

## **English 124: Academic Writing and Literature**

English 124.040: Literature and the Arts

Winter 2020

M W F 10:00-11:00 am

Location: 171 Lorch Hall

Instructor: Ruth Li

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**Office Location: 3023A Tisch Hall**

**Office Hours: drop in and by appointment; drop in hours: Tuesdays from 10-11 am and Thursdays from 3-4 pm**

### **EDWP Course Description for English 124**

This class is about writing and academic inquiry, with a special emphasis on literature. Good arguments stem from good questions, and academic essays allow writers to write their way toward answers, toward figuring out what they think. In this writing-intensive course, students focus on the creation of complex, analytic, well-supported arguments addressing questions that matter in academic contexts. The course also hones students' critical thinking and reading skills. Working closely with their peers and the instructor, students develop their essays through workshops and extensive revision and editing. Readings cover a variety of genres and often serve as models or prompts for assigned essays; the specific questions students pursue in essays are guided by their own interests.

### **Introduction to English 124.040: Literature and the Arts**

In this section of English 124, we will examine literature through the lens of the arts (broadly conceived as painting, sculpture, photography, music, film, dance, design, websites, games, and other media). In glimpsing into literature, we will analyze writing about art, or ekphrasis, interpreting the ways in which writers have portrayed visual images or representations of art in poetry and short stories from the past and present. We will also consider literature as an art form, one that can evoke qualities and reactions such as beauty, wonder, rapture, or sympathy – or their opposites; that can invite or inspire appreciation, interpretation, response, creation, and action. Expanding our conception of 'texts' to encompass cultural artifacts and media, we will interrogate the boundaries between literature and art. Throughout the course, we will treat writing as an art, a craft carefully developed through revision and reflection. Questions to investigate include: In what ways can we trace patterns or images in a text? In what ways can we glean insights into the deeper meanings of literary works through a close examination of language, motifs, symbols, and other devices? What is the larger significance of the texts we read and write?

### **Learning Goals for English 124:**

- To cultivate the habits of curiosity and empathy that enable us to ask genuine questions, engage thoughtfully and rigorously with a wide range of perspectives, and produce complex, analytic, well-supported arguments that matter in academic contexts and beyond.
- To read, summarize, analyze, and synthesize complex texts purposefully in order to generate and support writing.
- To analyze the genres and rhetorical strategies that writers use to address particular audiences for various purposes and in various contexts.
- To develop flexible strategies for revising, editing, and proofreading writing of varying lengths.
- To develop strategies for self-assessment, goal-setting, and reflection on the process of writing.

### **Required Texts and/or Course Pack:**

For this class, you will need to purchase a course pack of assigned readings. Go to Dollar Bill Copying on 611 Church St. and provide the course name/number (English 124.040) and my last name (Li).

### **Course Requirements:**

I will determine your final grade according to the following rubric:

- 15% daily engagement:
  - attendance
  - participation in class discussions and small group activities
  - low-stakes writing assignments
- 10% Essay #1
- 20% Essay #2
- 20% Essay #3
- 15% Essay #4
- 10% peer review workshops:
  - typed peer review letters
  - complete drafts for workshops
  - active participation in workshops
- 5% reflective cover letters, reflective annotations, and informal self-reflections
- 5% Cumulative Reflection Letter

### **Grading Standard:**

- The grading standard for the course will be as follows:
  - “C” designates “average” work.
  - “B” designates “good” work.
  - “A” designates “excellent” work.
  - You will need to perform work that is consistently above average in order to receive a letter grade of “B” or “A” in the course.
- I will hold your work to high standards for two reasons:
  - I believe that it is crucial for you to learn to communicate your ideas clearly in writing. Most people find writing more difficult than speaking. Although I may know what you’re trying to say because I have heard you discuss your ideas during class or in office hours, I will evaluate your written work on the basis of how well the words on the page communicate your ideas.
  - Developing your abilities as a writer will help you to succeed in your remaining classes, in graduate or professional school, and in the workplace. You may not enjoy receiving rigorous feedback or a “B” or “C” on an assignment, but receiving honest feedback will enable you to improve your writing and achieve greater success in your post-college career.
- I will grade your work using the following scale:

	B+ 87-89.99	C+ 77-79.99	D+ 67-69.99
A 93-100	B 83-86.99	C 73-76.99	D 63-66.99
A- 90-92.99	B- 80-82.99	C- 70-72.99	D- 60-62.99

### **Attendance:**

- Because our course foregrounds discussion, close engagement with the readings, and close engagement with each other’s writing, attending class is crucial for your own success and for the success of the course.
- You may miss two class sessions without penalty.

- I will excuse your absence if you bring me a note from a doctor or health professional, a signed letter from a University team or program, or documentation of a family emergency.
- **Once you have reached your limit of two unexcused absences, I will lower your final daily engagement grade by one letter for each additional absence** (i.e., an “A” grade will become a “B”).
- If you miss class, please ask another student to share his/her notes and tell you about what you missed.
- Please make sure to arrive on time for class. Arriving late causes you to miss important material and is disruptive to others. **I will count three late arrivals as one absence.**

#### **Religious Observances:**

- If a class session or due date conflicts with your religious holidays, please notify me so that we can make alternative arrangements. In most cases, I will ask you to turn in your assignment ahead of your scheduled absence, but in accordance with UM policy on religious/academic conflicts, your absence will not affect your grade in the course.

#### **Participation:**

- The success of our course depends on each of you being prepared to participate.
- **Effective participation entails being an engaged reader.**
  - As you’re reading materials for class, please adopt whatever strategies will enable you to stay alert and active as a reader, such as:
    - underlining or flagging important passages and key phrases
    - writing key words at the top of various pages
    - writing notes in the margins of pages or in a reading journal
    - jotting down questions that you want to raise about the reading
    - identifying pages or passages that contain especially confusing or intriguing material.
  - Please make sure to **bring reading materials to class** on the day that we’ll be discussing them.
- **Effective participation entails being an engaged listener and balanced contributor.**
  - If you tend to talk a lot in class, please try to leave room for other students to speak. If you tend to be quiet in class, please make an effort to add to our conversation.
  - Participation can take many forms, including:
    - offering a comment or reflection about the readings during class
    - posing a question or responding to others’ questions
    - identifying a passage or section that you find difficult to understand
    - sharing an insight from your writing assignment
    - posting an observation or question on our online course site
    - making links between our discussions and events in the wider world
    - listening carefully and respectfully to other students’ contributions.

#### **Cell Phones, Electronic Devices, and Laptops:**

- Please be sure to turn off your cell phones and put all electronic devices in your bags before class begins. It will be distracting for all of us if you text or use an electronic device during class, so **I will mark you absent for the day** if you do so.
- If you expect a call during class (e.g., for a family emergency), please let me know in advance.
- For most days of the semester, I will ask that you **refrain from using your laptop** in class. Laptops tend to make us far less attentive to each other and far more susceptible to online distractions. Please plan to take notes by hand. On a few specified days of the semester, I will allow you to use laptops for a classroom activity; I will announce in advance when laptops will be permitted.

- If I find that using laptops distracts us from achieving our learning goals, I will no longer permit any use of laptops during class.
- If you have any special needs or concerns related to technology, please come talk to me.

### **Sequence of Major Essays:**

- Over the course of the semester, I will ask you to produce four formal essays, each of which will involve a **process of drafting, peer review, revision, and self-assessment**.
- Here is a brief description of each major essay. We'll discuss each of these assignments in much greater detail as the semester proceeds:

### **SEQUENCE OF MAJOR ESSAYS:**

GENRE	LENGTH	AUDIENCE	TARGETED WRITING SKILLS	% OF FINAL GRADE
<b>Close Reading Essay</b>  (an interpretive argument that is based on careful, detailed analysis of evidence)	3-5 pages	• other students in your English 124 course	<ul style="list-style-type: none"> <li>• reading like a writer</li> <li>• close reading (carefully unpacking and analyzing evidence)</li> <li>• formulating a driving question</li> <li>• building an argument from careful analysis of a text, object, or phenomenon</li> <li>• incorporating and citing evidence</li> <li>• articulating the “so what?” or broader significance of your argument</li> </ul>	10%
<b>Analytic Argument Essay</b>  (an argument that uses close reading of evidence to support a broader claim)	4-6 pages	• readers with a particular interest in this topic, text, or cultural phenomenon	<ul style="list-style-type: none"> <li>• close reading</li> <li>• formulating a driving question</li> <li>• identifying your interlocutors; imagining yourself as a participant in a broader conversation or debate</li> <li>• creating a nuanced, debatable thesis statement</li> <li>• articulating the “so what?” or broader significance of your argument</li> <li>• using rhetorical appeals (ethos, logos, pathos) to support your argument</li> <li>• engaging with possible resistance to your argument</li> </ul>	20%
<b>Comparative Analysis Essay</b>  (an argument that arrives at new insights by putting two texts or phenomena into conversation with each other)	8-10 pages	• readers with interests in one or both of the texts or phenomena that you’re discussing	<ul style="list-style-type: none"> <li>• structuring comparative analysis</li> <li>• creating a complex, nuanced argument that puts texts or phenomena into conversation with each other</li> <li>• analyzing, incorporating, and citing evidence from multiple sources</li> <li>• engaging with possible resistance to your argument; acknowledging limitations</li> </ul>	20%
<b>Research-based Revision</b>  (a substantial revision of a	8-12 pages	• readers with interests in the question that you’re addressing	<ul style="list-style-type: none"> <li>• substantially revising your argument (including your driving question, thesis, audience, purpose, and/or evidence) by engaging with others’ ideas</li> </ul>	15%

previous essay that incorporates additional research)			<ul style="list-style-type: none"> <li>identifying your interlocutors; participating in a broader conversation or debate</li> <li>engaging with resistance to your argument; empathizing with counter-arguments</li> </ul>	
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#### **Late Submission of Formal Essays:**

- Unless you **notify me in advance** about extenuating circumstances that will prevent you from submitting your essay on time, I'll lower your grade for the assignment **by one-third of a letter grade for each day** that it is late. For instance, if you submit a "B" paper two days late, your grade will become a "C+."

#### **Brief Writing Assignments:**

- Throughout the semester, I will ask you to complete some low-stakes writing assignments as preparation for our class discussions and as building blocks for your major essays.
- These assignments will count towards your **daily engagement grade**, which is worth 15% of your final grade.
- Late Submission of Brief Writing Assignments:**
  - If you miss class, please check our online course site for information about writing assignments.
  - If you cannot make it to class due to illness or an emergency, you can receive full credit for your assignment if you email it to me by 9 p.m. on the day it is due.
  - Otherwise, you will receive no credit for an assignment submitted after the class period or posting time when it is due.

#### **Peer Review Workshops:**

- Writing is a social process; both giving and receiving feedback about writing enables us to develop our abilities as writers. In this spirit, **peer review workshops will play a central role in our course**. By identifying what is working and not working in each other's drafts, you will help each other to clarify and strengthen your arguments. Commenting on others' work is also one of the best ways to improve your own writing; identifying strengths and weaknesses in your peers' drafts will heighten your awareness of strengths and weaknesses in your own work.
- We'll have a range of **different kinds of workshops** throughout the semester. For some of these workshops, I'll ask you to read each other's work during class and offer each other oral feedback. These workshops will focus on shorter pieces of writing such as your thesis statement, a paragraph that incorporates quotes from another scholar, or a paragraph that addresses counter-arguments.
  - For workshops that focus on the four formal essays**, I'll assign you to a particular peer review group and ask you to do the following: Email a **complete draft** of your assignment to me and to your group members by the date and time specified on the syllabus. Drafts will typically be due **two days before the scheduled workshop**.
  - Before the workshop, read your group members' drafts and offer each group member **feedback in the form of a typed letter**. We'll practice providing useful feedback during class, and I'll distribute guidelines for writing each set of peer review letters.
  - On the day of the workshop, **bring hard copies of your typed letters** to class (one copy of each letter for me, and one copy of each letter for all members of your group).
- It is crucial that you attend class on days when peer review workshops are scheduled.**
  - If you miss a workshop, you'll not only miss an invaluable opportunity to improve your own draft; you'll also deprive your group members of feedback on their drafts.

- **If you miss a peer review workshop, you must arrange to receive feedback on your draft.** You can meet with a tutor at the Sweetland Center for Writing or arrange for another student to read your draft. You must then write a response to the feedback that you receive and submit your response with your final essay. **If you do not arrange to receive feedback on your draft, you will not receive credit for completing the draft.**
- **Please send a complete draft of your essay for peer review workshops, and submit those drafts by the designated time.**
  - A draft is a work-in-progress, and you'll be substantially revising your drafts based on the feedback that you receive. However, your peers can only offer you helpful feedback if you give them a **full-length draft** in which you have done your best to meet the requirements of the assignment. Furthermore, your peers will need adequate time for carefully reading and responding to your work.
  - **Except in cases of extenuating circumstances, if you submit your draft after the required submission time, you will not receive credit for completing the draft.**

#### **Self-Reflection Assignments:**

- Deepening your self-awareness as a writer is one of the best ways to strengthen your writing skills. Throughout the semester, I will ask you to submit some **self-reflection assignments that will help you to think about your writing process and your development as a writer.**
- These assignments will include reflective cover letters or annotations, which will be due with each of your formal essays, and some low-stakes reflections that I will ask you to complete at various stages of the drafting process.

#### **Office Hours:**

- I look forward to meeting with you individually during office hours. We'll meet for at least one required conference, during which we'll discuss a draft of one of your essays. I also encourage you to come to my office hours throughout the term. We can talk about your assignments, issues that we've been discussing in class, any difficulties that you're having, and/or your future plans.
- If your schedule conflicts with my weekly office hours, please let me know so that we can arrange to meet at another time.

#### **Accommodations for Special Needs:**

- The University of Michigan is committed to ensuring the full participation of all students, and I am committed to making learning as accessible as possible for all of my students. If you have a disability and need an accommodation to participate in this class or to complete course requirements, please ask Services for Students with Disabilities (SSD) to provide documentation of the accommodations that you need. Then, please share this documentation with me as soon as possible, preferably within the first few weeks of class. I will treat as private and confidential any information that you share.
- If you suspect that you may have a disability and would like to be tested, Services for Students with Disabilities can provide free screenings and referrals to low-cost diagnostic services.
- Here is the contact information for Services for Students with Disabilities:
  - location: G-664 Haven Hall
  - phone: 734-763-3000
  - website: <http://ssd.umich.edu/>

#### **Mental Health Resources:**

- As a student, you may experience challenges that negatively affect your learning, such as anxiety, depression, interpersonal or sexual violence, difficulty with eating or sleeping, grief/loss, and alcohol or drug problems. The University of Michigan offers several confidential services that you might find helpful for addressing such challenges, including
  - Counseling and Psychological Services (CAPS): 734-764-8312

- Psychiatric Emergency Services: 734-996-4747.
- Sexual Assault Prevention and Awareness Center (SAPAC) 24-Hour Crisis Line: 734-936-3333
- If you have a diagnosed mental health condition, you may also be able to register with Services for Students with Disabilities: see <http://ssd.umich.edu/mental-health-conditions>.

**Student Sexual Misconduct Policy:**

- Title IX prohibits discrimination on the basis of sex, which includes sexual misconduct such as harassment, domestic and dating violence, sexual assault, and stalking.
- If you are dealing with sexual misconduct, you can speak to someone confidentially by calling the 24-hour crisis line at the Sexual Assault Prevention and Awareness Center (SAPAC): **734- 936-3333**. For non-emergencies, you can contact SAPAC at **sapac.umich.edu**.
- If you want to report an alleged violation, you can contact the Office for Institutional Equity (OIE) at **institutional.equity@umich.edu**. The OIE works to create a campus environment that is inclusive, respectful, and free from discrimination and harassment. Your report to OIE will not be confidential.
- Please note: As an instructor, I am responsible for helping to create a safe learning environment on campus, and I may be required to report information about sexual misconduct or a crime that may have occurred on UM's campus.

**Sweetland Center for Writing:**

- The Sweetland Center for Writing—located at **1310 North Quad**—is an amazing, free resource! If you would like additional feedback or assistance as you're planning, drafting, or revising your writing assignments, you can schedule an individual appointment with a Sweetland faculty member, drop in for a peer-tutoring session, correspond online with a peer tutor, or submit your work online to receive feedback within 72 hours.
- Sweetland faculty members and peer tutors will not edit or proofread your work, but they can assist you with understanding assignments, generating ideas, developing and organizing arguments, using evidence and sources, and clarifying your writing.
- For more information, please visit: <http://www.lsa.umich.edu/sweetland/undergraduate>.

**Plagiarism:**

- Building on others' words and ideas is an essential element of effective scholarship. However, we must give credit to those whose words and ideas we incorporate into our writing. Using someone else's words, ideas, or work without proper attribution is plagiarism, and such an act is considered a serious ethical violation within the university community.
- If you complete an assignment for one course and then submit that same assignment as original work for a different course, you are also committing plagiarism.
- We will discuss what constitutes plagiarism, but if you have additional questions about how to reference material that you find in books or online, please let me know.
- **If you commit an act of academic dishonesty in this course either by plagiarizing someone's work or by allowing your own work to be misused by another person, you will face the following consequences:**
  - You will fail the assignment and may fail the course.
  - I will report the incident to the Director of the English Department Writing Program.
  - I will also forward your case, with an explanatory letter and all pertinent materials, to the LSA Assistant Dean of Student Affairs.
  - The Dean will determine an appropriate penalty, which may involve academic probation and/or community service.

- If you commit plagiarism while you are already on probation for plagiarism, you may be asked to leave the University.

**DAILY COURSE SCHEDULE:**

<b>UNIT ONE: CLOSE READING ESSAY</b>			
<b>DAY &amp; DATE</b>	<b>FOCAL POINTS FOR DISCUSSION</b>	<b>MATERIALS FOR DISCUSSION</b>	<b>WRITING ASSIGNMENTS DUE</b>
<b><i>Session 1 Wed. Jan. 8</i></b>  <b>Introductions; Academic Argument</b>	<ul style="list-style-type: none"> <li>• key terms for discussing academic writing (audience, purpose, genre, driving question, thesis, evidence)</li> <li>• elements of effective academic writing</li> <li>• the writing process</li> <li>• course syllabus, policies, and expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Course syllabus</li> </ul>	
<b><i>Session 2 Fri. Jan. 10</i></b>  <b>Academic Argument</b>	<ul style="list-style-type: none"> <li>• key terms for discussing academic writing (audience, purpose, genre, driving question, thesis, evidence)</li> </ul>	<ul style="list-style-type: none"> <li>• Mike Bunn, “How to Read Like a Writer”</li> </ul>	<b>LSWA 1:</b> Introductory Letter
<b><i>Session 3 Mon. Jan. 13</i></b>  <b>Reading like a Writer</b>	<ul style="list-style-type: none"> <li>• reading like a writer</li> <li>• close reading (i.e., carefully unpacking and analyzing evidence)</li> </ul>	<ul style="list-style-type: none"> <li>• Elizabeth Bishop, “One Art”</li> </ul>	
<b><i>Session 4 Wed. Jan. 15</i></b>  <b>Modeling Close Reading</b>	<ul style="list-style-type: none"> <li>• reading like a writer</li> <li>• close reading</li> <li>• developing an interpretive argument from careful analysis of a text, object, or phenomenon</li> </ul>	<ul style="list-style-type: none"> <li>• Joseph Frankel, “Coming to Terms with Loss in Elizabeth Bishop’s ‘One Art’”</li> </ul>	
<b><i>Session 5 Fri. Jan. 17</i></b>  <b>Modeling Close Reading</b>	<ul style="list-style-type: none"> <li>• reading like a writer</li> <li>• close reading</li> <li>• developing an interpretive argument from careful analysis of a text, object, or phenomenon</li> </ul>	<ul style="list-style-type: none"> <li>• William Wordsworth, “I Wandered Lonely as a Cloud”</li> <li>• Simon and Garfunkel, “The Sound of Silence” (song lyrics)</li> </ul>	
<b>No Class: Mon. Jan. 20 (MLK Day)</b>			

<b>Session 6</b> <i>Wed. Jan. 22</i>  <b>Modeling Close Reading</b>	<ul style="list-style-type: none"> <li>close reading</li> </ul>	<ul style="list-style-type: none"> <li>Robert Frost, “Nothing Gold Can Stay”</li> <li>Langston Hughes, “Harlem”</li> <li>Wallace Stevens, “Black-berry Picking”</li> </ul>	<b>LSWA 2:</b> Close Reading Essay Text and Idea
<b>Session 7</b> <i>Fri. Jan. 24</i>  <b>Formulating a Driving Question</b>	<ul style="list-style-type: none"> <li>close reading</li> <li>formulating a driving question</li> <li>developing an interpretive argument from careful analysis of a text, object, or phenomenon</li> </ul>	<ul style="list-style-type: none"> <li>Sample Close Reading Paragraphs</li> <li>Laura Wilder and Joanna Wolfe, “Literary Topoi”</li> </ul>	
<b>Session 8</b> <i>Mon. Jan. 27</i>  <b>Incorporating and Citing Textual Evidence</b>	<ul style="list-style-type: none"> <li>developing an interpretive argument from careful analysis of a text, object, or phenomenon</li> <li>incorporating and citing textual evidence</li> <li>developing effective topic sentences</li> </ul>	<ul style="list-style-type: none"> <li>Sample Close Reading Essay 1</li> <li>Color-coding workshop</li> </ul>	
<b>Session 9</b> <i>Wed. Jan. 29</i>  <b>Motivating Moves</b>	<ul style="list-style-type: none"> <li>developing an interpretive argument from careful analysis of a text, object, or phenomenon</li> <li>addressing the “so what?” question: identifying authors’ motivating moves</li> <li>imagining yourself as a participant in a broader conversation or debate</li> </ul>	<ul style="list-style-type: none"> <li>Meg Sweeney, “Motivating Moves”</li> </ul>	<b>LSWA 3:</b> Close Reading Essay In-progress Draft
<b>Session 10</b> <i>Fri. Jan. 31</i>  <b>Incorporating and Citing Textual Evidence</b>	<ul style="list-style-type: none"> <li>developing an interpretive argument from careful analysis of a text, object, or phenomenon</li> <li>incorporating and citing textual evidence</li> </ul>	<ul style="list-style-type: none"> <li>Sample Close Reading Essay 2</li> </ul>	
<b>Session 11</b> <i>Mon. Feb. 3</i>	<ul style="list-style-type: none"> <li>developing an interpretive argument</li> </ul>	<ul style="list-style-type: none"> <li>In-class writing</li> </ul>	

Incorporating and Citing Textual Evidence	from careful analysis of a text, object, or phenomenon <ul style="list-style-type: none"> <li>incorporating and citing textual evidence</li> </ul>		
<b>Session 12</b> <i>Wed. Feb. 5</i>  <b>Practicing Peer Review</b>	<ul style="list-style-type: none"> <li>writing as a process</li> <li>offering effective feedback for other writers</li> <li>improving your own writing by offering feedback for other writers and by hearing other writers' feedback about various drafts</li> </ul>	<ul style="list-style-type: none"> <li>Peer Review Guidelines</li> <li>Jeremiah Chamberlin, "Workshop Is Not for You"</li> </ul>	Close Reading Essay First Draft
<b>Session 13</b> <i>Fri. Feb. 7</i>  <b>Peer Review Workshop: Close Reading Essay</b>	<ul style="list-style-type: none"> <li>writing as a process</li> <li>offering effective feedback for other writers</li> <li>improving your own writing by offering feedback for other writers and by hearing other writers' feedback about various drafts</li> <li>developing strategies for revision</li> </ul>	<ul style="list-style-type: none"> <li>Complete drafts of your Close Reading Essays</li> <li>Your typed peer review letters for each member of your group</li> </ul>	Peer Review Letters

**UNIT TWO:**  
**ANALYTIC ARGUMENT ESSAY**

DAY & DATE	FOCAL POINTS FOR DISCUSSION	MATERIALS FOR DISCUSSION	WRITING ASSIGNMENTS DUE
<b>Session 14</b> <i>Mon. Feb. 10</i>  <b>Entering the Conversation</b>	<ul style="list-style-type: none"> <li>close reading; identifying various purposes for reading</li> <li>identifying your interlocutors; imagining yourself as a participant in a broader conversation or debate</li> <li>addressing the "so what?" question: additional strategies for identifying</li> </ul>	<ul style="list-style-type: none"> <li>Mark Gaipa, "Breaking into the Conversation: How Students Can Acquire Authority for Their Writing"</li> </ul>	<b>Final Close Reading Essay</b> due by 11:59 pm (including drafts, letters from peer reviewers, and your reflective cover letter or annotations)

	authors' motivating moves		
<b>Session 15</b> <b>Wed. Feb. 12</b>  <b>Crafting a Persuasive Argument</b>	<ul style="list-style-type: none"> <li>building an argument from a close reading of a text, object, or phenomenon</li> <li>using rhetorical appeals (ethos, logos, pathos) to support your argument</li> <li>engaging with possible resistance to your argument</li> </ul>	<ul style="list-style-type: none"> <li>Lawrence Block, "Autumn in the Automat"</li> </ul>	
<b>Session 16</b> <b>Fri. Feb. 14</b>  <b>Analyzing Rhetorical Appeals</b>	<ul style="list-style-type: none"> <li>building an argument from a close reading of a text, object, or phenomenon</li> <li>using rhetorical appeals (ethos, logos, pathos) to support your argument</li> </ul>	<ul style="list-style-type: none"> <li>Tim O'Brien, selections from <i>The Things They Carried</i></li> </ul>	
<b>Session 17</b> <b>Mon. Feb. 17</b>  <b>Creating a Complex, Nuanced Thesis Statement</b>	<ul style="list-style-type: none"> <li>building an argument from a close reading of a text, object, or phenomenon</li> <li>creating a complex, nuanced, debatable thesis statement</li> </ul>	<ul style="list-style-type: none"> <li>Sample Analytic Argument Essay</li> </ul>	<b>LSWA 4:</b> Analytic Argument Essay Text and Idea
<b>Session 18</b> <b>Wed. Feb. 19</b>  <b>Writing a Compelling Introduction</b>	<ul style="list-style-type: none"> <li>writing a compelling introduction</li> <li>creating a complex, nuanced, debatable thesis statement</li> </ul>	<ul style="list-style-type: none"> <li>Thesis statement workshop</li> </ul>	<b>LSWA 5:</b> Analytic Argument Essay Thesis Statement
<b>Session 19</b> <b>Fri. Feb. 21</b>  <b>Analyzing Rhetorical Appeals</b>	<ul style="list-style-type: none"> <li>building an argument from a close reading of a text, object, or phenomenon</li> </ul>	<ul style="list-style-type: none"> <li>Edith Wharton, "The Verdict"</li> </ul>	
<b>Session 20</b> <b>Mon. Feb. 24</b>  <b>Organization; Writing an Effective Conclusion</b>	<ul style="list-style-type: none"> <li>connecting different parts of your argument; transitions</li> <li>writing an effective, thought-provoking conclusion</li> </ul>	<ul style="list-style-type: none"> <li>Color-coding Workshop</li> </ul>	<b>LSWA 6:</b> Analytic Argument Essay Outline

<b>Session 21</b> <b>Wed. Feb. 26</b>  <b>Organization; Writing an Effective Conclusion</b>	<ul style="list-style-type: none"> <li>building an argument from a close reading of a text, object, or phenomenon</li> </ul>	<ul style="list-style-type: none"> <li>Sample Introduction: Draft and Revision [handout]</li> </ul>	Analytic Argument Essay Complete Draft
<b>Session 22</b> <b>Fri. Feb. 28</b>  <b>Peer Review Workshop: Analytic Argument Essay</b>	<ul style="list-style-type: none"> <li>writing as a process</li> <li>offering effective feedback for other writers</li> <li>improving your own writing by offering feedback for other writers and by hearing other writers' feedback about various drafts</li> <li>developing strategies for revision</li> </ul>	<ul style="list-style-type: none"> <li>Complete drafts of your Analytic Argument Essays</li> <li>Your typed peer review letters for each member of your group</li> </ul>	Peer Review Letters

**Spring Break: March 2-6**

**UNIT THREE:**  
**COMPARATIVE ANALYSIS ESSAY**

DAY & DATE	FOCAL POINTS FOR DISCUSSION	MATERIALS FOR DISCUSSION	WRITING ASSIGNMENTS DUE
<b>Session 23</b> <b>Mon. Mar. 9</b>  <b>Modeling Comparative Analysis</b>	<ul style="list-style-type: none"> <li>putting texts or phenomena into conversation with each other</li> <li>viewing “X” through the lens of “Y,” to generate new insights about “X” and/or “Y”</li> </ul>	<ul style="list-style-type: none"> <li>Aristotle, excerpts from <i>Poetics</i></li> <li>Elizabeth Bishop, “Poem”</li> </ul>	<b>Final Analytic Argument Essay</b> (including drafts, letters from peer reviewers, and your reflective cover letter or annotations)

**Office Hour Conferences: March 9-23** (come prepared with ideas and questions on your comparative analysis essay)

<b>Session 24</b> <b>Wed. Mar. 11</b>  <b>Structuring Comparative Analysis</b>	<ul style="list-style-type: none"> <li>putting texts or phenomena into conversation with each other</li> <li>structuring complex comparisons</li> <li>incorporating evidence from multiple sources</li> </ul>	<ul style="list-style-type: none"> <li>Sample Comparative Analysis Essay</li> </ul>	
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<b>Session 25</b> <b>Fri. Mar. 13</b>  <b>Developing a Complex Conversation among Texts or Phenomena</b>	<ul style="list-style-type: none"> <li>• putting texts or phenomena into conversation with each other</li> <li>• structuring complex comparisons</li> <li>• incorporating evidence from multiple sources</li> </ul>	<ul style="list-style-type: none"> <li>• William Shakespeare, “All the World’s a Stage” speech from <i>As You Like It</i></li> <li>• Mark Brokenshire, “Adaptation”</li> </ul>	
<b>Session 26</b> <b>Mon. Mar. 16</b>  <b>Developing a Complex Conversation among Texts or Phenomena</b>	<ul style="list-style-type: none"> <li>• creating a complex, nuanced argument that puts texts or phenomena into conversation with each other</li> <li>• making effective use of evidence from multiple sources</li> <li>• engaging with possible resistance to your argument</li> </ul>	<ul style="list-style-type: none"> <li>• Sarah Ngu, “Why You Must Read Shakespeare to Understand OITTB’s Second Season”</li> </ul>	<b>LSWA 7:</b> Comparative Analysis Essay Text and Idea
<b>Session 27</b> <b>Wed. Mar. 18</b>  <b>Creating a Nuanced Thesis Statement about Two Texts or Phenomena</b>	<ul style="list-style-type: none"> <li>• creating a complex, nuanced thesis statement about two texts or phenomena</li> <li>• addressing the “so what?” question</li> </ul>	<ul style="list-style-type: none"> <li>• Your thesis statements for your Comparative Analysis essays</li> <li>• Thesis statement workshop</li> </ul>	<b>LSWA 8:</b> Comparative Analysis Essay Thesis Statement
<b>Session 28</b> <b>Fri. Mar. 20</b>  <b>Developing a Complex Conversation among Texts or Phenomena</b>	<ul style="list-style-type: none"> <li>• creating a complex, nuanced thesis statement about two texts or phenomena</li> <li>• making effective use of evidence from multiple sources</li> </ul>	<ul style="list-style-type: none"> <li>• In-class writing</li> </ul>	<b>LSWA 9:</b> Comparative Analysis Essay Outline
<b>Session 29</b> <b>Mon. Mar. 23</b>  <b>Developing a Complex Conversation among Texts or Phenomena</b>	<ul style="list-style-type: none"> <li>• making effective use of evidence from multiple sources</li> <li>• making effective use of evidence from multiple sources</li> </ul>	<ul style="list-style-type: none"> <li>• Dan Chiasson, “Reader, I Googled It”</li> </ul>	Comparative Analysis Essay First Draft
<b>No Class on Wed. Mar. 25 and Fri. Mar. 27</b>			
<b>Session 30</b> <b>Mon. Mar. 30</b>	<ul style="list-style-type: none"> <li>• writing as a process</li> </ul>	<ul style="list-style-type: none"> <li>• Complete drafts of your Comparative Analysis Essays</li> </ul>	Peer Review Letters

<b>Peer Review Workshop: Comparative Analysis Essay</b>	<ul style="list-style-type: none"> <li>offering effective feedback for other writers</li> <li>improving your own writing by offering feedback for other writers and by hearing other writers' feedback about various drafts</li> <li>developing strategies for revision</li> </ul>	<ul style="list-style-type: none"> <li>Your typed peer review letters for each member of your group</li> </ul>	
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**UNIT FOUR:  
RESEARCH-BASED REVISION**

<b>DAY &amp; DATE</b>	<b>FOCAL POINTS FOR DISCUSSION</b>	<b>MATERIALS FOR DISCUSSION</b>	<b>WRITING ASSIGNMENTS DUE</b>
<i>Session 31</i> <i>Wed. Apr. 1</i>  <b>Modeling Substantive Revision</b>	<ul style="list-style-type: none"> <li>substantially revising your argument (including your driving question, thesis, purpose, and/or evidence) by engaging with others' ideas</li> </ul>	<ul style="list-style-type: none"> <li>Mark Gaipa, "Breaking Into the Conversation: How Students Can Acquire Authority for Their Writing" (revisit)</li> </ul>	<b>Final Comparative Analysis Essay</b> (including drafts, letters from peer reviewers, and your reflective cover letter or annotations)
<b>Office Hour Conferences: April 1-13</b> (come prepared with ideas and questions on your research-based revision essay)			
<i>Session 32</i> <i>Fri. Apr. 3</i>  <b>Using Research to Expand the Conversation</b>	<ul style="list-style-type: none"> <li>substantively engaging with evidence from multiple sources</li> <li>finding credible sources</li> </ul>	<ul style="list-style-type: none"> <li>Sample Research-based Revision Essay 1</li> </ul>	
<i>Session 33</i> <i>Mon. Apr. 6</i>  <b>Using Research to Expand the Conversation</b>	<ul style="list-style-type: none"> <li>substantially revising your argument (including your driving question, thesis, and/or evidence) by engaging with others' ideas</li> <li>identifying your interlocutors; using Gaipa's strategies to participate in a broader conversation</li> </ul>	<ul style="list-style-type: none"> <li>Kristin Grogan, "Langston Hughes and the Exemplary Blues Poem"</li> </ul>	<b>LSWA 10: Research-based Revision Proposal</b>
<i>Session 34</i> <i>Wed. Apr. 8</i>	<ul style="list-style-type: none"> <li>substantially revising your argument by</li> </ul>	<b>Library Research Session (TBA)</b>	

<b>Strategies for Substantially Revising an Argument</b>	<ul style="list-style-type: none"> <li>engaging with others' ideas</li> <li>substantively engaging with evidence from multiple sources</li> <li>engaging with possible resistance to your argument; empathizing with counter-arguments</li> </ul>		
<b>Session 35</b> <i>Fri. Apr. 10</i>  <b>Strategies for Substantially Revising an Argument</b>	<ul style="list-style-type: none"> <li>substantially revising your argument by engaging with others' ideas</li> <li>substantively engaging with evidence from multiple sources</li> <li>engaging with possible resistance to your argument; empathizing with counter-arguments</li> </ul>	<ul style="list-style-type: none"> <li>Ann Genzale, "Joining the Past to the Future: The Autobiographical Self in <i>The Things They Carried</i>"</li> </ul>	<b>LSWA 11:</b> Response to a Secondary Source
<b>Session 36</b> <i>Mon. Apr. 13</i>  <b>Practicing Revision</b>	<ul style="list-style-type: none"> <li>mapping revisions in your own and others' arguments</li> <li>offering suggestions for deepening, complicating, expanding, trimming, and/or eliminating aspects of another writer's argument</li> </ul>	<ul style="list-style-type: none"> <li>Portions of your drafts that you're substantively revising</li> <li>In-progress workshop</li> </ul>	<b>LSWA 12:</b> Research-based Revision Essay In-progress Draft
<b>Session 37</b> <i>Wed. Apr. 15</i>  <b>Reflecting on Your Growth as a Writer</b>	<ul style="list-style-type: none"> <li>assessing how you've grown as a thinker, reader, writer, and member of an academic community</li> <li>identifying and analyzing patterns in feedback that you've received from your peers and instructor</li> <li>setting new goals for yourself as a writer</li> <li>composing a Cumulative Reflection Letter</li> </ul>	<ul style="list-style-type: none"> <li>Your DSP essays</li> <li>Your formal essays and the written feedback that you've received from your peers and your instructor</li> </ul>	Research-based Revision Essay Complete Draft

<p><b>Session 38</b> <b>Fri. Apr. 17</b></p> <p><b>Reflecting on Your Growth as a Writer</b></p>	<ul style="list-style-type: none"> <li>assessing how you've grown as a thinker, reader, writer, and member of an academic community</li> <li>identifying and analyzing patterns in feedback that you've received from your peers and instructor</li> <li>setting new goals for yourself as a writer</li> <li>composing a Cumulative Reflection Letter</li> </ul>	<ul style="list-style-type: none"> <li>Your DSP essays</li> <li>Your formal essays and the written feedback that you've received from your peers and your instructor</li> </ul>	
<p><b>Session 39</b> <b>Mon. Apr. 20</b></p> <p><b>Peer Review Workshop: Research-based Revision Essay</b></p> <p><b>Looking Backwards and Forwards</b></p>	<ul style="list-style-type: none"> <li>writing as a process</li> <li>offering effective feedback for other writers</li> <li>improving your own writing by offering feedback for other writers and by hearing other writers' feedback about various drafts</li> <li>developing strategies for revision</li> <li>assessing how you've grown as a thinker, reader, writer, and member of an academic community</li> <li>setting new goals for yourself as a writer</li> </ul>	<ul style="list-style-type: none"> <li>Complete drafts of your Research-based Revision Essays</li> <li>Your typed peer review letters for each member of your group</li> </ul>	<p>Peer Review Letters</p> <p>Cumulative Reflection Letter</p>
<p><b>Final Research-based Revision Essay</b></p> <p><b>Due Monday, April 27 by 11:59 pm</b></p> <p>(including drafts, letters from peer reviewers, and your reflective cover letter or annotations)</p>			