FWS Fall 1990
Section 7
Instructor: Ms. Elizabeth Hodgson
Office: Rabb 234
Office Hours:
Phone: (before 10 p.m. only) 628-4348

Texts:
Writing Worth Reading (2nd Ed), Packer and Timpane.
MLA Handbook for Writers of Research Papers.
The Bedford Reader (3rd Ed), Kennedy and Kennedy.
(If you don’t have a good dictionary, it would be good to get one, also).

SYLLABUS

Note: Unless otherwise specified, essays will be assigned Wednesday and due the following Monday; RR’s will be assigned in advance and due Tuesday at conference or Wednesday at class, whichever comes first for you. Readings from the textbook are listed in the syllabus; we will generally discuss the readings on Mondays. Conferences are on Tuesdays, every other week.

* = paper assigned on that date.
! = paper due on that date.
B = Bedford Reader
WWR = Writing Worth Reading
RR = Reading Response

Week 1: Introduction
Sept. 5* paper #1 assigned

WRITER TO READER: KNOWING AND COMMUNICATING

Week 2:
Sept. 10 !, 12* Thesis; Passive Voice; WWR 26-35.
in-class essay paper #2 assigned

Week 3:
Sept. 17 !, 19* Audience; WWR 7-14.
King, "I Have a Dream" (B589) RR paper #3 assigned

Week 4:
Sept. 24 !, 26* Invention methods; WWR 15-20.
Walker, "In Search of our Mothers' Gardens" (B185) RR Paper #4 assigned

Week 5:
Oct. 1 !, 3* Revision; WWR 44-48.
Syfers, "I Want a Wife" (B298) RR.
ME TO YOU: VARIETY AND CONSISTENCY

Week 6: Oct.8!,10*  
Orwell, "Politics and the English Language"  
(B624) RR  
Peer review due  
Paper #5 assigned  
CONFERENCES A

Week 7: Oct.15!,17  
*Paragraphs, Intro's, Concl's*; WWR 157-181;  
[229-237].  
Rosenthal, "No News from Auschwitz" (B233) RR  
CONFERENCES B

MIND TO MIND: SENSE AND RESPONSIBILITY

Week 8: Oct.22*,24  
Library Tour;  
Paper #6 (Research) assigned  
CONFERENCES A

Week 9: Oct.29!,31  
Logic, argument; WWR 59-73, 88-91.  
"Enemy Appeal" (Xerox) RR  
CONFERENCES B

Week 10: Nov.5,7*  
Types of arguments I; WWR 214-221.  
comparison/contrast, definition  
Davies, "A Few Kind Words for Superstition"  
(B302) RR  
Paper #7 assigned  
CONFERENCES A

Week 11: Nov.12,14*  
Types of arguments II; WWR 200-208.  
process analysis, cause and effect  
Le Guin, "Why are Americans..." (B515) RR  
Peer Review assigned  
CONFERENCES B

Week 12: Nov.19!,21  
Evidence, authority; WWR 143-151  
Gould, "Sex, Drugs, Dinosaurs..." (B401) RR  
Peer review due  
CONFERENCES A

Week 13: Nov.26*,28  
Strategic tone; WWR 306-315.  
Lawrence, "Snake", Dickinson, "A Narrow
Fellow...", (B142,146) RR
Paper #8 assigned
CONFERENCES B

Week 14:
Dec.3,5!

Essay exams; WWR 463-467.
Paper #8 due
CONFERENCES A,B
Requirements:

1) Classes: I expect you to attend all classes (and to be on time). I will be expecting you to have done the readings and assignments for each class, and I will be requiring everyone to participate in discussions and activities. I ask that you notify me as soon as possible (before the class) if you find you must miss a class due to illness or some other major crisis.

2) Conferences: (every other week) I expect you to attend all conferences (and again, to be on time). NOTE: Please bring that week's reading response, ALL current work and any other requested materials.

3) Papers: Essays should be typed, double-spaced, with one-inch margins and numbered pages. Please include on each assignment your name, the date and the instructor's name, and use MLA conventions for format and footnotes. They should be handed in at the beginning of class on the due date.

NB: Please keep all notes, outlines and drafts of your papers; you will be asked periodically to bring them with you to conferences and/or to turn them in with your papers. You will be revising some of your papers after handing them in, so don't throw anything out.

Grades: Will be given on every essay; assignments (in-class or handed in) which are not essays will be graded Excellent/Satisfactory/Unsatisfactory (this includes periodic quizzes on readings). Every 3 unexcused missed classes will affect your grade by a third of a grade (B+ to B).

NB: The most important factor affecting your final grade will be not your average but the grade which you are able to attain as the course progresses. Participation in class discussion, promptness and preparedness for class are all factors which will be weighed in assigning a course grade.

A note on late essays: I require all papers to be handed in at the beginning of the class on the day they are due. Once during the semester, if I am notified at least one day before the due date, I will allow you to hand in papers twenty-four hours after the due date without penalty. Otherwise, all papers will lose up to half a grade per day overdue.

I require $4.00 from each student to cover photocopying costs for the course.
4) Reading Responses:

Each week you will be doing a guided writing assignment on the reading you have for that week. Each entry should be about a page in length. The various guiding questions for your weekly entries are tangentially related to our class discussions, and should give you a variety of tools for understanding what makes a piece of prose (the essayist's or your own) convincing, provocative, powerful and entertaining. In your response, keep in mind these three questions:

1) What is the essay's purpose, that is, what does it try to accomplish?
2) To whom is the essay directed? Who is its audience?
3) How does the essay accomplish its goal and reach its audience: what is its strategy?

ALWAYS use evidence from the text to support your points, and ALWAYS write as clearly and coherently as you can.

These responses can be either typed or (legibly) hand-written. We will discuss them in both conferences and class. They will be graded Excellent/ Satisfactory/ Unsatisfactory.

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Week 3: King.
Write to a reader who doesn't understand the point of the essay; explain it to them and also show them why they might have gotten confused. Be conscious of the nature of your audience.

Week 4: Walker.
Do a page of free-writing on one sentence of the essay. OR Do a clustering exercise inspired by the essay's title.

Week 5: Syfers.
Write an earlier (draft) version of two adjacent paragraphs in the essay; respect the intelligence and character of the writer when you write the "draft".

Week 6: Orwell.
Re-write the final paragraph to sound like the writer got slightly bored with the subject; do so without using "bored", "tired", "yawn", "sigh" or other such obvious techniques. If you think Orwell himself talks about indications of boredom in language, make use of his analysis in your revision.

Week 7: Rosenthal.
Write to someone who prefers novels to shorter pieces of writing; convince them to read this shorter piece.

Week 9: "Enemy".
Write the first two paragraphs of the logical sequel to this essay. Respect the writer’s style of argument.

Week 10: Davies.
Do a "Cliff Notes" summary of the characters of the essay; try to convey some of the flavour of Davies' writing.

Week 11: Le Guin
Write "The Five Commandments according to Le Guin" based on the opinions and arguments of the essay. Incorporate your "five commandments" into a coherent piece of writing in which you support your deductions about Le Guin's priorities.

Week 12: Gould.
Write a scathing and totally unfair review of this essay, taking phrases out of context and mis-quoting as much as possible.

Week 13: Dickinson, Lawrence.
Write to someone who loves the sound of words, a musical or artistic person: give him or her examples from either poem which might interest them or make them want to read more of Lawrence or Dickinson. Include your examples in a coherent framework; don't just list them.
5) Class Presentations:

So that you can learn how to read and then summarize written material (a skill you will use all your life), and so that you can gain experience in communicating your knowledge clearly and concisely to others, most of you will, at least once, present to the class a 5-to-15-minute summary of the section of the textbook assigned for that week. If it is your turn to present a summary to the class, you will not be responsible for the reading response for that week.

Your presentation should be Comprehensive and Intelligent; i.e., you should summarize all of the important arguments and points which the textbook makes, including the occasional example for clarity's sake, and you should also make sure that you yourself understand the material and can communicate to your classmates which points are crucial, which important and which simply interesting. If the textbook-passage has a central argument or several separate arguments, make sure you communicate that in your presentation. A good presentation will show that you can see how the textbook's comments relate to you and your writing (or the class and its writing).

For help in preparing your presentation, refer to WWR's section on summarizing.

You should read the passage 2 or 3 times over carefully; you can present to the class from notes, or you can write your text out in full sentences if that makes you feel more secure. Practise your speech (to the walls or your roommate) so that you will be prepared to speak in front of the class; reading it aloud ahead of time will also help you to see any gaps or confused passages.

Finally: if you have any questions, talk to me about your summary before you do it!

You will be graded on your presentation; in evaluating you I will be considering your ability to assess and speak to your audience effectively, and your reading and summarizing skills.
Essay Assignment:

Essay #1.

In 3-5 pages, express your opinion of one of the following quotations. Explore the implications of the passage you choose; is the sentiment true in fact, or does it describe how things should or should not be? Would you agree with your quotation under some circumstances but not under others? Whether you agree or disagree, use your experience and interests to discuss the accuracy or adequacy of the passage you choose.

Be sure that you understand the quotation itself; you might want to include a paraphrase or summary of the quotation in your introduction as a guide.

Caution: while most of these quotations will allow you to talk about your own world-view, avoid massive generalizations like "I believe America is falling apart" unless you can provide LOTS of specific examples to support your generalization.

1) "Every man's death diminishes me, because I am involved in mankind." (John Donne)

2) "I'm not even sure what I want, but that's not the point--it's that I want it NOW." (Elvis Costello)

3) "The trouble with normal is it always gets worse." (Bruce Cockburn)

4) "You can't carry through any principle without doing violence to somebody." (Dorothy Sayers)

5) "Every great advance in natural knowledge has involved the absolute rejection of authority." (T.H. Huxley)
Paper #2 (In-class)

Please write your essay double-spaced and on one side of the page only.

All of us have been influenced, either positively or negatively, by several people in our lives, people we know personally or public figures, or even fictional characters. Identify some person who has had a particularly important influence on you. Explain what effect they have had in your life, using details to illustrate the significant and identifiable changes that knowing (or knowing of) this person has made in your life.
The purpose of this essay is to give you **practise in** addressing a **specific** audience so as to convince them of something you believe.

Imagine that you are addressing a financially-strapped and somewhat cynical governing body (civil, state or federal). Argue in favour of some course of action in a situation which you consider unjust. Narrow your subject to a particular situation which you have had some experience in, so that you can write specifically rather than globally.

Remember that you want your argument to actually have an effect, to change your audience's mind or to stir them to some concrete action. Adjust your writing to meet this goal.
The purpose of this essay is to awaken you to your own powers of creative expression, and to give you an opportunity to exercise inventiveness in a direction which seems barren of lively ideas.

In a 3-5 page paper, consider an uninteresting or even oppressive job you may have held (data entry, McDonald's, mowing lawns). Try to imagine this job as an art rather than as an unpleasant set of tasks. Imagining yourself as a skilled artist, describe yourself at work. Try to express the kind of unpretentious joy which Walker communicates; take the task seriously (i.e., don't adopt a sarcastic or flippant tone). Your thesis should contrast the job's seeming mindlessness to your artistic and creative experience of it.
The purpose of this assignment is to make you read with a greater sensitivity to (in this case, bad) diction and its effects. Look in newspapers and magazines and find an article (minimum 800 words, approx. 1 page in which you think exhibits some of the problems Orwell or our textbook discusses. Don't simply list what you assume are errors, but discuss those faults, considering their effect on the article and on your response to it. Be explicit in your use of Orwell's essay or our textbook: cite either source when you are borrowing their criteria or criticisms. One useful way to organize your paper would be to group the errors you find, using either Orwell's categories or WWR's.

Style in diction is a difficult thing to discuss meaningfully; do your best to be specific and detailed in describing the problem with the bad diction you find, and try to avoid making blanket condemnations. Using harsh terms to describe a vague or obtuse word is not a substitute for explaining precisely how it is vague.

A good strategy for this assignment is to re-write the cliche'd phrases in your own words to show how the author might have improved her/his writing.

Attach a copy of the article you chose to your paper when you hand it in.
Write a 4-6 page paper on the following topic:
Examine the front page of a major newspaper dated the day of your birth: I suggest the Washington Post, the New York Times or the L.A. Times. Compare this front page to the front page of the same paper on your most recent birthday.

In your comparison, consider two major categories: history and journalism. Choose a front-page story from each era (follow them through the paper if necessary) and compare them historically: who are the central players then and now? What are the important countries or issues then and now? How have things changed?

THEN do a comparison of then and now considering issues of journalistic style and language. You can either consider the more visual side of journalistic style (how are things laid out? What info. is put on the front page in what pattern? What features are highlighted, and how?) or more textual style: (how are major figures described or titled? How do stories open or close? How are sentences different? Are cliches or standard descriptions different? How are arguments presented?).

FINALLY, link the two halves of your paper. Is there any relationship (direct or inverse) between the shift in political coverage and the shift in writing style? Describe and analyze that relationship.

Remember: this is not comparison for the sake of comparison. Your own stance (your final decision on the subject, your thesis) should be clear, and you should use your research to support your position in the paper. A survey of similarities and differences is not enough, and "things were really different then" isn't a very powerful thesis. In your essay you must direct your research toward a specific argument that you want to make. A sample workable thesis statement: "We care less about Britain and more about the US now than we did 20 years ago, and this is reflected in both the style and the substance of the Washington Post's front page."

Because I will expect an informed discussion of your two front pages (ie., your primary material), you will also need to refer to outside sources. The following resources will be particularly useful to you:
1) other front pages, either before, after or in between your two samples;
2) newspaper articles from the weeks and months surrounding your two dates;
3) books or articles on the two eras you are examining, or books on the subjects of the articles you are reviewing;
4) books or articles on the evolution of journalism or media, or books on the history of the particular paper you're using;
5) newsmagazines from the weeks or months of either front page;
6) the op-ed. pages from either paper;
7) biographies of prominent journalists or figures mentioned in either front page.

As a rough guideline, you should make use of two or three books and two to four articles for your research (another configuration might be four articles and a government report). You will of course probably look at many more texts before you find the texts which are actually useful for your argument. Your paper should use the MLA format for quotations and documentation of sources (see your handbook and WWR).

IMPORTANT: When you hand in your paper, please also hand in 10 xeroxed pages of the source material you used.
Paper #7:

In 3 to 5 pages, write an essay defining some current trend you've noticed in films or tv, popular music, sports or advertising. Invent a name for this trend. Do not pick an already-recognized trend ("the increase of violence on tv", for instance); try to describe a trend which you haven't heard defined before.

Remember that a trend is a large shift or development, so don't try to define your trend only with reference to one movie, a couple of your favourite songs by a single artist, or one advertisement. Try to base your argument on as wide a series of examples as you can.

Your paper should define the limits of your trend (ie., think about things which look like they'd be examples of the trend but in fact aren't), should consider why this trend has not yet been recognized by the media or society, and should include some discussion of the significance of this trend (what it shows about our society or a segment of our society).
"Oh tain't what you do, it's the way that cha do it
Tain't what you say, it's the way that cha say it..
That's what gets results"
(Sy Oliver, Trummy Young).

Using the above lines as your motto, describe some situation from your past (real or imaginary, but if imaginary, realistic) in which style made all the difference between success and failure. Use details carefully chosen to carry meaning, and keep your tone subtle. Frame your story carefully so as to communicate your feelings about that past situation.
FWS SYLLABUS

Mr. Chris Loschen
Office: Rabb 212
Office Hours: MW 10:30-11:30 and by appointment

Welcome to Brandeis, and welcome to FWS!

FWS is a seminar in writing for first-year students. This seminar will introduce you to college writing by an analysis of its component parts and by lots of practice synthesizing those parts in your own writing. This will be hard work: our textbook by Corbett is quite difficult. However, we will also have fun. Both the intellectual play which helps to generate ideas and understand things as a whole and the intensive, painstaking breaking down of ideas into their parts are important aspects of writing. Analysis of rhetoric helps your clarity, widens your repertoire of writing styles, and makes you aware of the argument, logic, construction, and basic details of a paper. Playing with ideas, through imagination, creativity, and group interaction, helps you see how things fit together and allows your creativity and inventiveness to break free. Writing should be fun, not drudgery, though making it fun requires a lot of preparatory labor. So, be prepared to delve into theses, ideas, and concepts, to think more deeply about every word than you ever have before, but also to keep the beauty of the whole forest in view as you prune each of its individual trees.

You should also know some of the things this course is not. It is not a grammar course, though the knowledge of grammar you already have (really!) will be vital. It is not a literature course, nor a science course, though the things you learn here should help you do better in either of those kinds of courses. This is not a lecture course, but a seminar, which means you must participate, you must attend, and you must be prepared for every class. You cannot fall behind in a seminar as you might in a lecture course, since you will be pulling the other students behind as well. We can't let that happen.

I see several themes in the writing process, then, which will also become themes in FWS. Writing is taking things apart (analysis), but also putting them back together (synthesis). We will balance intensive study of texts with free brainstorming to generate our own ideas and writing. Writing is personal and private, an individual act, yet it means nothing without communication and interaction with an audience. So, we will balance individual, private writing in personal, ungraded journals with public communication, writing shared both with me in individual conferences and with others in the seminar through peer group workshops. Finally, writing both respects and transcends boundaries placed upon it, so that the usual categories into which writing is placed (for example, literature, journalism, science) are telling in one respect, but misleading in others. We will examine the ways in which these kinds of writing are similar, and the ways in which they are different.

I will be available to help you in any way I can. Please don't hesitate to come visit me at my office hours, and I look forward to seeing you at the Writing Center as well as at your individual conferences. To get in touch with me for any reason, please leave a note in my box at the English Department (I check it regularly) and I'll get back to you as soon as I can. Good luck in FWS, and have fun writing!
CLASS REQUIREMENTS

REQUIRED TEXTBOOKS

Peter Elbow and Pat Belanoff, A Community of Writers (Random House, 1989)
Peter Elbow and Pat Belanoff, Sharing and Responding (Random House, 1989)
John Warnock, Representing Reality (St. Martin's Press, 1989)

These are all available at the bookstore, except for the booklet Sharing and Responding, which I've had to special order. It will arrive very soon, so please keep checking the bookstore and let us all know when it arrives. Please be sure you get the editions listed above. Used versions of old editions are sometimes available, but they are too different from the current editions to be usable.

OPTIONAL TEXTBOOKS

You should own a dictionary. If you don't already have one, the American Heritage is a good choice. I also strongly recommend the Webster's Dictionary of English Usage, which I've ordered for you. It's not cheap, which is why I didn't require it, but it's a great reference book which you will be able to use for years.

WRITING

This is a writing course. You will get lots of practice writing. Your writing will be of several different kinds, meant to duplicate the different parts of the writing process. First, you will be required to keep a commonplace book/reader response journal, which I will describe in more detail at the first class meeting. Essentially, this journal is something which you work on every day of the term, writing in it a response to everything that you have read, along with whatever else comes into your mind at the time that you are writing. This will be private, individual writing, and I will not grade it, but I will review it several times during the term, so that I can check your progress and tailor the class so that it meets your needs. The journal works best if you make an entry every day, seven days a week. I would like you to write at least one-half typed page per day. Second, you will have several assigned projects, which will range in length from 1-10 pages. See the schedule below for some more details about these. Finally, you will be responsible for working on revisions, both of your own work and helping others in your peer group with their revisions. All writing must be typed, preferably word processed (for reasons we'll talk about on the first day). Plan on writing at least 35 pages over the semester in addition to the journal.
CONFERENCEs

One-on-one conferences, along with peer group workshops, are central to this course. You are welcome to see me as often as you like (schedule permitting), but you are required to see me seven times (that's about once every two weeks). Each session is a half-hour, and you will be able to sign up for times at each class meeting. Don't save your conferences for the end of the term--you won't get as much out of them, and we'll both be too busy by then. If you spread out your conferences, we can work together from start to finish, and if you need extra time at some point, it will be easier to fit into our schedules.

THE WRITING CENTER

I work as a consultant at the Writing Center on the mezzanine in Goldfarb Library. You're welcome, in fact encouraged, to take advantage of that resource. I'll let you know my schedule there as soon as they tell me. However, visiting me at the Writing Center is strictly voluntary; it does not count toward your required conferences (though it may help your grade: the more practice you get, the better).

CLASS POLICIES

Attendance in class and punctuality, both at class and with assignments, are vital for the success of a seminar. Except in emergencies, I expect you to be at every class and to turn in all assignments on time. If you will miss a class or be late with a paper, you must talk with me in advance, or as soon as your doctor permits you to get up from your hospital bed. Late papers or absences will lower your grade, unless you have received this prior permission. For papers, that penalty could be as much as half a letter grade per day late, especially if your peer group is waiting for your work. Don't fall behind! All papers must be typed, double-spaced, with one inch margins.

Grading will be based on all graded assignments, along with seminar and peer group participation, with some consideration for effort and improvement. I do not grade "on a curve," which means each of you can do well or poorly, depending on your own effort. Many of you come from high school expecting to be graded from the top down; you assume that a grade starts as an "A" and is reduced as you make mistakes. I don't operate that way (and neither do most other college teachers). Instead, I assume that a paper starts out at a "B" or "C" level, and earns the higher grade by its effort, its insight, and even perhaps its touch of brilliance. I'm not an easy grader, but I do give high marks when I feel your work merits it.

If you are having any problems with the course, or that might interfere with the course, please come to me as soon as you can. We might be able to work out a solution, but only if I know about the problem. Your first year in college is not easy anyway, and if I can ease your concerns about writing or about this seminar, I'd be happy to do that. Unfortunately, I have to run to another class right after our class meets, so I won't be able to talk with you then. Nonetheless, don't hesitate to make an appointment, or come and see me during my office hours at Rabb 212 (MW 10:30-11:30), or leave me a note, and I'll call you to set up a time.
GENERATING IDEAS

Thursday, 8/30:

Tuesday, 9/4:
Sense description assignment due. Introduction to peer group review, followed by practice sharing sense description assignments. Readings:
Elbow: Sharing and Responding, Section 1 (Sharing), 1-11
Unit 4 (Description), 78-94
Mini-Unit C (Reading Out Loud), 430-436
Oliver Sacks, "The Lost Mariner," 442-460
Corbett: begin section on the topics, 107-167, 202-214

Thursday, 9/6:
Other invention techniques. Freewriting, process writing, topics. More peer group review of sense description assignments. Revision of sense description piece combining senses and using collage techniques assigned. Readings:
Corbett: peer group assignment copies
Elbow: complete above section on topics, 107-167, 202-214
Unit 1 (Writing Process), 8-31
Mini-Unit D (Word Processor), 437-443
Warnock: Studs Terkel, "Two Memories from 'The Good War,'" 148-159

Tuesday, 9/11:
Revision of sense description assignment due. Using external aids for generating ideas. Loop writing. Review of invention. Readings:
Elbow: Unit 3 (Loop Writing), 53-77
Unit 5 (Private Writing), 117-135
Warnock: Tom Wicker, "Kennedy is Killed by Sniper as He Rides in Car in Dallas," 480-497
Corbett: External Aids to Invention, 167-202

Thursday, 9/13:
Library tour. Meet in Goldfarb Library, reference desk. Library as resource for invention, revision, information. Readings:
Elbow: Unit 14 (Library Research), 292-314
MLA: Section 1 (Library, Reference Works), 1-37
Corbett: preview of rhetoric, 3-44
REFINING IDEAS

Tuesday, 9/18:
Commonplace books/reader response journals due for ungraded review. Persuasion as the goal of writing. Introduction to rhetoric. The three modes of appeal (logical, emotional, ethical). Persuasive description of argument of Socrates assigned.

Readings:
Corbett: Formulating a Thesis. Logos, Pathos, Ethos, 45-51, 93-107
Socrates' Apology, 214-229
James Madison. The Federalist, No. 10, 239-256

Elbow: Unit 7 (Private to Public Writing), 137-164

Thursday, 9/20:
No University Exercises (Rosh Hashanah)

Tuesday, 9/25:

Readings:
Corbett: Definition, Syllogism, Enthymeme, Example, Fallacies, 51-93
(Note: this reading may be the hardest of the whole semester—allow plenty of time for it, and plan on rereading it at least once!)

Charles Darwin, "The Struggle for Existence," 318-327

Thursday, 9/27:
In-depth seminar analysis of rhetoric of Martin Luther King. "Letter from Birmingham Jail." Descriptive response to King’s argument and to Baldwin’s. Comparison of rhetoric paper assigned.

Readings:
Corbett: Review appeals to logos, pathos, ethos, 45-107
Martin Luther King, "Letter from Birmingham Jail," 257-271
James Baldwin, "Notes of a Native Son," 283-291
Gloria Steinem, "Fathers and Lovers," 219-228
Maxine Hong Kingston, "No Name Woman," 292-303

Elbow: Sharing and Responding, Section 2 (Describing), 12-26

Tuesday, 10/2:

Elbow: Sharing and Responding, Section 3 (Analysis), 27-42
Unit 10 (Persuasion), 217-229

Corbett: Pericles’ Funeral Oration, 229-239
Matthew Arnold: Literature and Science, 287-298

Thursday, 10/4:
No University Exercises (Sukkot)
Tuesday, 10/9:
Revision of rhetoric papers due. Propaganda game. Pre-midterm seminar discussion on how to survive midterm essay exams. Review of methods for refining, analyzing ideas.
Readings:
Elbow: Unit 11 (Argumentation), 230-250
Unit 12 Interpretation, 251-267
Sharing and Responding, Section 4 (Movies), 43-52
Stephen Jay Gould, "A Biological Homage to Mickey Mouse," 432-441
Tom Wolfe, "The Kandy-Kolored Tangerine-Flake Streamline Baby," 496-507
Corbett: Edmund Burke: Letter to a Noble Lord, 271-279

Thursday, 10/11:
No University Exercises (Shemini Atzeret/Simchat Torah)

IDEAS INTO THESES

Tuesday, 10/16:
Commonplace books/reader response journals due for ungraded review. How to choose the central, guiding idea: introduction to the thesis. Midterm evaluations of your own progress in writing: where have you gotten, and where do you need to go next? Written analysis of peer group thesis assigned.
Readings:
Close review of peer group essays, own essays, commonplace books/reader response journals
Elbow: Mini-Unit E (Midterm Evaluation), 444-447
Warnock: Margaret Mead, "Formal Sex Relations," 388-393
Lewis Thomas, "The Long Habit," 343-347
Randy Shilts, "The Feast of Hearts," 544-550

Thursday, 10/18:
Readings:
Elbow: Sharing and Responding, Section 5 (Criterion Responding), 53-61
Unit 9 (Expository Essay), 189-216
Warnock: George Orwell, "A Hanging," 568-573
Simone de Beauvoir, "The Mature Woman," 574-582

Tuesday, 10/23:
Reversal of thesis due. Seminar presentations of theses, reversals, and group discussion of synthesis of the two. Finding a thesis that is a true position yet not merely contrary. Methodological doubt and methodological belief.
Readings:
Warnock: Joan Didion, "The Exact Mechanism of Terror," 522-528
Henry David Thoreau, "Night and Moonlight," 328-332
St. Augustine, "Look into My Heart, O God," 236-247
Thursday, 10/25:

Readings:
Warnock: John McPhee, "The Search for Marvin Gardens," 588-598
John Edgar Wideman, "Brothers and Keepers," 611-623
Jean-Jacques Rousseau, "I Felt Before I Thought," 259-263

STYLE

Tuesday, 10/30:
Commonplace books/reader response journals due for ungraded review. Detour into documentation. Exercise on documentation conventions. Reminder of academic requirements on plagiarism, quotation. Writing for a particular discipline as an example of audience.

Readings:

MLA: Section 4 (Works Cited), 86-154
     Section 5 (Documenting Sources), 155-202
Elbow: Review Unit 14, 292-314
       Unit 18 (Disciplines), 371-399
Warnock: Bruno Bettelheim, "Joey: A 'Mechanical Boy,'" 404-415
Sigmund Freud, "The Case of Lucy R.," 377-387

Thursday, 11/1:
Word and sentence-level style. Sentence combining, syntax review, stichomythia. Quick review of grammar, documentation rules.

Readings:

Elbow: Stichomythia handout
       Mini-Unit F (End-Stop), 448-453
       Mini-Unit G (Comma), 454-457
       Mini-Unit H (Apostrophes), 458-461
       Mini-Unit I (Quotation), 462-465
       Mini-Unit J (Spelling), 466-471
       Mini-Unit K (Proofreading), 472-474
MLA: Section 2 (Mechanics), 38-79
     Section 3 (Format), 80-85

Tuesday, 11/6:
Figures of speech, tropes, schemes. Exercise on figures of speech in Markham, Thucydides, Gibbon. Research paper assigned.

Readings:

Corbett: Figures of Speech, 459-495
Warnock: Beryl Markham, "Flying Elsewhere," 55-62
Thucydides, "The Fate of Mytilene," 84-96
Edward Gibbon, "The Fall of Rome," 97-108
Thursday, 1/8:
Peer group workshop brainstorming on ideas, potential theses for research paper. Continue reading on style, diction.
Readings:
Corbett: Style, 414-458
Warnock: Marco Polo, "The Khan's Palace at Shandu," 10-15
Mark Twain, "Roman Holiday," 35-44

Tuesday, 1/13:
Paragraph and essay level style, arrangement of material. Continue researching for research paper. Consideration of audience as a stylistic criterion.
Readings:
Corbett: Arrangement of Material, 299-338
Henry David Thoreau, "Civil Disobedience," 385-402
John F. Kennedy, "Inaugural Address," 551-563
Elbow: Unit 13 (Audience), 268-291

Thursday, 1/15:
First draft of research paper due. Peer group sharing, describing of draft. Written response to peer group drafts assigned. Continued reading on style, arrangement.
Readings:
Warnock: Laura Meade, "Cocaine Cops," 529-543
Michael Herr, "The War Covered Me," 508-521
John Reed, "The Rise of a Bandit," 473-479

REVISION

Tuesday, 1/20:
Written responses to peer group research paper drafts due. Review of revision techniques already covered. Revision as an integral part of the writing process. Handout on student revisions, "The Waste Land" revisions.
Readings:
Elbow: Unit 8 (Revising), 165-188
Warnock: Review Wicker, 480-497, Meade, 529-543

Wednesday, 1/21:
Brandeis Thursday. Peer group discussion on responses to research paper drafts. Review of mechanical, documentation details for academic papers.
Readings:
MLA: Review Sections 2, 3, 4, 5
Elbow: Unit 17 (The Essay), 352-370

Thursday, 11/22:
Thanksgiving. No class.
CONCLUSION

Tuesday, 1/27:
Final revision of research paper due. Rhetorical principles across the disciplines: argument in literature, science. Reemphasis of central place for thesis in academic discourse.
Readings:
Elbow: Review Unit 18, 371-399
Warnock: Barbara Tuchman, "This is the End of the World," 115-125
Howard Zinn, "Persons of Mean and Vile Condition," 137-147
Norman Mailer, "In Trouble with the Law," 599-610

Thursday, 1/29:
Where have we gotten to? Case Study of your writing assigned. Seminar discussion of writing progress, next steps.
Readings:
Elbow: Unit 15 (Case Study), 315-333
Unit 16 (Personal Research), 334-351
Warnock: Virginia Woolf, "The Decline of Laetitia Pilkington," 200-205
Eudora Welty, "The Little Store," 275-282

Tuesday, 12/4:
Commonplace books/reader response journals due for ungraded review. Case Studies of own writing due. Continued seminar discussion on student needs, concerns.
Readings:
Intensive review of all writing for course (to help write personal case study)
Warnock: Zora Neale Hurston, "Same Love of Talk and Song," 394-403
Jane Jacobs, "The Uses of Sidewalks: Contact," 416-431
Paul Theroux, "Sunrise with Seamonsters," 70-76

Thursday, 12/6:
Final class. Final thoughts. Continued seminar discussion on writing needs if needed. Evaluations.
Readings: Review any readings as needed. TBA
Structure of Course

Perhaps the greatest rhetorical barrier to writing stems from a writer’s lack of engagement with or investment in a fruitful topic. The word topic comes from the Latin prefix *topos*, or landscape. This concept of a subject as a collection of physical features guided Roman orators who created imaginary temples to house their discourse. Having secured their introduction in the foyer, their first point in the kitchen, and so on, Roman statesmen and poets simply walked their listeners through conceptual temples, using the hallways between main points to prepare their followers for new sights and the various rooms as mnemonic triggers. Unfortunately, with the decline of an oral tradition, both the power of a sustained argument and the mental agility required to address an audience from rote have become elusive. We no longer think of writing topics in terms of mythical Ian&apes; instead, we consider them occasions of distress, uncertainty, and, not surprisingly, formulaic solutions. While a utilitarian “funnel” essay gets the job done, it usually lacks grace, misses important distinctions, leads an otherwise competent writer to grammatical and usage blunders, and, most insidiously of all, prevents a prose stylist from stumbling on those wonderful surprises which arise out of intellectual engagement.

Because writing is, fi< and foremost, a way to force engagement with things, issues, problems, ideas, and other assorted monoliths, we will be using writing as a vessel to discover how much we really know—or can learn—about various topics. You will be required to write a one (1) page informal “Blurb” on any aspect of any reading we do for each week. This single page can take on any structure you feel comfortable with—a report, review, journal entry, digression, analysis, correction, criticism, or condemnation—as long as it is typed or written neatly and demonstrates serious consideration. This ungraded (check, check-plus, check-minus) assignment, unlike the five (5) graded essays and the final research paper, need not be grammatically or structurally sound, or even proofread for that matter.

The readings for this course will come, for the most part, out of Warnock’s *Representing Reality*. We will meander through his selection of articles, which are arranged according to genres such as travel writing and biography, with two separate but related agendas: 1) to use Warnock’s genres as points of departure (or models) for our own writing, and 2) to analyze the foundations of these genres, their constituents’ strategies and decision-making policies, and the shifting requirements of effective and graceful prose. Both points of focus, I hope, will move us beyond the passive “Wow, that was a great article” to the active “How did he or she do that?” and “How can I do that in my own writing?” Additional readings fitting these same genres will come from a zeroxed packet on reserve in the library (so as to adhere to copyright laws). Finally, having exhausted Warnock’s classifications, we will turn to the principals of effective argument, since this is the “genre” of writing you will be called on to adhere to most often during your tenure here at Brandeis. We will devote the final one-half of the course to argument, persuasion, and research papers. Fehrhostock & Secor’s *A Rhetoric of Argument* offers excellent advice on how to construct effective arguments. Unlike the first half of the semester, in the final six weeks you will be on your own indiscovering “readings” for models and discussion; these readings, furthermore, can come from sources as disparate
as *Psychology Today* to the Sears catalogue. We will talk more about the argument assignments later.

A typical assignment will include two or three articles, a breezy chapter from *Strunk* and White’s *timeless* chapbook of hints on grammar anomalies, and, later, chapters from *Fahnestock* and *Secor*. You will note the syllabus never accounts for Hacker’s handbook. The reason for this is that I will point individuals to *Rules for Writers* if a grammatical stumbling block arises repeatedly in their writing. Otherwise, it will be used, if at all, for reference. Also remember that one page “blurbs” are due every Tuesday, and essays roughly once every three weeks. The final research paper will be due Tuesday, December 4th.

A typical class will focus on three separate items: the readings, a rhetorical or usage issue, and your own essays. For this reason it is essential that you complete your assignments on time. Nothing is more frustrating than discussing an essay in class that exists somewhere else, or not at all. If you have conflicting commitments, please make the effort to see me well in advance so we can make special arrangements. Otherwise I will have to devise some penalty system.

Finally, you will be required to meet with me at least once every two weeks to problem-solve for your writing assignments. These are informal, and geared to help you become better prose stylists by defining stumbling blocks. You can meet with me at any time during each two week period, either before, during, or after an assignment, but you should bring something written to discuss.

Final evaluations will be made on the following basis:

- Weekly “blurbs” 15%
- Five Essays 50%
- Research Paper 35%
If you would not be forgotten
As soon as you are dead and rotten,
Either write things worth reading.
Or do things worth the writing.

Ben Franklin, Poor Richard’s Almanack, 1738.

All good writing is swimming under water and holding your breath.
F. Scott Fitzgerald,CFabulous

I’m not an author, but before I became mayor
I wasn’t a mayor.
Edward Koch, Publisher’s Weekly

Weeks 1-7. Expressive, Personal Narratives
Weeks 8-12. Persuasive, Pushing a Point(s)
Weeks 13-16. Argumentative, Taking a stand

Week I
Introduction
August 30
--Nuts and bolts, syllabus, etc.
--Jonathan Edwards, Ogilvy & Mather, & writer, audience, aim, and subject
-Tools for critical reading
-Topic for diagnostic essay

Week II
Writer’s Triangle, navel Writing
September 4
--Twain’s “Pebbled Man” Reserve
--Warnock, pp. 1-9, Markham’s “Flying Elsewhere,” Theroux’s “Sunrise with Seamonsters,”
--“Blurb”due
--first diagnostic essay (in class)
--Introduce reading for author, subject, aim, and audience
-Travel writing genre requirements, limitations

September 6
--Warnock, Moon’s “On the Blue Roads”
--Cobb’s “Beyond Civilization” Reserve
--excerpt from “Video Night in Kathmandu” Reserve
--Second diagnostic essay (due today, beginning of class)
--Discuss decision making process for travel writing
--Finding “anangle”– Journey To Brande is Exercise
--The importance of detail, tone, diction

Week III
BIOGRAPHY, GENERATING IDEAS, PAINTING PICTURES
September 11
--Rico’s “Clustering: Doorway to Your Design Mind” Reserve
--Packer & Timpane’s “Generating Ideas” Reserve
--McPhee’s “The Headmaster” Reserve
--Warnock, pp. 161-168, Boswell’s “Samuel Johnson,
--“Blurb” Due
Brainstorming Techniques
- the constraints of biography as genre

September 13
-- Steinem’s “Fathers and Lovers”
-- Rosengarten’s “A Man Will Get About Someway”
-- 1st paper due
- How to Paint pictures
- Painting pictures through reader and writer based prose
-- Trouble shooting for essays

Week IV  Autobiography, Arranging Details Around a Point, and Other Issues of Organization

September 18
-- Warrick, pp. 229-235, St. Augustine’s “Look into My Heart, O God”
- Kingston’s “No Name Woman”
-- Drunk and White, pp. 15-20
- “Blurb Due
-- gathering and clustering autobiographical details exercise
- Design formulation, angle of attack
-- constraints and requirements of Autobiographical form

September 20--no classes

Week V  Writing About Nature, Striking a Balance Between Narrative and Persuasion, Revision

September 25
-- Warrick, pp. 206-312, Thoreau’s “Night and Moonlight,” Thomas “The Long Habit,”
- Lopez’s “An Encounter on the Tundra”
-- McPhee’s “The Pine Barrens” Reserve
-- Blurb Due
-- Balancing Narrative and Persuasion
-- Narrowing scope
-- Delineation of Nature Writing Genre
-- Definition of “Bad” nature writing, introduction of cliches

September 27
- Revision guide sheet (handout)
- Unity, Development, Coherence (handout)
- “Revising: Getting The Writing Right” Reserve
-- In class revision—decision making and process
-- Developing heuristics for revision

Week VI  Persuasion, Writing About Culture, Sentence, Paragraph, and Essay Structure

October 1
-- Paper #2 due
-- Blurb Due
-- V&mock, pp. 367-376, Freud’s “The Case of Lucy R, Mead’s “Formal Sexual Relations”
October 4--No classes

Week VII Persuasion, Writing About Culture, Sentence, Paragraph, and Essay Structure II

October 9
--Bettelheim "Joey: A Mechanical Boy," Jacob’s "The Uses of Sidewalks"
--"The Structure of the Paragraph," Packer & Timpane Reserve
--Diagramming prose, discovering hidden structure
--Unity, Development, Coherence II

October 11--No classes

Week VIII Literary Journalism (Or, Reporting Your Findings), Arriving at a Subtext, Means of Persuasion, The More from Emotive to Persuasive Discourse, Keeping Facts and Opinions Straight

October 16
--Levin “The Case for Torture”
--“Recognizing Rhetoric: Seeing Behind the Words,” Packer & Timpane Reserve
--Blurb Due
--Weighing emotional appeals, separating facts and opinions, uncovering assumptions
--Finding persuasion lurking behind reportage
--Recognizing rhetoric
--Discussion of the genre of journalism

October 18
--Shit’s “The Feast of Hearts”
--John Powers’ “Bytespeak” Reserve
--Strunk and White’s “An Approach to Style,” pp. 66-85
--Reading for rhetorical structure, hidden agendas, politics, etc.
--Using claims and warrants to support an emotional appeal
Freshman Writing Seminar
Fall 1989
Section 7
Tu 1, Th 2

Texts: The Bedford Reader, Kennedy and Dorothy Kennedy (Third edition)
Writing Worth Reading, Packer and Timpane (Second edition)

Other materials: A dictionary
A notebook

Photocopying fee: $4.00

Course requirements:

Essays and exercises. Assignments will consist of six short papers, one research paper, and numerous exercises. All papers and take-home exercises must be neatly typed, double-spaced. I will distribute written guidelines as each essay and exercise is assigned. And remember to make a copy of your work before turning it in to me— I don't anticipate losing your papers, but it can happen.

Writing journal. The writing journal will consist of your entries (two to four each week) in a notebook which you will reserve just for this purpose. The entries should take a variety of forms: 1) you can write responses to the assigned readings, 2) you can elaborate on discussions held in class, or 3) you can use the space in the notebook to investigate an idea you have in relation to a particular writing assignment. At several times throughout the semester I will collect your writing journals.

Attendance and class participation. Both are mandatory, so come to class and come to class prepared. As the title indicates, this is a "Freshman Writing Seminar," so your contributions in each class meeting are essential to the success of the course. Accordingly, attendance and class participation will account for a significant portion of your final grade.

Conferences. I will meet with you individually every other week throughout the semester to go over your papers, answer your questions, talk about your progress, review drafts, and discuss your ideas. I will also be available during regularly scheduled office hours (to be announced).

A note about the syllabus— it is subject to change. I will give sufficient notice of additional readings or assignments, or other adjustments to the syllabus.
A Prelude to Bureaucracy

Th 8/31: A very brief introduction
In-class and take-home diagnostic exercises

Week 2

Introductions

Tu 9/5: More introductory comments: course requirements, syllabus, textbooks
Due: take-home diagnostic essay.
Assign essay #1 (Narration/Description)

Th 9/7: Read: Bedford Reader (BR), Introduction (pp. 1-19),
including Joan Didion's "In Bed," and "Useful Terms" (pp. 677-92)
Writing Worth Reading (WWR), chapters 1 & 5

Week 3

Narration and Description

Tu 9/12: Read: WWR, pp. 188-199
BR, pp. 21-32 and pp. 87-95
Flannery O'Connor, "The King of the Birds"
(BR, pp. 121-34)
Due: draft of essay #1

Th 9/14: Read: Joan Didion, "Telling Stories" (photocopy)

Week 4

Invention

Tu 9/19: Read: Peter Elbow, "Desperation Writing" (BR, pp. 263-70)
WWR, chapter 2

Th 9/21: Due: essay #1
Assign essay #2 (Definition)

Week 5

Definition and Example

Tu 9/26: Read: BR, pp. 155-61 and pp. 429-437
Tom Wolfe, "Pornoviolence" (BR, pp. 457-68)
Definition handout (photocopy)
WWR, pp. 217-22

Th 9/28: Read: Susan Sontag, "Notes on Camp" (photocopy)
Due: essay #2
Week 6: Process Analysis/How-to

Tu 10/3: Read: BR, pp. 241-48
Jessica Mitford, "Behind the Formaldehyde Curtain" (BR, pp. 249-62)
Process handout (photocopy)
WWR, pp. 200-204

Th 10/5: Read: Joyce Carol Oates, "On Boxing" (BR, pp. 438-56)
Assign essay #3 (Process/how-to)

Week 7: Argument and Persuasion

Tu 10/10: Read: BR, pp. 497-514
Richard Rodriguez, "Aria: A Memoir of a Bilingual Childhood" (BR, pp. 539-55)
WWR, chapters 3 & 4

Th 10/12: A discussion of student papers
Due: essay #3
Assign essay #4 (Argument)

Week 8: Argument and Persuasion

Tu 10/17: Read: Martin Luther King, Jr., "I Have a Dream" (BR, pp. 589-95)
WWR, chapters 6 & 7

Th 10/19: Read: Thomas Sowell, selections from Pink and Brown People (photocopy)
Due: essay #4
Assign essay #5 (Research-based paper)

Week 9: Research-based paper

Tu 10/24: Read: WWR, chapters 14 & 15

Th 10/26: A discussion of student papers
Read: Michael Pollan, "Why Mow?" (photocopy)
Due: abstract for essay #5

Week 10: More research

Tu 10/31: Read: Roland Barthes, selections from Mythologies (photocopy)

Th 11/2: A discussion of student papers
Read: Nicholson Baker, selections from The Mezzanine (photocopy)
Week 11: Revision
Tu 11/7: Read: WWR, chapters 11, 12, & 13
Th 11/9: A discussion of student papers

Week 12: Analysis
Tu 11/14: Read: Jeff Weinstein, selections from the Village Voice (photocopy)
Th 11/16: A discussion of student papers
Due: essay #5
Assign essay #6 (Revision)

Week 13: Analysis
Tu 11/21: Read: Bruce Handy; "Sweet Savage Teapot: The Rapid Rise of Yuppie Porn" (photocopy)
Th 11/23: NO CLASS

Week 14: Fielder's Choice
Tu 11/28: Read: Virginia Woolf; "What If Shakespeare Had Had a Sister" (photocopy)
WWR, chapter 12
Th 11/30: Read: To be announced
Due: essay #6
Assign essay #7 (Analysis)

Week Loose Ends
Tu 12/5: Read: WWR, chapter 18
Other reading to be announced
Th 12/7: Course evaluations
Read: John Waters, "Simply Divine" (photocopy)
Due: essay #7
English 110a: Principles of Writing
Section 9

Drew Clark  
865-5117

Required texts:
- Karl Sonner and Linda Morris, eds., Persuasive Writing: A College Reader
- Any good dictionary (see list, RH 165)
- Selected essays, handouts, and copies of student writing (xerox fee--$3.00)

Overview

September 3 - Introduction to course: principles, forms, and purposes.
Assignments for Sept. 6: your own dictionary (1 page).

- The writing process: prewriting, writing, rewriting.
  Read for today: RH 52-57; PW 1-11.

10 - The essay: tone and modes; kinds of persuasion: logical, ethical, emotional.
  Read for today: RH 2-11; in addition, skim the introductory essays to the various chapters of PW.
  Assignments for Sept. 15: Limbering up with exercises from RH (3 paragraphs--description, narration, explanation, argument).

  Definition: Clarifying Your Subject

- 15 - Definition and its techniques: defining words.
  Read for today: the introduction or guide to your dictionary (bring yours to class); RH 196-229; PW 77-80.

17 - Extended definition of words, objective and subjective.
  Read for today: Joseph Wood Krutch, "The Meaning of 'Normal'" (PW 61-65); Vladimir Nabokov, "Fenestrax" (xerox);
  RH 30-42, 324-33, 330-17.
  Assignments for Sept. 22: Styling yourself after Krutch or Nabokov; write an extended definition of a suitable noun or adjective (2-3 pages). Suggestions: natural, modern, organic, sophisticated; affirmative action, deterrence, gusto, squalor, frippery, bumbust, bullshit.

- 22 - Defining an object, event, or process: description, narration, process analysis.
  Read for today: RH 9-23, 23 (review); PW 121-16, 11-11, 281-8.

24 - Discussion of essays in definition.
  Read for today: Roger Angell, "On the Ball" (PW 31-39); Joan Didion, "The Santa Ana" (PW 64-67); Berton Rouche, "The Neutral Spirit" (PW 152-59).
  Assignments for Sept. 29: Looking to Angell, Didion, or Rouche as a model, write an essay in which you clarify an object, event, or process (2-3 pages). You may wish to start from one of these suggested activities in PW: #3 on p. 39, #3 on p. 67, or #2 on p. 165.
September 25 - Defining a concept; the modes of classification and comparison. Read for today: RH 253-65; PW 105-12, 113-27.

October 1 - Discussion of professional and student essays. Read for today: William Goring, "Thinking as a Hobby" (PW 137-41); Stephen Chapman, "The Prisoner's Dilemma" (FW 102-69).

Assignment for Oct. 6: write an essay that clarifies a concept. You might imitate Golding or Chapman, e.g., "I as a Hobby" (education, work, politics, religion, hypocrisy, sex) or "The X's Dilemma" (two ways of rearing children, two conceptions of education, two attitudes or practices in religious life).

Intermezzo: Intensive Work on Sentences


Assignment for Oct. 13: revise and expand one of your essays in definition, giving special attention to improving your sentences (1-3 pages).

Substantiation: Advancing a Thesis about Your Subject


15 - Discussion of arguments, deductive and inductive. Read for today: Wallace Stegner, "Good-bye to All That" (xerox); William Perry, "Incommensurability and the Liberal Arts" (FW 170-20); John Kenneth Galbraith, "The Care and Prevention of Disaster" (FW 211-30); review RH 55-76.

Assignment for Oct. 20: draft a thesis statement and outline for an essay in substantiation (1 page).

20 - Special session on the sources of argument; topics and external aids. Read for today: handout on invention; RH 62-53, 324-36.

22 - Informal and narrative arguments; discussion of theses and outlines. Read for today: Virginia Woolf, "The Death of the Moth" (xerox); Annie Dillard, "The Death of a Moth" (FW 17-19).

Assignment for Oct. 27: write a full-dress version of your essay in substantiation (4-5 pages).

Intermezzo: Intensive Work on Paragraphs


Assignment for Nov. 3: revise your essay in substantiation, giving special attention to paragraphs. Or, write an informal or narrative argument, looking to Woolf or Dillard (3-6 pages).
Evaluation: Judging Your Subject

November 4 - Evaluation and its techniques; criteria, investigation, judgment.
Read for today: Lewis Thomas, "The Technology of Medicine" (PW 111-16).

5 - Discussion of comparative evaluations.
Read for today: F. B. White, "Education" (PW 115-50); John McPhee, "The Pinball Philosophy" (PW 55-61); Jane Jacobs, "Life in the Streets" (PW 211-20).
Assignment for Nov. 10: write a comparative review of two films, two restaurants, two dance performances, or two art exhibitions (3-4 pages).

10 - Special forms of evaluation, licit and illicit: advertising; pregnant narrative or description; satire.
Read for today: excerpt from F. B. White and James Thurber, Is Sex Necessary? (xerox).

12 - Special forms of evaluation (cont'd).
Read for today: Joan Didion, "Surasocrats" (PW 206-10); Ada Louise Huxtable, "Houston: Deep in the Heart of Nowhere" (PW 25-29).
Assignment for Nov. 17: write an evaluative essay, formal or implicit, on a subject of general interest to Yale students (3-4 pages).

Recommendation: Aiding in Action on Your Subject

17 - Recommendation and its techniques: establishing the problem, reviewing solutions, choosing the best solution, demonstrating feasibility.
Read for today: Gore Vidal, "Wage" (PW 265-59); Thomas Jefferson and others, "The Declaration of Independence" (xerox).

19 - Discussion of two classic recommendations.
Read for today: George Orwell, "Politics and the English Language" (PW 263-75); Jonathan Swift, "A Modest Proposal" (PW 265-69).
Assignment for Dec. 1: over the vacation, gather materials and sketch a draft for your contribution to What Is To Be Done?, a portfolio of recommendations for improving education at Yale.

December 1 - Style: a review; first drafts of recommendations for class discussion.
3 - Further discussion of draft recommendations; "What I Learned in English 110a."

7 - Recommendations due.

Weekly assignments must be typed (see EHE 86-97) and prompt. We will discuss them both on Tuesdays, when you hand them in, and on Thursdays, when they are returned. In addition to these, there will be frequent exercises and occasional quizzes in class. Regular attendance and participation are effective means of ethical persuasion. Use them.