

AP/WRIT 1702 6.00 Becoming a Better Writer (On campus)



Welcome to Becoming a Better Writer!

This course outline provides you with a detailed overview of the course. Please read through the document carefully.

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Land Acknowledgement

York University recognizes that many Indigenous Nations have longstanding relationships with the territories upon which York University campuses are located that precede the establishment of York University. York University acknowledges its presence on the traditional territory of many Indigenous Nations. The area known as Tkaronto has been care taken by the Anishinabek Nation, the Haudenosaunee Confederacy, and the Huron-Wendat. It is now home to many First Nation, Inuit and Métis communities. We acknowledge the current treaty holders, the Mississaugas of the Credit First Nation. This territory is subject of the Dish with One Spoon Wampum Belt Covenant, an agreement to peaceably share and care for the Great Lakes region.

Contact Information:

Instructor: Janet Melo-Thaiss

Office Location and Hours: SR 353. Thursdays, 9 am – 11 am. Please email for an appointment.

Email: janetmt@yorku.ca

Important Note about Email: I am always happy to answer your questions. Please send me an email if you have any questions. I check emails for our class from Tuesdays to Fridays during business hours, with a turnaround time of 48 hours whenever humanly possible. I do not respond to emails outside of those hours. Please note that if you email me on a Friday, you will likely not get a response until the following week. Please follow professional etiquette when sending an email. Include a proper address (i.e. Dear Professor/Dr. Melo-Thaiss or Janet), as well as your course code and section (I am a contract faculty member and I teach many classes at multiple institutions) and then sign off appropriately with a closing salutation that includes your full name.

Email blackout period: When emailing me about any assignments in the course, please be sure to manage your time wisely. Last minute emails about assignments reflect that you have started the assignment too late and demonstrate a lack of professionalism. To ensure that all students master the type of professionalism that this course is teaching you about, I will only respond to emails regarding assignments up to 48 hours before the deadline. For example, if an assignment is due on November 10th, I would not respond to any emails after November 7th. Again, keep in mind that I respond to emails from Tuesdays to Fridays. The main takeaway: email me early!

About the Course:

Course Description

“The very reason I write is so that I might not sleepwalk through my entire life.” Zadie Smith

WRIT 1702: *Becoming a Better Writer* is a 6-credit [Humanities General Education course](#) offered by the [Department of Writing](#). It combines practical strategies for improving your academic and professional writing with a study of the diverse social, political, and cultural challenges that writers face. The course emphasizes transferable skills via writing academic essays, film criticism, and professional projects.

The central philosophy that informs WRIT 1702 is that *good writers are mindful writers*. In *Becoming a Better Writer*, we use the portfolio model (multiple short assignments/drafts that build to a final product) to build awareness of our writing process and practice. This course will thoroughly examine every aspect of academic writing—research, style, grammar, structure, composition, and argument—and allow you to practice as you work to complete assignments. In this course, we will work to apply the idea of writing as a way of thinking as well as a way to becoming. As a *Humanities* General Education course, WRIT 1702 uses writing as a lens to examine the current Western culture around you in meaningful ways.

Course Objectives

This course will focus on reading and analysing a range of generic forms of written expression including:

- short and long fiction
- non-fiction (i.e. essays, speeches, arguments)
- film

You will work to develop strong critical reading, thinking, and writing skills as you engage with readings, lecture materials, and class discussions. The process of learning will happen through writing and re-writing. This course will also offer you the opportunity to write a variety of different genres including academic writing, criticism, as well as professional writing.

Active engagement in the course as well as with our writing activities will be essential to the successful completion of this course. Writing often and in ways we are not necessarily familiar with strengthens our writing skills in general. We will always be mindful of writing as an iterative process, one that is always evolving.

As we learn from other writers (via course readings), we can also develop an awareness of how and why different texts are written, including the cultural context in which they are written. Finally, when we develop deeper reading and critical thinking practices, we also become more aware of our own writing practices and of what is needed to improve such practices. A bonus is that we also refine our own thinking process, becoming more aware of our own biases, beliefs, and ideas as well. An important aim of the course is to help students develop greater confidence when writing in different contexts, whether academic, professional, or personal.

Learning Outcomes

Writing has laws of perspective, of light and shade just as painting does, or music. If you are born knowing them, fine. If not, learn them. Then rearrange the rules to suit yourself.

~Truman Capote, *Truman Capote: Conversations*

After successful completion of this course students will be able to:

1. Compose a critically literate academic essay in the Humanities style in response to detailed assignment prompts.
2. Compose multi-paragraph essays for professional and critical contexts. (i.e. "Unlearning" the 5-paragraph essay model.)
3. Locate, critically evaluate and respond to multimodal material covering various media forms and genres, including digital and printed text, and film.
4. Practice the ability to listen to and take notes from presentations.
5. Contribute substantively and constructively to the collaborative review process.
6. Identify and anticipate the needs and expectations of the audience that they are writing for.
7. Show awareness of how the writer's political and social context (gender, class, ethnicity, sexuality) affects their ability to contribute to society through their work.
8. Demonstrate an understanding of the transferability of various writing skills in relation to topic, audience, and purpose.

9. Show improvement in control of technical elements of writing, including grammar, tone, audience awareness and stylistic requirements.
10. Demonstrate a high degree of professionalism, collegiality, and time management skills.

What Course Materials Do We Need

- **Required Textbooks** (available at the library or wherever you buy your books):
 - De Sa, Anthony. *Barnacle Love*.
 - Wagamese, Richard. *Indian Horse*
- **Required Films:**
 - Wachowski, Lana and Lily. *The Matrix*. (Rent, buy or borrow)
 - *Wonder Woman*. (Rent, borrow, or buy)
- **Various shorter readings and videos:** The remainder of the course readings will be available online in our eclass site. Please look at the syllabus each week to see what the readings are for that week. When readings are posted, you are required to have them read before attending class.
- Other online resources that are useful for research and writing will be shared through the course website as well.

How Will This Course Be Taught and Structured

Overview of Course Structure:

This course is coded as an on campus. The only way to obtain course content is by attending class. Lectures will not be recorded, and PowerPoints will not be posted. Attendance is necessary to succeed in the course. Students are responsible for any missed material. If you will be missing a class, be sure to email a colleague for notes. Do not email your instructor.

How We Will Be Evaluated

Below you will find a summary of the assignment schedule. Please note that assignments are integrated and build on one another. This means that it is very important for you to stay on track with submitting each assignment on time every week. Most assignments are due on Fridays during our class time, but please note that due to the iterative nature of our projects, some work may be due on other dates to accommodate revisions and collaboration.

Assignment description:	Weight:	Due Dates:
<p>Academic Writing Portfolio (AWP) Drafts of Rough work will be due earlier in the term for Peer Review workshopping. NOTE: The Outline and essay drafts do not qualify for the Optional Grace Period.</p> <p>*Failure to bring a complete draft for the Peer Review process will result in a 5% late penalty.</p>	30%	<p>Outline/Proposal due Oct. 6*</p> <p>Close Reading due Oct 27*</p> <p>Complete Draft due: Nov. 3*</p> <p>Final Complete Portfolio due Dec. 1 **</p>
<p>Life Writing Portfolio (LWP) Drafts of Rough work will be due earlier in the term for Peer Review workshopping. See below. Drafts do not qualify for the Optional Grace Period.</p> <p>*Failure to bring a complete draft for the Peer Review process will result in a 5% late penalty.</p>	25%	<p>Complete Draft due Feb. 2*</p> <p>Final Complete Portfolio due Feb. 16 **</p>
<p>Film Criticism Portfolio (FCP) Drafts of Rough work will be due earlier in the term for Peer Review workshopping. See below. Drafts do not qualify for the Optional Grace Period.</p> <p>*Failure to bring a complete draft for the Peer Review process will result in a 5% late penalty.</p>	20%	<p>Complete Draft due Mar. 8*</p> <p>Final Complete Portfolio due Mar. 29**</p>
<p>Peer Review (3 @ 5% each) The Peer Review process is also part of where your participation will be formally evaluated. (Does not qualify for the Optional Grace Period)</p>	15%	<p>Nov. 3 (AWP) Feb. 2 (LWP) Mar. 8 (FCP)</p>
Participation	10%	Requires regular attendance

***The optional grace period is not applicable to the Outline, Drafts of Portfolios or to the Peer Reviews as these are collaborative in nature.**

****Optional Grace Period of 72 hours extension for Final submission of most assignments including the Final Portfolios. No approval needed; no written feedback provided.**

NOTE: Course marks are allocated as per Senate guidelines, no extra credit assignments are possible.

Assignment Submission

Successful academic performance depends on students doing their work not only well, but on time. Meeting deadlines is an integral part of your professionalization and personal brand. Accordingly, assignments for this course must be received on the due date specified for the assignment.

Please consider the following:

1. Assignments are due on the due date stated above and must be uploaded as either a PDF or Word file. No other file formats are accepted.
2. Name your files using standard conventions: lastname_firstname_assignment name (i.e. melothaiss_janet_assignment 1)
3. Students should always be prepared to respond orally to any questions that may arise out of written work.
4. Alternative or “make-up” assignments are not available.
5. Since this course is tailored to training you to develop your professionalism, note that there is a 48-hour blackout period before each deadline for assignments where I will not respond to emails about the assignment. Emails that are sent in the 48 hours leading up to an assignment reflect poor time management skills as well as last-minute work. To do well in this class (like in any career), it is important to plan your projects ahead of time and get any questions that you need answered long before the deadlines.

6. Should you require an extension, please make use of the optional grace period (NOTE: see below. Not all assignments all eligible for the optional grace period.)

Additional Submission Guidelines:

Coursework is composed of three writing portfolios. Each portfolio includes several smaller assignments/drafts that will help you to succeed on the final version of your project. You must complete all the exercises and/or drafts to receive a grade for the final assignment. Keep all pre-assignments and drafts in a digital portfolio and upload all rough work to date with each assignment. Please order your submissions in the following way: final draft and then all rough work. There are no exceptions to the portfolio requirements. Incomplete portfolios will result in a loss of marks.

Papers are expected to demonstrate the use of correct scholarly conventions. Clarity and precision of thought in written form is required on all assignments. Appropriate references must be included and properly documented. Accurate grammar and spelling are expected. Please refer to the style guides found by following the “Footnotes, Bibliographies and RefWorks” link on the library’s homepage: <http://www.library.yorku.ca/ccm/jsp/homepage.jsp>. All written assignments must be word processed and double-spaced with 2.54cm/1 inch margins. Use 12pt Times New Roman or Arial or Calibri font for your work, and the MLA 9th Edition citation style. You must include page numbers for all assignments. Your name, student number and the title of the assignment should appear on the first page of your assignment. Assignments are to be submitted as a Word or PDF document to the dropbox on eClass.

Course late policy

To accommodate all student’s needs and in line with universal design principles, I have added an optional 72-hour grace period to some of the assignments in the class. This optional grace period is available for assignments that do not rely on collaboration (i.e. rough drafts and peer reviews are not eligible for extensions since this would impact your colleagues.)

See above for assignments that qualify for the optional grace period. You do not require additional approval to take these extensions and you may use them as often as you need to for eligible assignments. Note that assignments submitted under the late grace period will not receive written feedback.

Citation and Academic Integrity

“I'd rather be caught holding up a bank than stealing so much as a two-word phrase from another writer.” Jack Clifford Smith, *Los Angeles Times*

All course assignments should use the MLA 9th Edition style for citation.

- Information on the MLA style can be found online at <https://owl.english.purdue.edu/owl/resource/747/01/> (Purdue Owl).
- Additional information on Academic Integrity can be found online at http://www.yorku.ca/spark/academic_integrity/index.html.
- Proper citation is required for all coursework. You must properly attribute every source that you either quote or paraphrase from, including books, articles, films, director's commentaries, newspapers, and internet websites.
- If you can find sources from which to plagiarize, your instructor can also find them.
- The consequences of plagiarism can range from a grade of zero on the assignment to removal from the university and the withholding of your academic degree. Do not jeopardize your academic career with any form of academic dishonesty!
- Accordingly, the course director would like to credit Professors Jon Sufrin and Peter Paolucci for their ideas and guidance on assignment structure and course content for WRIT 1702.
- Full citation for course articles can be found on the course's eclass website.

Note on Plagiarism:

Plagiarism can be generally defined as:

- a. The use, whether by paraphrase or direct quotation, of the published or unpublished work of another without full and clear acknowledgement through proper citation format. Note that both intentional and unintentional plagiarism will result in the same penalties.
- b. The submission of an assignment or parts of an assignment written by someone other than the student, including but not limited to, other students, commercial organizations, and electronic sources.

Please familiarize yourself with the York University Senate policy on Academic Honesty at: <http://www.yorku.ca/secretariat/policies/document.php?document=69>

IMPORTANT ACADEMIC INTEGRITY INFORMATION FOR STUDENTS:

All students are expected to familiarize themselves with University policies (located online at <http://www.yorku.ca/secretariat/policies/index-policies.html>):

- York's [Academic Honesty Policy and Procedures/Academic Integrity Website](#)
- Course requirement accommodation for students with disabilities, including physical, medical, systemic, learning and psychiatric disabilities
- Student Conduct Standards and Religious Observance Accommodation

NOTE: ANY USE OF ANOTHER PERSON'S WORK, WHETHER IN PRINT OR ELECTRONIC FORM, WITHOUT

PROPER CITATION CONSTITUTES PLAGIARISM AND WILL LEAD TO CHARGES OF A BREACH OF ACADEMIC HONESTY.

Students must retain rough drafts and research notes from all of their written assignments until final letter grades have been posted. Your instructor may ask to see these materials in order to understand your writing process, and to help identify means by which you can improve your academic writing.

Explicit Course Policy on Students' Use of Generative Artificial Intelligence (AI)

In this course, all work should be completed by you and you alone. As such, you are not allowed to use generative artificial intelligence (AI), such as ChatGPT, to help you complete any of your work in this course (e.g., tests, papers, assignments, presentations, essay outlines, presentation scripts, etc.). If you do not know whether an online resource or tool can be used in this course, please contact me for guidance. Any use of generative AI in this course will be considered a breach of the [Senate Policy on Academic Honesty](#). For more information, please review [AI Technology & Academic Integrity: Information for Students](#).

Grading Policy

Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.)

(For a full description of York grading system see the York University Undergraduate Calendar - <http://calendars.registrar.yorku.ca/2010-2011/academic/index.htm>)

York Senate Grading Criteria:

- "A" means the submission meets all the criteria for the assignment AND has superior qualities of ALL the following: language, thinking and research. Essentially the work is completely error-free and is publishable.
- "B" means the submission meets all the criteria for the assignment AND has some superior qualities of language, thinking or research.
- "C" means the submission JUST meets all the criteria for the assignment or provides no more than a summary of the textbook or course material.
- "D" means the submission meets all the criteria for the assignment BUT is deficient in coherence or some other aspect of written language.
- "F" means the submission is unacceptable because it does not fulfil the assignment in some crucial way.

GRADE	GRADE POINT	PERCENT RANGE	DESCRIPTION
A+	9	90-100	Exceptional
A	8	80-89	Excellent
B+	7	75-79	Very Good
B	6	70-74	Good
C+	5	65-69	Competent
C	4	60-64	Fairly Competent
D+	3	55-59	Passing
D	2	50-54	Marginally Passing
E	1	(marginally below 50%)	Marginally Failing
F	0	(below 50%)	Failing

ADDITIONAL IMPORTANT INFORMATION

Email Policy

Email is a great and convenient way to communicate with your professors. Please keep the following guidelines in mind before sending your instructor an email:

- In every email you send please do the following: include a relevant subject line with the course name and code in it (i.e. Question about report in WRIT1702, Section Letter); also include your full name and student number at the bottom of every email.
- Include a professional address such as Dear Dr. Melo-Thaiss before beginning your email. And, include a professional and courteous sign off such as "Thank you for your time or Best Regards."
- Email is a great tool for asking very specific questions. Do not send long, involved emails with multiple questions or drafts of your work. Speak to me after class or during break to discuss more complex issues or questions.
- Do not email questions that are already answered by the syllabus or in class. The following are also not appropriate questions to email professors: "Did I miss anything in class," "Can you send me your notes?" etc. It is your responsibility to get notes for any classes missed. Remember, this class is not an online/asynchronous course.
- Please note that I cannot discuss grades over email.
- Email can be easily misinterpreted. Always write your emails in a professional manner and use a courteous tone. For example, it is unprofessional and rude to use a demanding tone or acronyms such as ASAP in your emails.
- Online communications are governed by the same rules of academic conduct as your behaviour in class.
- Note that there is a 48-hour blackout period before each deadline where I will not respond to emails about the assignment.

TIP: Before you send any professor an email, read this first:

<https://www.insidehighered.com/views/2015/04/16/advice-students-so-they-dont-sound-silly-emails-essay>

Class Participation and Etiquette:

There is a difference between just showing up to class and actively participating by being engaged in the class. As I am sure you already know, you will get out of the class what you put into it. The more you get involved with our class, the more your skills will improve (and yes, the higher your grades will likely be!). To ensure that you can participate actively it is important that you complete all assigned readings/materials *before* each class. You are encouraged to read critically and bring your questions and comments about the material to class. Attendance alone will not be enough to earn participation grades. Think of our classes as your chance to ask questions and to demonstrate your mastery of course concepts.

Active participation means that you:

- Ask questions when you do not understand the material
- Contribute your ideas to class discussions
- Complete assigned exercises whether in-class or before class if assigned as homework
- Provide completed hard copies of draft work to engage in constructive peer editing exercises in class
- Listen respectfully to the ideas of others
- Remain open to new ideas and ways of thinking about the material; and
- Respond thoughtfully to others whether orally during discussion or in writing during revision/peer-editing work.

Please note that this course offers various opportunities for active and experiential learning. This means that you need to be prepared to complete activities that are related to the topic each week.

Extra Learning Supports and Resources for Students:

YU START list of all resources at York to support students at <http://yustart.yorku.ca/all-resources-a-z/>

The Writing Centre supports students as they develop the skills and strategies required to become effective, independent writers through one-to-one tutoring, writing workshops, and elective writing courses. You may book appointments through the Writing Centre to work with a writing instructor on assignments at any stage in your writing process from understanding your assignment and getting started to substantive revision of drafts. Please note that the Writing Centre is not an editing service. In order to uphold your academic integrity, you are to play an active role in all decisions related to your writing.

Click the “Enrol Here” link on the Writing Centre website: <https://writing-centre.writ.laps.yorku.ca>

Access/Disabilities

York provides services for students with disabilities (including physical, medical, learning and psychiatric disabilities) needing accommodation related to teaching and evaluation methods/materials. It is the student’s responsibility to register with disability services as early as possible to ensure that appropriate academic accommodation can be provided with advance notice. You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs. Failure to make these arrangements may jeopardize your opportunity to receive academic accommodations. Additional information is available at <http://cds.info.yorku.ca/>.

Important Deadlines for Term Y Courses:

Last date to drop courses without receiving a grade: Feb. 10

Course withdrawal period (withdraw from a course and receive a grade of W): Feb. 11 – April 10

Please see the following link for an overview of important sessional dates for the Fall/Winter 2022-2023 terms: <https://registrar.yorku.ca/enrol/dates/2022-2023/fall-winter>

Weekly Schedule:

Fall Term Week/ Dates	Readings and Topics: (Subject to change) NOTE: All readings/films to be viewed before class each week.	Assignments Due (uploaded to e-class):
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Fall Term: Academic Writing

Sept. 8	<p>WEEK 1: The One Where They Introduce Themselves</p> <p>TOPICS:</p> <ul style="list-style-type: none"> • Course syllabus, expectations, structure, and policies • Icebreaker • Introduction to Course Concepts: <ul style="list-style-type: none"> ➤ Critical Thinking or, “Thinking about Thinking.” ➤ Reading with Awareness (SQ3R) 	
Sept. 15	<p>WEEK 2: The One Where They Are Present</p> <p>TOPICS:</p> <ul style="list-style-type: none"> • How to take notes that stick. • Mindful Writing, or, Embracing the Struggle to Write • Modes of Discourse and Essay Strategies: Narration, Description, Exposition and Persuasion <p>READINGS & SCREENINGS:</p> <p>Ede, Lisa. “Understanding the Writing Process.”</p> <p>Peary, Alexandria. How Mindfulness Can Transform the Way You Write. Ted Talk. https://youtu.be/3yxnFac7CNA</p>	
Sept. 22	<p>WEEK 3: The One Where They Learn Word Magic</p> <p>TOPIC:</p> <ul style="list-style-type: none"> • The Art of Rhetoric: Ethos, Logos, and Pathos • The Art of Close Reading: Form and Content <p>READINGS & SCREENINGS:</p> <p>Booth, Wayne. “The Rhetorical Stance.”</p> <p>King, Jr. Martin Luther. “Letter From Birmingham Jail.”</p>	
Sept. 29	<p>WEEK 4: The One Where They Fight Writer’s Block</p> <p>TOPICS:</p> <ul style="list-style-type: none"> • Pre-writing, Freewriting and outlines • Creativity • Why motivation won’t work <p>READINGS & SCREENINGS:</p> <p>LeGuin, Ursula. “Where Do You Get Your Ideas From?”</p>	

<p>Oct. 6</p>	<p>WEEK 5: The One Where They Learn to Unlearn TOPIC:</p> <ul style="list-style-type: none"> • Unlearning the 5-paragraph essay structure • The thesis • Paragraphing: introductions and conclusion <p>READINGS & SCREENINGS: Orwell, George. "Politics and the English Language." Smith, Ed. "Don't be Beguiled by Orwell: using plain and clear language is not always a moral virtue."</p>	<p>Outline for Academic Writing Portfolio due</p>
<p>Oct. 13</p>	<p>The One Where They Took A Break</p> <p>Reading Week! No classes.</p>	
<p>Oct. 20</p>	<p>WEEK 6: The One Where They Get Ready to Rumble TOPICS:</p> <ul style="list-style-type: none"> • Thinking Through Argument • Understanding Genre • Fair summaries and paraphrases <p>READINGS & SCREENINGS: Graff, Gerald. <i>They Say, I Say</i> "The Art of Summarizing." Swift, Jonathan. "A Modest Proposal."</p>	
<p>Oct. 27</p>	<p>WEEK 7: The One Where They Learn About Research & Criticism TOPICS:</p> <ul style="list-style-type: none"> • Academic vs. Popular Sources • Using the Library • Citation • Applying what we have learned: Reading De Sa <p>READINGS & SCREENINGS: De Sa, Anthony. <i>Barnacle Love</i>.</p>	<p>Close Reading Assignment Due</p>

<p>Nov. 3</p>	<p>WEEK 8: The One Where They Revise, and then Revise Again TOPIC:</p> <ul style="list-style-type: none"> • Revision as process • Peer Review Workshop <p>READINGS & SCREENINGS: No new readings</p>	<p>Draft of Academic Portfolio due in Tutorial for Peer Review</p> <p>Peer Review due by end of day</p>
<p>Nov. 10</p>	<p>WEEK 9: The One Where They Look in the Mirror TOPIC:</p> <ul style="list-style-type: none"> • Thinking through themes • Considering the so what? • Developing sensitivity to various social and cultural contexts <p>READINGS & SCREENINGS: Adichie, Chimamanda Ngozi. "The Danger of a Single Story." Gay, Roxanne. "A Tale of Three Coming Out Stories." King, Thomas. "Borders."</p>	
<p>Nov. 17</p>	<p>WEEK 10: The One With Style TOPIC:</p> <ul style="list-style-type: none"> • A short review of grammar • Writing at the level of the sentence • What is good writing? <p>READINGS & SCREENINGS: Pinker, Steven. "Good Writing." <i>A Sense of Style</i>.</p>	
<p>Nov. 24</p>	<p>WEEK 11: The One Where They Talk About History TOPIC:</p> <ul style="list-style-type: none"> • Logical Fallacies • The Art of Close reading <p>READINGS & SCREENINGS: Wagamese, Richard. <i>Indian Horse</i>.</p>	
<p>Dec. 1</p>	<p>WEEK 12: The One Where They Hand in Their Awesome Work TOPIC: No new material. READINGS & SCREENINGS: No new readings</p>	<p>Final Academic Portfolio due to eclass</p>
<p>Winter Term Week/ Dates</p>	<p>Readings and Topics: NOTE: All readings/films to be viewed before class each week.</p>	<p>Assignments Due (uploaded to e-class):</p>

Winter Term: Life Writing and The Public and Professional Writer

<p align="center">Jan. 12</p> <p>Life Writing</p>	<p>WEEK 13: The One Where They Return TOPIC:</p> <ul style="list-style-type: none"> • What is Life Writing? • Personal Essays, Personal Arguments <p>READINGS & SCREENINGS: Orwell, George. "Shooting an Elephant." Adichie, Chimamanda Ngozi. "We Should All Be Feminists."</p>	
<p align="center">Jan 19</p>	<p>WEEK 14: The One Where They See Themselves More Clearly TOPIC:</p> <ul style="list-style-type: none"> • Narrative revisited <p>READINGS & SCREENINGS: Didion, Joan. "Why I Write?" Popova, Maria. "Celebrated Writers on the Creative benefits of Keeping a Diary."</p>	
<p align="center">Jan. 26</p>	<p>WEEK 15: The One Where They Reflect TOPIC: Writing from the margins READINGS & SCREENINGS: Anzaludúa, Gloria. "How to Tame a Wild Tongue." Hooks, Bell. "Writing from the Darkness."</p>	
<p align="center">Feb 2</p>	<p>WEEK 16: The One Where They Revise Their Stories TOPIC: Peer Review Workshop (Attendance is mandatory) READINGS & SCREENINGS: No New Readings</p>	<p>Draft of Life Writing Portfolio due in Tutorial for Peer Review</p> <p>Peer Review due by end of day</p>
<p align="center">Feb. 9</p>	<p>WEEK 17: The One Where They See the Problems with Patriarchy TOPIC: Speaking truth to power READINGS & SCREENINGS: Woolf, Virginia. "Chapter Three." <i>A Room of One's Own</i></p>	
<p align="center">Feb. 16</p> <p>The Public and Professional Writer</p>	<p>WEEK 18: The One Where They Shared Their Stories TOPIC: No new materials READINGS & SCREENINGS: No new readings</p>	<p>Final Life Writing Portfolio due to class</p>

<p>Feb. 23</p>	<p>Reading Week! No classes.</p> <p>The One Where They Wanted the Snow to Go</p>	
<p>Mar. 1</p>	<p>WEEK 19: The One With The Matrix</p> <p>TOPIC:</p> <ul style="list-style-type: none"> • Understanding criticism as a genre • The Art of Evaluation • “Reading” visual texts <p>READINGS & SCREENINGS:</p> <p>Wachowski and Wachowski. <i>The Matrix</i>. Ebert, Roger. “The Matrix.” A Review.</p>	
<p>Mar. 8</p>	<p>WEEK 20: The One Where They Revise Again</p> <p>TOPIC:</p> <p>Peer Review Workshop (Attendance is mandatory)</p> <p>READINGS & SCREENINGS:</p> <p>No new readings.</p>	<p>Draft of Film Criticism Portfolio due in Tutorial for Peer Review</p> <p>Peer Review due by end of day</p>
<p>Mar. 15</p>	<p>WEEK 21: The One Where She Kicks Butt</p> <p>TOPIC:</p> <ul style="list-style-type: none"> • Complicating critique • Applying a cultural and gendered lens <p>READINGS & SCREENINGS:</p> <p>Jenkins, Patty. <i>Wonder Woman</i>. Betlatsky and Donaghue. “Gendered Expectations for Female Driven Films.”</p>	
<p>Mar. 22</p>	<p>WEEK 22: The One Where They Went Digital</p> <p>TOPIC:</p> <ul style="list-style-type: none"> • Personal branding and the writer • Writing and Professional Etiquette • Multi-modal genres • The e-portfolio <p>READINGS & SCREENINGS:</p> <p>University of Waterloo. “Examples of student e-portfolios.”</p>	

Mar. 29	WEEK 23: The One Where They Talked Shop TOPIC: <ul style="list-style-type: none">• The writing professional• Cover letters and resumes READINGS & SCREENINGS: No New Readings.	Final Film Criticism Portfolio due to eclass
Apr. 5	WEEK 24: The One Where They All Said Goodbye TOPIC: <ul style="list-style-type: none">• Course Conclusion READINGS & SCREENINGS: No New Readings.	