

SCHEDULE OF ASSIGNMENTS

COLLEGE COMPOSITION

INTRODUCTION

This course is built on the assumption that **good academic writing develops out of a sustained process of revision**. We will engage in thoughtful discussion on a variety of subjects, reflecting personal points-of-view while taking into account the views of others. It is one of the purposes of education to help students question their assumptions, and to develop broader perspectives on many issues.

What you discover in the process of reading and writing and revising promises to be exciting and difficult, confusing and entertaining, challenging and rewarding, instructive and transformative. You will, I think, learn to revel in the meaning, the life, the **energy that occurs in the relationship between what you read and what you think: between what the texts reveal and what you make them mean** to you. I anticipate that you will realize that academic writing is most satisfying when it becomes a process of discovery rather than a process of statement.

Revision is the key to everything that we will do in this class. I vow to revise my ways of thinking about you, about what we read, about what you write. I ask you to engage in a process of revision that calls into question what you think about teachers, what you think about reading, and what you think about writing. In order to stimulate this process, **I will assign challenging assignments that will require RE-READING and RE-WRITING of your spoken and written responses.**

Because **this is a revision-centered course** you are required to take an active part in peer groups and in class discussions. You will produce essays adding up to a minimum of 20-25 pages of typed, double-spaced prose (one-inch margins). Each essay will be accompanied by at least one rough draft (draft may be handwritten). Rough drafts and final drafts will be kept in a folder that will be collected at the middle and end of the semester. Your portfolio will, in essence, comprise a major part of your grade for this course. The requirements have been explained in the first part of this syllabus, and will be discussed as we progress through the assignments.

Our **SYLLABUS** is not written in stone. It may change according to our focus on themes. **Reading and Writing assignments need to be completed by the dates specified below.** We will also occasionally include handouts/articles of interest for In-class Writing.

We will have a **scheduled LIBRARY DAY to be announced....**

You will be introduced to Research methods for your Modern Language Association Paper. (MLA)

SCHEDULE OF ASSIGNMENTS

ORIENTATION: TUES 1/23

Introductions. We will **review the SYLLABUS** and look over the texts that we will be using this semester. **Short in-class essays.**

WEEK 1: THURS 1/25

Reading Due: Portfolio Keeping. Introduction, 1-7 and Part One, 9-22.

READ from **Cultural Conversations**, Introduction 1-15 and “The Frontier” Chapter 6:

READ 555-557 (C.W. Dana), 557-562 (Theodore Roosevelt), 562-564 (Plenty Coups), and 564-569 (Albert Yava).

WEEK 2: TUES 1/30

Use **Idea for Rereading** 569, #1. Use **Idea for Writing** on 570, #2. **Be prepared to discuss ideas** on the Frontier.

THURS 2/1

Reading Due: Portfolio Keeping, 23-30. **Write** about Taking Stock #5, 30.

Rewrite Frontier Essay draft. Reading Due: Cultural Conversations, 587-603

(Jane Tompkins). Use **Idea for Rereading** 603, #2. Use **Idea for Writing** 604, #2.

WEEK 3: TUES 2/6

Reading Due: **Cultural Conversations**, 615-624 (Leslie Marmon Silko). Use **Ideas for Rereading** 625, #2. Use **Ideas for Writing** 625, #1. Take **notes**, as this idea will be developed in class. **Peer-Response Groups** will share ideas/approaches, and discuss each other’s work today. **Portfolio Keeping** 25, Taking Stock #4 will be completed in class. **Begin revising Frontier Essay rough draft** using notes from homework on Silko and Tompkins.

THURS 2/8

We will use some class time today for **one-on-one discussions** (with me) about your progress so far. People will be able to read and rewrite in class, so be sure to **bring ALL materials with you**. We will discuss applications from **A Writer’s Reference**, and ways that we can effectively use the text in our rewritten essays.

WEEK 4: TUES 2/13

Reading Due: Cultural Conversations Chapter 2, “African American Identity” 127-128 and 153-154 (Marcus Garvey) and 155-156 (Anna Julia Cooper) 159-162 (W.E.B. DuBois). Reading Due: **Cultural Conversations**, 163-171 (Alice Walker).

Use **Ideas for Rereading** 172, #3. Use **Ideas for Writing** 172, #1. **Peer Group** work will utilize the **drafts of Frontier Essays for class discussion**.

THURS 2/15

Reading Due: **Cultural Conversations** 200-205 (Joan Morgan). Use **Idea for Rereading** 205, #2. Use **Ideas for Writing** 206, #2 OR #3. These ideas will constitute **African-American Identity DRAFT** and **ESSAY** ideas

WEEK 5: TUES 2/20

We will review ALL Working Portfolio Contents that we have developed thus far. We will decide which ones are to be rewritten, and **discuss possible themes** for (Individual) **Ideas for Research Paper** using cross-chapter interests and correlations. Please **organize your Working Portfolio** with First **Drafts** of each assignment so far, **Peer-Review Sheets** (when applicable), and **Rewritten Essays**.

THURS 2/22

Reading Due: **Portfolio Keeping**, Part Two, 31-39. We will explore elements of the text in class today. **Reading** Due: **Cultural Conversations** Chapter 1 “Gender” 17-19

WEEK 6: TUES 2/27

READ 19-41 (Virginia Woolf). Use **Ideas for Rereading**, 41, #2. Use **Ideas for Writing** 42, #2. **Read** 43-46 (Charlotte Perkins Gilman)

THURS 3/1 READ 46-53 (Virginia Woolf). Read “The Four Marys” 53. Use **Idea for Rereading** 63, #2. Begin **GENDER ESSAY DRAFT** ideas

WEEK 7: TUES 3/6

Reading Due: **Cultural Conversations** Read 78-81 (Audre Lorde). Use **Idea for Rereading** 81, #2. Use **Idea for Writing** 82, #2. **Portfolio Keeping**. 36-39 In class:

THURS 3/8 We will **explore connections and contrasts between the writers that we have read so far** in this course. Ideas for Portfolio organization will be discussed. **Peer Group** discussions and **Review Sheets** will be evaluated.

Begin deciding on your possible **Research Paper Topics**. **Frontier, African-American, and Gender ESSAY Re-Writes will be included**

WEEK 8 TUES 3/13

***MIDTERM WEEK** . Please be putting **finishing touches on your re-writes!** Be prepared to **submit Working Portfolio I** for evaluation!!

WEEK 8: THURS 3/15

Working Portfolios I due. **SUBMIT**

SPRING BREAK 3/18-3/25 **NO CLASSES!!!!!!!!!!!!!!!!!!!!!!**

WEEK 9 TUES 3/27

Reading Due: Cultural Conversations, Chapter 3 “Disabled Persons”, 209-210, and 210-221 (Helen Keller). Use **Ideas for Rereading 221, #1. Use **Ideas for Writing** 222, #2.**

THURS 3/29

Read 223-224 (Charles Dickens), 224-225 (Alexander Graham Bell), 226 (Mark Twain), 227-228 (Anonymous) and 228-233 (Helen Keller). Use **Ideas for Rereading** 234, #1 OR #2. Use **Ideas for Writing** 234, #2. Begin **DISABLED PERSONS ESSAY** drafts.

WEEK 10 TUES 4/3

We will **review MIDTERM and Working Portfolio II ideas, drafts so far.....**
I will evaluate all of the work that you have produced to this point. Have NEW Essay IDEAS and Rewrites ready TO DISCUSS **I will meet with each of you INDIVIDUALLY.**

THURS 2/5

Reading Due: Cultural Conversations, 280-297 (Simi Linton). Use **Ideas for Rereading 298, # 2, and **Ideas for Writing** 298, #2.**

WEEK 11 TUES 4/10

Read 299-307 (Slackjaw). Use **Idea for Rereading** 307, #1 and **Ideas for Writing** 307, #1 OR #2. **Read Portfolio Keeping, 40-43. Rewrite/add to DISABLED PERSONS ESSAY** drafts.

THURS 4/12

We will discuss “Choosing the Entries” from your **WORKING FOLDER I** and you will begin **WORKING FOLDER II**: both will contain **entries** for the **FINAL PRESENTATION PORTFOLIO**. Discussion of “**Reflective**” writing, and the Introductions (**Cover Letters**) that you will prepare. I will begin handing back Portfolios and discussing assessment thus far.

WEEK 12: TUES 4/17

Reading Due: Cultural Conversations. Chapter 4 “The Unconscious” 311-314. Read 314- 349 (Freud). Use **Ideas for Rereading 356, #1 OR #2. Use **Ideas for Writing** 357, #3. Beginning of the **UNCONSCIOUS ESSAY** drafts.**

THURS 4/19

Please prepare extensive notes for this reading, as we will discuss it in class at length: In Peer Groups and as a Whole. **The Chronology of Dora’s treatment**

WEEK 13: TUES 4/24

Reading Due: Cultural Conversations, 389-404 (Carol Gilligan). Use **Ideas for Rereading 406, #1. Use **Ideas for Writing** 406, #1. The **UNCONSCIOUS ESSAYS** Drafts/rewrites.**

We will **conduct an overview of the authors we have read thus far. A compilation of ideas and reactions will be created in Peer Groups**, and shared with the class as a Whole.

THURS 4/26

Reading Due: **Cultural Conversations**, Chapter 5 “Nonviolence”, 443 Intro and 444-459 (Mahatma Gandhi).

WEEK 14 TUES 5/1

Use **Ideas for Rereading** 460, #2. Use **Ideas for Writing** 460, #2. **Read** 464-465 (Leo Tolstoy) and 467-469 (Jawaharlal Nehru). **Idea for Writing** 471, #2. Begin drafts for **NONVIOLENCE ESSAYS**.

We will discuss how **Nonviolence has been used and observed** by all of us, what we feel is effective and/or ineffective about it. All will share **Peer Group** discussions.

THURS 5/3

Reading Due: **Cultural Conversations**, 471-486 (Martin Luther King, Jr.). Use **Idea for Rereading** 486 #1 OR #2. Use **Ideas for Writing** 486 #2 OR 487, #3.

We will review all **Presentation and MLA Paper drafts/Rewrites and Reflective Letter**.

WEEK 15: Mon 5/7: LAST DAY OF CLASSES

TUES 5/8-TUES 5/15

FINAL EXAM WEEK

WEEK 15: TUES 5/8

You will show me your **Presentation Portfolio** and your **MLA RESEARCH PAPER**. We will discuss the process and works-in-progress. We will work individually on any last minute details that you may not have covered sufficiently. We will work out any “last minute details”. Most students will be ready for **Final Presentations on THURS**

THURS 5/10

(Final Grades are due FRI 5/18).

This is your “**FINAL**”! You will hand in your “polished” **Presentation Portfolio**, with your **Reflective Letter**, and your **MLA Research Paper**. We will discuss your work one-on-one and we will determine your quality of work on these projects. Remember, since we are not having a Final Exam, your Portfolio and Research Paper will serve as your Final. **ALL students MUST attend the final class.**