

Dear Summer Session students,

This was our syllabus last spring, to give you a good sense of the kinds of readings and writing projects we'll be working on together. These dates will change and the syllabus will be adapted for our summer format. A summer syllabus will be posted at a later date. I look forward to meeting you!

Sincerely,

Professor Lagace

UWS 48A-1 — Love: Where, When, How, Who? SPRING 2020 syllabus

Instructor: Professor Lagace

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Introduction:

What is love? How does society encourage or discourage it? Who gets to fall in love and why? For many years, the study of love seemed to belong to poets, painters, singers, and playwrights. Scholars in different fields like history and anthropology avoided studying love, claiming that it was too special—too personal, maybe too sacred—to be a topic of reflection and analysis. Yet love is all around us. What does it mean and do? This course explores films, case studies and more to explore how love conforms to and challenges the prevailing social order and becomes a force for change or continuity. We will analyze readings about how people living in Africa, the USA, and Asia have described and experienced love as a vital emotion within or despite the expectations they face. Later in the semester, students will research a love-related issue of their choice and may choose from texts including written narratives, ethnographies, legal studies, films, works of art, novels, and other mediums.

First Year Experience:

UWS is the centerpiece of the First Year Experience, which introduces students to the rich intellectual life of the university. As part of the UWS, students will attend one Critical Conversation between faculty from different departments. The goals of the Critical Conversations are to build first-year cohort identity and introduce students to Brandeis' scholarly discourse and the variety of ways in which our faculty engage with the world and each other. Each seminar will also assign a brief experiential learning activity to expand the boundaries of the conventional classroom.

UWS Goals:

The University Writing Seminar introduces you to the power of writing as a means of communication and as a process of thinking and understanding. You will formulate meaningful arguments, support them with observations and evidence, and convey them clearly and persuasively. You will gain the tools to be a successful and confident writer in any discipline and become an active participant in critical conversations across the University and beyond. Most importantly, these skills will prepare you to engage as an informed citizen in a global society.

UWS Outcomes:

Students will be able to:

- Understand writing as a recursive process of thinking and communication
- Articulate elements of effective writing and integrate them into their own work
- Participate in critical conversations by responding to openings, problems or contradictions in existing scholarship
- Assess their own and others' writing with respect to audience and purpose
- Generate original questions and pursue independent research
- Identify and evaluate sources and use them responsibly

Required Course Texts

Readings will be on Latte. Please print the readings and bring them to class.

Course Requirements

Major assignment 1: Lens essay. In this assignment you will formulate an argument about love among Igbo people described in Smith's chapter on modern Nigeria.

Major assignment 2: Research proposal. For this assignment you will choose a story of love from a variety of genres and write a detailed proposal about how you will approach the research essay.

Major assignment 3: Research essay. For this assignment you will use your research proposal as a guide to make an argument about how your text reflects love in the context of societal values.

Portfolio: At the end of the semester you will assemble all of your work (including pre-draft assignments, first drafts, final drafts, and peer review sheets) in an electronic Word document and upload it to Latte, together with a letter describing how your understanding of yourself as a writer has changed over the course of the semester and the ways that you will use the skills from this class in other disciplines. **This means that you need to save electronically all your writing from the semester.**

Drafting:

Four steps lead up to the final draft of each essay:

- **Pre-draft assignments.** Each essay will be preceded by two or three pre-draft assignments—short pieces of writing designed to help you develop ideas. These assignments will receive either a check or a note telling you to redo the work and will count as part of your overall grade. You can re-submit any work until the end of the unit.

- **First drafts.** You are required to turn in a first draft of each paper. These drafts are important opportunities for you to receive feedback from me and your classmates in peer review. I do not expect these drafts to be polished, but I do expect them to be complete—otherwise we cannot give you useful advice.
- **Peer Review.** After the first draft of each paper is due you will form a group with two of your classmates and read each other's drafts. In class you will give your partners feedback. I will collect your peer review letters and they will count as part of your grade. These activities increase your sense of audience awareness and give you an opportunity to reflect on the concepts we have discussed in class.
- **Conferences.** Each student will have two 20-minute conferences with me over the course of the semester, one to discuss the first draft of each major assignment. Attendance is required; missing a conference is the equivalent of missing a class. Sign-up sheets will be distributed in class.

Class participation: Your consistent participation in class sessions constitutes a significant portion of your grade and is the most critical component of a successful course. Class participation includes:

- Your prompt, prepared, alert, consistent attendance
- The completion of reading assignments by the dates listed in the syllabus
- Your thoughtful contributions to class discussions

Writing Center: The University Writing Center, located on Goldfarb 232 on the Goldfarb mezzanine of the library, provides free one-on-one help with your essays. You are strongly encouraged to take advantage of this service. Writing Center tutors are well trained and will work with you in 45 minute sessions that you can schedule online: (<http://www.brandeis.edu/programs/writing/writingcenter/index.html>). **Students who take advantage of this service will receive a form during their tutorial that will entitle them to a 24-hour extension on either the draft or revision of their essay.** Essays will be due electronically by 11:55 PM on the following day. Only one extension is allowed per essay.

Grades

Lens essay: 30%

Research proposal: 10% (graded on completion)

Research paper: 40%

Class participation (includes research presentations and Critical Conversation, Comparative Genre Analysis, one-pagers, and experiential reflection letters): 10%

Portfolio (includes pre-drafts and peer reviews): 10%

Formatting

Please submit all essays to Latte in Word (no PDFs or google docs, please!), and to your peers in a google doc. Essays must use 1-inch margins and 12-point Times New Roman font, and be double-spaced. Do not enlarge your punctuation—I can tell. Essays must have a title. Pre-drafts that are submitted in hard copy must be typed and stapled. For every written piece of work please have your name, date, course name, and my name in the upper left hand corner.

Late Work, Extensions and Minimum Page Requirements

I am usually willing to offer extensions, given legitimate reasons. **If you are afraid your work will not be completed in time, please contact me more than 24 hours before the due date and arrange for an extension.** Otherwise, late work, including first submissions, will lead to a reduction of third of a grade per day (B+→B→B- and so on) on the final paper. If a paper is due electronically at 11:55 PM and you submit it at 11:56 PM, it is late. In addition, final papers that do not meet minimum page requirements will receive a third of a grade reduction for each page that the paper falls short.

Attendance

Attending class is essential for you to get the most from this course; in-class discussions are critical for your learning. Therefore, please do not miss class unless you have an emergency. If you miss more than three classes, each additional absence will result in the lowering of your final grade for the course by a 1/3 of a grade. Please contact me in the event of an emergency that prevents you from attending class. **Seven or more absences will result in a failing grade.**

Laptops, tablets, and cellphones

To prevent distractions, laptop, tablet, and cellphone use is not allowed in this class unless you require special accommodations.

Academic Honesty

You are expected to be honest in all of your academic work. The University policy on academic honesty is distributed annually in section 5 of the Rights and Responsibilities handbook. Instances of alleged dishonesty will be forwarded to the Department of Student Rights and Community Standards. Potential sanctions include failure on the essay, failure in the course, and suspension from the University. If you have any questions about my expectations, please ask.

Accommodations

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 class, please see me right away.

Email Etiquette

When you write to me or another professor or professional, please include a greeting (“Dear Professor Lagace”), full sentences, proper punctuation, and your name at the bottom of the email. **Always** include a brief note with an attachment. This is good practice for when you enter the world beyond college.

Four-Credit Course

Success in this 4 credit hour course is based on the expectation that students will spend a minimum of 9 hours of study time per week in preparation for class (readings, drafts, papers, etc.).

SCHEDULE OF CLASSES

Unit 1: Lens Essay and Comparative Genre Analysis

Week 1

Monday, Jan 13

In-Class: Introductions, syllabus.

Discussion of “A young Indian couple married for love. Then the bride’s father hired assassins.”
The Washington Post, August 19, 2019. <https://preview.tinyurl.com/yyndt82p> (pls follow link).

Q: What issues or problems does the article explore? How does the writer encourage you to keep reading to the very end?

Wednesday, Jan 15

Read: Stavans and Albin_chapter “Vortices of Love” from *Love & Language* 2007

Write: In hard copy, please bring to class a one-pager: a one-page summary of and response to this interview, ending with a possible discussion question for the class. Cite at least one piece of evidence with page number in your one-pager. Food for thought: Are there any questions you would ask or clarifications you would seek from the authors? Anything they didn’t cover?

In-class: Studying love as scholars, close reading; Lens Assignment Sequence.

Week 2

Mon., Jan. 20 – No Class. Martin Luther King, Jr. Day (national holiday)

Weds. Jan. 22

Read: Smith_Managing Men, Marriage, and Modern Love (Nigeria)

Write: Another one-pager: a one-page summary of and response to this chapter, ending with a possible discussion question. Please bring to class in hard copy.

In-class: Close reading, writing a thesis statement, what is a lens.

Week 3

Mon. Jan. 27

Read: Lindholm_romantic love and anthropology_ *Etnofoor* 2006. Please come prepared with 1 or 2 possible discussion questions.

Write: **Pre-draft 1.1 Close Reading, due in class in hard copy** (close reading of a short passage from Smith).

In class: motive (Lindholm and Smith), reverse outline (Smith, possibly Lindholm); grading rubric.

Weds. Jan. 29

Read: Schultz_courtly love. Please think of 2 possible discussion questions about the reading.

Write: **Pre-draft 1.2 mini lens analysis** due in class in hard copy.

In addition, please email me your Lens essay motive and thesis **by 11:55pm**
In-class: Introductions, structure

Week 4

Mon. Feb. 3

Read: Yan, “Courtship, Love and Premarital Sex in a North China Village”

Write: One-pager about Yan with 1-2 discussion questions. **Pre-draft 1.3 - outline is due on Latte by 11:55pm**

In-class: Titles

Weds. Feb. 5 (CGA prep)

View: short video TED talk “The Brain in Love” by Helen Fisher, on Latte. Please think of 1-2 discussion questions.

Write: **Introduction to your Lens essay. Please bring a hard copy to class.**

In-class: Thinking about comparing genres: Introduce CGA ASSIGNMENT SEQUENCE.

Deadline Friday Feb 7:

Lens essay draft with cover letter due on Latte by 11:55pm and in a google doc to 2 assigned peers

Deadline Sunday night Feb 9:

Peer letters and comment on peers’ essay - due by 11:55pm. Email your peers their letters and essays, and post the peer letters to Latte.

**** CONFERENCES TUES FEB 11 AND THURS FEB 13 ****

Week 5 (CGA)

Mon., Feb. 10

Read/skim “Dear Dolly’s Advice” (Mutongi) and “The Role of Touch” (Goldstein et al).

Write: These articles are from different disciplines (history and biochemistry). Write (type or handwrite) notes about similarities and differences in formatting of the articles: citation styles, thesis statements, structure, and anything else you notice. Keep a copy because you will be adding to this next class and turning it in.

In-class: In-class peer review; conclusions; CGA prep; SIGN UP FOR CONFERENCES

**** CONFERENCES TUES FEB 11 AND THURS FEB 13 ****

Weds., Feb. 12

Read/skim “Gender & History in Yeats’s Love Poetry” (Cullingford) and “The Changing Political Economy of Sex in South Africa” (Hunter). These articles are from Literature and the Social Sciences.

Write: Add to your notes from last class about similarities and differences in formatting, etcetera, of the articles, and bring a hard copy to class.

In-class: Comparative Genre Analysis (CGA)

**** CONFERENCES TUES FEB 11 AND THURS FEB 13 ****

Deadline Friday Feb 14:

Lens essay revision with cover letter due on Latte by 11:55pm.

FEBRUARY BREAK – FEBRUARY 17-FEBRUARY 21

Week 6

Mon., Feb. 24

Read: Review your group's CGA tables.

Write: None.

In-class: CGA wrap-up, peer review

This week:

Go to Brandeis's Rose Art Museum to view with Dora Garcia exhibit "**Love with Obstacles.**" Short writing assignment; see March 1, below.

Unit 2: Research Essay

Weds., Feb. 26

View: film "Love Crimes of Kabul" (1 hr 12 min) and 8-min director interview, on Latte.

Write: Please bring to class in hard copy a one-pager about the film, with 1-2 possible discussion questions.

In-class: Introduction to the research unit, Research Assignment Sequence

Deadline:

Due Friday, Feb 28: Comparative Genre Reflection letter due on latte by 11:55 PM

Deadline:

Due Sunday, March 1: One-page write-up about the Dora Garcia exhibit "Love with Obstacles." Please describe setting and what you saw; was it thought-provoking? Why/why not?

Week 7

Mon., March 2

Read: excerpt from Hannaford's *Marriage Without Borders* (intro and Ch 6).

Write: Please bring to class (typed or handwritten) 3 research questions you have about the Hannaford excerpt, as well as the name of the text you plan to use as your primary text for the Research Essay. (I will collect these.)

In class: Formulating research questions; what is a scholarly source; plagiarism

Attend:

Tuesday, March 3: Critical Conversation. Time: 5:30pm. Location: Sherman Function Hall. “Truth, or Your Truth? A Scientist and a Humanist on Facts, Data and Evidence.” In this public conversation, humanities and science faculty debate the relationship between facts, truth, and reality. They also discuss how evidence is understood and used in different disciplines.

→One-page writing assignment about it and due date: See March 10.

Weds., March 4 (Please bring your laptop; we will meet in library’s Vershbow Training Room.)

Before class, please download Zotero and related links (on Latte).

Write: none.

In-class: Zotero introduction by Brandeis Librarian Lisa Zeidenberg. Practice Zotero.

Week 8

Mon., March 9

Read: *Write Now* student research essay about the film Romeo + Juliet (on latte)

Write: A two-paragraph response explaining the author’s argument and how she uses sources to support the argument. Cite at least one piece of evidence. What was effective and what was less effective? **Due on latte by 11:55 PM tonight**

In-class: using sources, writing an annotated bibliography

Deadline:

Tues. Mar 10 on latte by 11:55 PM:

Please write a **one-page double-spaced response to the Critical Conversation in which you answer the following questions:** What techniques did the speakers use to convince you of their argument? What was effective? What was less effective? How did faculty from various perspectives (or disciplines) approach the topic differently? How did the speakers handle scholarly disagreements? How might you use some of the argumentation techniques in your own writing, specifically your research paper? **Due on latte by 11:55 PM**

Weds., March 11 (Note: we meet at library in Vershbow room; please bring your laptop.)

Read: Complete library tutorial on Latte before class.

Write: None.

In-class: Library session with Brandeis Librarian Lisa Zeidenberg

Week 9

Mon., March 16

(Note: we meet at the library again in Vershbow room; pls bring laptop.)

In-class: Library session with Brandeis Librarian Lisa Zeidenberg re: finding the best sources for your research paper.

Weds., March 18

Read: "Research proposal" TBA

Write: none

In-class: What is a Research proposal.

Week 10

Mon., March 23

Read: Your own sources!

Write: a draft of your research proposal (what you have so far). Please bring to class in hard copy

In-class: In-class exercise on structuring the research essay; sign up for presentations; workshop proposals

Weds., March 25

Read: sample introductions (Latte)

Write: **Pre-draft 2.1 Research proposal due at Latte by 11:55pm tonight**

In-class: Style, structure, how do paragraphs flow together? Discuss the author's moves. Sign up for presentations starting next week.

****Conferences on Tuesday (3/31) and Thursday (4/2) ****

Week 11

Mon., March 30

Read: None

Write: **Pre-draft 2.2 Introduction due in class in hard copy**

In-class: Modeling a research essay, workshop introductions

****Conferences on Tuesday (3/31) and Thursday (4/2) ****

Weds., April 1

Read: none

Write: None

In-class: Short presentations on research papers; portfolio instructions

deadline

Fri. Apr 3 - Pre-draft 2.3 Outline, due by 11:55 PM to Latte

Week 12

Mon., April 6

Read: None

Write: None

In-class: Short presentations on research papers

SPRING RECESS APRIL 8-APRIL 16

Week 13

Mon., April 20

Read: None

Write: **Draft of Essay #2 due with cover letter due on latte by 11:55PM to me, and in a google doc to your peers.**

In-class: Short presentations on research papers

Deadline

Tuesday April 21 - Peer review letters and comments on their essays due by 11:55 PM on Tues., April 21. Email your peers their letters and essays and also post the peer letters to latte.

Weds., April 22

Read: None

Write: None

In-class: Peer review, Short presentations on research papers.

Week 14

Mon., April 27

Read: None

Write: None

In-class: Short presentations on research papers

Weds., April 29 – Last class!

Read: None

Write: None

In-class: Wrap-up

Post Term

Friday, May 1

Final essay and Portfolios due by 11:55pm on Latte. (Please organize them all as one document, including: portfolio cover letter, final research paper cover letter, and final research essay. See portfolio handout for order of assignments.)