

UWS 33A: Dystopian Worlds

Fall 2022

Mondays, Wednesdays, and Thursdays, 10:10–11:00am, Olin-Sang 116



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Instructor

Dr. Laura Heath-Stout ([she/her/hers](#))

Email: lheathstout@brandeis.edu

Anonymous Feedback

Office: Rabb Graduate Center Room 218

Meet with Me:

- Drop in on Mondays and Wednesdays, 2:30–4pm
- Schedule a Meeting
 - [In person in my office](#)
 - [Via Zoom](#)



Photo by Rebecca Bianco Hedditch

Course Description and Outcomes

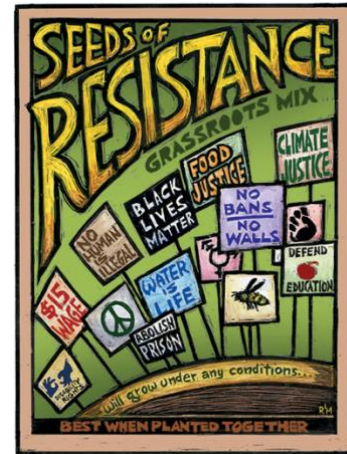
The Matrix Resurrections. The Hunger Games. Blade Runner 2049. Ready Player One. Divergent. The Handmaid's Tale. In recent years, dystopias have been a mainstay of popular books, movies, and TV. These depictions of brutal fictional worlds and the heroes who fight to change, escape, or just survive them have a lot to tell us about our own world. They explore issues of individual freedoms, reproductive justice, digital privacy, family power dynamics, capitalism, and nearly every other problem we face in our modern society. In this course, we will explore a variety of dystopian fiction on screen and in literature in order to understand how creators use dystopian allegories to teach us about ourselves. We will watch and discuss episodes of *The Handmaid's Tale* together for our first paper, and then students will choose their own pieces of dystopian fiction to research and analyze for a larger final project.

By the end of this course, you will be able to:

- Compose texts in multiple genres, with attention to rhetorical situations.
- Summarize, analyze, synthesize, and evaluate the ideas of others as you undertake scholarly inquiry in order to produce your own arguments.
- Practice writing as a process, recursively implementing strategies of research, drafting, revision, editing, and reflection.
- Analyze a variety of fictional dystopias and what they have to tell us about our own society.

Course Culture

I am firmly committed to **resisting systemic oppression**. In this class, I will work to promote an environment where everyone is welcome. I recognize that discrimination can be direct or indirect and take place at both institutional and personal levels. I believe that such discrimination is unacceptable, and I am committed to providing equality of opportunity for all by eliminating discrimination, harassment, bullying, or victimization. The success of this policy relies on the support and understanding of everyone in this class. We all have a responsibility not to participate in or condone harassment or discrimination of any kind.



I acknowledge the **ongoing COVID-19 pandemic** and the continued emergence of more contagious strains of the coronavirus, which are causing mass death and disablement worldwide. **You are required to wear a mask covering your mouth and nose in class.** If you test positive or suspect you may have COVID-19, please follow the [university guidelines](#), **do not attend class**, and get in touch with me to arrange accommodations, extensions, or any other support you may need.

Not everyone prefers to be called by their legal name, and not everyone's [pronouns](#) are obvious to others. **Everyone has the right to go by the name and pronouns that they prefer.** Please introduce yourself by your preferred name and write it on all assignments. If your name or pronouns change during the semester, please let me know.



Students should call me Dr. Heath-Stout or Professor Heath-Stout and my pronouns are [she, her, and hers](#).

What You Can Expect from Your Instructor

I will treat you with **respect** as my student, a fellow adult, and a fellow human being. **I am excited to get to know you, and to learn from and with you.** I will call you by the name and pronouns that you prefer. I will **intervene** if I witness someone else treating you with disrespect. When I ask you to read or watch violent or upsetting content for our course, I will provide **content warnings** in advance. If I fail to do any of this, I will **apologize** and work to do better in the future.

I will arrive a few minutes early to class and stay a few minutes after to chat with students most days, as my schedule allows. I will hold **student drop-in hours** on Mondays and Wednesdays, 2:30–4pm, in my office (Rabb 218): you are invited to come by during those times to talk with me, no appointment necessary. If you'd like to talk to me at a different time you can **make an appointment** to meet [in person](#) or [via Zoom](#). I'm looking forward to getting to know you, and would love to talk with you about how the course is going, about your papers in progress, and about any ways I can support you. I will also hold **one-on-one conferences** with each student twice during the semester to discuss works in progress. If I need to reschedule my drop-in hours or an appointment, I will let you know by email as early as possible.

[Email](#) is another good way to contact me. Generally, I will **respond to all student emails** within 24 hours (although on weekends and holidays, it may take a little longer).

I will circulate **anonymous feedback surveys** to students twice during the semester. If you would like to provide anonymous feedback at any time, you can also do so [here](#). I will respond to that feedback by adjusting assignments, the schedule, and/or my behavior, and will make announcements to the class in response to the feedback as appropriate.

I will **return graded assignments** to you within two weeks (or quicker, if you need feedback sooner in order to complete the next assignment). For each major paper, I will provide written feedback on a draft and discuss that feedback with each student in a one-on-one conference. For major papers, I will provide both a filled-out rubric justifying your grade and qualitative feedback on your work.

I will make **all course materials available for free** via our Latte page and/or library.

If there is something I can do to create a more comfortable learning environment for you, please never hesitate to ask (for example, “can you speak more slowly/loudly/clearly?” or “can you make the image brighter/more high-contrast?” even if you're not registered with [Student Accessibility Support](#)). Students who want transcripts for audiovisual material should let me know as soon as possible so that I can make or acquire them. I will hold such conversations in strict confidence.



Art by Sandy Ho, Mia Mingus, and Alice Wong

If I am worried about your **well-being** based on something you say or do, or because you have stopped attending class, submitting assignments, or responding to communications from me, I will reach out to check in with you. I will connect you with any resources or supports that I know of that are relevant to your situation. I may also submit your name to [Academic Services](#) and/or the [Care Team](#) so that they can support you; I will let you know if I have done so. I am a **mandated reporter**, so if you tell me about harassment or violence within the Brandeis community, I am legally required to report it to the university. However, I am willing to connect you with other staff whom you can talk to without triggering a report: just ask!

What You'll Do and How Your Work Will Be Assessed



Art by Ross Young

Attend class and participate as an **active member of our writing community**. Your participation will be evaluated through a collective process in which I will gather input from students about what makes for good class participation, create a rubric from that input, present the rubric for editing by students, and then assign you to assess your own participation using that rubric. You will assess your participation twice during the semester, once at midterm (10% of final grade, due 10/6) and once at the end of the term (10% of final grade, due 12/16). I

will assign you the participation grade you assigned yourself, unless I feel that it is unfairly high or low, in which case I reserve the right to modify it. It is also your responsibility to **check your Brandeis-based email account and your LATTE account** at least once every 24 hours on weekdays. (20% of your final grade).

Write a **lens essay** in which you will develop your skills of both close-reading and analysis using a theoretical “lens” text. We will close-read “Offred,” the pilot episode of *The Handmaid’s Tale*, and then analyze it using the theoretical lens of Gregory Claeys’ essay “A utopian/dystopian spectrum: from friendship to fear, from consent to coercion.” (30% of your final grade, final version due 9/28)



Alamy



Art by Matt Ellis

Research and write a **research proposal** (5% of final grade, due 10/27), followed by a **research paper** (40% of final grade, due 12/7). In this project, which we will focus on for much of the semester, you will choose a piece of dystopian fiction and research one of the social issues it portrays.

Complete a variety of small assignments that will serve as steps along the way to completing your larger assignments: these include pre-drafts, drafts, and peer reviews of classmates’ work, along with other tasks. Although each is worth only a very small percentage of your final grade, completing these assignments is essential to success in the lens essay and research paper. To finish the semester, you will assemble a **portfolio** of these assignments, introduced by a cover letter in which you reflect on your development as a writer. (5% of final grade, due 12/16)



Art by Daniel Potter

Summary Table of Deadlines and Grade Distribution

Assignment	% of Final Grade	Deadline
Lens Essay	30%	9/22
Mid-Semester Participation Self-Assessment	10%	10/6
Research Proposal	5%	10/27
Research Paper	40%	12/7
End-of-Semester Participation Self-Assessment	10%	12/16
Portfolio	5%	12/16

Grading Policies

I **do not grade grammar** and grammar is not included in the [Course Outcomes](#). If you are a non-native English speaker or speak a non-dominant dialect, I will let you know if you are making consistent academic English errors, but if your writing is clear enough to read easily, your grade will not be negatively affected.

Each student begins the semester with a **time bank balance** of 72 hours (3 days), which you can use to **submit assignments late** without asking for an extension or giving a reason. You may use these hours on any of the pre-drafts, drafts, peer reviews, proposal, or essays, or split them across multiple. I will track the balance of your time bank as a grade on Latte, but your balance does not affect your grade in any way. You do not need to let me know that you will be using your time bank hours, but if you need more time after your time bank balance is depleted, please write to me by email or meet with me **before the assignment deadline** to request an **extension**. After the time bank balance has been used up and in the absence of a granted extension, late assignments will lose 1/3 of a letter grade per day late.

If I assign you this letter grade on a paper...	I'll use this % to calculate your course grade.	Then, if your course grade (rounded to the nearest percent) falls into this range...	I'll assign this final letter grade.
A	95%	≥93%	A
A-	91%	90–92%	A-
B+	88%	87–89%	B+
B	85%	83–86%	B
B-	81%	80–82%	B-
C+	78%	77–79%	C+
C	75%	73–76%	C
C-	71%	70–72%	C-
D+	68%	67–69%	D+
D	65%	60–66%	D
F	Varies	<60%	F

Grading Rubric (shared among all University Writing Seminars)

- **The A Essay** makes an interesting, complex—even surprising—argument and is thoroughly well-executed. While an A essay is the result of serious effort, the grade is based on the essay’s content and presentation.
 - **THESIS & MOTIVE:** The major claim of the essay is complex, insightful, and unexpected. The thesis responds to a true question, tension or problem. It is stated clearly at the outset and evolves throughout the paper. The introduction has a clear motive that outlines the stakes of the argument and demonstrates a meaningful context for the author’s claims.
 - **EVIDENCE & ANALYSIS:** The best available evidence is introduced not only to support but also to challenge and complicate the claims and stakes of the essay. It is often drawn from unexpected places, and its nuances are insightfully explored. The argument is sufficiently complex to require an explanation of how the evidence supports the essay’s claims, and evidence is used to develop new claims.
 - **STRUCTURE:** Ideas develop over the course of the essay so that the foundations established early on push the argument toward a more complex conclusion. The structure is both logical and suspenseful or engaging.
 - **STYLE:** The writing is clear and concise, yet sophisticated, demonstrating sentence variety and appropriate vocabulary. The essay is a pleasure to read.
 - **REVISION:** The essay does not simply address the comments of the instructor and peer reviewers, but altogether transforms its ideas or use of evidence from the draft. It is meticulously proofread.
- **The High B Essay** either aims at making an engaging, complex argument but is hindered by a few local problems with structure, analysis, or style, or else it has a simpler argument that is thoroughly well-executed.
 - **THESIS & MOTIVE:** Either the major claim is clear, arguable, and complex but misses opportunities for nuance or subtlety, or else it set out to explore an ambitious idea whose complexity leads to minor errors in articulation. The introduction suggests some context or stakes for the argument but does not offer strong motivation, or a convincing motive is gestured at but remains implicit.
 - **EVIDENCE & ANALYSIS:** All claims are supported with evidence that is integral to the development of the argument, but in a few places the link between claim and evidence may be unconvincing, unnuanced, or insufficiently explained. The analysis demonstrates several moments of keen insight but also includes arguments that lack subtlety or are insufficiently explained elsewhere in the essay.
 - **STRUCTURE:** The argument follows a clear logical arc, but small gaps, digressions, or a lack of transitional language interrupt the flow of ideas in a few places.
 - **STYLE:** The writing is mostly clear but may contain a few confusing sentences or mechanical problems. It is mostly engaging.
 - **REVISION:** The essay has mostly resolved the major concerns of the reviewers, though a few minor issues remain. It has clearly been proofread.

- **The B Essay** addresses the assignment and demonstrates effort to produce a complex argument. However, the essay is hindered by either a lack of nuance in the thesis or by structural, analytical, or stylistic problems in the execution of its ideas.
 - **THESIS & MOTIVE:** Either the major claim is clear and arguable but lacks complexity or else sets out to explore an intriguing idea that has not developed into a specific claim. The introduction either unsuccessfully motivates an unexpected claim or weakly and artificially motivates a claim that does not constitute a significant revision of the status quo.
 - **EVIDENCE & ANALYSIS:** Most ideas are supported with well-chosen evidence that is sometimes explored in an insightful way, although nuances are often neglected. The evidence is often integral to the development of the argument, although there may be gaps in the explanation of how the evidence supports the essay's claims.
 - **STRUCTURE:** The argument is interesting and logical, but the structure of the essay is, at times, confusing. The essay's claims, while complex, are executed in a confusing sequence, or they seem related to the thesis but have a confusing relationship to one another. Transitional language may be present but is unsuccessful or inconsistent.
 - **STYLE:** The writing is straightforward, mostly clear, and often engaging, but it contains occasional mechanical problems, confusing sentences, or moments of vagueness.
 - **REVISION:** The essay attempts to address reviewers concerns but only does so in parts of the essay. The changes in the essay are improvements but may not be global changes. There may be a few lapses in proofreading.
- **The Low B Essay** demonstrates an effort to address the assignment, but the argument is ultimately too obvious, undeveloped, or obscured by significant structural, analytical, or stylistic problems.
 - **THESIS & MOTIVE:** The major claim is logical and would require some evidence to prove, but the stakes are not as high as they should be. The essay's major claims are somewhat unclear, unspecific or uninteresting. The introduction lacks a clear motive or contains an unspecific or weak motive.
 - **EVIDENCE & ANALYSIS:** Evidence is usually relevant, but the essay often does not consider the most important evidence or will present multiple examples to demonstrate the same idea. The essay makes some effort to explore the subtleties of the evidence and may be occasionally insightful, but it rarely uses evidence to complicate the argument and develop new claims.
 - **STRUCTURE:** The argument mostly makes logical sense, but the structure of the essay is confusing—jumping around, missing transitions, or taking on too many ideas at once. Or, the argument itself may be presented simplistically, leading to a predictable structure and unnecessary transitional language.
 - **STYLE:** Though the writing generally makes sense and there may be moments where the diction is appropriate and elegant, it is weak enough in places to obscure the author's ideas, often as a result of vagueness, verbosity, awkwardness, or a recurrent mechanical problem.
 - **REVISION:** The essay is either a C paper (or lower) that has been revised to a low B, or it shows no significant revision.

- **The C Essay** has significant problems with argumentation and/or presentation.
 - **THESIS & MOTIVE:** The major claim of the essay is weak—vague, simple, or obvious. The essay does not respond to a true question, tension, or problem. The introduction usually has no motive.
 - **EVIDENCE & ANALYSIS:** Evidence may be lacking or irrelevant. Instead of using evidence to develop the argument, examples remain undigested and unexplored. The author may simply summarize and simplify evidence, or present it in a confusing or unhelpful way.
 - **STRUCTURE:** The argument may be too simple and so does not develop over the course of the essay. Or the argument may be incoherent or too broad, without any clear organization or transitions.
 - **STYLE:** The writing is generally confusing, awkward, or too verbose, and probably exhibits numerous mechanical problems. Its diction may be inappropriate.
 - **REVISION:** The essay did not change significantly from the first draft to the final draft. Either the essay does not adequately address the criticism of peers and instructor, or the author missed opportunities for response.
- **Not Passing:** An essay will not pass if it does not meet the minimum page requirement, does not address the assignment, plagiarizes, or does not meet standards for academic writing or argumentation for UWS.

Resources to Support You

Our class's **librarian** is Laura Hibbler (she/her, lahibbler@brandeis.edu). She will visit our class to orient us to the library's many resources, and to teach us about citation managers. You are also welcome to meet with her [in person](#) or [via Zoom](#) for support in your research. The [library website](#) also provides a wealth of resources!



[Academic Services](#) offers a variety of resources to support you in your courses and **academic** pursuits: see this [list of resources for new students!](#)

For the writing assignments in this class, I encourage you to make use of the Brandeis University [Writing Center](#), which offers free **writing support** to all Brandeis community members in the form of in-person and Zoom face-to-face and e-tutoring document-drop appointments as well as workshops. Writers of all levels in all subjects—working on anything from their first college essays to lab reports, senior theses, dissertations, and job and fellowship materials—are welcome. The Writing Center's team of expert consultants is on hand to help you with your writing project at any stage, from brainstorming, to outlining, to revision. Every semester, the University Writing Center also holds a series of UWS workshops on each of the three major assignments. All UWS students are welcome to [register for these workshops online](#).

If you are a **first-generation college student**, the [Student Services Support Program](#) offers mentorship, tutoring, and workshops to help you succeed at Brandeis.

If you are **disabled**, I encourage you to reach out to [Student Accessibility Support](#) if you have not done so already. They can help make sure you have the accommodations you need to succeed across all of your courses as well as non-academic accommodations to make dorm life, dining services, and navigating the campus accessible to you.

The [Brandeis Counseling Center](#) offers **mental health counseling** to all students. This can be an invaluable resource when stress makes your life or schoolwork more challenging than it ought to be. Over 40% of U.S. college students have sought counseling: you are not alone.

The [Prevention, Advocacy, and Resource Center](#) provides support for students who have experience or are experiencing **violence**, including sexual harassment, sexual assault, domestic violence, dating violence, and stalking.

University Writing Program Policies

The following policies apply not only to our course, but to all University Writing Seminars, regardless of instructor.

- **Accommodations for Documented Disabilities:** Brandeis seeks to welcome and include all students. If you have a letter of accommodation, or if there is any circumstance I should be aware of that may affect your learning this semester, please see me after class or come to my office hours. I want to support you.
- **Academic Honesty:** You are expected to be honest in all of your academic work. The University policy on academic honesty is distributed annually in section 5 of the *Rights and Responsibilities* handbook. Instances of alleged dishonesty will be forwarded to the Department of Student Rights and Community Standards. Potential sanctions include failure on the essay, failure in the course and suspension from the University. If you have any questions about my expectations, please ask.
- **Comparative Genre Analysis (CGA):** Scholars from different disciplines make different choices when writing. These choices aren't random, but reflect what people value in their writing. For example, the nature of *evidence* depends on the type of information that makes up a discipline. In science, evidence may be the results of an empirical study; in history, evidence might include primary sources such as historical newspapers and archival documents, in English, evidence may come from a single poem or novel. Understanding that different disciplines produce different genres of writing will help you better understand what you read. It will also help you have more awareness of your own writing in the future.
- **Diversity, Equity and Inclusion:** In this course, we will work together to ensure that students from all diverse backgrounds and perspectives will be well served. The diversity and identities which students bring will be viewed as a resource, strength, and benefit. To this end, we will engage with materials and activities that respect and honor each student's unique experiences and perspectives. If anyone says something in class that makes you feel uncomfortable, angry, threatened, and/or excluded, please talk to me about it (anonymously, if you prefer). Furthermore, if you feel like your performance in this class is being impacted by your experiences outside of class, please don't hesitate to contact me. I want to be a resource for you.
- **First-Year Experience, Critical Conversations, and Experiential Learning:** UWS is the centerpiece of the First-Year Experience, which introduces students to the intellectual life of the university. As part of the UWS, students attend at least one Critical Conversation between faculty from different departments. The goals of the Critical Conversations are to build cohort identity and introduce students to scholarly discourse—including some of the ways in which our faculty engages with the world and each other. This course will also include an experiential learning activity to expand the boundaries of the conventional classroom.
- **Four-Credit Course:** Success in this 4 credit hour course is based on the expectation that students will spend a minimum of 9 hours of study time per week in preparation for class (readings, papers, discussion sections, preparation for exams, etc.).
- **Zero Cost Program:** To promote equity and successful outcomes for all students, the Brandeis Writing Program has implemented a zero cost program. All required materials will be available online.

Week 1: Week of August 22

Thursday, August 25: Classes Begin

IN CLASS: Introductions; What is Dystopia?; Intro to Lens Essay

Sunday, August 28: Optional Screening of “Offred,” 4–6pm, Location TBD

Week 2: Week of August 29

Monday, August 29

WRITE: [Course Survey](#)

WATCH: Watch “Offred” (first episode of *The Handmaid’s Tale*: DVD on reserve at the library; also on Hulu with 30 day free trial)

IN CLASS: Close Reading a Scene



Wednesday, August 31

WRITE: Pre-Draft 1.1: Close Reading a Scene

IN CLASS: Discussion of the Primary Text

Thursday, September 1

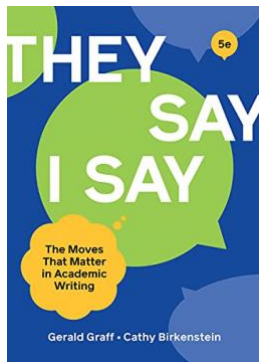
READ: “A Utopian/Dystopian Spectrum” by Gregory Claeys

WRITE: Pre-Draft 1.2: Understanding the Lens

IN CLASS: Discussion of the Lens Text; Class Participation Rubric Discussion

Week 3: Week of September 5

Monday, September 5: no class, Labor Day



Wednesday, September 7

READ: [“Soldiers on the Street” by Jacob Knauer](#)

They Say, I Say by Gerald Graff and Cathy Birkenstein, Ch. 1–3

WRITE: Pre-Draft 1.3: Mini Lens Assignment

IN CLASS: Quoting, Paraphrasing, and Summarizing

Thursday, September 8

READ: “Writing Utopia” by Margaret Atwood

They Say, I Say by Gerald Graff and Cathy Birkenstein, Ch. 4–5

IN CLASS: Discussion of Atwood

Building Sentences with the *They Say, I Say* Templates

Week 4: Week of September 12

Monday, September 12

READ: “Shitty First Drafts” and “Perfectionism” by Anne Lamott
WRITE: Pre-Draft 1.4: Outline for Lens Essay
IN CLASS: Drafting Exercises



Photo: Trustees of the Reservations

*Wednesday, September 14: Field Trip to
Fruitlands, Harvard, MA*

LOGISTICS: TBA
ALTERNATIVE: [Watch “The Shakers”
documentary](#)

Thursday, September 15

READ: “Writing Groups” and “Someone to Read Your Drafts” by Anne Lamott
“Elements of the Academic Essay” by Gordon Harvey
WRITE: Lens Rough Draft
TO DO: [Sign Up for a One-on-One Conference with Dr. Heath-Stout](#)
IN CLASS: Peer Reviewing the Lens Essay

Week 5: Week of September 19

Monday, September 19

IN CLASS: Fruitlands/Shakers Discussion

Wednesday, September 21: no class, one-on-one conferences with Dr. Heath-Stout

*Thursday, September 22: no class, one-on-one conferences with Dr. Heath-Stout and Evening Critical
Conversations Event*

WRITE: Lens Peer Review
LOGISTICS: TBA



Art from University of Aberdeen website

Week 6: Week of September 26

Monday, September 22: no class, Rosh Hashanah

Wednesday, September 28

WRITE: Lens Revision
 IN CLASS: Discussion: Critical Conversations event
 Introduction to Comparative Genre Analysis

Thursday, September 29

READ: “Would You Sacrifice Your Privacy to Protec Public Health?” by Michail D. Kokkoris and Bernadette Kamleitner
 “Watching the Watchers” by Fred Mason
 “Surveillance Narratives” by Betiel Wasihun
 “Automated detection of grade-crossing-trespassing near misses based on computer vision analysis of surveillance video data” by Zhipen Zhang, Chintan Trivedi, and Xiang Liu
 IN CLASS: Comparative Genre Analysis, Day I

Week 7: Week of October 3

Monday, October 3

IN CLASS: Comparative Genre Analysis, Day 2

Wednesday, October 5: no class, Yom Kippur

Thursday, October 6

WRITE: Participation Self Evaluation #1
 IN CLASS: Comparative Genre Analysis, Day 3
 Introduction to the Research Paper

Week 8: Week of October 10

Monday, October 10: no class, Indigenous Peoples' Day

Wednesday, October 12

READ: [“Valedictorian” by N.K. Jemisin](#)
[The Craft of Research by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, Joseph Bizup, and William T. Fitzgerald](#), chapters 3–4

IN CLASS: From Media to Research Questions, Part I

Thursday, October 13: Monday schedule: Class meets in Goldfarb Library

IN CLASS: Research Lesson 1 with Librarian Laura Hibbler

Week 9: Week of October 17

Monday, October 17: no class, Simchat Torah

Tuesday, October 18: Monday schedule

READ: “The Birthday of the World” by Ursula K. Le Guin
[The Craft of Research by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, Joseph Bizup, and William T. Fitzgerald](#), chapters 5–6

IN CLASS: From Media to Research Questions, Part 2

Wednesday, October 19: Class meets in Goldfarb Library

IN CLASS: Research Lesson 2 with Librarian Laura Hibbler

Thursday, October 20: Class meets in Goldfarb Library

READ: *They Say, I Say* by Gerald Graff and Cathy Birkenstein, Ch. 15

IN CLASS: Library Research



Photo from Brandeis University Library website

Week 10: Week of October 24

Monday, October 24

READ: [The Craft of Research by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, Joseph Bizup, and William T. Fitzgerald](#), chapters 7–9

IN CLASS: Proposal Writing

Wednesday, October 26: Class meets in Goldfarb Library

IN CLASS: Library Research

Thursday, October 27

WRITE: Pre-Draft 2.1: Proposal for Research Paper

IN CLASS: Proposal Presentations (3 min. per student)

Week 11: Week of October 31

Monday, October 31

READ: *They Say, I Say* by Gerald Graff and Cathy Birkenstein, Ch. 7

IN CLASS: Writing Introductions

Wednesday, November 2

IN CLASS: Watching and Discussing [“Hyper-Reality”](#)



Still from "Hyper-Reality"

Thursday, November 3

WRITE: Pre-Draft 2.2: Draft Introduction for Research Paper

IN CLASS: Workshopping Theses and Introductions



Still from "City of Walls and Secrets"

Week 12: Week of November 7

Monday, November 7

IN CLASS: Watching and Discussing "City of Walls and Secrets"

Wednesday, November 9

WRITE: Pre-Draft 2.3: Outline for Research Paper

READ: [The Craft of Research by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, Joseph Bizup, and William T. Fitzgerald](#), chapters 12–13

IN CLASS: Drafting exercises

Thursday, November 10: Class meets in Farber Library, Special Collections and Archives

Dr. Heath-Stout will be out of town for the American Anthropological Association conference; archivist Chloe Gerson will lead class.

Week 13: Week of November 14

Monday, November 14

READ: [The Craft of Research by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, Joseph Bizup, and William T. Fitzgerald](#), chapter 14

IN CLASS: Quoting, Paraphrasing, and Summarizing

Wednesday, November 16

READ: [The Craft of Research by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, Joseph Bizup, and William T. Fitzgerald](#), chapter 16

IN CLASS: Conclusions

Thursday, November 17

READ: [The Craft of Research by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, Joseph Bizup, and William T. Fitzgerald](#), chapter 17

WRITE: Research Paper Rough Draft

IN CLASS: Ordering Paragraphs, Topic Sentences, and Transitions

Week 14: Week of November 21

Monday, November 21

TO DO: [Sign Up for a One-on-One Conference with Dr. Heath-Stout](#)
IN CLASS: Sentence-Level Revision Exercises (Characters and Actions/Get to the Verb)

Wednesday, November 23–Thursday November 24: no class, Thanksgiving/Day of Mourning

Week 15: Week of November 28

Drop-in hours this week will be held on Thursday, 2:30–4pm.

Monday, November 28: no class, one-on-one conferences with Dr. Heath-Stout

Wednesday, November 30: no class, one-on-one conferences with Dr. Heath-Stout

WRITE: Research Paper Peer Review

Thursday, December 1

READ: “Concision” by Joseph Williams and Joseph Bizup
IN CLASS: Sentence-Level Revision Exercises (Concision)

Week 16: Week of December 5

Monday, December 5

IN CLASS: Proofreading and Portfolio-Building

Wednesday, December 7: Last day of classes

WRITE: Research Paper Revision
IN CLASS: Reflecting on the Semester

End of Semester

Friday, December 16

WRITE: Portfolio
Participation Self-Evaluation #2