

# English 110: Seminar in Composition

University of Delaware/Fall 2018/Section 12

Professor Joseph Harris

Fuller and more legible materials for this course are posted at <https://e110fall201812.wordpress.com/>.

## About

### E110: Seminar in Composition

The goal of this course is to introduce you to some of the ways writers at a university work with texts and ideas. Let me unpack that statement a bit by looking closely at the three words that make up our course title: *Seminar in Composition*.

- *Seminar*: A seminar is a class in which students share and discuss their writing with each other. In a seminar everyone brings their work to the table. This is a larger section of E110 than usual (42 students rather than 22). But we will divide this large group into several smaller, seminar-like groups of eight or nine students. Each of these groups will be led by one of the graduate teaching assistants (TAs) working with me this semester. You will share your work-in-progress with the other students in your seminar group, and they will read and respond to your writing as well.
- *In*: This is not a course *about* composition. It is a course *in* composition, in doing things with words. You will be writing all the time, and my goal as your teacher is to help you do so with confidence, authority, and pleasure.
- *Composition*: To compose is to make meaning—with words, images, audio, video, or whatever other media may be at hand. Writing is one form of composing. But we've decided to call this course a seminar *in composition* to

emphasize that you will be asked not only to write words intended to be read on the page, but to compose pieces meant to be read on the screen—and which may include not only alphabetic text but also images, sounds, and videos.

To sum all this up: You should expect to write a lot in this course, to share the work you're doing, and to read and respond to the work of the other people in your group. Don't be discouraged if the work I ask you to do seems unfamiliar or hard at first; the goal is to teach you how to do something new, something different. I am more interested in where you end up than in where you begin.

### **Responding and Remixing: Two Forms of Criticism**

There are over 100 sections of E110 offered each semester at UD. While these sections all share the same **course goals**, individual teachers work toward those goals in their own particular ways, centering their classes on readings and questions that they find important and engaging. And so while the students in all sections of E110 do similar types and amounts of work, the issues and texts they read and write about vary from one section to the next. I try to change the texts and writing projects I assign each time I teach E110. It's part of what draws me to teaching the course, keeps it interesting from one year to the next.

I've decided to focus the work of this section on two forms of criticism: responding and remixing. Critics are people whose own creativity is sparked by the work of others, who are moved to write in response to what they read and watch and listen to. They are people who are passionate about ideas, who want to talk with others about books, music, politics, art, and culture. Critical thus doesn't mean negative; it means *responsive*. And much of what you'll be asked to do here at the university will center around responding in careful, generous, and critical ways to the work of others. This course will offer you practice in doing just that.

In your first project I'll ask you to take a position in a recent critical debate about Richard Curtis's 2003 movie, *Love Actually*. It's a fun movie that has prompted a

wide range of responses. Your challenge in this first piece will be to respond not only to the movie itself but to what other viewers and critics have said about it. In your second project, I'll ask you to use Raoul Peck's 2017 movie, *I Am Not Your Negro*, as a model for how to remix the works of another writer or artist in order to make a point of your own. (If that sentence doesn't make sense to you now, it will by the end of this semester. Promise.)

Respond and remix. My goal is to teach you how to do these important kinds of work with texts and ideas. It is *not* to train you to write in a certain style, to hold particular opinions, or to sound like me or anybody else. I want to help you articulate what you think in a voice that feels your own.

I hope you have a good semester, that you find the work I ask you to do challenging and fun. I'll set up times to talk with each of you individually during the early weeks of the semester, but I hope you will also always be free to come to see me during the office hours I've listed below. I look forward to working with you!

## What to Expect

### To Do This Semester

Your work for this course will center on researching, drafting, and revising two mid-length pieces. In your first piece, I'll ask you to take a position in a critical debate about the 2003 movie, *Love Actually*. In your second piece, I'll ask you to use the 2017 movie, *I Am Not Your Negro*, as a model for constructing a critical remix of an artist or writer who interests you.

You will only earn letter grades on the final versions of these two pieces. But you will be writing all the time. This is a course that rewards consistent and thoughtful work. You will have a piece due each Monday—writing that will usually build on what you did the week before and lead into what you will be doing the next week. The key to success in this course is keeping up with this weekly writing and doing it thoughtfully.

You will also learn about the *process* of writing a critical essay: How to distinguish between drafting, revising, and editing; how to make thoughtful use of feedback on your work; how to offer helpful advice to other writers; and how to design a stylish and effective document.

You'll take both of your pieces for this course through several stages. You will get a lot of feedback—from your classmates, your TA, and me—as you work on these pieces, so my expectations for the quality of your finished writing will be high. At the end of this semester, you should feel that you've been part of some interesting conversations, and that you've done some writing you feel proud of.

### To Do Each Class

You'll find that almost all of our class meetings will have us working with texts—either published pieces or ones that you and your classmates have composed. So come to class having done the assigned reading (or viewing) and ready to work.

The actual work you do during our class meetings will go on more often in small groups than whole-class lectures or discussions. This work will often be led by your TA, but will also frequently take place in smaller, independent groups of 2–4 students. I'll also ask you to do some writing nearly every class, which you can do by hand or keyboard, whichever you prefer. Do all this work seriously; it's designed to help you write the pieces you'll be graded on.

I like to get started on time, so please be ready to begin work promptly at 3:30. If we run out of things to do before 4:45, we will break early. We will often work with texts that you and your classmates have posted to this website or to Google Drive, so you'll want to bring a laptop or tablet with you. But since we only have 75 minutes for each class, we need to focus on the work going on in the room. So please silence and put away your phones. Drinks are okay; food is not.

My job is to make our class meetings useful and interesting; your job is to work hard and learn.

### **To Do as a Student**

This is a course that rewards steady and thoughtful work. It is not the sort of course that will ask you to compile a massive paper at the end of term, or to cram frantically for midterm or final exams. But neither is it the kind of course in which you can hope to skip class and get the notes, or miss a few readings or assignments and still try to keep up. You need to be *present*—reading done, writing done, ready to work—for each class.

Here's what I expect from you:

- Attend all class meetings, workshops, and conferences. Be ready to work and participate.
- Complete all assigned readings, viewings, and in-class writing exercises.
- Turn in all proposals, drafts, and revisions on time.

The usual calculus is that you should work two hours out of class for each hour in class. This means you should set aside six hours each week to keep up with the reading and writing assigned for this course.

Good luck! I look forward to working with you.

## Writing

Your work in this course will center on two main writing projects: (1) A critical essay on Richard Curtis's 2003 movie, *Love Actually*, and (2) a critical remix of works by a writer or artist you admire, using Raoul Peck's *I Am Not Your Negro* as a model. See Project One and Project Two for details. But you will also have some writing due almost every Monday of the semester. These assignments are marked as Xs on the [Schedule](#). Let me tell you a little more about them here.

While the form and length of Xs vary, they all have a similar aim: to help you research, draft, and revise your two main projects for this course. So you need to take them seriously. Even if an X is not especially long, you should try to have something of substance to say in it, some ideas and examples that you can return to and work more with later. And while the tone of your writing may be personal and conversational, I expect you to carefully proofread and edit all of your work for this course.

Your TA will respond to your Xs, and grade them on a  $\checkmark$ ,  $\checkmark-$ ,  $\circ$  system. To earn a  $\checkmark$ , your work must be thoughtful, professional, and on time. You will receive a  $\checkmark-$  if your work seems hurried, careless, or wildly off target. You will receive a  $\circ$  if your work is more than a day late. See [Grades](#) for how your work on Xs will factor into your final grade for the course.

While I will not usually write responses to your X assignments, I will read all of your work. I will also schedule four meetings during the semester for the two of us to talk about your writing, so you should have a good sense of what I think about your work. And I will be responsible for the letter grades you receive on the final versions of your two projects (although I will also confer closely with your TA about these).

We'll talk much more about each assignment as we come up to it. But here is a brief list of what you'll be asked to do:

**Project One: Writing as a Critic: *Love Actually***

- **X1:** Is *Love Actually* romantic, or not? Explain your response by looking closely at a particular scene from the film. (Due Monday, 9/03, 10 am)
- **X2:** A brief summary of each of the critical responses to *Love Actually*. (Due Monday, 9/10, 10 am)
- **X3:** A full first draft of your first essay, on *Love Actually*, approximately 1,000 words. You will workshop this draft in class. (Due Monday, 9/17, 10 am)
- **X4:** A second draft of your first essay, on *Love Actually*, approximately 1,500 words. You will discuss this piece in conferences with both your TA and me. (Due Monday, 9/24, 10 am)

**Project One, Final Draft. (Due in class, Tuesday, 10/02)****Project Two: Remixing as a Critic: *I Am Not Your Negro***

- **X5:** Locate and summarize three texts relating to *I Am Not Your Negro*: (1) a critical response to Peck's film, (2) another writing by Baldwin, and (3) a text that discusses some other figure mentioned in the film. You will discuss these summaries in class. (Due Monday, 10/08, 10 am)
- **X6:** What interests you about *I Am Not Your Negro* as a critical remix? Identify two or three aspects of how Peck puts his film together that interest you, and that you might use in your own remix. You will discuss these strategies in class. (Due Monday, 10/15, 10 am)
- **X7:** Proposal for a remix of works by a writer or artist who interests you. You will discuss this proposal in conference with your TA. (Due Monday, 10/22, 10 am)
- **X8:** A full first draft of your remix. You will workshop this draft in class. (Due Monday, 10/29, 10 am)
- **X9:** A second draft of your remix. You will discuss this draft in conferences with both your TA and me. (Due Monday, 11/05)



**Project Two, Final Draft. (Due in class, Thursday, 11/15)****Digitizing**

- **X10:** A screen version of either of your main projects. You will workshop these in class before presenting them as a part of a digital Arcade at our last meeting. (Due Tuesday, 12/04, in class)

**Open Revision**

- If you wish, you may revise one of your two main projects. You must also write a detailed memo explaining what changes you made to your piece and why. If you improve your piece, you will earn a higher grade for it. (Due Tuesday, 12/11, 10 am)

Good luck! I look forward to working with you!

## Project One: Responding

Here's a famous description of how critics and intellectuals talk with each other, from the poet and scholar Kenneth Burke:

*Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion had already begun long before any of them got there, so that no one present is qualified to retrace for you all the steps that had gone before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you, to either the embarrassment or gratification of your opponent, depending upon the quality of your ally's assistance. However, the discussion is interminable. The hour grows late, you must depart. And you do depart, with the discussion still vigorously in progress.*

~Kenneth Burke, *The Philosophy of Literary Form*, University of California Press, 1941/1974, pp. 110-111.

For your first project this semester, I'd like you to add your voice to a recent critical discussion whose form strikes me as being very much like what Burke describes here. In this case, the subject is Richard Curtis's 2003 movie, *Love Actually*, and the writers in the "parlor" include:

- Orr, Christopher. (2013). "[Love Actually Is the Least Romantic Film of All Time](#)". *The Atlantic* (Dec 6).
- Rosenberg, Allysa. (2013). "[Love Actually Isn't a Romantic Comedy or a Christmas Movie. It's a Tragedy](#)." *ThinkProgress* (Dec 6).
- Dreyfuss, Ben. (2013). "[Why Love Actually Matters](#)." *Mother Jones* (Dec 9).

- Green, Emma. (2013). “[I Will Not Be Ashamed of Loving \*Love Actually\*](#).” *The Atlantic* (Dec 10).
- Orr, Christopher. (2013). “[Love Actually: Still Awful](#).” *The Atlantic* (Dec 11).

Your assignment is to add your own thoughts to this ongoing discussion, “to put your oar in”. The trick in doing so is to understand that while the subject you’re writing about is *Love Actually*, the point of your writing should be to respond to what these four other viewers (Orr, Rosenberg, Dreyfuss, and Green) have had to say about the film (and to each other). You’ll thus need to do something more than simply agree or disagree with them. That’s boring. You’ll need to push the discussion forward somehow—to notice something about the film, or about what one of these critics has said about it, that hasn’t been brought up yet. You might consider bringing a new voice—a different critic, a different movie—into the mix. But don’t feel you need to have the last word. You won’t. Remember there will be 41 other people in this course also writing about *Love Actually*. You will thus surely depart “with the discussion still vigorously in process”—but you can try to leave having said something that other viewers of *Love Actually* might remember, might want to respond to. If you do, you will have succeeded.

You should shoot for a final piece about 1,500 words long. (If you end up writing more, don’t worry.) You must analyze at least two or three scenes from *Love Actually*, and you must show that you’ve “caught the tenor of the argument” about it. You don’t have to quote or summarize each of the critical essays above, but you should respond directly, and at some length, to at least one or two. Most important, you have to have a point of your own to make. You need, that is, to make it clear how what you have to say adds to or differs from what these other writers have said about the film.

This is a complicated and ambitious writing project, and so I am giving you several weeks to work on it. First, I’ll ask you to carefully view (or re-view) *Love Actually*, and come to some beginning sense of what you make of it (X1, Monday,

9/03). Then I'll ask you to summarize what Orr, Rosenberg, Dreyfuss, and Green have had to say about the film, and how their views differ (X2, Monday, 9/10). Doing that should put you in a good position to write a full first draft of your own response essay (X3, Monday, 9/17). After we workshop those drafts in class, you'll write a second draft (X4, Monday, 9/24) —which you'll discuss in conferences with your TA and me. Then you will refine and submit a final version of your piece for a letter grade (Tuesday, 10/02). My expectations for this final piece will be high.

See [Specs](#) for details about format, fonts, spacing, etc. We'll talk about other logistics as we come to them.

Good luck! I look forward to reading what you make of *Love Actually*—and the debate about it.

## Project Two: Remixing

James Baldwin was perhaps the greatest American essayist of the 20th century, and Raoul Peck's *I Am Not Your Negro* pays moving tribute to his eloquence. But Peck does something more: He offers a conjecture at what a book that Baldwin planned to write—about Medgar Evers, Malcolm X, and Martin Luther King, Jr.—but was unable to complete, might have looked like. In doing so, he makes Baldwin's voice heard once again in our time of Charlottesville and #blacklivesmatter.

For your second project, I'd like you to make what might at first seem an oblique use of Peck's film. I'd like you to think about how Peck "remixes" works by Baldwin to make an argument that is as much his as it is Baldwin's. And then I'd like you to think how you might do something similar (if on a smaller scale). Your task is to remix several works by a person—writer, artist, musician, politician, celebrity, intellectual, etc.—in a way that lets you make a point of your own.

You can work in any medium or modality that suits your purposes: print, video, audio, images, performance, or some combination of them all. I can imagine responses to this assignment that took the form of a print anthology, or audio mix, or video mash-up, or image collage . . .

The only constraints are these:

- You can only work with texts produced by a single person.
- You must be as transparent as you possibly can in your use of sources. That is, you must work to tell your readers where each text, image, video, or song you quote or reproduce comes from. (This will probably involve creating some sort of Works Cited or Key.)
- You must also be clear about when and how you are commenting on your sources—that is, you must signal when you are writing "in your own words".
- You must have an idea, a point, an argument of your own that you want to make.

- You must be able to restate this argument—what you wanted to say, and how you went about doing it—in a brief reflection appended to your piece. (I will expect these reflections to run about 500 words.)

This may be an even more difficult project—but I hope also even more innovative and fun—than your first, so I will again give you several weeks to develop and refine this piece. I'll ask you to begin by locating and summarizing three pieces relating to Peck's film (X5, Monday, 10/08). Then I'll ask you to reflect on the remixing strategies Peck used in making his film (X6, Monday, 10/15). At that point, you should be ready to propose a remix of your own (X7, Monday, 10/22)—which you'll discuss in conference with your TA. Your first full draft of your remix will be due the next week (X8, Monday, 10/29); we'll workshop these in class. A second draft will be due one week after (X9, Monday, 11/05); you'll discuss this piece in conferences with both your TA and me. And, finally, I'll expect you to submit the final version of your remix, with a reflection, for a grade before you leave for Thanksgiving Break (Friday, 11/16).

As before, we will deal with the particular logistical details of each assignment as we come to it.

This is a new project for me (as well as for you). My hope is that in doing it you'll gain a better sense of how a writer can take the work of others and make it part of their own project. I'm eager to see what all of you come up with!

## Specs

We will go over all these guidelines in the first few weeks of class. Don't panic if you make a few mistakes at the start. These specs are more about typing than writing.

Please also note: These specs apply to *print-based documents*. But it's likely that many of you will work in a different medium (video, audio, collage, etc.) for your second project, and I will also ask you to "digitize" one of your pieces for online publication at the end of the semester. We will talk later about the specs for such pieces.

- Please compose your writings for this course in Microsoft Word. As a UD student, you can [download](#) Microsoft Office at no charge.
- Use any standard serif font for the main body of your text; a sans serif font for your titles and heads. Indent ¶s a quarter-inch. Choose 1.5 spacing between lines.
- Use the [Chicago Author-Date Style](#) for documenting sources and quotations. (For the most part, this will simply involve putting the number of the page from which you're quoting in parentheses at the end of a sentence.)\*
- Type your name, the assignment number and date, and a title for your piece at the top of your first page. Create a running header that numbers the following pages.
- Be professional. Edit for style and voice. Proofread for correctness. Make sure your document looks and sounds like you want it to.
- Use this formula to title your document: *Lastname Assignment.docx*. For example: *Harris X1.docx*. Upload your finished piece to your shared folder on [Google Drive](#).

\* There are no pages in films. But when you write about *Love Actually* and *I Am Not Your Negro*, I want you to quote the films as exactly as you can. Never quote from memory. Always re-view the scene you are discussing. When you describe a

scene closely, or quote a line of dialogue from directly, note the precise time, down to the hour and minute, that the scene or quotation begins, just as you would note the page from a print text that you are quoting from.



## Texts

Your work on your two main writing projects for this course will begin with viewing two very different movies. I will expect you to quote from both films accurately, and to be able to note the precise location of the scenes you discuss in them, so it is crucial that you have ongoing access to both. (In other words, you can't just rent them once, and then hope to work from memory.)

### Project One: Responding

[Love Actually](#) (film). 2003. Richard Curtis (director, writer). Universal Studios. Available as a DVD, or streaming on Amazon Prime or Netflix.

The following critical responses to the film are posted online.

- Orr, Christopher. (2013). "[Love Actually Is the Least Romantic Film of All Time](#)". *The Atlantic* (Dec 6).
- Rosenberg, Allysa. (2013). "[Love Actually Isn't a Romantic Comedy or a Christmas Movie. It's a Tragedy.](#)" *ThinkProgress* (Dec 6).
- Dreyfuss, Ben. (2013). "[Why Love Actually Matters.](#)" *Mother Jones* (Dec 9).
- Green, Emma. (2013). "[I Will Not Be Ashamed of Loving Love Actually .](#)" *The Atlantic* (Dec 10).
- Orr, Christopher. (2013). "[Love Actually: Still Awful.](#)" *The Atlantic* (Dec 11).

### Project Two: Remixing

[I Am Not Your Negro](#) (film). 2016. James Baldwin (writings), Raoul Peck (scenario). Velvet Film. Available as a DVD, or streaming on Amazon Prime or Netflix.

There is also a book version of the film, which you will find useful in your research and writing about it. It is available at the UD Bookstore.

*I Am Not Your Negro*. 2017. James Baldwin (writings), Raoul Peck (scenario).  
New York: Vintage.

## **Policies**

This course will follow all UD Composition [Program Policies](#). But I'd also like to add the following comments:

### **Attendance**

I want you to succeed in this course. To do so, you need to be in class, ready to work. If you need to miss a class for any of the reasons listed as an excused absence in the UD Faculty [Handbook](#), please make sure your TA is sent the proper documentation. If you need to miss class for a minor illness or unexpected problem, please email your TA as soon as you can.

### **Disabilities**

Same as above. I want you to succeed. If you feel you may need an accommodation to keep up with the work of this course, please have the [DSS Office](#) contact me right away. We will make sure you get the support you need.

### **Writing Center**

The Writing Centers in 016 Memorial Hall and 017 Morris Library offer free one-on-one instruction to students who have writing assignments in this or any other course at UD. When you work with a Writing Center tutor, it tells me that you are taking the work of this course seriously. Make appointments [online](#).

### **Sexual Misconduct and Title IX**

If, at any time during this course, I happen to be made aware that a student may have been the victim of sexual misconduct (including sexual harassment, sexual violence, domestic/dating violence, or stalking), I am obligated by federal law to inform the university's Title IX Coordinator, who will decide if the incident should be examined further. If such a situation is disclosed to me in class, in a

writing assignment, or in office hours, I promise to protect your privacy—I will not disclose the incident to anyone but the Title IX Coordinator.

For more information on UD's Sexual Misconduct policies, where to get help, and reporting information, please go to [www.udel.edu/sexualmisconduct](http://www.udel.edu/sexualmisconduct). UD also provides 24-hour crisis assistance and victim advocacy and counseling. You can contact its Helpline any time at (302) 831-1001.

### **Other Campus Resources**

There are many other programs that can offer you support while you are a student at UD. Please let me know if I can help you contact any of them.

- [Allies Support Program](#)
- [Center for Black Culture](#)
- [Center for Counseling and Student Development](#)
- [Health Center](#)
- [Office for Academic Enrichment \(OAE\)](#)
- [Office for International Students and Scholars](#)
- [UD Police](#)

### **Punctuality and Deadlines**

Let's get started on time. If we complete our work early, we can leave early.

Similarly, if you hand in your writing on time, we will return it to you promptly with comments. But if you hand your work in late, we can promise only to mark it as done.

### **Phones and Social Media**

When we're in class together, we need to focus on the work going on in the room. So please silence and put away your phone, and stay off social media. I reserve

the right to raise or lower your final semester grade by one step (say, from a B to a B+ or a B-) to reflect the quality and consistency of your work in class. so give me a reason to raise your grade by being fully present for and engaged in the work we are doing together.

### **Food and Drink in Class**

Drinks are fine. Food is not.

### **Editing**

Be professional. Proofread and edit all of your writing carefully before posting it or turning it in. I will not give credit for work that strikes me as hurried or careless. We'll talk much more during the semester about format and design, but the basic rule is: Take pride in the work you do for this course.

### **Decorum**

In a few of the scenes in *I Am Not Your Negro*, James Baldwin uses, with disdain, a term that is now commonly referred to in public as the *N-word*. Raoul Peck, the director of the film, does not use the term, however, conspicuously substituting *Negro* for it in its title. I would like us, in this course, follow Peck's lead, and to use the term *N-word*, if and when needed, in our writing and conversation.

## Grades

Because I believe that you can only grow as a writer through hard and consistent work, I've designed my grading system not only to reward the quality of your finished pieces, but also to encourage you to do thoughtful and steady work over time.

### Calculating Your Final Grade

The formula I will use in calculating your final grade for this course is very simple. You will earn letter grade for the final versions of your two main writing projects. The average of those two grades will be the basis for your final grade. For example, if you earned a B on Project One and an A- on Project Two, your base final grade would be a B+.

Strong and consistent work on your X assignments will raise this base grade by a step; weak or inconsistent work will lower it.

### Grading Your Main Projects

After conferring with your TA, I will give the final version of each of your main writing projects a letter grade. This grade will reflect my sense of the ambition, interest, and quality of your writing. It is non-negotiable. While I can't reduce this professional judgement to a simple numerical scale, I can say that, in grading your essays, your TA and I will consider your

- *Project*: your goal or aim in writing,
- *Materials*: your use of sources and experiences,
- *Voice*: the clarity and interest of your prose, and
- *Professionalism*: the care you take in editing and designing your document.

We will use this **form** in assigning and explaining your grade. We'll go over it later this semester. But don't fixate on the words on the form. Think of your goal as

writing an ambitious and interesting piece in a voice that feels your own. If you can do that, you'll do fine.

You'll also notice that there is an optional, "Open Revision" that may be turned in during Exam Week.. This is a chance for you to revise either of your main writing projects if you are dissatisfied with it..If you improve the piece, you will earn a higher grade for it.

### **Grading Your Xs**

How will we determine whether the work you do on your Xs is "strong and consistent" or "weak and inconsistent"? We will use this check-system in grading each of your Xs:

√	Thoughtful, professional, on time	2 points
√-	Late, hurried, or wildly off the mark	1 point
∅	More than 24 hours late	0

Since there are 10 X assignments over the semester, you can earn a total of 20 points. If you earn

- 19 or 20 points: Your base grade will be raised one step (say, from a B+ to an A-)
- 17 or 18 points: Your base grade will stay the same
- 15 or 16 points: Your base grade will be lowered one step (say, from a B+ to a B)

If it looks at any time like there is a real possibility that you might earn less than 15 out of 20 points on your X assignments, I will speak to you immediately, since that would suggest, frankly, that you were struggling to keep up with the work of the course

### **Work in Class**

I expect you to participate as an active member of this seminar: to meet deadlines as a writer, to respond thoughtfully to the work of the members of your writing

group, and to make your voice heard in useful ways in our talk in class. I will ask you to do some writing during most of our class meetings and expect you to share that work from time to time. I reserve the right to raise or lower your semester grade by one step (for instance, from a B to a B+ or a B-) to reflect the consistency and quality of your work in seminar.

### **Work Out of Class**

The usual calculus is that you should work two hours out of class for each hour in class. That would mean about six hours of work out of class per week. Since this is a writing-centered course, I urge you to set aside one hour for your writing for this course four days per week. This will leave you another two hours to keep up with the readings for the week. Such a schedule will help you do well in this course. More important, it will put you in the habit of writing regularly—which is a key part of the work life of any serious writer.

### **Missed Work or Plagiarism**

I expect you to complete all the work assigned for this course. Missing assignments will count as a  $\emptyset$  or F. And I of course expect that all the work you do will be your own. If you plagiarize any of your work for this course, the penalty will be an F for the assignment, and possibly for the course. I am also obligated to report serious cases of plagiarism to the Office of Student Conduct.

I look forward to reading your work and talking about it with you! Good luck!



## Schedule

Week	Monday	Tuesday	Thursday
	<i>Writing Due</i>	<i>Work in Class</i>	<i>Work in Class</i>
<b>1</b>		8/28 Intro	8/30 Course Plan
<b>2</b>	9/03 X1	9/04 Discuss X1	9/06 <i>Love Actually</i>
<b>3</b>	9/10 X2	9/11 Discuss X2	9/13 Critics
<b>4</b>	9/17 X3	9/18 Workshop X3	9/20 Revising: D1 to D2
<b>5</b>	9/24 X4	9/25 No Class: Conferences	9/27 Editing: D2 to D3
<b>6</b>		10/02 <b>Project One Final</b>	10/04 Researching
<b>7</b>	10/08 X5	10/09 Discuss X5	10/11 <i>I Am Not Your Negro</i>
<b>8</b>	10/15	10/16	10/18

	X6	Discuss X6	<i>I Am Not Your Negro</i>
<b>9</b>	10/22	10/23	10/25
	X7	No Class: Conferences	TBD
<b>10</b>	10/29	10/30	11/01
	X8	Workshop X8	Revising: D1 to D2
<b>11</b>	11/05	11/06	11/08
	X9	No Class: Election Day	No Class: Conferences
<b>12</b>		11/13	11/15
		Editing: D2 to D3	<b>Project Two Final</b>
<b>Thanksgiving Break</b>			
<b>13</b>		11/27	11/29
		Digitizing	Studio
<b>14</b>	12/03	12/04	12/06
	X10	Arcade	Closing
<b>Exams</b>		12/11	
		<b>Open Revision</b>	

Unless otherwise specified, all writing assignments should be uploaded to *Google Drive* by 10:00 am on the date they are due.

### Writings Due

- *X1: Love Actually: Impressions*
- *X2: Summaries of Critics*
- *X3: Response Essay, Draft One*
- *X4: Response Essay, Draft Two*

### **Project One: Responding (Final, Graded)**

- *X5: Texts About *I Am Not Your Negro**
- *X6: Remixing Strategies in *I Am Not Your Negro**
- *X7: Proposal: Remix*
- *X8: Remix, Draft One*
- *X9: Remix, Draft Two*

### **Project Two, Remixing (Final, Graded)**

- *X10: Digitizing*

### **Open Revision, Project One or Two (Optional, Graded)**

