

SCHEDULE OF ASSIGNMENTS

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 MLA Paper.

SCHEDULE OF ASSIGNMENTS

WEEK 1: 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 2: TUES 1/30

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 3: TUES 2/6

Use **Idea for Rereading** 569, #1. Use **Idea for Writing** on 570, #2. **Be prepared to discuss ideas** for your **Frontier Essay rough draft**. Topics will be discussed in class.

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. This is beginning of your **FRONTIER ESSAY rough draft**.

WEEK 4: TUES 2/13

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.

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 5: TUES 2/20

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**.

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**

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**.

WEEK 6: TUES 2/27

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

*******Next WEEK is MIDTERM WEEK!!** Please be putting **finishing touches on your re-writes!** **Include all Ideas** that you have not yet completed. Be prepared to **submit Working Portfolio 1** for evaluation!!

WEEK 8: TUES 3/13

This is **MIDTERM WEEK**. **Working Portfolios I** are due.

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. **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.

We will **review Working Portfolio I Contents**: This Week marks **MIDTERM**. I will evaluate all of the work that you have produced to this point. Have Essays and Rewrites ready for my perusal and assessment!! **I will meet with each of you INDIVIDUALLY.**

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

WEEK 9: TUES 3/27

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

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 10: TUES 4/2

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.

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 11: TUES 4/10

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.

WEEK 12: TUES 4/17

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

WEEK 13: TUES 4/24

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.

WEEK 14: TUES 5/1

We will discuss **Peace Studies: What are they? Rewrite NONVIOLENCE ESSAY**. We will **review the aspects of a properly cited MLA “research paper”**. We will use time in class to go over the **development of your extended essay**, and discuss the quality of rewritten essays in the Portfolio.

This last meeting will be devoted to compilation of your written work into the **Presentation Portfolio**. You will have **time to rework your essays in class**, so that your Peer Groups and Professor can help you make changes and firm up ideas. We will discuss your **Working Portfolio II**, which will contain all other work that you have accrued since your **Midterm Working Portfolio I** has been evaluated. We will also work on the **Reflective Letter. Portfolio Keeping READ** 44-51.

Last day of classes Mon 5/7

TUES 5/8- TUES 5/16: 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 TONIGHT!**

Anyone who is not yet ready will present on TUES 5/15. (Final Grades are due 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.**