

WRRH 100/05 MWF 10:10-11:05am

Spring 2001

Professor Mary M. Salibrici

Hours: MWF 2-3pm

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Our Writer's Seminar depends on the way reading and writing are closely integrated academic skills that are absolutely necessary for successful academic work. Thus, your work as writers will always be intertwined with your work as readers. Besides this general focus, I have two guiding principles for the teaching of writing:

1. There is no way to writing. Writing is the way. (Process)
2. How and what you write is governed by who you are, to whom you are writing, why, and at what cost. (Rhetoric)

And here's our working definition of rhetoric from the first day of class: "the process of making specific choices in order to convey ideas to a specific audience."

Our specific course goal will be to improve upon what you can already do as writers, paying special attention to strengthening the **content, structure, and technical control** of your writing. I hope to help you meet this goal at least two ways: 1) by strengthening your understanding of and ability to use reading and writing processes, particularly as you engage difficult texts and develop analytical writing projects, and 2) by strengthening your understanding of and your ability to use rhetorical conventions

We will be reading a range of texts from philosophy/psychology, fiction, memoir, and science; writing in a range of academic genres, including personal and reflective writing, informative writing, analytical writing, and argumentative writing; plus, sharing, providing feedback on, revising, and polishing our texts all semester. There will be a mixture of informal and formal writing; that is, we will use reading and writing strategies that will help you first to figure out what you think informally and then to communicate your ideas formally to a wider audience. Additionally, we will use writing to figure out what we're learning about writing and to describe what our writing does. You should find that everything we do has a wider application to other writing situations outside our classroom.

Texts (available in the bookstore)

C.G. Jung, *The Undiscovered Self*

Toni Morrison, *The Bluest Eye*

John Edgar Wideman, *Brothers and Keepers*

Stephen Hawking, *A Brief History of Time*

Diana Hacker, *A Pocket Style Manual*

assorted chapters and articles that I will make available to you

Requirements and Assessment

participation, attendance

20%

Full credit here means that you participate actively in group activities, class discussion, and conferencing. You cannot earn an A without full participation and attendance.

Assignments for leading class discussions will be determined during the first week of class. Three cuts allowed; each cut after that = grade drops 1/3.

writer's notebook entries **20%** (no late entries will be accepted)
 A notebook entry is due for every day that a reading is assigned, but we will practice a variety of reading strategies rather than engage in one type of entry format. You will need to pay close attention to directions for individual strategies. I will respond in writing to each notebook entry and provide you with a checkplus, check, or check minus to indicate how you are doing.

four 5-page essays, including revisions **50%** (no late essays will be accepted)
 Criteria will be provided. Percentages will be indicated on the final drafts.
 The last essay assignment will be independently constructed by each student.
 Each essay will include a rhetorical analysis. Final drafts may be resubmitted, but only up to two weeks after the original was submitted.

final exam 5-page essay (take home) **10%** (no late essays will be accepted)
 Criteria will be provided.

FINAL NOTES

**PLEASE FEEL COMFORTABLE SEEING
 ME DURING OFFICE HOURS OR MAKING APPOINTMENTS
 DURING OTHER TIMES.
 IF YOU HAVE QUESTIONS: DON'T WAIT!**

**PLEASE LET ME KNOW AFTER CLASS
 IF YOU HAVE SPECIAL LEARNING NEEDS THAT WE CAN ADDRESS
 INDIVIDUALLY.**

ROUGH SCHEDULE OUTLINE

	Assignment	Reading Strategy (submitted as notebook entries)	Writing Strategy
1/22	opening survey; rhetoric: working def		
1/24	syllabus; children's stories		
1/26	Porter reading <i>(hidden writing idea due)</i>	double-entry notes	brainstorming
1/29	rewritten children's story due		
1/31	Jung Chapters 1 and 2	passage commentary	Lamott excerpt
2/2	Jung Chapters 3, 4, 5 (sign up for conferences)	annotations; double-entry notes	
2/5	Jung Chapters 6, 7	read alouds	mapping
2/7	essay preparation		center of gravity
2/9	essay model <i>(hidden writing update due)</i>		10 on 1; outline
2/12	first draft of essay ONE due (16 copies)	abstracts	REFLECT
2/14	workshop		
2/16	Hacker pgs. 2-19, 106-140; class exercises		craft talks

2/19	group craft talks		
2/21	second draft of essay ONE due		
2/23	Morrison pgs. 1-58	passage commentary	
2/26	Morrison pgs 61-93	annotations; read alouds	
2/28	Morrison pgs. 97-163	double-entry notes	
3/2	finish Morrison; film clip		burrowing; outline
3/5	first draft of essay TWO due (3 copies)	abstract	INFORM
3/7	workshop		
3/9	conferences <i>(hidden writing update due)</i>		

SPRING BREAK

3/19	Hacker pgs. 21-48; class exercises		craft talks
3/21	second draft of essay TWO due		
3/23	Wideman "Visits"	passage commentary	
3/26	Wideman "Our Time" pgs. 57-100	10 on 1	
3/28	Wideman finish "Our Time"	your choice	
3/30	rhetoric revisited		
4/2	Wideman "Doing Time"	double-entry notes	brainstorming; outline
4/4	first draft of essay THREE due (3 copies)		ANALYZE
4/6	workshop		craft talks
4/9	editing		
4/11	second draft of essay THREE due		
4/13	Hawking Chapters 1, 2; film	passage commentary	
4/16	Hawking Chapters 3, 4	read alouds; freewrites	
4/18	Hawking reciprocal teaching <i>(hidden writing update due)</i>		center of gravity
4/20	Hawking reciprocal teaching		10 on 1
4/23	prepare for final essay/student plans; conferences		
4/25	first draft of essay FOUR due (3 copies)		ARGUE
4/27	workshop		
4/30	second draft of essay FOUR due (16 copies)		class magazine
5/2	class magazine discussion		
5/4	prepare for final exam		

FINAL ESSAY DUE: Tuesday, May 8th, 2001 at 7pm