Communication and Connection--or, Why Study Writing?

The question in the line above may seem like a curious one to you. After all, this is a writing course, so the reasons for studying writing may not be particularly important--at least, that's probably what you've been told in most English classes to this point. As an ancient English teacher of mine, Mrs. Grimplemeyer (not her real name, thank goodness) once told me, "Writing is something you simply do, my lad. You don't question why you do, you simply do. Watch that comma splice, now. And sit up straight, lad!" And so on. It has never ceased to amaze me that many people escape classes like that every year with some interest in writing still intact. I can only conclude that most people (Mrs. Grimplemeyer excepted) have some unconscious need to write, to explain, to communicate. For in the end, writing is simply communication with oneself and others, communication in an enormous variety of methods, styles, and complexities for an equally large number of reasons. It is the most thoughtful, the most controlled form of communication, because it is directly subject to both our initial conception and our "final" revision; and it is our most intimate form of communication, because it is the only way we can present a part of ourselves, all at once, to others for acceptance, rejection, but at the least attention.

Which leads me to my second philosophy of writing--the importance of connection. We don't get a lot of that nowadays; it seems out of style, somehow, this application and even (gasp!) combining of others' ideas with our own. Why, once we've been confronted with a well-argued yet contradictory idea in an essay, we might even (bigger gasp!) change our minds a bit, or at least gain a greater understanding of the issues and emotions involved. This, essentially, is the challenge for all writers: to communicate one's ideas, beliefs, and emotions in an effective enough way to enable the reader to connect those intangibles to his/her own--and gain deeper, more meaningful insight into both the reader and writer's exploration of unfamiliar and possibly risky territory.

This is where you, the student, come in. Meaningful writing means risky writing; thoughtfulness comes from stretching your mental capacities and taking the
reader down a path he/she might not have expected to go. As a student and writer myself, I realize the difficulty involved in taking that risk; as a teacher and reader, I understand the necessity of doing so. Your job, then, is to write, read and learn with as much passion, energy and strength as you can, while still maintaining the level of respect and discourse necessary to make your attempt effective. My job is twofold: first, to help you with that journey and show you (with luck) the fun of writing in the process, and second, to more specifically assist you in your writing work for Heaven, Hell, and the Spaces in Between. Dr. Swensen and I will be working closely over the next few months on assignments, grading, and class structure and while our respective sections of this class have somewhat different emphases, our tasks of deepening your interest in the USEMWI’s concepts and improving your skills as college writers are similar. I can promise that this course will be both fun and challenging, if you can promise to actively question, participate, and learn with us. As the old cliche goes, education is not a spectator sport—and neither is this class. Let’s show Mrs. Grimplemeyer how it’s done, okay? Sit up straight, now!

**Required Texts**

-- *Rules for Writers*, Fourth Edition, Diana Hacker—In bookstore

-- *Dr. Faustus*, Christopher Marlowe—In bookstore

-- Xeroxed readings (including this one!) as necessary—Mike Barnicle’s column, excerpts from *Silverlock* (John Myers Myers), etc.—Handed out in class

**Course Requirements**

-- Critical and careful readings of the assigned texts. You must come to every class prepared to make real contributions to the class discussion, which I expect to be heated at times and always interesting in between “battles.” I want courageous readings backed up by strong, textually-referenced support (in other words, saying “I really REALLY believe this!” does not count as support for your arguments.)

-- Thoughtful participation in all class activities, including working with others as helpfully as possible in peer group discussions and activities (of which there will be quite a few). We are a community of learners, not a collection of “English survivalists” desperately searching for the last elusive A.

-- At least one midterm conference (more on this in a few weeks).

-- Drafts for each paper assigned by Dr. Swensen are due when listed on this sheet (usually one-two weeks before the final paper is due)—drafts are required, on time, without exception.

**Policies for the Fourth Hour**

-- Attendance, for the most part, is your business. It seems to me that going to college without going to class is kind of like staying at a large, really expensive summer camp without the mosquitoes, but it’s your money. However, this is a college class, and as
should already be clear, discussion and participation will be crucial elements of the course; your presence, therefore, is essential. Unexcused absences will significantly lower your grade in this course, counting against the class participation grade listed in Dr. Swensen’s syllabus; more than three such unexcused absences (which is almost a month’s worth of classes itself!) will make it nearly impossible to pass the course, since there will be so much material, tangible and otherwise, passed among your classmates and to and from myself. If you absolutely cannot make class, **I must know in advance** so I can consider the circumstances; a no-show without prior warning will automatically be considered an unexcused absence.

---LATE WORK FOR THE FOURTH HOUR WILL BE ACCEPTED IN CONFORMANCE WITH NORMAL CLASS POLICY. That is, each day an assignment is late will lower its eventual grade by one step-drafts for papers, therefore, must be turned in to me on the date listed on this sheet or the final paper’s grade will be downgraded. If a major emergency arises and you cannot make a class deadline, let me know in advance and I will give you the extension you need if I deem the situation warrants it. (Honesty is an expected and nonnegotiable criteria for college classes.) Under no circumstances will I listen to excuses about missed deadlines after the fact—I simply don’t have the time or energy to deal with extra headaches of that nature, nor will I waste class time talking about the subject. See me if you can, call me if you must, E-mail me or leave a message in the English Office for me to get back to you if you can’t get in touch with me, but do it in enough time before class for me to make a decision.

---Grading: Grading policies for the class are listed on the syllabus given to you by Dr. Swensen. In addition to the required paper drafts, participation and attendance in this class will be counted as part of the overall class participation grade. Any questions? See the beginning of this outline—and have fun with the class!

**Tentative Class Schedule**

**Aug. 31st:** Introduction.

**Sep. 7th:** Read Mike Barnicle’s “Carlinesque” column in Boston Globe. Two page writing sample for the 14th—argue in favor of academic dishonesty (we’ll talk about why you’re taking this side next class!)

**Sep. 14th:** Discuss samples. Introductions, thesis development.

**Sep. 21st:** Work on drafts of USEM papers in workshop format; schedule individual conferences for first papers.

**Sep. 28th:** *DRAFTS FOR FIRST USEM PAPER DUE BY CLASS TIME.*

**Oct. 5th:** Debate round by members of Brandeis Debate and Speech Society. Two-page response to round for Oct. 5th.

**Oct. 5th:** Discuss round and responses. Argumentation and evidence, etc.
Oct. 12th: N 0 CLASS-Individual midterm conferences. Bring all papers and revisions.


Oct. 26th: "DRAFTS FOR SECOND USEM PAPER DUE BY CLASS TIME." Discuss Silverlock excerpt compared to Inferno. Tone, audience, clarity. Read Marlowe's Dr. Faustus for Nov. 2nd.

Nov. 2nd: Discuss Marlowe and Goethe's versions of the Faust story.

Nov. 9th: Work on drafts of USEM papers in workshop format; schedule individual conferences for third papers.

Nov. 16th: "DRAFTS FOR THIRD USEM PAPER DUE BY CLASS TIME."

Conclusions.

Nov. 23rd: NO CLASS-Thanksgiving Recess.

Nov. 30th: Final class. Third papers returned. “BIBLIOGRAPHY, THESIS, AND OUTLINE FOR FINAL USEM PAPER DUE NO LATER THAN DEC. 7th TO MAILBOX IN ENGLISH OFFICE.”

HAPPY HOLIDAYS!

If you are a student with a documented disability at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see the course instructor immediately.
USEM9WI: Wandering Hero in Ancient Literature
Fall 2000
Monday and Wednesday 2:30 pm, Thursday 3-4 pm

Instructor: Professor Tzvi Abusch
Office: Lown 3 13
Office Hours: by appointment
Mailbox: NEJS dept. in Lown
E-mail: abusch@brandeis.edu

Objective of Course (Monday and Wednesday Meetings):
This seminar will focus on The Epic of Gilgamesh, perhaps the greatest epic created in the ancient Near East. The epic treats fundamental issue of human life and presents human life and humanity in concert and conflict with the divine order. Accordingly, we will examine such issues as: youth and old age, friendship, sexuality, social responsibility, the meaning of life, culture and nature, achievement and memory, the difference between the human and divine, and mortality and immortality. We will carefully examine the epic as well as a number of related texts from Mesopotamia, Israel, Canaan, and Greece, works that intersect literally and thematically with The Epic of Gilgamesh.

Overall, the purpose of the seminar is to introduce the student to the ancient world, to the reading of ancient literary works, and to heroic accounts of struggle with existential issues. In the main, the texts we will read are heroic tales. They recount the deeds of heroes and their struggles with other human beings, with the gods, and most of all, with themselves. Myth tells a tale, portrays divine action, and explains important dimensions of the world; epic introduces a dimension of human tragedy, a-reflectiveness on the human condition. The hero is able to strive and go beyond proper human bounds; thereby, he defines the tragic dimension of human life and provides a model for the normal human beings of his culture.

Required Books:

All these books and other readings are on reserve in the Goldfarb Library. You will be required to have a copy of all the primary readings in the classroom on the day that the reading assignment is due.

Thursday Writing Workshop

Writing Lab Assistant: Ms. Samantha Joo
Office: Rabb 2 13
Office Hours: Thursdays 4-5 pm and by appointment
Mailbox: NEJS dept. in Lown
E-mail: joo@brandeis.edu

Objective:
This part of the course is a workshop designed to help you write in an academic setting without
the usual panic attacks and sleepless nights (unless one procrastinates until the very last minute).
The workshop will develop skills necessary for composing clear and well-substantiated papers.
It will cover generating ideas, argumentation, research process, proper citation, and sentence and
paragraph structuring.

Peer Revision and Consultation
Since writing is a process, students will receive and give constructive criticisms on preliminary
drafts. The writing instructor will then meet individually with all the students for a tutorial on
each USEM writing assignment. Through revision and editing, students will learn to write
papers that will have the greatest impact on a reader.

Required Textbook:

Requirements for both parts of the course

Writing Assignments:
There will be two short papers (5 pages each) and one long paper (7-8 pages). The short papers,
one covering The Epic of Gilgamesh (preliminary draft 1/2; final draft 1/1) and the other,
the Biblical material (preliminary draft 1/30; final draft 1/8), will require research* though
the goal is to be analytical. As for the long paper, it will be comparative and/or cultural
(preliminary draft 1/1127; final draft 1/12).

*Note: Internet sources will not be accepted unless approved.
You will turn in a preliminary* draft of all the papers a little over a week before their final
deadline. While this draft is preliminary, it should not be a rough draft and should be in a final
form. These papers will receive comments from your peers and me during consultation. Both
Professor Abusch and I will grade the final draft of all the papers.

*Note: At any point, you may consult Professor Abusch or me concerning the papers.

Please hand in TWO copies of all drafts. Also, when turning in the final version of the papers,
please include the preliminary drafts with the comments from your peers and me. Otherwise, you
will not receive a final grade.

All papers must be typed and double-spaced with numbered pages. They must be turned in on
Exam:
There will be one in-class exam in mid- to late October. It will cover all of *The Epic of Gilgamesh* and part of the Biblical material.

Attendance:
Students are expected to attend all classes (Monday, Wednesday, and Thursday) and to be active participants. Attendance will be taken and figured into your final grade. More than 3 unexcused absences will result in a unsatisfactory grade.

Grading:

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation/Attendance</td>
<td>30%</td>
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<tr>
<td>Short Paper #1</td>
<td>15%</td>
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<tr>
<td>Short Paper #2</td>
<td>15%</td>
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<tr>
<td>Midterm</td>
<td>15%</td>
</tr>
<tr>
<td>Final Paper</td>
<td>25%</td>
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Writing Center
If you need additional help, please visit the Writing Center in the Goldfarb Library. Consultants at the Writing Center assist students to focus ideas, define topics, prepare well-organized outlines, revise rough drafts, improve stylistic elements, and master related writing skills. Services are available on a drop-in basis.

Academic-Honesty:
Students are responsible for doing their own work. Any words or ideas that are not your own must be explicitly attributed to your source. Evidence of dishonesty in a student’s work will lead to an official investigation by the university and may result in serious disciplinary action.

Students with Disabilities:
If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately. If you have a disability that will affect your work in this course, please speak with the instructor at the beginning of the semester.

Tentative Schedule

*Note: Many of the readings will be announced in class prior to its due date*

8/31 Thur.: Introduction to the workshop
In-class writing assignment: Personal journey

9/4 Mon.: Labor Day - No class
9/6 Wed.: Introduction to the ancient Near East civilizations and literature

9/7 Thur.: Critical Reading
Readings Due: Read Gilgamesh carefully, pp. xxxii-lii; Hacker, pp. 102-123.

9/11 Mon.: Overview of Gilgamesh and introduction to myth, epic, hero, versions, and sources
Readings Due: Skim the whole epic; J. Maier, Gilgamesh: A Reader, pp. 40-49 (same as J. Tigay, Evolution of the Gilgamesh Epic, pp. 241-250); and J. Tigay, Evolution, pp. 3-5.

9/13 Wed. – 10/10 Tue. (Brandeis Monday): Discussion of Gilgamesh and related materials

9/14 Thur.: Generating Ideas
Readings Due: Hacker, pp. 13-19, 123-144.

9/21 Thurs.: Argument/Persuasion
Readings Due: Hacker, pp. 348-364.

9/28 Thurs.: Argument/Persuasion continued
Readings Due: pp. 144-166.

10/2 Mon.: Paper Due: Draft of first short paper (2 copies)

10/5 Thur.: Peer Editing Exercise
Readings Due: Hacker, pp. 29-35.
Paper consultations this week

10/9 Mon.: Yom Kippur - No Class

10/10 Tue.: Brandeis Monday

10/11 Wed.: Paper Due: Final draft of first short paper (2 copies with the critiqued rough drafts)

10/12 Thurs.: Subject and Thesis

10/19 Thurs.: Paragraphs
Readings Due: Hacker, pp. 36-57.

10/26 Thurs.: Documenting Sources - Plagiarism/Paraphrase/Quotations.
10/30 Mon.: Paper Due: Draft of second paper (2 copies)

11/2 Thu.: Peer Editing Exercise
Paper consultations this week

11/8 Wed.: Paper Due: Final Draft of second short paper (2 copies with the critiqued rough drafts)

11/9 Thu.: Search strategies
Readings Due: Hacker, pp. 369-394.

11/16 Thu.: Bibliography
Readings Due: Skim Hacker, pp. 410-471.

11/22 Wed.: No Class

11/23 Thu.: Thanksgiving • Enjoy!

11/27 Mon.: Paper Due: Draft of long paper

11/30 Thu.: Peer editing exercise
Paper consultations this week

12/6 Wed.: Study Day
Paper Due: Final draft of research paper (2 copies with critiqued rough drafts)
USEM 36 wi -- Fourth Hour

Fall 2000

This is the fourth hour of USEM 36wi • Drama and Social Issues, taught by Professor Diana Fox. The writing-intensive fourth hour is especially designed to develop your academic writing. We will be writing about themes closely connected to the main theme of the USEM, and the focus of our discussions, class activities, and assignments will always be the improvement of your composition skills. All your papers will be drafted in this session before being handed-in to Prof. Fox.


Policies and Requirements:

Attendance
As in Prof. Fox’s sessions, attendance is mandatory at all fourth-hour class meetings. Work done in class will be highly interactive and will require everyone’s participation; therefore, if you are absent, you cannot make up work and activities done in class. If you know there is a day on which you must be absent, please notify me in advance so that we can arrange for you to turn in your work. If you cannot reach me, you can leave me a message (either by phone or e-mail), and I will accept your message as proof of notification. Also, please arrive on time. Late arrivals and early departures rudely interrupt the class and will be noted and figured into your participation grade.

NOTE: I don’t differentiate between excused and unexcused absences, except in cases of illness (for which you need to bring me the yellow slip from the Health Center or a note from your doctor), or of serious problems in your life (justified with a note from either your parents or your dean). Again, I ask you to notify me in advance of any absence so that appropriate arrangements can be made (even if your absence will turn out to be an excused one). For athletes: if you know you will need to miss class because of a conflicting competition or trip, you need to provide me with a letter from your coach in the beginning of the semester detailing all of your upcoming schedule.

Class Participation and Daily Preparation
You are expected to come to class well prepared to discuss your writing exercises and to volunteer in the in-class discussions. This means that you are expected to come to class having done all the homework assigned for that day (if you don’t do the homework, there is no way you will be able to participate in the class). Every day, you will receive a grade of O-5 for your class participation and daily preparation. At the end of the semester, your final points will be converted into a letter grade. This grade will be figured into Prof. Fox’s grade for your daily discussion and responses. Please note that if you don’t engage actively
in the class you could receive a 0 (usually given to students who are absent), even if you are present.

Peer Work
For all the papers you write for this course, the process-of revision will involve a lot of peer work; this means that you will help your colleagues and they will help you with the revisions. The peer groups will be randomly assigned by me, and they will change for each of the papers. All the peer work will happen during class time, except for reading and writing responses to the group members’ papers, which you will do as part of your homework. However, I also encourage you to use your peer group as a resource outside of the classroom if you wish; you can setup appointments for group work or exchange ideas and questions through e-mail.

Grading
This is how your final grade will be figured:

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<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance and Participation</td>
<td>70%</td>
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<tr>
<td>Homework</td>
<td>10%</td>
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<tr>
<td>Exit Grammar Quiz</td>
<td>20%</td>
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</table>

The final grade for the fourth hour will constitute 25% of the daily discussion/responses grade in Prof. Fox’s course.

WEEKLY SCHEDULE

Monday, Sep. 11  introduction
diagnostic grammar quiz

Monday, Sep. 18  *draft of first paper due
argument exercises on Antigone, the Republic and the Poetics
discussion of grammar quiz results
HW: read Rules for Writers p. 1-23 (Generate Ideas and Sketch a Plan)

Monday, Sep. 25  individual conferences about first paper (scheduled outside of class)
peer review workshop
exercises on citation and documentation of sources
HW: responses to peer group members’ papers

Monday, Oct. 2   argument exercises on The pot of Gold and The Physician of his Honour
grammar exercises (topic to be determined by quiz results)
HW: read Rules for Writers p. 23-29 (Rough out an Initial Draft)

Monday, Oct. 9   NO CLASS (Columbus Day and Yom Kippur)

Tuesday, Oct. 10  (Brandeis Monday)
argument exercises on Fuente Ovejuna
outline for second paper
HW: read Rules for Writers p. 29-76 (Make Global Revisions; Then Revise Sentences and Build Effective Paragraphs)
Monday, Oct. 16  *draft of second paper due*
workshop on thesis statements/introductions
HW: read Rules for Writers p. 77-110 (Become Familiar with the Principles of Document Design. Use Standard Academic and Business Formats. Create Effective Electronic Documents, and Coordinate Equal Ideas; Subordinate Minor Ideas)
revise outline and include revision with draft of paper

Monday, Oct. 23  individual conferences about second paper (scheduled outside of class)
peer review workshop
exercises on citation and documentation of sources
HW: responses to peer group members’ papers

Monday, Oct. 30  argument exercises on radio play
freewriting exercises for final paper
abstract for final paper
HW: read Rules for Writers p. 110-115 (Balance Parallel Ideas)

Monday, Nov. 6  library session -- annotated bibliography for final paper
HW: read Rules for Writers p. 115119 (Add Needed Words)
revise abstract

Monday, Nov. 13  argument exercises on Death and the Maiden and The Official Story
outline for final paper
workshop on integrating secondary sources into one’s argument
HW: read Rules for Writers p. 119-123 (Untangle Mixed Constructions)
revise annotated bibliography and choose secondary source for final paper; bring a copy of the article to class

Monday, Nov. 20  *draft of final paper due*
practice grammar quiz and discussion of results
HW: read Rules for Writers p. 123-130 (Repair Misplaced and Dangling Modifiers)
revise outline and include revision with draft of paper

Monday, Nov. 27  individual conferences about final paper (scheduled outside of class)
peer review workshop
HW: responses to peer group members’ papers

Monday, Dec. 4  exit grammar quiz
evaluations
conclusion
Syllabus

Usem35WI: Don’t Get Mad, Get Even; Writing Section
Thursday 4-5, Brown 2 18
spring. 2001

Elizabeth Osborne, Writing Instructor
Office: Rabb 261, Office Hours: Monday 1-12, Thursday 3-4, and by appointment
Contact Information: X68392 (Office and voicemail)
78 l-894-0179 (Home • Prior to 9 pm please)
cinnamonesen@yahoo.com

Objective:

While designed to work in conjunction with the University Seminar Don’t Get Mad Get Even, this portion of the course is aimed specifically at strengthening your academic writing. To accomplish this, we will address approaches to various types of writing assignments, the process for developing an argument, peer editing, the revision process, and the different types of audiences you may encounter in your academic career. Further, we will delve into the process of researching, evaluating sources, and accepted methods of citation for your research.

Required Texts:


A good, college-level dictionary. See me if you have questions about this. *

*Also, please bring the text that you are working with in JBI’s course. Often we will use selections from the texts in this course.

Grading:

Your grade in this part of the course will be worth 25% of the total grade for this class. The following describes how I will determine your grade.

Attendance and Punctuality = 20%
Participation = 20%
In-Class Writing Assignments = 30%
Drafts and Conferences = 30%

As you can see from this breakdown much of your grade in this part of the course amounts to relatively intangible concerns. Both attendance and punctuality are vital to the success of this course. I expect you to be present at every class. If you must be absent for illness or an emergency, you must notify me in advance or bring documentation as soon as you are allowed to rise from your hospital bed. If you must miss class for some other reason, please speak with me immediately. I will keep track of attendance, punctuality, and participation in our Thursday sessions throughout the course of the semester. Failure to attend class conscientiously will result in a failing grade in this portion of the course.
Throughout the course of the semester, you will be writing several papers for JBJ. For each of
these papers you will be asked to turn in a rough draft in this section of the course. You are then
responsible for scheduling a conference with me, prior to the due date for your final draft. It is
imperative that these drafts are turned in on time. Late papers will severely affect your revision
process as well as your grade in this portion of the course. Drafts are due at the beginning of
class on the assigned day—even if you are stricken ill and cannot attend class the day that it is
due.

**Homework Policy:**

Much of the work you will be doing in this course will be in-class assignments. (This is one of
the major reasons that attendance is so important!) However, you will have assigned readings
from Hacker’s text for this course which should be done outside of class. These readings will be
used in class, and should be completed by the day they are listed. In addition, I will occasionally
ask you to come to class armed with more than the reading. The items I ask you to bring will
have a direct bearing on class work that day, so please be prepared. We will also work on the
following assignment throughout the course:

*Choose a short passage (5-10 lines) that you feel is significant in the text. What does this
passage illustrate about the characters, themes, or structure of the play? Consider imagery,
language, structure, diction, and style in your analysis. Be prepared to present your findings to
the class.*

At the conclusion of the course you will be asked to turn in a packet of all of the writing
assignments you have completed in this part of the course. Keep track of the original copies—I
would like to see both your work and my comments.

**Academic Honesty:**

While we will discuss this further in class, plagiarism is a serious crime and will not be tolerated.
You should also remember, while you may not believe it, plagiarism is normally obvious to the
reader. Plagiarism involves using the ideas and words of another without giving credit to that
person. You must cite sources, including quotations, ideas and information in the proper method.
Failure to do so can result in serious consequences including expulsion from the university. If
you are unclear about this, consult Hacker’s text or myself for further information.

**Schedule:**

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<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>1/18/01</td>
<td>Introduction to the Course</td>
</tr>
<tr>
<td>1/25/01</td>
<td>Generating Ideas</td>
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<td></td>
<td>Types of Writing, Audiences, Purpose</td>
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<td></td>
<td><em>Hacker, p. 2-13; Choose an author you admire and bring a short sample of their writing to class today.</em></td>
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<tr>
<td>2/1/01</td>
<td>Getting Started</td>
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<td>Brainstorming, Clustering, Annotating, Freewriting</td>
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<tr>
<td></td>
<td><em>Hacker, p. 13-23</em></td>
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2/8/01: Clarity
Point of view, Verb tense, Variety
*Hacker, p. 13 1-144

2/15/01: Developing an argument
*Hacker, p. 347-364
*Paper # 1 = Draft due

2/22/01: No Class – Midterm Break – Have a good vacation!

3/1/01: Peer Editing in class
Conferences this week (2/28, 3/1, or 3/2)
*Hacker, p. 29-36, 408-409
Refer to Hacker for questions regarding citations, p. 410-447*

3/7/01: *Paper #1 Due in JBJ’s course

3/8/01: The Revision Process

3/15/01: Starting and Ending – Introductions, Conclusions, and the Thesis
*Hacker, p. 24-29, 395-398

3/22/01: Sources – Integrating quotes into your writing
*Hacker, p. 398-407

3/29/01: Transitions and flow
*Hacker, p. 50-56
*Draft Due = Paper #2 (due in the writing section)

4/5/01: Peer Editing in class
*Bring 3 copies of your draft
Conferences this week = Make sure you’ve scheduled a time!

4/12/01: No Class – Happy Vacation!

4/16/01: Final Draft Due – Paper #2 (due in JBJ’s class)

4/19/01: Tone and Style
*Hacker, p. 397-398

4/26/01: Variety and Diction
Catch up and Wrap up
*Hacker, p. 141-144, 149-167
***Turn in your writing packet today* **

If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately.