
COLLEGE WRITING in Spring 2021 (EN1010C)

Course Code	EN1010C	Professor(s)	David Tresilian, Ann Mott
Prerequisites	None	Office Number	
Class Schedule	M: 16:55-18:15 in G-207 M: 16:55-18:15 in RMOTE-00 R: 12:10-13:30 in G-207 R: 12:10-13:30 in RMOTE-00	Office Hours	
Credits	4	Email	dtresilian@aup.edu, amott@aup.edu
Semester	Spring 2021	Office Tel. Ext.	

Course Description

THE AMERICAN UNIVERSITY OF PARIS

Course title: College Writing Course No. EN 1010C

Prerequisites: EN 1000 Semester: Spring 2021

Professor: Ann Mott Credits: 4

Class Schedule: Monday, period 5: 4:55 – 6:15 pm (16:55 – 18:15)

Thursday, period 3: 12:10 – 13:30 pm

Office Hours: I will host “live” office hours through Teams each Thursday from 14h – 16h, (2 – 4) Paris time. Additionally, I welcome meetings outside those hours, too, knowing you may have scheduling conflicts with your other classes. I will also invite you to private one on one Teams meetings throughout the semester.

Family Matters

“All happy families are alike; each unhappy family is unhappy in its own way.”

These lines by Leo Tolstoy in *Anna Karenina* point to the often contorted and always intense connection between individuals and the families to which they belong and oftentimes distance themselves from.???

Is the 'happy' nuclear family simply a myth, especially when jealousy, betrayal, poverty, social exclusion or politics and policing rear their ugly heads? What happens when family relationships are driven by guilt and moral commitment? When there are no positive parental role models? When people are mistreated, neglected, pushed aside and excluded? What motivates men and women to (re)create family with their peers or 'father-figures' instead? Or choose never to belong to a family?

This College Writing course will explore, through film and literature, the many ways characters respond to their families which alternately define, nourish, and sometimes smother them. Depending on the period of history, social norms and culture, family breakdowns may occur in the form of violence, intimidation, drug addiction and alcoholism, crime and corruption, or just simply running away. Additionally, each work will offer rare glimpses into both traditional and contemporary family compositions inviting us to question the original definition and relevance of the nuclear family today as the central stronghold in any given society.

Primarily, though, this is a WRITING course, and so writing is what we will do, a lot. The goal of this course is to develop your ability to read both film and literature closely and attentively, think critically and creatively, and write and revise extensively. Special attention will be paid to weekly reflective writing exercises, small group collaborations and presentations, peer reviews of written work and formal, timed essays. You will also have opportunities to experiment with your creative writing skills. To this end, students will learn that writing is a process of forming and refining ideas, honing your prose and enjoying every single minute of doing so!!!

Course learning objectives:?

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- To read better, through an introduction to critical reading skills?
- To learn to recognize genres of writing?
- To learn to recognize historical and cultural contexts?
- As part of the General Education process, to engage with major texts of world literature?
- To construct coherent, well-structured academic argument?
- To learn to write essays: both under time pressure and with research content, as well as to presents arguments orally?

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?General Education?

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.???

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This course can be used to fulfill the Speaking the World requirement.?

REQUIRED texts: all short stories and screenplays can be found on our Teams site

Screenplays: (on Teams)

Thelma & Louise, Callie Khouri

La Haine, Mathieu Kassovitz

City of God, Fernando Mereilles

Moonlight, Barry Jenkins

Short fiction: (on Teams)

“The Sojourner” and “A Domestic Dilemma”, Carson McCullers

Novels:

The Talented Mr. Ripley, Patricia Highsmith

V for Vendetta, Alan Moore and David Lloyd.?

Course Learning Outcomes

To read better, through an introduction to critical reading skills
To learn to recognize genres of writing
To learn to recognize historical and cultural contexts
As part of the General Education process, to engage with major texts of world literature
To construct coherent, well-structured academic argument
To learn to write essays: both under time pressure and with research content, as well as to present arguments orally

General Education

[PLEASE REMOVE THIS SECTION IF THE COURSE DOES NOT FULFILL ANY GLACC REQUIREMENT]

GLACC

The Global Liberal Arts Core Curriculum (GLACC) degree requirements include the following categories of courses:

- Integrative Inquiry (coded CCI)
- Experiential learning (coded CCX)
- Research, Interpretation, and Writing (coded CCE)
- Digital Literacy and Communication (coded CCD)
- Disciplinary Research Methods and Writing (coded CCR)
- Quantitative Reasoning (coded CCM)
- Experimental Reasoning Course with Lab (coded CCS)
- Expression Française (coded FR)
- AUP Capstone (coded CCC)

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

Course Outline

Schedule:

Subject to change when necessary

You will see that this schedule is both rigorous and demanding. You must not get behind, otherwise your grade will suffer, and your writing will not improve.

Writing

Break out groups / Oral presentations

Homework

One-on-one meetings outside of class

January

Week I – 18 - 22???

Topics: families and their children; adults lying to themselves/others; isolation; the failed American Dream??

? Monday: welcome to our online class; meet your classmates, tour our syllabus and classroom Teams space, take a writing diagnostic HOMEWORK FOR THURSDAY: read “The Sojourner” and review study questions

Thursday: Carson McCullers’s “The Sojourner” (full textS can be found on Teams); study questions, break-out groups; WEEKEND HOMEWORK: read “A Domestic Dilemma”

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Week II – 25 - 29

Topics: ??role of children?to highlight the immaturity?and selfishness of the adults; the despair and hopelessness of modern man; emerging from ordeals enlightened?

Monday: close reading/commentary of “A Domestic Dilemma”; writing workshop

Thursday: in-class comparative essay draft

WEEKEND HOMEWORK:? The Making of . . . you choose your McCullers’s short story and turn one scene into a movie treatment

February?

Week 3: 1 - 5??

Topics: Sisterhood, seeking identity beyond the family, female oppression in a man's world

Monday and Thursday: ? Thelma & Louise

Reflective writing exercises One on one Teams meetings outside of class (30 minutes each)

WEEKEND HOMEWORK: Revision #1 McCullers's essay

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Week 4: 8 – 12 (short break, Feb 8 – 10)

No class Monday

Topics: brotherhood, seeking identity beyond the family, exclusion in the ghetto

Thursday: submit revision #1 of McCullers's essay; La Haine

WEEKEND HOMEWORK: Reflective Writing on La Haine

Week 5: 15- 19

Topics: Films as Narratives

Monday: La Haine, reflective writing, scene analyses

Thursday: break out groups for short presentations: compare Thelma & Louise / La Haine

Events explicitly presented vs inferred; social problems; unlikely friends; oppressed populations; patriarchal concerns. Journeys taken; settings as characters; violence; the EYE, the GUN, the OPEN SPACES, music, the casts of extras: generic, extraordinary, and sympathetic characters

WEEKEND HOMEWORK: Revise McCullers, #2

Week 6: 22 – 26 (no class Thursday)

Topics: The Urban narrative and the Dark Side of Paradise: Rio's favelas, poverty, drugs, gangs as family

Monday: introduce City of God

submit revision #2 of McCullers's essay

Thursday: no class

March

Week 7: 1 – 5

Topics: The Urban narrative and the Dark Side of Paradise: Cityscape of exclusion; violence, women as victims; men as emasculated; the role of parents and education

Monday: City of God; reflective writing exercises; scene analyses

Thursday: (I may be absent from class this day); City of God

Introduce Comparative project: City of God and La Haine

One on one meetings outside of class

Week 8: 8 – 12 – Mid-term presentations and in-class essay

Monday: oral presentations on La Haine/City of God

Thursday: In class midterm essay : City of God, La Haine, Thelma & Louise

WEEKEND HOMEWORK: READ SCREENPLAY FOR MOONLIGHT

Week 9: 15 – 19

Topics: Little, Chiron and Black: coming of age; black father/ son love;

Monday: Moonlight, reflective writing

Thursday: Moonlight, reflective writing

One on one meetings outside of class

WEEKEND HOMEWORK: START THE TALENTED MR. RIPLEY (pp 1 – 34)

Week 10: 22 – 26

Topics: Highsmith's scathing portrayal of America; one man's obsession for family, inclusion, identity; victims in the making

Monday: The Talented Mr. Ripley, chapters 1 -6 (pp 1 – 34)

Thursday: The Talented Mr. Ripley, chapters 7– 12 (pp 34 – 96)

reflective writing; Revision #1 of mid-term essay

WEEKEND HOMEWORK: KEEP READING RIPLEY

April:

Week 11: 29 – 2

Topics:

Monday: The Talented Mr. Ripley, chapters 13 – 19 (pp 96 – 162)

Thursday: The Talented Mr. Ripley, to the end

reflective writing

Revision #2 of mid-term essay due

One on one meetings outside of class

Week 12: 5 – 9

Monday: no class Easter Monday

Thursday: in class essay draft: The Talented Mr. Ripley

WEEKEND HOMEWORK: V FOR VENDETTA

Week 13: 12 – 16

Topics: Freedom and Anarchy; Fatherhood, mentorship, the state; the vigilante anti-hero

Monday: V for Vendetta (pp 1 – 49)

Thursday: V for Vendetta (pp 50 – 88)

Reflective writing

Revision #1, The Talented Mr. Ripley

Week 14: 19 - 23

Topics: symbols as weapons; Gender and Biopower; Nationalism and Humanism

Monday: V for Vendetta (pp 89 – 143)

Thursday: V for Vendetta (pp 144 – 181)

Reflective writing

One on one meetings outside of class

Week 15: April 26 - 28

Topics: Evey as V?

Monday (our final class): V for Vendetta

Final Exam:

May 6, 15h (3pm)

Textbooks

Title	Author	Publisher	ISBN	Required
The Talented Mr Ripley	Patricia Highsmith	Vintage New Ed edition	9780099282877	Yes
V for Vendetta	Alan Moore	Vertigo New edition (October 24, 2008)	9781401208417	Yes

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will

receive an “F” for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Work for the course and Evaluation of Performance:

Regular attendance and class participation: faces visible and mics on 20%

- Attendance at all our TEAMS classes is required, whether you decide to be on campus or in your apartment. Be on time. Come ready to engage with our readings and films and be prepared to participate in the work scheduled? ??

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- NB: As the AUP community adjusts to teaching and learning in the context of the COVID-19 pandemic, I will be mindful of the many impacts the unfolding events may be having on you, so please do not hesitate to contact me!!! And do not panic! We are all in this together!
- Good class participation involves contributing to the ongoing discussion of the class in an informed and responsible manner, being attentive to that conversation, and being respectful of the participants in it.

The Writing/Speaking Component 80%

- NB (and a really important one): Part of the grades you receive on written work in this course will depend on each document's presentation. Presentation here means evidence of care, of facility in written English, and of empathy for your readers. The essays, drafts, revisions, weekly reflective exercises, etc you submit need to be carefully proofread and edited for typos, misspellings, garbled constructions, and basic errors in usage and/or punctuation. I will not read any work that has clearly not been proofread. REALLY!

- quizzes/ weekly reflective writing exercises 20%
- small group presentations 20%
- Four graded in-class essays (INCLUDING FINAL Project) 40%

(from in-class drafts, to multiple revisions and timely submission of all assignments)

As you can see, you will have ample opportunities to write informally over the course of the semester but timed in-class essays will be taken during our class period, online, with me right there.

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I have designed them with the expectation that you will have access to course materials (the texts, your notes, yes, the internet) when you take them—and that's just fine. However, I will be looking to see evidence of critical thinking and your ability to put the concepts we're working on into action in response to the writing prompts. If you have 75 minutes to complete your in-class 3 to 5-paragraph draft, I expect 3 to 5 paragraphs (messy to be sure), so do not take up your 'writing time' sifting through your text, your notes, your various google searches. . . ?

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I know what you are capable of as a writer and I can spot a plagiarized sentence a mile away.

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If a technological glitch disrupts your essay writing, don't panic. Take a photo to document the error message you're receiving and then email or call me.

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For each in class, timed essay you will prepare a messy draft:

- it might be a handwritten draft (just take a photo of your scrawled draft and download to your private Teams channel)?
- or a typed draft which you will download to your private Teams channel or send as a Word Document to my email.
- Several typed revisions for each messy in class draft will be required. Practice makes perfect and I want no one to submit C- level papers?
- One of your essays will be peer reviewed (either in class in small break out groups, or outside of class) whereby a classmate will carefully read and comment on your work. Both your revision and the comments you make on your classmate's work will be graded.
- And of course, I will read/comment on each revised submission and send these to you for you to revise again?
- we will meet one on one A LOT over the semester to discuss your writing!!!?
- All revisions are due when assigned:??? I cannot reverse time!?? Once a deadline has passed, it has passed, so be in touch early, not later, if a problem arises. All work should be uploaded into your private channel on Teams!???
- Revision is to be taken seriously. You should not merely "clean up" your original draft by correcting spelling or lower order grammar problems. Rather, your revised work should offer substantive changes in the assertions you make, the quotations you bring in, the argument you prove, the coherence and unity of your

ideas.???

- Just because you submit a revision does not mean you will receive a higher grade. If little of anything of substance has been done, or you have only made cosmetic alterations, you will receive a lower grade.???

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This EN 1010 IS a writing class, and work that appears sloppy or semiliterate will not be accepted for credit: you'll have to redo the piece and turn it back in, and there will be a grade penalty — a really severe one if it happens more than once.

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The grading scale for essays for this class:

A excellent work

Original and thoughtful; a full, interesting and engaged response to the thesis; clear organization; paragraphs with tight and well-focused topic sentences; a distinct conclusion; an efficient and clean writing style; a paper free from grammatical errors

B strong work: analysis, organization, mechanics, personal voice

C average or satisfactory work

D below average

Other

REMOTE CLASSROOM ETIQUETTE AND HEALTH & SAFETY MEASURES?

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- Submit all assignments on time . . . on Teams, in your personal channel (or if need be, on a word document emailed to me).?Written assignments submitted late will go down?by a proportion of a letter grade for every day late, i.e. A becomes A-, A- becomes B+, etc.??
 - Any assignment that is proven to be plagiarised will receive a zero and serious cases will result in an automatic F for the course.?Plagiarism is academic misconduct and a serious breach of university policy. University disciplinary procedures will be carried out in case of infraction.?
 - Please be respectful of others and consider all aspects of 'net'iquette when we meet on Teams.
 - The Golden Rule of Netiquette

You may be familiar with the Golden Rule, "Do unto others as you would have them do unto you." Applied to online communication this becomes the Golden Rule of Netiquette, "Do not say or do things online that you would not say or do offline."

- **THIS IS A CLASSROOM:** Even though you are online, it is important to remember you are attending a class. Consider the language you use to express yourself and the way to which you refer to people in this context.
- **Think before you write:** When people cannot see each other, considering others' feelings may become secondary. Remember there is another person on the other side of your keyboard — be friendly, positive and self-reflective. This also applies to giving others the benefit of the doubt.
- **Use effective communication:** Say what you mean to say. This takes practice and thoughtful writing. Always try to speak and write clearly. Again, reread before you respond. Define and restate your words when necessary. Correct a misunderstanding

right away. Chances are if one person feels a certain way about what you have said, another may do so as well. Likewise, be mindful of chosen words and joking. Let's say, for example, I write, "get out!" This slang term can be interpreted in several ways, either positively or negatively.

- Ask for clarification: If you are unsure of what was said, or the instructor's directive, or are trying to interpret a person's expressions, then ask again. Do not sit in silence either misunderstanding or feeling offended. Do not interrupt, though; wait until there is a break in the conversation, or until the open interaction occurs.
 - Remember you are IN CLASS and we can SEE YOU!!! – so please be at a desk or somewhere as long as it's not your bed, dress appropriately, try your best not to multi-task (chat with your roommate, bake cookies (unless you send us each a box of 12), iron (unless you will do ours as well), repaint your living room, use your phone or type away while we can see you. . . you get the idea. Come to this online class like you would come to our on-site class!
 - AND we (or at least I do) want to see your lovely faces, not your block photo. When you come to class, click on the video icon to open it up, mute the sound unless you are speaking, and click the hand function when you would like to be heard.
 - Quarantine/Self-isolation:? We will need to be flexible and adaptable to changing contexts this semester together and engage in joint problem solving.?Good communication?will?be?key!?
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- Special health and safety measures during the reign of COVID-19:??this applies to you for all your classes!!!

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- Please, for everyone's safety you must wash your hands well before you enter any AUP classroom. You are required to wear a mask during all face-to-face classroom time or for individual meetings with other AUP professors or students while on campus. The mask must cover your nose and mouth at all times. No exceptions!??

PLAGIARISM:?

Unfortunately, sometimes students try to gain credit for work they have not done themselves. For the sake of fairness and academic integrity, and to maintain the reputation of the degree you are earning with us, we are committed to prevent that such attempts succeed. There will be no tolerance with plagiarism and other such forms of academic misconduct.??

Ignorance is no excuse: You will be expected to know the rules as you can find them described, e.g., on our webpage at <http://www.aup.edu/academics/offices-resources/academic-resource-center/writing-lab/plagiarism>.

Sometimes students present other's work as their own not because they want to earn an unfair advantage over their peers but rather because they feel unable to cope with the workload for some academic or personal reason. If this is the case, please do not hesitate to seek my support: there is a lot that can be done to help you, and it will certainly be much better for you too. I am here to help. So are so many in the AUP community, especially my team of Writing Lab tutors.