ENGL 110 Sample Syllabus I: “Small World”
According to the QC catalog, students in every section of English 110 learn ‘the arts and practices of effective writing and reading in college, especially the use of language to discover ideas. Methods of research and documentation will be taught, along with some introduction to rhetorical purposes and strategies. Students will spend one hour per week conferring with each other or with the instructor about their writing.’

In this section of English 110, you will read and write about cosmopolitanism and globalism—or, about the ways that local cultures and identities fit together in a more global community. You will enter into a growing field that engages scholars across the disciplines, primarily in the fields of history, philosophy, literature, music, and art.

Here are three quotations to help us begin to define some terms. They may seem to be only tangentially related to you at first, but I’m going to suggest to you that they have more in common than you might think.

1. “Globalism, at its core, seeks to describe and explain nothing more than a world which is characterized by networks of connections that span multi-continental distances.”
   --Joseph Nye, “Globalism Versus Globalization”

2. “The way we act toward ‘others’ is shaped by the way we imagine them.”
   -- Elaine Scarry, “The Difficulty of Imagining Other People”

3. “Each time we write, we’re making a choice as to the kind of person we prefer to be. Since it’s so important, let’s make that choice a conscious one for a change. Here’s what it
Involves: ‘Do I want to be authentically *me*, speaking my own thoughts in my own idiom, or am I content to be a pseudo-self, using borrowed thoughts, borrowed language, and a borrowed personality to gain the approval of a few literary traditionalists?’

--John R. Trimble, *Writing With Style*

Globalism and writing have this in common: when we talk about them, we talk about the relationships between ourselves and other people who remain strangers to us. We may not always think about those relationships very carefully or critically, as John R. Trimble observes, nor must we acknowledge their implications necessarily. We can write without thinking about who we are as writers who have readers, and we can live in a global community without thinking about who we are as members of it. My goal for this semester is to help you become more conscious of the decisions that you make in both of these arenas.

Over the course of the semester, I will ask: **How do you imagine your place in the world** through the novels that you read, the movies that you watch, the art that you see, and the music that you put on your playlists? **What kind of person do you hope to become as a writer and as a citizen**, balancing the rights and responsibilities that you bear in the various communities to which you belong—your university, for example; your family and friends; your nation; and the world that extends beyond all of them?

**Course Goals**

In this course, you will engage in scholarly conversations with academic integrity. You will practice the conventions of college writing as you:
- **Advance your own ideas** in relationship to scholarship that precedes you.
- **Discover the intellectual stakes** of questions that interest you.
- **Conduct original research** using books and electronic media.
- **Evaluate your sources** critically.
- **Cite your sources** responsibly.
- **Analyze your evidence** with two eyes and a voice that are uniquely yours.

**Essay Assignments**

**Essay 1**: Critique and refine Martha Nussbaum’s argument for a more cosmopolitan education as you intervene in the debate that she has with her critics. You must draw on at least two sources, and you may use your own experience as evidence as well. (5 pp.)
  - Draft due: Thursday, September 14
  - Revision due: Tuesday, September 28

**Essay 2**: Richard Rorty argues that novels foster solidarity by teaching readers to diminish the distance between *us* and *them*. Use a close reading of Orhan Pamuk’s *Snow* to analyze this hypothesis and reflect upon its implications. (6-8 pp.)
  - Draft due: Thursday, October 14
  - Revision due: Tuesday, Thursday, October 28

**Essay 3**: Use original research to analyze a text that represents a particularly interesting conflict between local and global allegiances. Your text will probably imagine the real world in aesthetic
terms (via music, literature, or film, for example), but it might also document more historically a phenomenon that is relevant to the concerns of the course (10-12 pp.).

*NOTE: To do well on this essay, you should decide which one of those two approaches you prefer to take—whether you will analyze an historical phenomenon or a representation of an historical phenomenon. Then, you should develop a research method that is appropriate to the task that you choose. Naturally, I will help you make those choices.

Proposal due: Friday, November 5
Annotated Bibliography due: Thursday, November 11
Draft due: Tuesday, November 16
Revision due: Thursday, December 2

**Final Project:** Make a short video (probably 2-3 minutes) that presents some insight about globalism that you gained or developed this semester. Your video need not be complex or perfect in its use of technology, but it should clearly convey something that you think, believe, or feel in a voice that is original to you.

Draft due: On the date that you set in your writing groups
Revision due: Tuesday, December 14

All of your essays should be submitted electronically, and you should also bring a hard copy to class that day (or at our next class meeting if the due date is a day when we don’t meet). The exact hour of your submission might vary, and I will make those announcements in class. See the “policies and guidelines” section for more logistical information about deadlines, formatting, etc.

**Grades**

I will calculate your course grade by these percentages:

- Essay #1 15%
- Essay #2 20%
- Essay #3 25%
- Final Project 20%
- Blogs 10%
- Citizenship 10%

Note that I grade each of your essays by the same criteria without taking effort or improvement into consideration. **The quality of your work means everything** as far as your grade is concerned, so if you write an essay that is strong in every way, you will get a good grade.

Of course, it is usually true that strong efforts yield good essays, but we all know that those kinds of results aren’t always as immediate or as noticeable as we would like them to be. With that in mind, notice that **80% of your grade is determined by your final essays, although you must submit each draft on time to get the feedback you need to do well on your essay in the end.** (See the “policies” section for more about the importance of timely drafts and revisions.)
However, your classmates and I also depend upon you to uphold your responsibilities in the scholarly community that we share, so the remaining **20% of your grade depends upon your active engagement with the course every day**. You will make that engagement evident via your discussions—on paper, in class, and on the blog—with your peers and with me. We need to know what you really think of the texts that you read, including the essays that we write, and we need your support as we push ourselves to think harder and write better than we did at the beginning of the semester. You shouldn’t need a reward for satisfying that need, but you will get one, anyway. The citizenship portion of your grade rewards students who bring their full critical intelligence to: class discussions; in-class writing; writing groups; and writing workshops. Naturally, I expect that you will **write every day with academic integrity**.

**Required Texts**

Most of the course readings are posted on the blog as PDFs. For each one, you should: **Print the article or excerpt; read it; and take notes** while you read. **Bring that notated hard copy with you to class.** Remember that your assignment, ultimately, is to come to class every day prepared to discuss the reading and writing for the day. Having the text with you is part of that assignment. Two of the required texts are **books** that you should buy by the end of the second week of classes. They are both readily available at bookstores, online and otherwise:


**Calendar**

**The calendar is likely to change** as time goes on, and **additions are inevitable**. **Listen in class and read your QC email daily** for updates!

- **The dates listed here are due dates**, so if a reading assignment is listed for September 2, for example, you should come to class prepared to discuss that day. You also might have an **impromptu quiz or writing assignment** about it in class.

**Week 1**

_Thrs. Aug. 26_  • Reading Assignment (Begin in Class): The Syllabus
Find it also on the blog at <smallworld.qwriting.org>

• Writing Assignment (In Class): What do you hope/fear we’ll do in this class?

**Week 2**

_Tues Aug. 31_  • Reading Assignment: Martha Nussbaum, “Patriotism and Cosmopolitanism”
“The Elements of the Academic Essay”
“Goals for Student Writing at Queens College”

• Writing Assignment: Your writing goals for the semester
Thurs Sept. 2  • Reading Assignment: Immanuel Wallerstein, “Neither Patriotism nor Cosmopolitanism”  
Sissela Bok, “From Part to Whole”  
• Writing Assignment: Response to a passage (due on the blog)  
*Buy your books.

Week 3
Tues Sept. 7  • Reading Assignment: Mark Gaipa, “Breaking into the Conversation: How Students Can Acquire Authority in Their Writing”  
Sample Essay  
• Writing Assignment: A draft of your draft, focusing on your thesis and motive (bring it to class)  
*Bring Snow with you to class.

Thurs Sept. 9  NO CLASS

Week 4: NO CLASS
Tues. Sept. 14 NO CLASS  • Writing Assignment: D1 due on Blackboard

Thurs. Sept. 16  • Reading Assignment: Orhan Pamuk, Snow (Ch. 1-14)

Week 4: (That is, the 4th week of classes)
Tues. Sept. 21  • Conferences  
• Reading Assignment: Your group members’ essays  
• Writing Assignment: Response to a passage (due on the blog)

Thurs. Sept. 23  • Reading Assignment: Benedict Anderson, Imagined Communities (excerpt)  
• Writing Assignment: Identify a keyterm and post a question about it on the blog

Week 5
Tues. Sept. 28  • Reading Assignment: Orhan Pamuk, Snow (Ch. 28-37)  
• Writing Assignment: R1 due on Blackboard by 10:00 a.m. and in class

Thur. Sept. 30  • Reading Assignment: Richard Rorty, Contingency, Irony, and Solidarity (excerpt)  
Orhan Kemal Cengiz, “Is Orhan Pamuk a Paranoid Liar?”  
Orhan Pamuk, Snow (Ch. 38-40)  
• Writing Assignment: Respond to a passage from the reading on the blog

Week 6
Tues. Oct. 5  • Reading Assignment: Elaine Scarry, “The Difficulty of Imagining Other People”  
Orhan Pamuk, Snow (Ch. 41-44)  
• Writing Assignment: Response to a passage (due on the blog)
Thurs. Oct. 8  • Reading Assignment: Edward Said, *Orientalism* (pp. 1-4, 24, 45-49)
  David Damrosch, *What is World Literature?* (pp. 1-14)
  • Writing Assignment: A working draft of your essay, citing a source

Week 7
  • Writing Assignment: A working draft of your essay, defining a keyterm

Thurs. Oct. 14  • Writing Assignment: D2 due on Blackboard by 10:00 a.m. and in class, also to your writing groups

Week 8
Tues. Oct. 19  • Reading Assignment: Student Essays
  • Writing Assignment: Letters to student authors

Thurs. Oct. 21  • Conferences
  • Reading Assignment: Your group members’ essays
  • Writing Assignment: Letters to student authors

Week 9
Tues. Oct. 26  • Reading Assignment: Peter Jackson, *District 9* (film)
  Edward Said, “Reflections on Exile”
  • Writing Assignment: Mock research essay idea posted on the blog

Thurs. Oct. 28  • Writing Assignment: R2 due on Blackboard by 10:00 a.m. and in class
  *In class: Library Discovery Session

Week 10
Tues. Nov. 2  • Reading Assignment: Begin your research
  • Writing Assignment: Working draft of your research proposal

Wed. Nov. 3  • Writing Assignment: Research proposal due in writing groups

Thurs. Nov. 4  • Reading Assignment: Your group members’ proposal drafts
  • Writing Assignment: Letters to your group members

Fri. Nov. 5  • Writing Assignment: Research Proposal due on Blackboard by 10:00 am

Week 11
Tues. Nov. 9  • Reading Assignment: Your ongoing research
  • Writing Assignment: Bring in your working draft
  *Bring a laptop for the Research Clinic

Thurs. Nov. 11  • Reading Assignment: Your ongoing research
  • Writing Assignment: Annotated Bibliography due on Blackboard by 10:00
am and in class

Week 12
Tues. Nov. 16 • Reading Assignment: Your ongoing research
  • Writing Assignment: **D3 due on Blackboard and to your group members by 10:00 am, and also in class**

Thurs. Nov. 18 • Reading Assignment: Sample essay
  • Writing Assignment: Draw the conversation of your research essay

Week 13
Tues. Nov. 23 • Conferences
  • Reading Assignment: Your group members’ drafts
  • Writing Assignment: Letters to your group members

Thurs. Nov. 25 Happy Thanksgiving! (No class, of course)

Week 14
Tues. Nov. 30 • Reading Assignment: Your group members’ drafts
  • Writing Assignment: Letters to your group members

Thurs. Dec. 2 • Reading Assignment: Complete your research
  • Writing Assignment: **R3 due on Blackboard by 10:00 a.m. and also in class**

Week 15
Tues. Dec. 7 • Reading Assignment: All of your essays so far
  Identify a video that’s 2-3 minutes long that has a strong motive.
  • Writing Assignment: Letter to me: Assess your writing goals and set goals for next semester

Thurs. Dec. 9 • Reading Assignment: Your group members’ pre-drafts
  • Writing Assignment: A pre-draft for your video, posted on the blog

Tues. Dec. 15 • Writing Assignment: **Videos due**

Date TBA, during final exams: Viewing party!

**Policies and Guidelines**

Email and Office Hours: I’m always happy to meet with you outside of class, and I’m often in my office. If you’d like to stop by, just send me an email, and we’ll find a time when we can meet.

I’ll also send you occasional email messages with updates and logistical items that you’ll need. Those will be brief and I won’t send them unless they’re important, so you should make sure to
read them in a timely fashion. **Check your QC email regularly**, as you are responsible for updates that I send that way.

**Deadlines**: Our pace is fast in this course, and your **deadlines are absolutely firm**. I give no individual extensions except in case of religious observances and serious emergencies that all of us would prefer to avoid (medical or family). These are very rare. You should assume that you will submit all of your writing for this class at the day and time that it’s due.

If you miss a deadline, your grade will diminish by one-third for every twenty-four hours that you fall behind. If the assignment is ungraded (a draft or a pre-draft rather than a final essay) you risk not receiving the feedback to which you are otherwise entitled, and your citizenship grade will sink. I hope that none of you will need to incur these penalties.

**Formatting**: **Your essays should be formatted to convey your professionalism.** To achieve that effect, you should refer to a research guide as you finalize the little things: margins, for example, page numbers, and citations. Your Hacker guide is good, and so is this website: http://owl.english.purdue.edu/owl/resource/747/01/

**Attendance**: Your active engagement in writing workshops and other in-class activities is integral to the Writing Seminar experience, which is grounded in a strong community of readers and writers. For this reason, **you are normally expected to attend every class**, with two absences considered cause for concern. If you miss more than three or four classes, you will probably find it impossible to complete the class.

**Academic Integrity**: As a scholar, you have absolute responsibility to cite the sources to which you refer. A central goal of this class is to teach you the proper methods for citation, recognizing that **the scholarly community depends you to uphold the highest standards of ethical practice with your sources**. **I will hold you those standards strictly** in accordance with the College’s policies: http://www.cuny.edu/about/info/policies/academic-integrity.pdf.

**Acknowledgment of Feedback and Support**: In keeping with common scholarly practice, you should express your indebtedness in an Acknowledgments section or footnote to anyone who gave you feedback on drafts or contributed informally to your thinking on your topic—for example, your classmates, friends, and family members.

**Accommodations for Students with Disabilities**: Students with disabilities needing academic accommodation should register with and provide documentation to the Office of Special Services, Frese Hall, room 111. The Office of Special Services will provide a letter for you to bring to me indicating the need for accommodation and the nature of it. This should be done during the first week of class. For more information about services available to Queens College students, contact the Office of Special Services (718-997-5870) or visit their website (http://sl.qc.cuny.edu/oss/).
ENGL 110 Sample Syllabus II: “Reading Film”
ENGLISH 110: COLLEGE WRITING
Reading Film

Name: ENGL 110: Semester 201X
Office: Days, 2:00-3:40, Room #
email@qc.cuny.edu Office Hours: Day, 12:00-1:00

COURSE DESCRIPTION: Film production shares much of the vocabulary of writing: filmmakers “compose” shots, learn the “grammar” of film, transition between scenes with “film punctuation,” and use “leitmotifs” to convey “characterization.” Film audiences also use some of the language used in responding to writing, like when comparing an adapted film with its source novel, skimming through a DVD’s “chapters,” or complaining about a narrative film’s “plot.” Considering these strange overlaps between the two different media, we can use the concept of “reading film” to hold up a lens to our understanding of the English language, particularly what it means to write and read “texts” in the liberal arts. While our focus throughout will be on developing the fundamentals of college writing, we will take film studies as a model to compare and contrast just what it is we do when we read and write. What overlaps and what diverges when we “read” between the two media? How is writing like and unlike filmmaking?

English 110 examines the arts and practices of effective writing and reading in college, especially the use of language to discover ideas. Because Queens College believes that the ability to write and communicate effectively is essential to its students’ success both in college and after, this course will introduce students to the components of writing that they will continue to practice during their college career. Students should expect to be challenged and excited by the ambitious goal of taking ownership of language. In general, this means developing fluency with:

1) elements of academic writing (such as identifying a thesis, offering analysis, using evidence)
2) seeing writing as a process (including pre-drafting, drafting, outlines, editing and revision)
3) some rhetorical strategies (such as persuasion, metaphor, comparison and contrast)
4) the grammar and mechanics of English (like sentence structure, punctuation, voice)
5) considering disciplinary conventions (how different disciplines create different writing)

LEARNING OBJECTIVES for students will include:

--to gain a familiarity with a range of modes of communication, including informal writing, formal academic essays, MLA-style bibliography entries, and letters to peers and professors.
--to develop and use strategies for improving writing and critical thinking through recursive practice, self-reflection, and the process of revision.
--to demonstrate a link between writing and critical thinking by showing how the analysis of ideas is dependent on the ability to communicate them successfully.
--to demonstrate a mastery over basic methods of research and documentation, including how to identify and evaluate appropriate secondary sources for an academic essay, to select quotation for use as evidence, to integrate quotation, and to properly cite quotation using MLA style.
--to identify personal strengths and weaknesses in the process of composition, and to describe methods to achieve future success.
ASSIGNMENTS:

Assignment #1: Diagramming Difference (3-4 pp.)
Some of your fellow Queens College students want to start a film club, but they need approval from three professors in the English Department. Since you are equally interested in film and writing, these professors have turned to you for help, asking you to prepare a short presentation explaining the similarities and differences between film and writing, so they can decide whether or not film is enough like writing to justify adding a film club to the English Department.

Your task is to prepare a written speech with an accompanying diagram that describes three ways the medium of film is and is not like the medium of writing. Your diagram might take the form of a pie chart, bar graph, Venn diagram, Carroll diagram, semiotic square, flowchart, or other graphic system of organization. Write your 3-4 page analysis as if you will read it to the professors; it should explain and discuss your diagram. In comparing and contrasting film and writing, you should consider differences in any three of the following topics that would be important to English professors: motive, analysis, evidence, key terms, structure, or any other of Harvey’s “Elements of the Academic Essay.” Remember: you have not made up your mind and are only being asked to present a written speech on how the two media are and are not similar.

Assignment #2: Reviewing the Reviewers (4-5 pp.)
Your task for this assignment is to develop a theory of how to tell a “good” film from a “bad” one. Imagine you come from a planet where the concept of a “film review” is a new one; on your home planet films are simply taken at face value. After visiting Earth on a college scholarship, you return home to a job at your local newspaper, writing its very first film review column. But before you begin, you need to convince your editor you can do a good job.

Drawing on social science disciplines such as sociology or anthropology, write for your editor a four-page “field report,” describing to her the range of beliefs about quality cinema that you found expressed in Earth film reviews. Your field report--a concept the class will define together--should (1) identify three shared concerns that different film reviewers have, (2) describe the particular rhetorical style of one film reviewer you like, and (3) present your own theory and method of reviewing films so as to distinguish “good” and “bad” film.

Assignment #3: Investigative Proposal (4 paragraphs)
You are trying to get a student grant to attend and present at this year’s Society of Cinema & Media Studies conference. The special topic for this year is “Adaptation,” which fits perfectly with your course studies so far. To win the grant, you need to submit a formal proposal with the following format: in four paragraphs, (1) present a specific theme and open-ended investigative question to pursue, (2) examine the purpose of the investigation and how it will contribute to the study of adaptation, (3) consider a method or discipline for approaching your subject, and (4) identify possible resources you will use to explore your question. Since the topic is “Adaptation,” you should have a particular film or literary text as your central example, for example Shakespeare on film (e.g. Throne of Blood, O, Forbidden Planet), filmed graphic novels (e.g. Superman, Sin City, Tank Girl), classic novels (e.g. Pride and Prejudice, Clueless, Great Expectations), or novelizations of films (e.g. Star Wars, Snakes on a Plane). Remember: you
need not only to describe your proposed investigation concisely, but also to convince the Society of the importance of your topic and indicate to them how you intend to research your question.

Assignment #4: Annotated Bibliography (4-5 pp.)
Building on the last paragraph of your Investigative Proposal, use the library’s resources to find five secondary sources that directly relate to your investigation. Using MLA style, create a Works Cited page for these five items. These sources should be scholarly, academic ones such as journal articles, book chapters, scholarly film reviews, and filmmaker interviews. Do not use Internet search engines or popular magazines and newspapers. Instead, you will use a variety of electronic databases like JSTOR, EBSCOHost, and the CUNY+ catalog. Also, one of your five sources must be in print form, such as a book or print journal. Before you begin to research, take into consideration the methodology or discipline you described in your Proposal’s third paragraph so that you can limit your search to appropriate materials.

After identifying and preparing citations for five sources, select the three strongest ones and provide one-paragraph annotations for each. These annotations, or “evaluative summaries,” should begin with a 2-3 sentence overview of the article, continue with 2-3 sentences that cite and contextualize key quotations or terms, and conclude with 2-3 sentences that discuss how this source will be useful to your project.

Assignment #5: Final Research Paper (8-10 pp.)
After much feedback and revision, your proposal on the topic of “Adaptation” has finally been accepted by the Society. Your task now is to write a formal research paper that takes a position on a problem. In your final paper, you should make an argument that offers one answer to the investigative question you developed in your Proposal Assignment.

In writing your final paper, you should complete and submit:
- a Messy First Draft, where you make an initial, experimental exploration of your proposed idea in 12-14 informal and unfinished pages;
- a Formal Outline, where you examine your first draft and experiment with ways of organizing the material to create an appropriate overall structure; and
- a Second Draft, where you take a more informed, analytical, and critical approach to the topic you chose to investigate.
- an Argument Abstract, where you compose a 200-word abstract of the essay you are writing, showcasing the argumentative position you are taking on your question;
- Your Final Paper needs to incorporate at least two of the secondary sources from your Annotated Bibliography, as well as two of the shared course readings from this semester.
- A Cover Letter that explains the process students went through to create their portfolio, the strengths gained by producing the pieces of writing, and the challenges they still face as writers.

READINGS: All required course readings can be downloaded from Blackboard. Students are expected to make use of the Library’s electronic and print resources. For additional help with mechanics, grammar, and MLA style, students are directed to the Queens College Writing Center at http://qcpages.qc.edu/qcwsw/ and to Purdue’s “OWL” at http://owl.english.purdue.edu/.
NOTE ABOUT LINKED COURSE: This is a linked course, so the themes and discussions in this course intersect with and compliment the issues in your Media Studies class. If you drop this course, you must also drop MDST 144.

PARTICIPATION: Participation is crucial to your success. Non-participation includes such behavior as not doing the reading, not bringing the text to class, sleeping during class, or not making an effort to engage in class discussions. If you know you cannot attend a class session, contact me before to inquire about turning in homework; I do not accept late assignments.

GRADING: Assignments are sequenced to stress the recursive practice of writing. Students will revise their writing for a portfolio that is assessed for a final grade, introduced by a Cover Letter that explains the process gone through to create a portfolio, the strengths gained by producing these writings, and challenges still faced as writers. Students are evaluated in three broad areas:

1) their ability and diligence in completing all writing assignments on time, reading and reflecting on assigned readings before class, and participating in class discussions.

2) their competence in meeting the learning objectives identified above.

3) their ability to demonstrate, through the pieces in their final portfolio and their meta-reflective cover letter, that they have made thoughtful and careful revision from earlier drafts.

In practice, the final grade will be a “negotiation.” Students should meet with me one-on-one during the final third of the semester, where we will discuss current strengths and weaknesses and establish expectations for the remainder of the semester. We will agree on an appropriate final grade, dependent upon completing a list of expectations. This list might include specific revision of certain assignments, good faith effort to participate more, or mastery of recurring problem areas. Students will submit a memo outlining our meeting to serve as a grading contract.

ACADEMIC INTEGRITY: In 2011, the Board of Trustees adopted a new CUNY Policy on Academic Integrity. Violations include: cheating, fabrication, facilitating academic dishonesty, plagiarism, and denying others access to information. It is your responsibility to be aware of what constitutes academic dishonesty; students who are unsure of whether their work meets criteria for academic integrity should consult with their instructor. Please look at the full policy, which provides further examples and possible consequences for incidences of academic dishonesty:

http://www.qc.cuny.edu/StudentLife/services/studev/Documents/Academic%20Integrity%20Violation%20Form%20RV.pdf. Writing at Queens also offers useful advice on how to avoid plagiarism: http://writingatqueens.org/for-students/what-is-plagiarism/.

I have a zero-tolerance policy towards plagiarism and academic dishonesty. The minimum punishment for any plagiarism in this course is receiving an F as a final grade and being reported to the Vice President for Student Affairs.

If you have a learning, sensory, or physical reason for special accommodation in this class, contact the Office of Special Services in 171 Kiely Hall at 718-997-5870 and please inform me.
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<tr>
<th>Week 1</th>
<th>Reading: André Bazin, “Adaptation, or the Cinema as Digest”</th>
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<tr>
<td>Week 2</td>
<td>Reading: Sergei Eisenstein, “The Cinematographic Principle and the Ideogram”</td>
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| Week 3 | Reading: James Monaco, “The Language of Film: Signs and Syntax”  
*Due: Diagramming Difference* |
| Week 4 | Reading: Roland Barthes, “The Romans in Films” & “Leaving the Movie Theater” |
| Week 5 | Reading: selected reviews from MRQE.com and Aristotle on Rhetoric  
*Due: Reviewing the Reviewers* |
*Due: Investigative Proposal* |
| Week 7 | Library Visit this week  
Reading: Peer’s Proposal  
*Due: Revised Investigative Proposal* |
| Week 8 | Reading: Look at MLA style on Purdue’s “OWL” website |
| Week 9 | Reading: Seymour Chatman, “What Novels Can Do that Films Can’t . . .”  
*Due: Annotated Bibliography* |
| Week 10 | Reading: Rudoph Arnheim, “A New Laocoön” |
| Week 11 | Reading: Anne Lamott, “Shitty First Drafts” & Gordon Harvey, “Elements of the Academic Essay”  
*Due: Messy Draft* |
| Week 12 | Reading: Walter Murch “Cut Out the Bad Bits” and “Why Do Cuts Work?”  
Due: Formal Outline |
|----------|-------------------------------------------------------------------|
| Week 13 | Peer Workshop on portfolio pieces  
Reading: William Zinsser, “Simplicity” and “Simplicity (Draft)”  
Due: Second Draft |
| Week 14 | Peer Workshop on portfolio pieces  
Due: Argument Abstract and Cover Letter |
| Final   | Final Portfolio due during or before final exam period |