-135)
- Writing Assignment: none

Wed Mar 26

• Reading Due:

- ★ Disgrace (136-212)
- Writing Assignment: Pre-draft 3.1 (Research Proposal)

Week 12:

****Drop-in Reference Lab: Vershbow Training Room, dates TBA, 6 - 9pm****

Mon Mar 31

• Reading Due:

- ★ "The Victorian Serial" from *Write Now!*
- ★ Antjie Krog, "They Never Wept, The Men of My Race"
- ★ WA, "Writing the Researched Paper" (296-322)

Wed Apr 2

• *LIBRARY SESSION: Meet in Vershbow Training Room on mezzanine level of Goldfarb*

- Writing Assignment: Complete online tutorial in preparation for lib. session

Week 13

Mon Apr 7

• Reading Due:

- ★ Research for your third essay
- Writing Assignment: Pre-draft 3.2 (Annotated Bibliography)

Wed Apr 9

• Reading Due: none

- Writing Assignment: **Draft of Essay #3** due with Draft Cover Letter

Week 14

Mon Apr 14

• Reading Due:

- ★ Workshop materials
- Writing Assignment: Peer Review

Wed Apr 16

• Reading Due:

- ★ Research for your third essay
- Writing Assignment: Pre-draft 3.3 (Reverse Outline)

Week 15:

Mon Apr 21

- *No Class, Midterm Break*

Wed Apr 23

- *No Class, Midterm Break*

Week 16:

Mon Apr 28

• Reading Due: none

- Writing Assignment: **Revision of Essay #3** due with Revision Cover Letter

Wed Apr 30

• Reading Due: none—last class!

- Writing Assignment: **Writing Portfolio** due with Portfolio Cover Letter

Finals Week:

Class will not meet

Sample Syllabus #5

University Writing Seminar 17b: Gender, Globalization, and the Family

Class Time: Tues and Thurs 4-5 pm, Lown 301

Instructor: Sara Withers

Office Hours: Tues and Thurs 2:30-3:30 pm or by appointment, Brown 226

Email: swithers@brandeis.edu

Course Description:

“Globalization” is a word often used when talking about the cross-border flow of capital, commodities, labor, ideologies and people. Things like electronic media, jet travel, and trade liberalization clearly contribute to the ease of connections made between people and places around the world. But how do these global processes play out on a more individual, “local” level? In this class, we will focus on the family—and domestic labor within the family—as a “local” space in which to examine the implications of globalization for people’s everyday lives. Through ethnography, theoretical texts, and film we will address the following questions: What does globalization mean? Is globalization gendered? How do factors such as full-time employment opportunities and migration affect the make-up of families, as well as gendered roles and domestic work within households in both First World and developing countries? How do these shifting responsibilities and gendered expectations impact traditional notions of work, care, and parenting in families across the world?

We will explore the assigned readings and films through class discussions, peer review workshops, weekly writing activities, and three essay assignments totaling approximately 25 pages of polished writing. Our goal will be to develop the practical skills needed to achieve successful writing at the college level, as well as to consider what it means to be a responsible thinker and effective writer. The writing skills we hone, together with the knowledge gained in class, will offer new ways of experiencing, examining, and communicating ideas about the closely connected world around us.

Required Readings:

UWS Course Pack (supplied by me on LATTE)

Write Now (a collection of Brandeis student essays)

Diana Hacker, *A Writer’s Reference*, 6th ed. [ISBN: 031247167X]

Overview of Assignments

Essay 1: Close Reading

For this **5-6 page** essay, you will choose one of two news articles I provide from the popular media. Using Hannerz’ notion of “global ecumene,” you will do a close reading of the situation discussed in the news story, and will offer an analysis about whether or not the situations described are examples of cultural homogenization or heterogenization.

Essay 2: Lens Essay

Having already closely examined the idea of globalization through course readings, class discussions, and your first essay assignment, you will next more closely consider how globalization plays out at the local, individual level—specifically, how it impacts gendered notions of work, care, and parenting. Using Freeman’s “Is Local: Global as Feminine: Masculine?” you will consider how her arguments serve to shed light on central tensions, choices, or dilemmas around (both immigrant and North American) women’s roles as mothers, workers, and care-givers in the film *Chain of Love* in a 5-6 page essay.

Essay 3: Research Essay

In this final essay assignment, you will identify and research one example of how globalization has changed the shape of “local” culture or practice in terms of family life, parenting, gender roles, or work. As you explore the political, economic, social, and/or cultural dimensions of this process or practice, you might consider the following questions: Who gains or loses? Who holds the power? What kind of “product” or resource is being imported or exported? How is the process or practice gendered? Does it have a positive or negative impact on the individuals involved? What tensions and contradictions within families and households exist because of it? -parent households, immigration policies and laws, types of work opportunities, culturally based gendered expectations of work and care, etc.

Sample Syllabus #5 (cont.)

You might think of concepts and ideas such as migration, transnational families, dual-parent households, immigration policies and laws, types of work opportunities, culturally based gendered expectations of work and care, etc.

Several articles from class will help you to contextualize and ground your argument, but you will also conduct independent research on primary, secondary, and contextual/historical sources to help inform your critical thinking. Your 10-12 page paper will examine how broader, global movements get played out and experienced at a local, more individual level.

Portfolio Review

At the end of the semester, you will be asked to collect the work you have produced for our class and to reflect back on your development and growth as a writer. In a review of at least three pages, you will turn an evaluative eye toward each of your own essays.

Grades

Attendance/Conferences/Participation	10%	
Assignments		70%
Essay 1	20%	
Essay 2	20%	
Essay 3	30%	
Peer Review/Workshops/Exercises	10%	
Portfolio	10%	

Attendance The discussions and workshops we hold in class are tailored to your writing, which your peers and I will be reading and assessing throughout the semester. It is in your best interests to attend each class, on time and ready to go. If you must miss class, please email me before class begins. In accordance with Brandeis University policy, after three absences for any reason, your dean will be notified. Each subsequent absence will result in a *full* letter reduction of your final semester grade.

Participation Most writers need a community for their work to grow and flourish—think of our classroom as this kind of space. Consider our classroom as a place in which we can experiment with course ideas and texts, as well as with the academic essay in all its forms. You are expected to prepare and participate fully in all classroom activities—discussions, workshops, and presentations. Have assigned texts marked up and read for the day they appear on the syllabus, and come ready to contribute your thoughts and opinions on them. Always bring the day's reading(s) to class.

Conferences I will meet individually with each of you for *three 20 minute conferences* outside of class this semester. These are valuable opportunities for you to discuss your course work one-on-one with me. Sign-up sheets are posted in advance on the Discussion Board on our LATTE page. Conferences are mandatory, as they replace the third weekly hour of class; *a missed conference counts as an absence*. Please bring all outlines, drafts, comments, revisions, and relevant sources to your conference. While I will have questions to help direct our conversation, *I will rely on you to prioritize the concerns we address*, so please give this some thought before we meet. You are always welcome to meet with me beyond the three required conferences during my office hours or by appointment.

Peer Review Workshops Each paper you write will undergo at least one round of peer review. The day your rough drafts are due, you will receive two of your classmates' drafts (and you will in turn give your draft to those two classmates). Carefully read and mark up the drafts and write a peer review letter by the next class, when you will share your feedback in small groups. You are expected to participate actively and intelligently during these workshops, providing not just constructive comments but receiving and acting on them as well. I will be looking at your final drafts for significant revisions that address the points raised in my comments and those of your peers.

Late Work Work submitted after the due date and time will be lowered by one third of a grade for each day (or fraction of a day) late, except in documented cases of illness or emergency, or unless you are using your Writing Center Reward Form. Work submitted later than 15 minutes beyond the start of class will be considered one day late.

Portfolio Please be sure to collect everything you write and receive back—notes, exercises, drafts, feedback, revisions, etc.—in a folder. I will collect this folder at the conclusion of the semester along with your Portfolio Review to help give me perspective on your progress and growth as a writer.

The Writing Center The Writing Center here at Brandeis (located on the Farber Library Mezzanine) offers free one-on-one writing tutorials with experienced consultants, many of whom are teaching UWS courses themselves. Visit <http://www.brandeis.edu/programs/writing/writingcenter/> to learn more and to set up an appointment. When you visit the Writing Center, have your consultant fill out a Writing Center Reward Form (available on WebCT or from me). A completed form entitles you to a one-day extension on the final draft of any paper (only one extension per paper).

Academic Integrity You may only submit your own original work in this course; this includes exercises, peer reviews, and all other written work. Please be careful and cite precisely and properly the sources of all authors and persons you have drawn upon in your written work. Plagiarism (from both published and internet sources) is a serious violation of academic integrity. Remember, you must indicate through quotations, indentation, and citation when quoting from any outside source (print or internet). You are expected to be familiar with and to follow the University's policies on academic integrity (see www.brandeis.edu/studentlife/sdc/rr/html/rr_section4.html). Instances of alleged dishonesty will be forwarded to the appropriate authority for adjudication within the Student Judicial System. Potential sanctions include failure in the course, suspension from the University, and permanent dismissal.

Disabilities If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately. Please keep in mind that reasonable accommodations are not provided retroactively. Further information is available at the Disabilities Resources website: <http://www.brandeis.edu/disability>.

Class Schedule

CP=Course Pack (on LATTE) WN=Write Now WR=A Writer's Reference

Unit 1: What is Close Reading?

Week 1

Tues Jan 15

Read: Syllabus

Write: None

In-Class: Introduction to syllabus and to class themes, discussion of high school vs. college writing, diagnostic writing exercise

Thurs Jan 17

Read: CP: Inدا and Rosaldo, "Introduction: A World in Motion," pp. 1-34.
Hannerz, "Notes on the Global Ecumene," pp. 37-45

WR: pp. 3-7, 57-66

Write: None

In-Class: Discuss Essay #1

Introduction to close reading and analysis

Sample Syllabus #5 (cont.)

Week 2

Tues Jan 22

Read: CP: Harvey, “Elements of the Academic Essay”

Writing Analytically, pp. 143-148, 196-207

WR: pp. 10-11

Write: Pre-Draft 1.1 (Taking Notes on Source Text)

In-Class: Crafting a Thesis—in class workshop

Motive in close reading

Thurs Jan 24

Read: CP: *Writing Analytically*, pp. 219-228

WR: pp. 14-16

Write: None

In-Class: Writing Process: Crafting introductions—sample intros and openers

Week 3

Tues Jan 29

*****CONFERENCE WEEK*****

Read: None

Write: Pre-Draft 1.2 (Intro paragraphs)

In-Class: Peer review workshop of intro paragraphs

Title exercise

Thurs Jan 31

Read: WN: Marshak, “Dolly Parton’s ‘Nine to Five’: A Tribute to Women in the Workplace” (pp. 1-5)

Write: Draft of Essay #1 with Draft Cover Letter (3 copies)

In-Class: Workshop Write Now! Essay, focusing on thesis, motive, structure

Week 4

Tues Feb 5

Read: Peer Review Materials

Write: Response letters to peers

In-Class: Peer Review focusing on thesis, motive, structure

Thurs Feb 7

Read: CP: *Writing Analytically*, pp. 137-143

WR: pp. 77-85

Write: Revision of Essay #1 with Peer Review letters and Revision Cover Letter attached

In-Class: Discussion of Essay #2, claim, evidence, and analysis

Unit 2: How to Work with a Text as a Lens

Week 5

Tues Feb 12

Read: CP: Freeman, “Is Local: Global as Feminine: Masculine? Rethinking the Gender of Globalizaion” pp. 1007-1032.

Writing Analytically, pp. 110-120

WR: review pp. 62-63, and 66, also pp. 358-361

Write: None

In-Class: Summary and Paraphrasing, understanding and applying the lens text

Thurs Feb 14

Read: WR: pp. 362-369, skim over 370-403 for future reference

Write: Pre-draft 2.1 (Reflections on the Lens Text)

In-Class: workshop of mini lens, working with quotes

Week 6

Tues Feb 19

No Classes, February Break

Thurs Feb 21

No Classes, February Break

Week 7	*****CONFERENCE WEEK*****
Tues Feb 26	Read: CP: Salazar Parrenas, “Migrant Filipina Domestic Workers and the International Division of Reproductive Labor” pp. 560-580. Write: Pre-draft 2.2 (quotation exercise) In-Class: Thesis and motive in a lens
Thurs Feb 28	Read: ****Watch <u>Chain of Love</u> (available on LATTE)**** Write: Pre-draft 2.3 (supplying a motive) In-Class: Peer Review workshop pre-draft 2.3
Week 8	
Tues Mar 4	Read: WN: Trott, “Confessions of a 40 Year Old Virgin: Foucault’s Science of Sex in Modern Film” (pp 11-16) Write: None In-Class: Workshop Write Now! Essay—thesis, motive, use of quotes
Thurs Mar 6	Read: CP: <i>Writing Analytically</i> , pp. 286-294 WR: pp. 18-23, 137-143 Write: Draft of Essay #2 with Draft Cover Letter (3 copies) In-Class: Clarifying passive voice and revision techniques—spotting weak parts of a draft
Week 9	
Tues Mar 11	Read: Peer Review materials Write: Response letters to peers In-Class: Peer review focusing on thesis, motive, revision strategies. Introduce Essay #3
Thurs Mar 13	Read: Library Session quiz (online) Write: Revision of Essay #2 with Peer Review letters and Revision Cover Letter attached In-Class: LIBRARY SESSION
Unit 3: The Research Essay—Moving Beyond the Book Report	
Week 10	
Tues Mar 18	Read: CP: Ehrenreich and Hochschild, “Introduction” pp. 1-13 Fernández-Kelly and Wolf, “A Dialogue on Globalization” pp. 1243-49 <i>Writing Analytically</i> , pp. 323-325 WR: pp. 318-347 Write: Pre-draft 3.1 (proposal) In-Class: Brief reports on research topics, evaluating sources and framing a research question
Thurs Mar 20	Read: WN: Nguyen-McCarty, “Language and Cultural Identity in American and Japan” (pp. 24-30) Write: none In-Class: Workshop Write Now! essay, quotations and citations
Week 11	*****CONFERENCE WEEK*****
Tues Mar 25	Read: CP: <i>Writing Analytically</i> , pp. 296-308 Your research materials Write: Pre-draft 3.2 (annotated bibliography) In-Class: writing with sources, moving from topic to thesis

Sample Syllabus #5 (cont.)

Week 12

Tues Apr 1

Read: Your research materials

Write: Pre-draft 3.3 (intro paragraph)

In-Class: Peer Review Workshop of Intros, thesis and motive, openers

Thurs Apr 3

Read: Your research materials

Write: Draft of Essay #3 with Draft Cover Letter (3 copies)

In-Class: Structure and stitching together of evidence, conclusions

Week 13

Tues Apr 8

Read: Peer Review materials

Write: Response letters to peers

In-Class: Peer Review focusing on evidence and analysis, structure, conclusions, integration of sources

Thurs Apr 10

Read: Your research materials.

Write: None

In-Class: Paragraphing workshop.

Presentations (7-10 minutes, focusing one of the most interesting aspects of your research essay)

Week 14

Tues Apr 15

Read: Your research materials.

Write: None

In-Class: Presentations (7-10 minutes, focusing one of the most interesting aspects of your research essay)

Thurs Apr 17

Read: None

Write: Final Revision of Essay #3 with Peer Review letters and Revision Cover Letter attached

In-Class: Discussion of Portfolio Retrospective Review, end-of-term reflections, course evaluations

Week 15

Tues Apr 22

No Classes, Spring Break

Thurs Apr 24

No Classes, Spring Break

Week 16

Tues Apr 29

No Class, Brandeis Friday

Finals Period

Date TBD

Portfolio Retrospective Review and Course Portfolio due in my mailbox by 12 pm (noon).