

# CURTIN COLLEGE

## REPRESENTATIONS OF THE AMERICAN FAMILY

FRPG 187E Fall 2009

Carnegie 10 Tu/Th 10:10-11:40

### FACULTY

Sarah Gates, English Department, 7 University Ave. 103, x5161, home: 386-4235 (between 9am and 9pm),  
email: [sgates@stlawu.edu](mailto:sgates@stlawu.edu),  
Seminar: T Th 2:20-3:05, Valentine 106

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and 9pm), email: [cacrcu@stlawu.edu](mailto:cacrcu@stlawu.edu)  
Seminar T Th 2:20-3:05, Valentine 105

### MENTOR

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### COURSE OVERVIEW

The American family has taken a variety of forms over the last 200 years—from extended families living under a single roof to single-parent families living on the street, to families brought together by poverty to families brought together by love. Given all this variety, what do we wish families would do, imagine that they should do, or fear that they actually do—to and for their members and their communities? How are families shaped by their members and their communities and how do they in turn shape the individuals within them? And finally, how have these wishes and fears evolved as family formations have changed in the last couple of centuries? This course will explore these questions by examining fictional representations of families, in literary and popular works, from the Victorian period to the 21<sup>st</sup> century and beyond. Our examination will be informed by readings from a variety of disciplines, such as history, psychology, and anthropology.

## TEXTS

\* denote books available at the Brewer Bookstore.  
± denotes readings on electronic reserves.

\*Atwood, M. (1985). *The handmaid's tale*. New York, NY: Fawcett Crest.

\*Coontz, S. (2005). *Marriage, a history: From obedience to intimacy or how love conquered marriage*. New York, NY: Viking.

\*Hacker, D. (2008). *A pocket style manual (5<sup>th</sup> ed.)*. New York, NY: Bedford/St. Martin's.

Hawthorne, N. (1850/2006). *The scarlet letter*. (2<sup>nd</sup> ed.). Boston, MA: Bedford/St. Martin's.

Kingsolver, B. A. (1988). *The bean trees*. New York, NY: HarperTorch.

±Mason, M. A. (1994). *From father's property to children's rights: The history of child custody in the United States*. New York, NY: Columbia University Press. [selections]

*Pleasantville* [movie]

\*±Stack, C. B. (1974). *All our kin: Strategies for survival in a black community*. New York, NY: Harper & Row. [book available for purchase and selections available electronically]

\*Truss, L. (2004). *Eats, shoots & leaves: The zero tolerance approach to punctuation*. New York, NY: Gotham Books.

\*Walker, A. (1982). *The color purple*. New York, NY: Pocket Books.

## FIRST-YEAR PROGRAM PHILOSOPHY AND GOALS 2009-2010

The First-Year Program (FYP) and First-Year Seminar (FYS) are the first steps in a four-year process of helping you meet the University's Aims and Objectives and the broader goals of a liberal education. The faculty of the FYP and FYS see themselves as partners and mentors in the process of working with you to acquire the intellectual habits of mind, the writing, speaking, and research skills, and the ethical self-reflexiveness that are at the core of a liberal education. The FYP and FYS will ask you to consider new perspectives on the world and your place in it and will challenge you to confront many of the hidden assumptions you bring to college with you. We hope to open you to new ideas, help you to see the complexity of the way in which knowledge gets produced and used in society, and encourage you to see yourself as an active contributor in making the world a better place. The course topics, the texts you will read, listen to, and watch, the in-class and out-of-class activities you will engage in, and the writing, speaking, and research assignments you will work on are all designed to introduce you to the depth of critical thinking and the quality and complexity of the communication skills that will be expected of you at SLU and as a citizen of an increasingly diverse society.

First and foremost among our goals are those related to your abilities as a communicator. The work of the FYP and FYS asks you to design and deliver written, spoken, performed and/or visual texts that demonstrate basic skills in the relevant modes of communication and with an increasing degree of rhetorical sensitivity. Our focus on “rhetorical sensitivity” means that we expect you to cultivate the awareness that all of your communication, whether formal or informal, involves having to make choices about your messages, whether written, spoken, aural or visual. To become a good communicator, you need to recognize that the creation of meaningful and powerful written, spoken, performed, or visual texts involves both a creator and an audience, and that therefore the voice you adopt in your communication, the audience you imagine yourself communicating to, and the social and ethical context of the content, matter a great deal in creating such texts. One important way to become a better communicator is to become a better critical reader, viewer, and listener, which is why we will ask you to engage challenging materials in a variety of forms and work with you to learn how to interpret them.

Learning to read, listen, write, speak, do research and/or perform well also requires feedback. As faculty, we submit our work for feedback from colleagues all the time, and giving and receiving constructive feedback from both friends and strangers is central to collaborative work in any field and is itself a form of critical thinking and learning. We further recognize that this feedback process is not linear and that good communication requires that you continually rethink, restructure, and revise your work in order for it to be your best. This is why we require that your writing, speaking, and performance assignments be “projects” that include preparatory exercises and multiple drafts or rehearsals, all of which ask you to continue to reflect critically on the choices you have made in the texts that you produce. Furthermore, we see all of these forms of communication as complementary and intertwined, which is why many of your assignments will ask you to integrate elements of the written, spoken, performed, and visual. Finally, developing good habits of critical inquiry and communication also means reflecting on the ethical dimensions of how your work represents that of others, thus one of our goals is to help you to understand both the nature of academic integrity and the social processes by which knowledge is produced and represented.

To ensure that the program is meeting its stated goals, all FYP and FYS syllabi are read by other faculty in the program to determine if they include a variety of assignments that foster the writing, speaking, research, and critical thinking goals of the program. All FYP and FYS courses have to be approved by faculty in the program before they are offered.

## COMMUNITY ISSUES

Before we discuss the nitty-gritty of assignments and grades, you should be aware of a few things about this course. Perhaps the most important is that this is a “living and learning” course, in that you all both live together and take the course together. That means that there will be a level of familiarity with one another that you will likely not have in any other course. You will get to know each other as whole people, not just “classmates.” The nature of our relationship with you and the living and learning nature of the course also creates a certain kind of familiarity between faculty and the students. We expect this familiarity to make an FYP classroom a wonderfully productive place.

But don’t misconstrue familiarity and informality as a lack of rigor. We will know you very well, and we are here to help you in a variety of ways. But we will also hold you to real standards in and out of the classroom. You are responsible for doing the readings, working on the assignments and participating in class in intelligent and productive ways.

The First-Year Program emphasizes community and close contact between faculty and students. That emphasis has at times been misinterpreted to mean that FYP plenary and seminar sessions are somehow exempt from basic rules of academic courtesy. We do hope to build a relaxed environment that encourages participation and learning, but that does not mean that we will tolerate behavior that makes it impossible for others to concentrate on the task at hand. We expect you to demonstrate positive citizenship and to have a professional attitude toward the course. Demonstrating positive citizenship and having a professional attitude toward this course means being serious of purpose, attentive to your work, and collegial to your classmates, the mentor and the instructors. Professionalism includes, but is not limited to, such qualities as: turning off cell phones before coming to class; keeping all appointments with your instructors, Dana and your classmates; knowing and abiding by policies regarding academic honesty; keeping notes and your writing portfolio for the class organized and readily accessible; having assignments ready on the dates they are due; working cooperatively and conscientiously with your classmates on all group work; giving classmates detailed, constructive feedback on their work when you are asked to do so; always arriving to class or an appointment with something to write with and something to write on.

You are also responsible for living in Curtin College in ways that respect each other's rights to a clean and quiet place to study and sleep and for creating an environment where everyone can feel safe. If you do not live up to those responsibilities, we (both the residential staff and the faculty) will hold you accountable.

## **ASSIGNMENTS AND GRADES**

Your grade in this course will be determined by a number of components which are discussed below. All of your individual writing will be graded by your advisor. All other grades will be assigned by both instructors. We are very careful to assure that we are grading with the same criteria and expectations. During the semester, if you think there are inconsistencies in the grading between the two of us, please come talk to us. We will do whatever we can to correct any legitimate problems that might occur.

### **The Writing You Will Do:**

You will be engaging in several different kinds of writing this semester. These different kinds of writing are differentiated by the learning goals they fulfill as well as their rhetorical purposes. Below we discuss the general guidelines regarding the writing you will be doing. For most of these assignments, you will receive detailed assignment sheets.

Writing projects. One of the major tasks this semester is for you to develop your skills as a writer of formal, scholarly prose. The major vehicles we will use for that skill development will be two writing projects. Both of these projects involve writing in stages and significant revision. You will frequently be asked to come to class with, or submit to us ahead of time, pieces of your work in progress. You will also engage in peer review as well as meet with your advisor and the mentor individually about your work. When you turn in final drafts of projects, you will be asked to turn in all steps in the writing process, which you are expected to retain and keep organized (see the discussion of the writing portfolio below).

The course schedule provides the due dates for the various stages of these two projects, and you will be provided with an assignment sheet specific to each writing projects, which discusses everything you need to know about it.

Atwood reading journal. The last piece you will read for this course is Margaret Atwood's *The Handmaid's Tale*. As you read this novel, you will be maintaining a journal of your responses to the book.

In addition, you will continue to reflect upon your responses to the book in light of our discussions of the book in class. We will provide you more details about this assignment later in the semester.

Informal and smaller writing assignments. In addition to the writing projects, we will ask you to do various informal and smaller writing assignments both in-class and out-of-class over the course of the semester, such as free writes and responses to events outside of class. All of this writing will become part of your course portfolio discussed below.

Advising Letters. As your advisors, as well as your course instructors, one of our goals is to help you develop an academic plan and reflect on your entire learning experience here at SLU—both inside and outside the classroom. In furtherance of that goal, we are inviting you to write us a series of letters, the first of which was the letter of introduction we asked you to write before you arrived for Orientation. These letters are not required, they are not graded and they do not figure into your grade for the course. However, we know, based on feedback from previous students who have completed these letters, that they are a great opportunity for you to reflect upon your experiences during your first semester and they will increase our ability to work together as advisor and advisee. We will provide you with separate assignment sheets that specify the goals for each of the letters, which occur at key moments in the semester.

Course Portfolio. The course portfolio is where you will retain all of your written work from the semester. Therefore, you need to keep EVERY piece of your writing, formal and informal (including drafts with our comments and other components of the process), some place safe for the entire semester. If you receive a piece of writing back from us electronically with our comments, you need to print out that file and put it in your portfolio. Assuming you complete some or all of the advising letters, you may also include these in your portfolio. At the end of the semester, you will turn in your portfolio. We will provide you with an assignment sheet toward the end of the semester with more detail.

In addition to being a place where you will retain all of your work on the two writing projects and the informal and smaller writing assignments, the portfolio will be where you retain some reflective writing as well. Over the course of the semester, you will be asked to engage in reflective writing about specific projects and the development of your communication skills as well as pause at key moments in the semester to reflect upon the content we have covered during the previous section of the course. As the last entry in your portfolio, you will write a final reflective essay; this essay provides an opportunity for you to consider how your skills have evolved over the semester, reflect on what you have learned, evaluate your strengths and weaknesses, and plan for your continued development. In sum, the entire portfolio will be a repository of your learning process in the course.

### **The Speaking You Will Do:**

In addition to engaging in many types of writing, you will also be engaged in many types of speaking in this course. As with your writing, the speaking you do in the course will have different learning goals as well as different rhetorical purposes. Below we discuss these different kinds of speaking.

Class preparation and participation: The First-Year Program considers students to be partners in the search for knowledge. Much of your learning in the course will occur through articulating your own thoughts, beliefs, and knowledge as well as listening to the ideas of your colleagues. These dialogues are central to fulfilling our goals for the course, and we expect every member of the class to engage fully in classroom activities, coming prepared and ready to participate. We may occasionally be using Angel—an on-line

course management system—to create discussions among the class on topics relevant to the class, and we expect everyone to participate fully in those on-line discussion forums.

So, what is good participation? Talking a lot in class is not necessarily good participation. Good participation is about the quality and seriousness of your engagement in the course; it is about speaking to learn, not to hear oneself speak or earn points. Quality class participation includes coming to class every day well-prepared, paying attention, making *meaningful* contributions to class discussions, and being a pleasant, productive member of this college. You can participate in the intellectual and social experience of this course in multiple ways, and we will try and provide many different ways for you to participate. However, good participation does require that you do indeed speak. Expecting students to speak in class is not meant to penalize those of you who are shy or reticent to offer your opinion in class. It is meant to reward you for attempting, in your own personal way, to engage in the learning process and to make this class an effective as well as enjoyable intellectual and social experience for you and your fellow students. Much of our work in the classroom will take the form of in-depth experiential learning projects that extend over several class days devoted to a given subject. These class projects (sometimes called “conceptual workshops”) usually involve writing as well as speaking, but we discuss them in this section because the major component of these projects is collaborative, in-class group work. It is essential for these days that you come prepared and that you engage in the work in the classroom. As with any experiential learning, what you put in will determine what you get out. They also typically culminate in some form of group presentation—sometimes more formal, sometimes more creative—but always requiring you to work on your oral communication skills. Because of the centrality of these projects to the work of this course, you will receive a grade on your work on these projects which is separate from your general class preparation and participation grade.

**“Course Theme” speech:** Although you will be engaging in a lot of speaking all throughout the semester, you have only one formal, individual, oral presentation—an individual speech you will deliver during the last week of the semester. These brief speeches will be the culminating assignment for our class; the assignment is meant to bring together all that we will have learned over the semester together—both in terms of the content of the course and the communication skills work we will be doing. As with the writing projects, we will approach this project in stages, and you will engage in revision and rehearsal of your speech before you deliver the final version. We also are planning a dinner for the class that is related to these speeches. And as with the other major assignments, you will receive a detailed assignment sheet later in the semester.

### **Communication skills exam and final exam:**

This course has one in-class communication skills exam and a final exam. The communication skills exam, which is an open book and open notebook exam, will assess your understanding of basic grammatical, mechanical and other concepts central to college-level writing and speaking. The final exam, which is a closed book exam, will cover the content of the entire semester and is scheduled at the regular final exam period for this course. It will consist of short-answer and long and short essay questions. The purpose of a final exam is to evaluate your ability to comprehend and critically consider the major issues and themes explored through class and the readings. It is also an opportunity to assess your ability to integrate the diverse readings, ideas and themes with which we will be dealing this semester.

We will hold a question and answer session on the evening before the exam. You should come to the Q&A with 2-3 essay questions, of the type you might expect us to ask, developed in collaboration with a small group of your classmates. We will talk about these questions in the Q&A, and we might incorporate

some meritorious ones into the final exam. We will talk more about the Q&A at the end of the semester when it becomes relevant.

### **Miscellaneous policies:**

Late policies: You are expected to turn in all of your work on time. You will find the dates and times that assignments are due in the course schedule as well as in the assignment sheets for the specific assignments.

All late graded work is subject to a 0.25 penalty per 24 hours of lateness (including weekends). Ungraded work that is turned in late (e.g., preliminary stages of writing projects) will result in a .25 reduction (per 24 hours of lateness) on the final, graded work. Extensions will not be given except under the most extenuating of circumstances, and the request must be made at least 48 hours before the due date. You must speak with your advisor (or with the other course instructor, if your advisor is unavailable) if you are seeking an extension; do not request an extension via electronic mail.

Changes to the schedule: It is certainly possible that the order of events on this syllabus, and due dates for assignments may change as the semester progresses. We will make every effort to notify you about such changes as soon, and as frequently, as possible. However, it remains your responsibility to be aware of such changes. Attendance in class and reading your email at least once every day will ensure that you always know of any changes.

Academic integrity: We expect students to abide by the Academic Honor Code of St. Lawrence. Below is the language of that code which you will be asked to sign.

## **THE ACADEMIC HONOR CODE**

### **The Academic Honor Code: Responsibilities of the Student**

All information contained in this article shall be printed on a card for St. Lawrence University students to sign. This card shall be retained as a record of compliance with the Academic Honor Code.

#### **Academic Honesty**

A major commitment of the University is “to the intellectual development of the student” (St. Lawrence University Aims and Objectives) which can be achieved only by strict adherence to standards of honesty. At St. Lawrence, all members of the community have a responsibility to see that these standards are maintained. Consequently, St. Lawrence University students will not engage in acts of academic dishonesty as described below.

#### **Academic Dishonesty**

1. It is assumed that all work is done by the student unless the instructor/mentor/employer gives specific permission for collaboration.
2. Cheating on examinations and tests consists of knowingly giving or using or attempting to use unauthorized assistance during examinations or tests.
3. Dishonesty in work outside of examinations and tests consists of handing in or presenting as original work which is not original, where originality is required.

The following constitute examples of academic dishonesty:

- a) *Plagiarism:* Presenting as one’s own work the work of another person--words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation--without proper attribution. Plagiarism includes paraphrasing or summarizing without acknowledgment by

quotation marks, footnotes, endnotes, or other indices of reference (cf. Joseph F. Trimmer, *A Guide to MLA Documentation*).

- b) Handing in or presenting false reports on any experiment.
- c) Handing in or presenting a book report on a book one has not read.
- d) Falsification of records.
- e) Supplying information to another student knowing that such information will be used in a dishonest way.
- f) Submission of or presentation of work (papers, journal abstracts, oral presentations, etc.) which has received credit in a previous course to satisfy the requirement(s) of a second course without the knowledge and permission of the instructor/supervisor/mentor of the second course.
- g) Knowingly making false statements in support of requests for special consideration or special timing in the fulfillment of course requirements.

Claims of ignorance and academic or personal pressure are unacceptable as excuses for academic dishonesty. Students must learn what constitutes one's own work and how the work of others must be acknowledged. Any student found guilty of academic dishonesty by the Academic Honor Council may have a letter placed in his or her permanent file.

**St. Lawrence students are required to sign the following statement prior to registration for classes:**

*"I hereby acknowledge that I have read the above document and I understand my responsibility in maintaining the standards of academic honesty at St. Lawrence University."*

More information on academic integrity, including the Academic Honor Council's Constitution, can be found at: [http://www.stlawu.edu/acadaffairs/academic\\_honor\\_policy.pdf](http://www.stlawu.edu/acadaffairs/academic_honor_policy.pdf). For information about academic integrity or the Academic Honor Council issues, contact the Dean's Office at x5993.

*Students should keep the yellow copy for their records.*

## SOME RESOURCES AVAILABLE

Our Mentor: Dana Merk-Wynne is our Curtin College mentor. As a mentor, she is trained to assist you in writing, oral communication, and research. Dana can help you brainstorm about ideas for an assignment, rehearse a presentation, narrow your thesis for a paper, strengthen your argument and organization in an essay, or work on stylistic and grammatical problems. Her job is *to help you learn how to do these things yourself*. But keep in mind that she is a tutor, not your personal editor. You are free to consult with Dana during her office hours and at her convenience. You must schedule tutorials outside her normal office hours in advance: she cannot be expected to accommodate last-minute requests before an assignment is due. Your advisor might request that you meet with Dana and/or we might require that everyone do so as part of an assignment. Not fulfilling these requests or requirements will negatively affect your grade in the course.

The WORD Studio: The Munn Center for Rhetoric and Communication maintains The WORD Studio in ODY Library—a place to get feedback from peers on assignments in Writing, Oral communication, Research, and Design of visual projects. You can come for a consultation to plan a paper or presentation (you don't need anything but a blank piece of paper!); to find ways to improve the ideas, organization, and style of a draft; to videotape and review a presentation rehearsal; to practice a PowerPoint presentation, and more. Peer tutors are not proofreaders or editors who silently "fix" your work for you; instead, they are trained to have a conversation with you about ways you can fix problem areas yourself and become better overall communicators. You may use The WORD Studio for consultations on assignments for any of your courses, although for FYP assignments you should first seek out Dana during her office hours or during her WORD studio hours.



The WORD Studio is open Monday through Thursday, 8:30 a.m. to 11:00 p.m.; Friday, 8:30 a.m. to 4:00 p.m.; and Sunday, 1:00 p.m. to 11:00 p.m. Dana will provide the class with her particular hours once her schedule is set. You may also IM the Studio during regular hours with quick questions about grammar, citation, and style: *SLUword*.

<b>GRADING BREAKDOWN</b>		
Writing Project 1:	12%	_____
Writing Project 2:	12%	_____
Course Theme Speech	10%	_____
Atwood journal and revision	10%	_____
Class projects preparation and participation	15%	_____
General class preparation and participation	10%	_____
Communication skills exam	7%	_____
Final exam	12%	_____
Course portfolio	12%	_____
<b>TOTAL</b>	<b>100%</b>	

## COURSE CALENDAR

<b>WEEK 1</b>	
<b>Aug 24 (M)</b>	
<b>Plenary</b> (830 am)	<p><i>Topic:</i> What is a liberal arts education?  <i>Text:</i> SLU Aims and Objectives; "AAC&amp;U Statement on Academic Freedom and Educational Responsibility"  <i>Location:</i> Carnegie 10</p>
<b>Aug 27 (TR)</b>	
<b>Plenary</b>	<p><i>Topic:</i> Intro to Our Study of the Family/Reading effectively – Part I  <i>Text:</i> none; start reading <i>The Color Purple</i> for next week  <i>Handout:</i> Writing Project 1</p>
<b>Seminar</b>	<p><i>Topic:</i> Orientation to the course  <i>Text:</i> none  <i>Location:</i> Valentine 105  <i>Handout :</i> syllabus, portfolio assignment  <b>NOTE: This seminar will last approximately 1 ½ hours.</b></p>
<b>WEEK 2</b>	
<b>Sept 1 (TU)</b>	
<b>Plenary</b>	<p><i>Topic:</i> Reading of “My family is…” poems and discussion  <i>Text:</i> none; continue reading <i>The Color Purple</i> for Thursday</p>
<b>Seminar</b>	<p><i>Topic:</i> Reading effectively – Part II  <i>Text:</i> Introduction to Coontz (pp. 1-12)  <i>Location:</i> Valentine 105</p>
<b>Sept 3 (TR)</b>	
<b>Plenary</b>	<p><i>Topic:</i> Reading Effectively – Part III; Initial Discussion of <i>The Color Purple</i>  <i>Text:</i> <i>The Color Purple</i> (ALL)</p>
<b>Seminar</b>	<p><i>Topic:</i> Reading Effectively – Part III; Initial Discussion of <i>The Color Purple</i>  <i>Text:</i> <i>The Color Purple</i>  <i>Handout:</i> Character paper discussing character’s family in prep for 9/8  <i>Location:</i> Valentine 105</p>
<b>WEEK 3</b>	
<b>Sept 6 (SU) at 5:00 PM in Angel drop box</b>	
<b>Assignment due: “The Color Purple” character paper</b>	
<b>Sept 8 (TU)</b>	
<b>Plenary</b>	<p><i>Topic:</i> Family and Identity and the Identity of Family  <i>Text:</i> <i>The Color Purple</i></p>
<b>Seminar</b>	<p><i>Topic:</i> Introduction to communication skills development  <i>Text:</i> none  <i>Location:</i> Separate seminars</p>

<b>Sept 10 (TR)</b>	
<b>Plenary</b>	<i>Topic:</i> Family and Identity and the Identity of Family <i>Text:</i> <i>The Color Purple</i>
<b>Seminar</b>	<i>Topic:</i> Integrity of the clause <i>Text:</i> Truss - preface, pp. 1-34, 103-131; corresponding Hacker text - pp. 48-54; 72-74 <i>Location:</i> Separate seminars
<b>WEEK 4</b>	
<b>Sept 15 (TU)</b>	
<b>Plenary</b>	<i>Topic:</i> "What is a normal family?" <i>Text:</i> TV episodes [shown in class]
<b>Seminar</b>	<i>Topic:</i> Thesis writing workshop <i>Text:</i> none <i>Location:</i> Separate seminars <b>DUE IN CLASS: Preliminary thesis for WP1</b>
<b>Sept 17 (TR)</b>	
<b>Plenary</b>	<i>Topic:</i> Early American Families: Pre-history to industrialization <i>Text:</i> Coontz chapter 3; Mason pp. 1-15, 46-47; additional reading TBA
<b>Seminar</b>	<i>Topic:</i> Introductions and conclusions <i>Text:</i> none <i>Handout:</i> Title/intro/conclusion handout <i>Location:</i> Separate seminars
<b>Sept 18 (F) at 2:00 PM in Angel drop box</b> <b>Assignment due: WP1 – Thesis and evidence diagram</b>	
<b>WEEK 5</b>	
<b>Sept 22 (TU)</b>	
<b>Plenary</b>	<i>Topic:</i> The Rise of the Victorian Family <i>Text:</i> Coontz chapter 9; Mason pp. 49-52
<b>Conferences</b>	<i>Topic:</i> Individual conferences on thesis and evidence diagram <i>Location:</i> Advisor's office
<b>Sept 24 (TR)</b>	
<b>Plenary</b>	<b>SPECIAL PROGRAMS FOR ALL FIRST-YEAR STUDENTS (during plenary time)</b>
<b>Seminar</b>	<i>Topic:</i> Comma use and misuse <i>Text:</i> Truss – pp. 68-102; corresponding Hacker text - pp. 64-71 <i>Location:</i> Separate seminar <b>DUE IN CLASS: Full draft of WP1 with cover letter</b>

<b>WEEK 6</b>	
<b>Sept 29 (TU)</b>	
<b>Plenary</b>	<i>Topic:</i> Victorian Era Families <i>Text:</i> Coontz chapter 11; Mason pp. 49-52; additional reading TBA
<b>Seminar</b>	<i>Topic:</i> Clarity and concision <i>Text:</i> Hacker – pp.1-22 <i>Location:</i> Separate seminars
<b>Oct 1 (TR)</b>	
<b>Plenary</b>	<i>Topic:</i> Puritan Families Through a Victorian Lens <i>Text:</i> <i>The Scarlet Letter</i>
<b>Conferences</b>	<i>Topic:</i> Individual draft conferences <i>Location:</i> Advisor's office
<b>WEEK 7</b>	
<b>Oct 6 (TU)</b>	
<b>Plenary</b>	<i>Topic:</i> Puritan Families Through a Victorian Lens <i>Text:</i> <i>The Scarlet Letter</i>
<b>Seminar</b>	<i>Topic:</i> Discussion of WP2 & apostrophes <i>Text:</i> Truss – pp. 35-67; corresponding Hacker text – pp. 76-79 <i>Handout:</i> Writing Project 2 assignment <i>Location:</i> Valentine 105 (seminars together for discussion of WP2)
<b>Oct 8 (TR)</b>	
<b>Plenary</b>	<i>Topic:</i> Puritan Families Through a Victorian Lens <i>Text:</i> <i>The Scarlet Letter</i>
<b>Seminar</b>	<i>Topic:</i> Structuring an argument - thesis, claims and evidence <i>Text:</i> none <i>Location:</i> Separate seminars
<b>Oct 9 (F) at 2:00 PM at advisor's office</b> <i>Assignment due: WP 1 – Final draft with all project materials</i>	
<b>WEEK 8</b>	
<b>Oct 13 (TU) at 2:00 PM in Angel drop box</b> <i>Assignment due: WP2 – Text selection</i>	
<b>Oct 13 (TU)</b>	
<b>Plenary</b>	<i>Topic:</i> War Times and the 1950s Family <i>Text:</i> Coontz chapters 13 & 14
<b>Seminar</b>	<i>Topic:</i> SPECIAL EVENT – Victorian High Tea <i>Text:</i> none <i>Location:</i> TBA <i>Note: This class will be extended to 90 minutes</i>
<b>OCTOBER BREAK (October 15-18)</b>	

<b>WEEK 9</b>	
<b>Oct 19 (M)</b>	
<i>Pizza and Movie Night – “Pleasantville” (Location: TBA)</i>	
<b>Oct 20 (TU)</b>	
<b>Plenary</b>	<i>Topic:</i> The 1950s family <i>Text:</i> Coontz chapters 13 & 14; <i>Pleasantville</i>
<b>Seminar</b>	<i>Topic:</i> Usages and misc. punctuation <i>Text:</i> Hacker – pp. 23-47; Truss – pp. 132-176; corresponding Hacker text – 79-99 <i>Handout:</i> Reading on paragraphs from Hacker (1999) <i>Location:</i> Separate seminars
<b>Oct 22 (TR)</b>	
<b>Plenary</b>	<i>Topic:</i> Black, urban and poor in the 1960s <i>Text:</i> <i>All Our Kin</i> (selections)
<b>Seminar</b>	<i>Topic:</i> Paragraph construction <i>Text:</i> Hacker (1999), pp. 24-36 [handout] <i>Location:</i> Separate seminars
<b>Oct 23 (F) at 2:00 PM in Angel drop box</b>	
<i>Assignment due: WP2 – Thesis, claims, and evidence</i>	
<b>WEEK 10</b>	
<b>Oct 27 (TU)</b>	
<b>Plenary</b>	<i>Topic:</i> Black, urban and poor in the 1960s <i>Text:</i> <i>All our Kin</i> (selections)
<b>Seminar</b>	<i>Topic:</i> The functional outline <i>Text:</i> none <i>Location:</i> Valentine 105
<b>Oct 29 (TR)</b>	
<b>Plenary</b>	<i>Topic:</i> Losing the Family for the Trees <i>Text:</i> <i>The Bean Trees</i> (ALL)
<b>Conferences</b>	<i>Topic:</i> Open office hours for functional outline help <i>Location:</i> Advisor’s office
<b>Oct 30 (F) at 2:00 PM in Angel drop box</b>	
<i>Assignment due: WP2 – Functional Outline</i>	
<b>WEEK 11</b>	
<b>Nov 3 (TU)</b>	
<b>Plenary</b>	<i>Topic:</i> Losing the Family for the Trees <i>Text:</i> <i>The Bean Trees</i>
<b>Conferences</b>	<i>Topic:</i> Individual functional outline conferences <i>Location:</i> Advisor’s office

<b>Nov 5 (TR)</b>	
<b>Plenary</b>	<i>Topic:</i> Losing the Family for the Trees <i>Text:</i> <i>The Bean Trees</i>
<b>Seminar</b>	<i>Topic:</i> What makes a good speech? Working on oral communication skills <i>Text:</i> none <i>Handout:</i> Course Themes Speech assignment <i>Location:</i> Valentine 105
<b>WEEK 12</b>	
<b>Nov 9 (M) at 2:00 PM in Angel drop box</b>	
<i>Assignment due: WP2 – Full draft</i>	
<b>Nov 10 (TU)</b>	
<b>Plenary</b>	<i>Topic:</i> Modern American Families <i>Text:</i> Coontz chapters 16 & 17
<b>Seminar</b>	<i>Topic:</i> The Sticklers' Game <i>Text:</i> Everything we have covered in seminar <i>Location:</i> Valentine 105
<b>Nov 12 (TR)</b>	
<b>Plenary</b>	<i>Topic:</i> Modern American Families <i>Text:</i> Coontz chapters 16 & 17
<b>Seminar</b>	<i>Test: Communication Skills Quiz</i> <i>Text:</i> Truss, Hacker and any other resources from seminar <i>Location:</i> Valentine 105
<b>WEEK 13</b>	
<b>Nov 17 (TU)</b>	
<b>Plenary</b>	<i>Topic:</i> What makes a good speech? Working on oral communication skills <i>Text:</i> TBA
<b>Conferences</b>	<i>Topic:</i> Individual draft conferences <i>Location:</i> Advisor's office
<b>Nov 19 (TU)</b>	
<b>Plenary</b>	<i>Topic:</i> Modern American Families <i>Text:</i> Selected current TV shows
<b>Plenary (cont'd)</b>	<i>Topic:</i> Modern American Families <i>Text:</i> Selected current TV shows <i>Location:</i> Valentine 105
<b>Nov 20 (F) at 2:00 PM at Advisor's office</b>	
<i>Assignment due: WP2 – Final draft with project materials</i>	
<i>Thanksgiving Break (Nov 21-29)</i>	
<b>WEEK 14</b>	
<b>Nov 30 (M) at 2:00 PM in Angel drop box</b>	
<i>Assignment due: Atwood journal</i>	

<b>Dec 1 (TU)</b>	
<b>Plenary</b>	<i>Topic:</i> To Gilead in a Handbasket <i>Text:</i> <i>The Handmaid's Tale</i> (ALL) <i>Handout:</i> Atwood Journal Revision Project assignment
<b>Conferences</b>	<i>Topic:</i> Speech conferences <i>Location:</i> Advisor's office <i>DUE AT CONFERENCE:</i> <i>Class Themes Speech – Thesis and claims</i>
<b>Dec 3 (TR)</b>	
<b>Plenary</b>	<i>Topic:</i> To Gilead in a Handbasket <i>Text:</i> <i>The Handmaid's Tale</i>
<b>Seminar</b>	<i>Topic:</i> Group peer review of speeches <i>Location:</i> Separate seminars
<b>Dec 4 (F) at 2:00 in Angel drop box</b> <i>Assignment due: Class Themes Speech - Full draft (if presenting on 12/8)</i>	
<b>WEEK 15</b>	
<b>Dec 6 (SU) at 2:00 in Angel drop box</b> <i>Assignment due: Class Themes Speech - Full draft (if presenting on 12/10)</i>	
<b>Dec 6 (SU) at TBA</b> <i>SPECIAL EVENT: Course Dinner Party; followed by Rehearsals for Class Theme Speeches (Location: TBA)</i>	
<b>Dec 8 (TU)</b>	
<b>Plenary</b>	<i>Topic:</i> To Gilead in a Handbasket <i>Text:</i> <i>The Handmaid's Tale</i>
<b>Plenary (cont'd)</b>	<i>Topic:</i> Course Theme Speeches <i>Text:</i> none <i>Special meeting:</i> Those presenting on Thursday will rehearse between 12:40 and 2:10. <i>Location:</i> Valentine 105 <i>NOTE: Class is extended to 75 minutes</i>
<b>Dec 10 (TR)</b>	
<b>Plenary</b>	<i>Topic:</i> Course Theme Speeches <i>Text:</i> none
<b>Seminar</b>	<i>Topic:</i> Evaluations and wrap-up <i>Text:</i> none <i>Location:</i> Valentine 105
<b>Dec 15 (TU) at 5:00 PM in Rebert Lounge</b> <i>Question and Answer Session for Final Exam</i>	
<b>Dec 16 (W) at 8:30 AM at the Final Exam</b> <i>Assignment due: Writing portfolios and Atwood journal revision</i>	
<b>FINAL EXAM: Wednesday, December 16<sup>th</sup> at 8:30 AM in Carnegie 10</b>	